LIBRARY
THE MUSEUM
OF MODERN ART
Received:

Scanned from the collection of
Eileen Bowser

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Richard Scheckman

Vol. 15. No. 1 January 4. 1913 Price. 10c.

H. C. HOFFMAN

# MOVING PICTURE WORLD

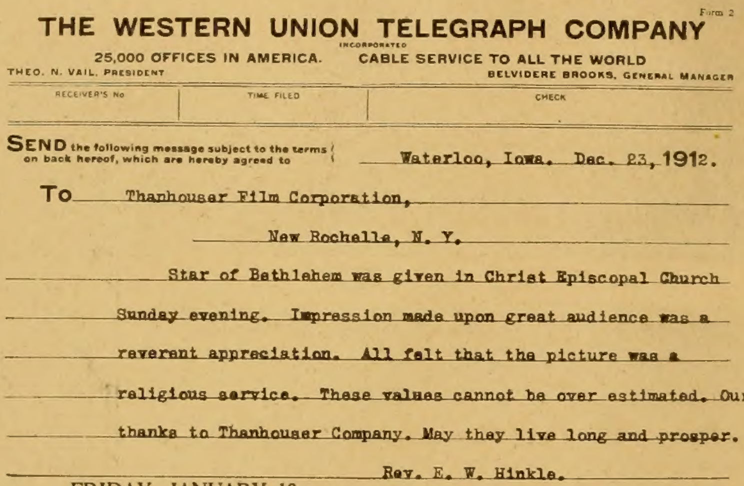
THE FILM
INDEX

EXHIBITORS'
GUIDE

Scene from "A Sicilian Heroine" (Ambrosio).

17 Madison Ave. **New York—Chicago** 169 W. Washington St.

THE DOVE IN THE EAGLE'S NEST


THE WESTERN UNION TELEGRAPH COMPANY Form 2
INCORPORATED
25,000 OFFICES IN AMERICA. CABLE SERVICE TO ALL THE WORLD
THEO. N. VAIL, PRESIDENT BELVIDERE BROOKS, GENERAL MANAGER

| RECEIVER'S No | TIME FILED | CHECK |
|---|---|---|
| | | |

**SEND** the following message subject to the terms on back hereof, which are hereby agreed to Waterloo, Iowa. Dec. 23, 1912.

**To** Thanhouser Film Corporation,
New Rochelle, N. Y.

Star of Bethlehem was given in Christ Episcopal Church Sunday evening. Impression made upon great audience was a reverent appreciation. All felt that the picture was a religious service. These values cannot be over estimated. Our thanks to Thanhouser Company. May they live long and prosper.

Rev. E. W. Hinkle.

# THANHOUSER'S

next feature is the splendid historical story from the pen of Mrs. Yonge, reproduced in two reels, TUESDAY, JAN. 28.

## The Dove in the Eagle's Nest

A thrilling drama of the stirring days when might made right. There's "perfect publicity" for this!

SUNDAY, JANUARY 5

## A GUILTY CONSCIENCE

A defrauded widow, whom the law could not aid because the robbers worked legally in their robbing, regains her fortune nevertheless. Non-professional assistance wins for her what the lawyers couldn't. And you will follow her shrewd attempt at recovery with a great deal of interest.

TUESDAY, JANUARY 7

## THE BOOMERANG

You've had the Thanhouser Kid, the Thanhouser Kidlet, the Thanhouser Twins and now—the Thanhouser Monkey! He has such intelligence we don't mind his being featured that way. He is some fine photoplayer! As the center of a real mystery story, he "stars" acceptably.

FRIDAY, JANUARY 10

## THE EVIDENCE of the FILM

In showing this pleasing Thanhouser, you boost your own art. For it pictures the moving picture as a great power which rights wrongs. There is a binding circumstantial case against an innocent little messenger boy, and he is about to lose his liberty when his sister, who works in a film factory, sees—freedom for him in the film!

Booked solid at every exchange until February—"The Star of Bethlehem."

Made under the personal direction of Mr. Edwin Thanhouser and Mr. Lawrence Marston, the Foremost Legitimate Stage Director now in Motion Picture Work and Producer of "Ben Hur" for the Messrs. Klaw & Erlanger.

Two-column cuts for newspaper or circular use, 40 cents, from STANDARD ENGRAVING CO., 560 Seventh Avenue, New York City.

Slides 40 cents apiece, from NOVELTY SLIDE COMPANY, 20 East 14th Street, New York City.

Illustrated Heralds, $2.50 per thousand, from HENNEGAN & COMPANY, Cincinnati, Ohio.

Illustrated booklets, on book paper, $5.00 per thousand, from H. J. STREYCKMANS, 60 Wall Street, New York City.

Two one-sheets, a three-sheet, a six-sheet and a sixteen-sheet AT YOUR EXCHANGE.

SCENES FROM THANHOUSER FEATURES (Beginning with the "STAR OF BETHLEHEM") 12 photos, 8x10 in. $2.00 the set, from KRAUS MFG. COMPANY, 14 East 17th Street, New York City.

CUTS OF THANHOUSER PLAYERS, 40 cents apiece from STANDARD ENGRAVING CO., 560 Seventh Avenue, New York City.

# THANHOUSER FILM CORPORATION

NEW ROCHELLE, NEW YORK

THE DOVE IN THE EAGLE'S NEST.

# FIVE-A-WEEK
# Essanay

**THIS WEEK!** **THIS WEEK!**

# "When Soul Meets Soul"

## The Gigantic Scenic Production of 1913

Released Wednesday, Jan. 1st,

**"Seeing Is Believing"**

A sprightly comedy sensation that abounds in merry situations and hilarious incidents. A bully good comedy eye-opener.

Released Thursday, Jan. 2d,

**"The Miner's Bequest"**

A thrilling and powerful drama of the West. A gripping story of the gold mines.

Released Friday, Jan. 3d,

**"When Soul Meets Soul"**

Without a question of a doubt this unprecedented subject is a masterpiece in the art of photography. A FEATURE film. A gigantic scenic, aristocratical, meritorious drama.

Released Saturday, Jan. 4th,

**"Broncho Billy and The Maid"**

A powerful and magnetic drama of the West. Love outwits a desperate father. G. M. Anderson, in his world-famous character creation of "Broncho Billy," plays a daring and fearless westerner in this original feature subject.

**Coming Very, Very Soon!** **Coming Very, Very Soon!**

# "KING ROBERT OF SICILY"

(LONGFELLOW'S WONDERFUL POEM IN THREE REELS.)

THE GREATEST SCENIC PRODUCTION EVER SET BEFORE A CAMERA IN AMERICA. THE WISE ONES ARE USING THE THREE-SHEET POSTERS OF ALL ESSANAY SATURDAY RELEASES. ARE YOU CLASSIFIED HERE? LITHOGRAPHED IN FULL FOUR COLORS. PRICE, 35 CENTS EACH. ORDER DIRECT FROM YOUR EXCHANGE OR FROM ARMSTRONG LITHOGRAPH CO., CLEVELAND, OHIO. PHOTOS OF ALL ESSANAY PLAYERS, SIZE 8 x 10; PRICE, $3.00 PER DOZEN, CAN BE SECURED FROM THE PLAYERS PHOTO COMPANY, 177 NORTH STATE STREET, CHICAGO, ILL.

**SUPERLATIVE AND ARISTOCRATICAL**
**BY WORDS FOR**
**ESSANAY**

## ESSANAY FILM MANUFACTURING CO.

521 First National Bank Bldg., Chicago, Ill.
Factory and Studio, 1333 Argyle Street, Chicago
Branch Offices in London, Berlin, Paris, Barcelona

# GAUMONT STATE RIGHT FEATURES

## THE WHITE GLOVE BAND

(THREE REELS)

The atrocious deeds of a clique of criminals that terrorized Paris. The passion of a woman member of the coterie of crime for the master detective which saved him from merciless hands. Acting within acting which meant liberty and all to a love regenerated actress. The stirring scenes are laid in the cafés of Paris, an Apache den and the bandits' lair.

## IN THE GRIP OF THE VAMPIRE

(THREE REELS)

The administering of the deadly drug to steal an inheritance, plunging a woman's mind into idiocy. The assassination of her fiance as he rows to keep the decoy tryst at the seaside cliffs. The novel stroke of science that restored the woman's sanity by means of cinematography. The detection of the criminal by the veriest chance through dissimilar handwritings. The arrest of the malefactor at the height of a masquerade ball.

## THE BRIDGE OF SORROW

(TWO REELS)

**The International Conspiracy**
(Three Reels)

### AN OPPORTUNITY

Exclusive rights to all Gaumont regular releases, including the Gaumont Weekly, are open in parts of the United States.

Negotiations will not long remain pending. To avoid disappointment send your inquiry now.

**Perils of the Atlantic**
(Two Reels)

**The Vengeance of Egypt**
(Three Reels)

**In the Land of the Lions**
(Two Reels, Hand-colored

SHIPMENTS THROUGH FILM SUPPLY CO. OF AMERICA

Gaumont

## GAUMONT CO.

FLUSHING, N. Y.

Gaumont

UNIVERSAL FILMS

# For Universal Exhibitors Only!

—You are going to get the greatest THREE-REEL FEATURE FILM ever made in America and it is not going to cost you a single cent over your regular film service cost! We refer to

# Sheridan's Ride

**(THREE REELS)**

—You are going to do a terrific business with it. You are going to jam your theatre to the very doors. You are going to have the finest and most striking posters you have ever seen since you have been in the business.

—If a "state rights" man could get hold of this and bring it to you with a proposition that you give him half your receipts, you'd snap up the chance in a minute. It would cost you a mint of money but you'd do it. You don't have to pay a cent for it, over your regular service price, because you are a Universal Exhibitor!

—This is only one of scores of such features that you are going to get as long as you are a Universal exhibitor. We've got a whole ranch full of feature companies working on two and three-reel features and nothing else—and you're going to get them all without extra cost!

**Now do you begin to see that we are in deadly earnest when we say we intend to upset all film traditions and give you the grandest service you ever dreamed of? Now do you see why you must always—**

## "Demand That Universal Program"

## Universal Film Mfg. Company

**Mecca Bldg., B'way at 48th St., N. Y. City**

Our weekly newspaper, "The Universal Weekly," starting with the next issue adds a pictorial supplement. It is a new form of lobby display. If you are not getting the WEEKLY send us your name and address at once. This is very important.

"Demand that Universal Program"

# "A BEACON LIGHT F

# Universal Exhibitors Letters and Telegrams

They tell us we are "putting it all over" any other program ever arranged and that they only hope we will maintain our present standard of quality! But we're going to do better than that because we intend to improve our already fine program every week!

## IMP

**"SHE SLEPT THROUGH IT ALL"**
**(Comedy)**
**Monday, January 6th, 1913**

A King Baggot comedy that is funnier than a joke book. One fit of laughter will follow the other.

**HEARTS OF THE NORTHLAND (Drama)**
**Thursday, January 9th, 1913.**

It tingles with exciting scenes enacted in the picturesque Northland. Beautiful story, brilliant production.

**"THE BALDHEADED CLUB"—"SOCIETY DAY AT PIPING ROCK"**

**Saturday, January 11th, 1913**

Funny? Why, it is so funny that the Ha Ha's just bubble out of every inch. Along with it a day with America's 400.

## MILANO

**"A SECRET OF THE SEA" (Two-Reel Drama)**
**Saturday, January 11th, 1913**

A thrilling romance of a banker's villainy, a sea captain's treachery and the diary of a dying man on a deserted island. A most elaborately staged production.

### Peeps Into The Future

**Only a few more masterful touches and then you see the Greatest Military Picture of a Lifetime**

**SHERIDAN'S RIDE**

**Three Reels. 101 Bison. Release date later**

## 101 BISON

**"A ROMANCE OF THE UTAH PIONEERS" (Two-Reel Drama)**
**Tuesday, January 7th, 1913**

A totally different sort of western drama, depicting the joys and sorrows of the "Hand Cart Immigrants" when the West was a vast unknown. Stupendous mobilization scenes; plenty of action.

**"AN APACHE FATHER'S VENGEANCE"**
**Saturday, January 11th, 1913**

Because the Apache maiden was clothed in the "pale face" lady's gown her father wreaked vengeance on the garrison. It teems with exciting scenes.

## POWERS

**"ALMOST A HERO"—"AKRON, OHIO"**
**Wednesday, January 8th, 1913**

Another of those original melancholy chasers. It will delight both the youngsters and the grown-ups. On the same reel an interesting scenic.

**"BAXTER'S BUSY DAY" (Comedy)**
**Friday, January 10th, 1913**

You are going to burst with laughter at this new and novel style of laugh-provoking farce.

## ECLAIR

**"AN ACCIDENTAL SERVANT" (Comedy)**
**Tuesday, January 7th, 1913**

When she mistook him for a servant the society leader planned to keep up the joke. She spoiled it all. You will like the funny way in which she did it.

**"THE RETURN OF LADY LINDA" (2-Reel Drama)**
**Thursday, January 9th, 1913**

There is a gorgeous sublimity about it that surpasses your greatest expectations. Enchanting story, elegant staging, brilliant production.

**"THE COBBLER AND THE FINANCIER"**
**(Comedy-Drama)**
**Sunday, January 12th, 1913**

The cobbler couldn't work unless he sang; the financier couldn't sleep if he did. See how a pretty girl solved the problem.

# R EXHIBITORS!”

## are swamping us with of Congratulations!

They tell us that our plan of letting them have our masterful feature reels every week without extra charge is making it unnecessary for them to sacrifice half their profits to so-called “state rights” men. If you haven’t seen our films lately, DO SO AT ONCE!

### REX

“THE ACTRESS” (Drama)

**Thursday, January 9th, 1913**

It scintillates with the style of emotionalism that will infatuate and enthrall you.

“BYGONE DAYS” (Drama)

**Sunday, January 12th, 1913**

A pathetic review of the achievements of an old actor whom the public had deserted to die, unwept and unknown.

### VICTOR

“THE LIE”

**Friday, January 10th, 1913**

What more can you want? A thrilling, enchanting story and very superior production. A picture that will gain prestige for your house. A picture that will please and entertain.

### CHAMPION

“ART AND LOVE” (Drama)

**Monday, January 6th, 1913**

A lovable theme portrayed in a highly artistic manner, staged amid picturesque surroundings.

### GEM

“ABSINTHE”

**Tuesday, January 7th, 1913**

If you are looking for a drama that will grip you tight and fascinate you until the very last scene is over, be sure to book this one.

### The ANIMATED WEEKLY

**Wednesday, January 8th, 1913**

If you read it in the paper today, you will see it on the screen tomorrow. Nothing of importance escapes it.

### NESTOR

“CUPID’S ASSISTANTS” (Western Comedy)

**Monday, January 6th, 1913**

The old folks had planned years ago who the young folks were to marry. Their wishes were carried out in an extremely unexpected and humorous manner.

“GOLD AND DROSS” (Western Drama)

**Wednesday, January 8th, 1913**

Deserting a loving husband, she fled with the miscreant, only to perish on the lonely desert. Replete with exciting scenes.

“THE SUSPECT” (Drama)

**Friday, January 10th, 1913**

A thrilling western story, depicting the hazardous ride of a cowpuncher’s wife to save him from impending danger. Aglow with excitement.

### CRYSTAL

“HEROIC HAROLD”—“A NIGHT AT THE CLUB”

**Sunday, January 12th, 1913**

Two purveyors of good cheer; merriment in every foot.

### FRONTIER

“THE STRANGER OF THE MOUNTAIN RANCH”
(Western Drama)

**Wednesday, January 8th, 1913**

A sure thriller, fraught with exciting scenes, accentuated by realistic surroundings. A marvel in photography and detail of production.

### Peeps Into The Future

**Entirely New Idea for a Western Thriller—**
**Don’t Wait—Demand it this very instant**

**A FRONTIER PROVIDENCE**

**Two Reels. 101 Bison. Released Tuesday, Jan. 14th**

# CALAMITY ANNE'S INHERITANCE

A farce drama featuring that peeress of character leads, Louise Lester.
The second of the series — ***You cannot afford to miss it.***

**Release Date, Saturday, Jan. 11, 1913**

---

## ANOTHER MAN'S WIFE

A Society Drama taken from life, portraying a realism that is as beautiful as it is pathetic — gripping and convincing.

**Release Date, Monday, Jan. 6, 1913**

## THE TRAIL OF CARDS

A Romance depicting the ardor of a Mexican's love — Intensely dramatic and thrilling — enacted in the beauties of California.

**Release Date, Thursday, Jan. 9, 1913**

---

# THREE A WEEK

---

STAR THEATER
St. Joseph, Mich.

December 18, 1912.

American Film Mfg. Co.,
Chicago, Ills.

Dear Sirs:
A "Flying A" Poster in my lobby is certainly a drawing card for my business.

C. C. Trump,
Prop. & Mgr.

## AMERICAN FILM MANUFACTURING COMPANY
## CHICAGO

# Let the Rising Sun Be Your Guide!

Exchanges serving Solax are the ones to hook up with---Be among the "live ones."

W. STEPHEN BUSH, in THE MOVING PICTURE WORLD, says: "Every exhibitor in the country should show the Solax production, 'The Woman Behind the Man.'" If he had the opportunity of seeing the following he would say the same of them.

## A Million Dollars

**Released Wednesday, January 8th**

A story of a clerk who wishes that all the wealth of the world were re-distributed and that all men were millionaires. In a dream he has his wish, and he finds that because they have the money they need the bricklayers refuse to work, waiters, conductors, motormen, chauffeurs, doctors and men of all trades stop the wheels from going around. In fact, he discovers that the earth stops revolving because no one cares to do the necessary work. In this production

**Darwin Karr**

Is the Feature.

## The Mutiny of Mr. Henpeck

**Released Friday, January 10th**

Mr. Man is ill-treated by his wife. She forces him to do the housework and makes him stay at home and entertain the frail wife of her brother, a prize fighter, while she and the prize fighter go out to theater and do the social stunts. The neglected wife and poor little Mr. Man get together and organize a concerted action against their other halves. Pots, pans and brooms are used as arguments.

**Solax Company**

**FORT LEE, NEW JERSEY**

Send 10c for four-color litho of Dimpled
Darwin Karr, the favorite of the girls

# GREAT NORTHERN
## SPECIAL FEATURE

# CONQUERED

OR

# THE MADCAP COUNTESS

*PERFECTION OF EXCELLENCE MARKS OUR $25,000 FEATURE PRODUCTION*

Embracing 45 absorbing scenes which abound in deeds of manly daring. Splendid feats of horsemanship and romantic situations.

Thoroughbred Hunters taking the Hurdles—Rescue from Drowning—and the thrilling ride on a

## LOOP THE LOOP IN A MOTOR CAR

1, 3 and 6 Sheet Lithographs, Photos and other Lobby Display
Territorial Rights Now Selling

**GREAT NORTHERN SPECIAL FEATURE FILM CO.**
**42 EAST 14th STREET, NEW YORK CITY**

FEATURE FILM CO WASH, D.C.

# PANAMA

PRESIDENT TAFT

**COMING !!! COMING !!! COMING !!!**

**Extraordinary Educational Feature**

# PRESIDENT TAFT'S

## OFFICIAL TOUR OF INSPECTION OF THE

# PANAMA CANAL

In Two Parts.

Our photographer accompanies the Presidential tour as a member of the official party, leaving Washington, December 19th, 1912, on the special Presidential train and is with him throughout the entire trip, aboard the battleships, across the Isthmus and returning on the special train reaching Washington, December 31st, 1912. He has been assured every facility and convenience to enable him to obtain the best possible pictures. We are positively the only independent company granted this privilege of accompanying the official party.

**Unique, Exceptional Pictures Original Features**

**Every Event of the Entire Presidential Inspection.**
**Magnificent Military Pageant in Honor of President Taft.**
**The Meeting of the Waters of the Atlantic and Pacific.**
**The Mammoth Locks in Actual Operation.**
**Picking Orchids, Lemons and Oranges from Tops of Submerged Trees in the Newly Created Lake Gatun.**
**The Isthmus From Colon to Panama.**
**Native Life, Customs and Industries.**
**All Prominent Canal Officials.**

# ALL NEW!!! ALL NEW!!!

**Positively the first time presented or photographed.**

The most opportune pictures ever produced. The entire world is interested in this great maritime canal. The settlement of the international toll problem is occupying the attention of every newspaper and they are devoting columns of space to the Canal, thus securing advertising of a nature impossible under any other circumstances.

**A CERTAIN MONEY GETTER**

**BE THE FIRST TO BUY IN YOUR TERRITORY**

**Wire for Reservations Ready January 6th**

**Approximately 2000 Feet. Price Ten Cents (10c) per Foot**

*For sale by*

**FEATURE FILM MANUFACTURING COMPANY**

**405 Eleventh Street, N. W. - - - Washington, D. C.**

*Deposit required on all orders*

PRESIDENT TAFT

# PANAMA

# GREAT MULTIPLE REEL
# BRONCHO HEADLINERS

All Containing Tremendous Casts and Depicting Scenes of Spectacularism and Wonderful Dramatic Interpretation

Scene from "A BLUEGRASS ROMANCE"

## "A BLUEGRASS ROMANCE"

**2 Reels, January 15**

A thrilling episode of the Civil War, in which a youth saves the Southern army and loses his life, A high dramatic offering, vividly reproducing wonderful scenes of war

**"A SHADOW OF THE PAST"—2 Reels, January 22**

**COMING! COMING! COMING!**

## "THE BATTLE OF GETTYSBURG"

**IN THREE REELS**

A faithful reproduction of the greatest battle of the Civil War, with thousands of soldiers locked in a death struggle. Thrilling charges—hand to hand conflicts—deeds of daring and heroism.

**THE GREATEST FILM EVER MADE**

**1—3—6 and 8 Sheet Posters** **Booklets and Slides**

**BRONCHO MOTION PICTURE CO.** LONG ACRE BUILDING, 42d ST. & BROADWAY
NEW YORK CITY

**MUTUAL FILM CORPORATION, 60 Wall Street** **Sole Agent for U. S. and Canada**

# KEYSTONE COMEDIES

**SCENARIOS WANTED: Highest prices paid. Address**
**Mack Sennett, Director, 1712 Allesandro St., Los Angeles, Cal.**

***A SPLIT REEL JAN. 6***

SCENES FROM "A DOUBLE WEDDING."

## "SAVING MABEL'S DAD"

Three rivals are aspirants for the hand of Mabel. Dad falls asleep in a rowboat and is set adrift by one, who tries to win favor as a hero by rescuing him, using a motorboat going at lightning speed. He is exposed, however, and his work goes for naught, as Mabel clings to the man of her choice.

## "A DOUBLE WEDDING"

A society wedding and a colored wedding happen to take place at the same time, the happy couples being bound for the same train. The white people elude their friends, who, by mistake, chase the cab containing the negroes. Their astonishment when the dusky pair emerge from the cab is the climax to a series of humorous situations.

## COMING—TWO RELEASES A WEEK

The second reel of Keystone Comedies will consist of a split reel released on Thursday of each week. The first release of the Thursday Keystone will be

**THURSDAY, FEB. 6th.**

**EXHIBITORS: Book It! :: :: EXCHANGES: Place Your Orders!**

## Coming Releases of the World's Best Comedies

**Jan. 13—"THE CURE THAT FAILED" and "HOW HIRAM WON OUT"**
**Jan. 20—"SIR THOMAS LIPTON" and "FOR LIZZIE'S SAKE"**
**Jan. 27—"THE MISTAKEN MASHER" and "THE DEACON OUTWITTED"**

---

# KEYSTONE FILM CO.

**LONG ACRE BLDG.**
**42d St. and Broadway**
**NEW YORK CITY**

**MUTUAL FILM CORPORATION, 60 Wall Street**
**Sole Agent for the U. S. and Canada**

# Kay-Bee Thrilling Features

SCENE FROM "THE PAYMASTER'S SON"

## "The Paymaster's Son"

**2 REELS. RELEASED FRIDAY, JAN. 10**

An absorbing story replete with dramatic situations, showing how the ne'er-do-well son of the Colonel brought trouble to the post and to the Paymaster's son, Lieut. Burton. The Colonel's son appropriates the Paymaster's money to elope with Burton's sister and joins a band of emigrants who are attacked by Indians. The pursuing lieutenant arrives in time to take part in the battle and in sensational scenes saves the life of the youth.

## "THE LITTLE TURNCOAT"

**TWO REELS.** **Released Friday, January 17th**

SCENARIOS WANTED: Thrilling military stories. Minimum price, $50. Address T. H. Ince, Director, 1712 Allesandro Street, Los Angeles, Cal.

## N. Y. Motion Picture Company

**Long Acre Bldg., 42nd Street and Broadway, New York City**

**Mutual Film Corporation, 60 Wall Street** **Sole Agent for the U. S. and Canada**

# AMBROSIO

## STATE RIGHT FEATURES:

Booking Territorial Rights Now
Wire for Terms
*One Good Thing Follows Another.*

## A SICILIAN HEROINE

(Copyrighted)
A Thrilling story of GARIBALDI
Three exciting reels
Ready for shipment NOW

## PARSIFAL

(Copyrighted)
Three Reels
Ready for shipment NOW
States going fast—Don't write—Wire!!

## SIEGFRIED

(Copyrighted)
A few States open—Wire quickly!!

## REGULAR RELEASES:

January 4th:

### The Black Veils

(In two reels)
A thrilling, mysterious drama that will hold your audience spellbound

January 11th:

### A Romance of a Heart

(In two reels)
The interest never slackens from the first foot of film till the very last

January 18th:

### Between Life and Death

(In two reels)
An up-to-date moral story full of incident

January 25th:

### What the Unknown Conceals

(In two reels)
A drama of great interest

**Exchangemen and Exhibitors**
Send your name for our mailing list.
We have good news for you all!!

**Don't Forget ALL Ambrosio Films Are Copyrighted**

**COMING COMING COMING**

Watch for Particulars Next Week

## SATAN?

Watch for Particulars Next Week

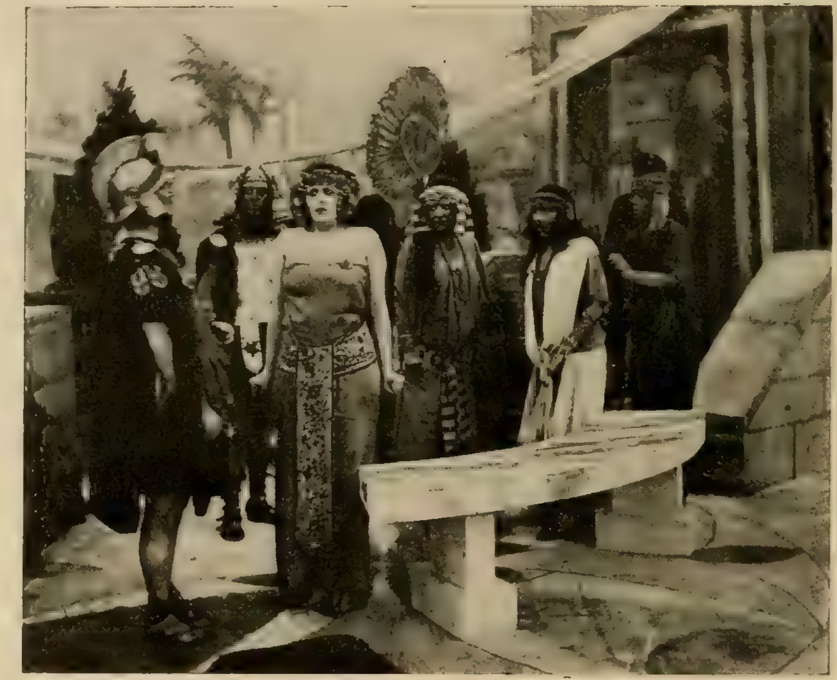
## AMBROSIO AMERICAN CO.

15 EAST 26th STREET
NEW YORK, N. Y.

# HELEN GARDNER
IN
# CLEOPATRA

**CHARLES L. GASKILL, Director-Manager**

**Now Showing at the Dutchess Theatre, Cleveland, O.**



**"Probably the most Stupendous Picture ever made"**

**A Few States Still For Sale.—State-Right Managers and Territory Men wire at once for prices and details. Absolutely the largest and finest assortment of advertising matter ever furnished with a motion picture—lithos, heralds, photo displays, cards, and other pieces. Wire about your state now.**

"The scenic effects are beautiful, the costumes are gorgeous and the acting as a whole is excellent, all blending together into what is probably the most stupendous and beautiful picture ever produced."

"Miss Gardner's impersonation of Cleopatra is full of varied moods, as the character of Cleopatra must have been: at one time the incarnation of tigerish ferocity, at another imbued with the seductive languor and delightful enervation of tropic temperament."

"She is artist enough to conceal her art and merge mimicry with realism so delicately that she seems unconscious of the fact that she is acting or has any other individuality than that of Cleopatra herself."

## UNITED STATES FILM COMPANY

**SOLE DISTRIBUTORS**

**145 West 45th Street - - NEW YORK CITY**

# YOU SHOULD WORRY

About your patrons' satisfaction. It's your business to please the people whose nickels and dimes help to buy a shirt for the baby.

Proper ventilation, a clean house, a good operator and courteous employees accomplish much but

# FILM VARIETY

is absolutely essential. There are but five foreign releases a week, two of which are the great

# C. G. P. C.

You can't afford to overlook these Films which are the one best bet in the race for supremacy.

# BOOK 'EM!

WATCH FOR

COSMOPOLITAN FILMS

WHICH WILL SOON MAKE THEIR BOW TO THE TRADE

K. W. LINN Tel. Bryant 302 145 W. 45th St., New York City

"The Cream of the European Market Selected for America"

KLEINE

CINES URBAN ECLIPSE

TRADE MARK

Be Wise! Book these
Three for Next Week

Eclipse, Wednesday, Jan. 8, 1913,

Kidnapping the Fiddler

One of the best comedy films that has ever been offered to the public.

Along the Coast of Dalmatia

(Travelogue.)

Cines, Tuesday, Jan. 7, 1913.

A Maid's Devotion

(Drama.)

Cines, Saturday, Jan. 11, 1913.

The Woes of a Peace Maker

(Comedy-Drama.)

Important: We have just had made a brand new supply of one-sheet posters for "The Lion Tamer's Revenge," "The Daughter of the Spy" and "Rameses, King of Egypt." Order now!

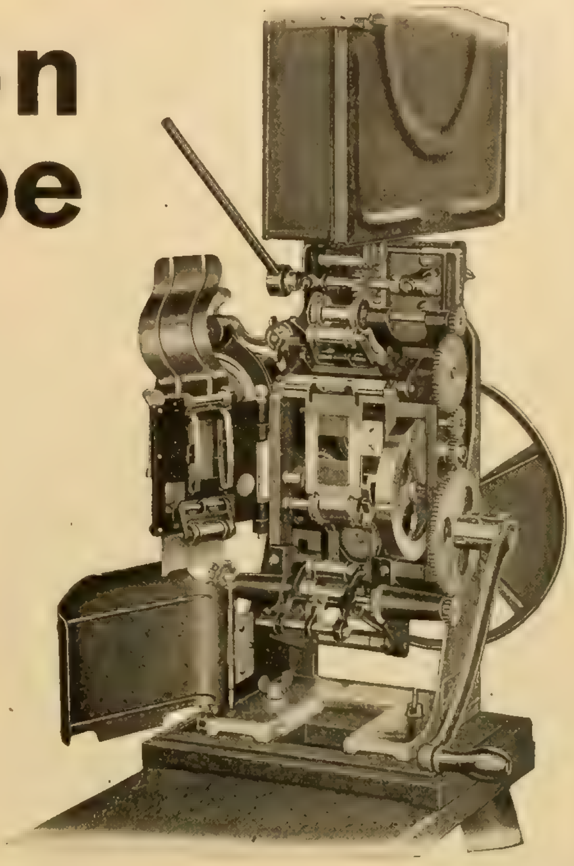
Send us your name to be placed upon our mailing list for advance advertising matter.

GEORGE KLEINE

166 North State St. Chicago, Ill.

# The Edison Kinetoscope

## Underwriters' Type "B"



We have been telling you of the absolute reliability of the Edison and emphasizing the quality of the materials which are put into its construction.

Park Commissioner Stover of Manhattan and Richmond, and President Meeker of the Centenary Collegiate Institute, Hackettstown, N. J., recently decided that motion pictures would prove of great value to them in their respective lines of work. The problem was to find a machine that would always be at their service whenever they wanted it and as long as they wanted it. It must be one that would project steady, clear-cut pictures and never need "time out" for repairs. It must be simple in construction and have every possible safeguard against fire.

It is gratifying to know that, after thorough investigation, both of these men have installed Edison Kinetoscopes. You are anxious to get the very best machine on the market—so write for the Edison Kinetogram and Catalog 500.

---

**Price, with Rheostat, 110 volts, 24-40 amperes, - - - $225.00**

**Price, with 110 volt, 60 Cycle Transformer, - - - $245.00**

---

Thomas A. Edison
INCORPORATED

**239 Lakeside Ave., Orange, N. J.**

## CURRENT EDISON FILMS

### Tell Your Exchange You Want Them

Jan. 1—"Yosemite National Park and Big Trees of California." 375 feet. Scenic.
" 1—"How They Got the Vote," by Ashley Miller. 625 feet. Comedy.
" 3—"The Running Away of Doris," by M. B. Havey. 1,000 feet. Dramatic.
" 4—"The Red Man's Burden," by Bannister Merwin. 1,000 feet. Dramatic.
" 6—"The New Day's Dawn," by Rev. E. Boudinot Stockton. 1,000 feet. Dramatic.
" 7—"An Unsullied Shield," by Charles J. Brabin. 1,000 feet. Dramatic.
" 8—"Interrupted Wedding Bells." 1,000 feet. Comedy.
" 10—"The Eldorado Lode," by H. B. Marriott Watson. 1,000 feet. Dramatic.
" 11—"The Maid of Honor," by Bannister Merwin, 1,000 feet. Dramatic.
" 13—"The Lake Geneva Camp of the Y. M. C. A., Lake Geneva, Wis." 400 feet. Descriptive.
" 13—"The Office Boy's Birthday," by Charles M. Seay. 600 feet. Comedy.
" 14—"At Bear Track Gulch," by R. P. Janette. 1,000 feet. Dramatic.
" 15—"The Title Cure," by George A. Imlach. 1,000 feet. Comedy.

# LUBIN FILMS

## FIVE RELEASES EACH WEEK

The Lubin pictures are popular because they are clean, wholesome and elevating.

The growing demand for our two-reel feature subjects is convincing proof that wide-awake exhibitors are catering to the wishes of their patrons.

### "The Bravery of Dora" **Tuesday, December 31**

A thrilling story of ranch life, in which a skirmish between Mexicans and U. S. troops and the quick wit of a sweetheart play important parts.

### "John Arthur's Trust"

**Thursday, January 2**

**Arthur Johnson and Lottie Briscoe in the leading roles**

Lottie Bristol's fortune of many millions is, by her father's will, left in trust to John Arthur. Lottie falls in love with an adventurer, Count Borni, who persuades the girl to go abroad to get married. Arthur follows the couple and finds Borni in a gambling room, losing the girl's money and exhibiting her picture as evidence of prospective fortune. Arthur knocks the count down, and the result is a duel. John is wounded, but on reconsideration Lottie resolves that he shall be her guardian for life. Do not miss this wonderful duel.

**A SPLIT COMEDY FOR FRIDAY, JANUARY 3**

### "Just Out of College" **834 Feet** **Friday, January 3**

A comedy, in which two sons cleverly outwit their fathers, with a pretty love story thrown in.

### "A Guilty Conscience" **167 Feet** **Friday, January 3**

A mirth-provoking comedy—the story a true one—the episode occurred in one of our eastern cities.

### "The Love Token" **Saturday, January 4**

An interesting and exciting western drama, in which the love token from a sweetheart to her lover plays an important part.

### "Courageous Blood" **Monday, January 6**

A Mexican border drama, in which Mary Burke, a ranch owner, outwits a band of rustlers, but at a terrible cost.

**TWO REELS** **TWO REELS**

### "The Mexican Spy"

RELEASED FRIDAY, JANUARY 17th, THROUGH THE GENERAL FILM CO.

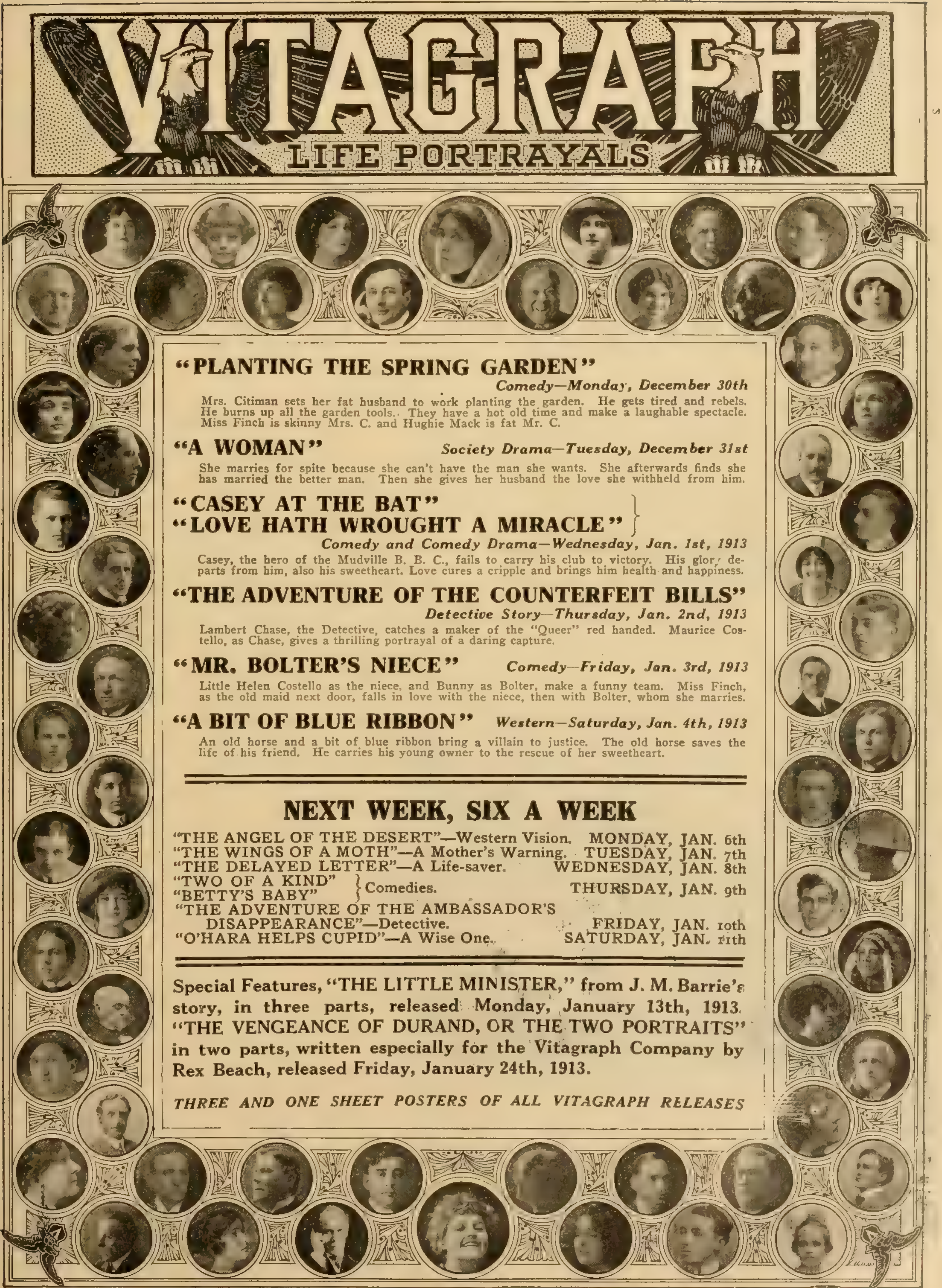
Mary Lee, daughter of the paymaster, is in love with Colonel Loring's son, Tom. He is a reckless chap, with bad habits. Mary endeavors to reform him, but is unsuccessful. Tom appropriates $5,000 from the paymaster's safe to pay a gambling debt to Senor Luis Rivera, who is a Mexican spy. Rivera offers to return the money if Tom will get the plans of the fortifications from the office of the colonel. Tom secures the plans. Mary discovers the treason, pledges her jewels, gives her lover the money and forces him to return the papers. Tom later joins the army on the border, and Mary receives an appointment as a Red Cross nurse. She is sent to a distant point. When the wagon pulls up for the trip she finds that Tom is the driver. The wagon is attacked by Mexicans, with Rivera in command. A battle ensues, in which Tom is badly wounded, but Mary nurses him back to life.

**Beautiful One, Three and Six Sheet Posters of our Photoplays, printed in five colors can be obtained from your Exchange or the A. B. C. Company, Cleveland, Ohio**

## LUBIN MANUFACTURING CO.

MODEL NEW STUDIOS,
20th and Indiana Avenues,
Philadelphia, Pa.

Chicago: 154 West Lake St.
B. Nichols, 86 Wardour St., London, W., England.
Berlin, 35 Friedrich Str.



# VITAGRAPH

## LIFE PORTRAYALS

### "PLANTING THE SPRING GARDEN"

*Comedy—Monday, December 30th*

Mrs. Citiman sets her fat husband to work planting the garden. He gets tired and rebels. He burns up all the garden tools. They have a hot old time and make a laughable spectacle. Miss Finch is skinny Mrs. C. and Hughie Mack is fat Mr. C.

### "A WOMAN"

*Society Drama—Tuesday, December 31st*

She marries for spite because she can't have the man she wants. She afterwards finds she has married the better man. Then she gives her husband the love she withheld from him.

### "CASEY AT THE BAT"
### "LOVE HATH WROUGHT A MIRACLE"

*Comedy and Comedy Drama—Wednesday, Jan. 1st, 1913*

Casey, the hero of the Mudville B. B. C., fails to carry his club to victory. His glory departs from him, also his sweetheart. Love cures a cripple and brings him health and happiness.

### "THE ADVENTURE OF THE COUNTERFEIT BILLS"

*Detective Story—Thursday, Jan. 2nd, 1913*

Lambert Chase, the Detective, catches a maker of the "Queer" red handed. Maurice Costello, as Chase, gives a thrilling portrayal of a daring capture.

### "MR. BOLTER'S NIECE"

*Comedy—Friday, Jan. 3rd, 1913*

Little Helen Costello as the niece, and Bunny as Bolter, make a funny team. Miss Finch, as the old maid next door, falls in love with the niece, then with Bolter, whom she marries.

### "A BIT OF BLUE RIBBON"

*Western—Saturday, Jan. 4th, 1913*

An old horse and a bit of blue ribbon bring a villain to justice. The old horse saves the life of his friend. He carries his young owner to the rescue of her sweetheart.

---

## NEXT WEEK, SIX A WEEK

"THE ANGEL OF THE DESERT"—Western Vision. MONDAY, JAN. 6th
"THE WINGS OF A MOTH"—A Mother's Warning. TUESDAY, JAN. 7th
"THE DELAYED LETTER"—A Life-saver. WEDNESDAY, JAN. 8th
"TWO OF A KIND" / "BETTY'S BABY" } Comedies. THURSDAY, JAN. 9th
"THE ADVENTURE OF THE AMBASSADOR'S DISAPPEARANCE"—Detective. FRIDAY, JAN. 10th
"O'HARA HELPS CUPID"—A Wise One. SATURDAY, JAN. 11th

---

**Special Features, "THE LITTLE MINISTER," from J. M. Barrie's story, in three parts, released Monday, January 13th, 1913. "THE VENGEANCE OF DURAND, OR THE TWO PORTRAITS" in two parts, written especially for the Vitagraph Company by Rex Beach, released Friday, January 24th, 1913.**

***THREE AND ONE SHEET POSTERS OF ALL VITAGRAPH RELEASES***

# A Dangerous Wager

A dare-devil cowpuncher bets $10.00 he can hold up the stage with his old pipe. This foolish bet nearly costs Mr. Cowpuncher his life.

**Released Monday, Jan. 13th**

**Especially attractive one and three-sheet posters**

## Red Sweeney's Mistake

Red Sweeney appropriated a phoney diamond, thinking it was the real thing, and did not learn of his mistake until he was arrested for the theft.

**Released Wednesday, Jan. 15th**

*One and Three-sheet posters*

## A Hero's Reward

The Chief of the Mudville Fire Department is in love with Iva, and claims her hand on the strength of his record, but he has a rival and what the latter does to him is a plenty.

**(On the Same Reel.)**

## King Cotton

Showing all the operations of raising cotton and manufacturing the cloth, from the planting to the finished product ready for my lady's adornment.

**Released Friday, Jan. 17th**

## A Desperate Chance

**This thrilling railroad story will pack your house, Mr. Exhibitor.**

Confusion in orders sends two trains thundering down the line, and when a wreck, with immense loss of life, seems certain, a plucky girl sidetracks the first train just in time to allow the second one to pass without a collision.

**Released Saturday, Jan. 18th**

**Special one and three-sheet, four-color litho' posters for this big railroad feature**

# MOVING PICTURE WORLD

J. P. Chalmers, Founder.

**Published by**
**CHALMERS PUBLISHING COMPANY,**

Telephone, 3510-3511 Madison Square
17 Madison Ave., Opposite Madison Square, NEW YORK

J. P. CHALMERS, SR., PRES.; E. J. CHALMERS, SEC. AND TREAS.; JOHN WYLIE, VICE-PRES. AND GENERAL MANAGER.
The office of the company is the address of the officers.

Entered at the General Post Office in New York City as Second Class Matter.

**SUBSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.**

**WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Phone, Main 3145.**

**DISPLAY ADVERTISING RATES ON APPLICATION.**

**CLASSIFIED ADVERTISEMENTS (No Display), Three Cents per Word; Minimum Charge, 50c.**

**Address all correspondence "Moving Picture World, Box 226, Madison Square P. O., New York," and not to individuals.**

**NOTE: Remittances, subscriptions and correspondence should be mailed to New York.**

Vol. 15 JANUARY 4, 1913 No. 1

## INDEX TO CONTENTS.

ADVERTISING FOR EXHIBITORS.....42
AMONG THE PICTURE THEATERS.....39
AT THE SIGN OF THE FLAMING ARCS.....34
AVOID CRIME AND CARRION,
by W. Stephen Bush.....25

CALENDAR OF INDEPENDENT RELEASES.....72
CALENDAR OF LICENSED RELEASES.....69
CHICAGO LETTER.....56
COMMENTS ON THE FILMS (Licensed).....50
COMMENTS ON THE FILMS (Independent).....51
"CONQUERED, OR THE MADCAP PRINCESS"
(Gt. Northern), by Louis R. Harrison.....31
CORRESPONDENCE.....66

"DIP INTO SOCIETY, A" (Crystal).....58
DOINGS AT LOS ANGELES.....36

FACTS AND COMMENTS.....24

FOLKS ORDINANCE BEFORE MAYOR GAYNOR.....61
FOREIGN TRADE NOTES.....59
"FRONTIER PROVIDENCE, A" (Bison).....63

IN THE MISSISSIPPI VALLEY.....68
INDEPENDENT FILM STORIES.....84
INDEPENDENT RELEASE DATES.....96
INQUIRIES.....53

LICENSED FILM STORIES.....76
LICENSED RELEASE DATES.....98
LOUISVILLE.....66

MANUFACTURERS' ADVANCE NOTES.....62
MOTION PICTURE EXHIBITORS' LEAGUE.....60
MOVING PICTURE EDUCATOR.....54

NEW ENGLAND.....68

OBSERVATIONS BY MAN ABOUT TOWN.....38

PHILADELPHIA.....67
PHOTOPLAYWRIGHT, THE.....44
PITTSBURGH.....67
PROGRESS OF NATIONAL EXPOSITION.....32
PROJECTION DEPARTMENT.....46

ST. LOUIS.....68
SONG SLIDE RELEASES.....74
STORIES OF THE FILMS (Licensed).....76
STORIES OF THE FILMS (Independent).....84
STUDIO SAUNTERINGS,
by Louis Reeves Harrison.....26
SYRACUSE UNIVERSITY COURSE.....29
TELLING THE TRUTH TO THE EXHIBITOR,
by John B. Clymer.....35
TITLES AND SUB-TITLES,
by Hanford C. Judson.....28

## INDEX TO ADVERTISERS.

**CARBON IMPORTERS.**
FRORUP, L. E..... 104
KIEWERT, CHAS. L..... 100
REISINGER, HUGO..... 81

**ELECTRICAL & MECHANICAL EQUIPMENT.**
BELL & HOWELL..... 95
CALEHUFF, CHAS. L..... 104
CHICAGO M. P. SUPPLY CO..... 95
CHICAGO PROJECTING CO..... 95
DETROIT ENGINE WORKS..... 101
ENTERPRISE OPTICAL CO..... 101
FOOS GAS ENGINE CO..... 106
FORT WAYNE ELECTRICAL WORKS..... 101
HALLBERG, J. H..... 105
LAVEZZI MACHINE WORKS..... 81
MOORE-HUBBLE CO..... 75
PICTURE THEATER EQUIPMENT CO..... 100
SCHNEIDER, E..... 106
SMITH, L. C..... 81
WHITE SPECIALTY CO..... 81

**FEATURE FILMS.**
AMERICA'S FEATURE FILM CO..... 100
BUFFALO BILL & PAWNEE BILL FILM CO 75
CONOLY, JOSEPH (Beverly B. Dobbs)..... 95
COSMOPOLITAN FILMS (K. W. Linn)..... 18
FEATURE FILM CO., (New York)..... 91
FEATURE FILM MFG. CO..... 11
FEDERAL FEATURE FILM SUPPLY CO..... 81
GENERAL FILM CO.....70, 71
GREAT NORTHERN SP. FEAT. FILM CO.. 10
IMPERIAL FEATURE FILM CO. (Pittsburgh) 101
M. & F. FEATURE FILM CO..... 74
MAJESTIC FEATURE FILM CO..... 75
MASKO FILM CO..... 95
MIRACLE, THE..... 102
NEW YORK FILM CO.....94, 97
NORTHERN FEATURE FILM EXCHANGE.. 82
PRINCE FEATURE FILM CO..... 91
UNITED FEATURE FILM CO..... 106
UNITED STATES FILM CO..... 16
WARNERS FEATURES..... 73
WORLD'S BEST FILM CO..... 91

**IMPORTERS AND DEALERS.**
WESTERN FILM BROKERS..... 82

**FIREPROOF APPARATUS.**
TRAINER, C. W..... 103

**FILM EXCHANGES.**
BRADENBURG, G. W. (Phila.)..... 97
BRADENBURG, G. W. (New York)..... 100
LAEMMLE FILM SERVICE..... 103
UNIVERSAL FILM EXCHANGE..... 105

**FILM MANUFACTURERS (Miscellaneous).**
BRONCHO FILM CO..... 12
KAY-BEE..... 14
KEYSTONE FILM CO..... 13
KINEMACOLOR CO. OF AMERICA..... 81
MUTUAL FILM CORPORATION..... 87

**INDEPENDENT FILM MANUFACTURERS.**
**(Film Supply Co.)**
AMERICAN..... 8
AMMEX MOTION PICTURE MFG. CO..... 79
FILM SUPPLY CO. OF AMERICA..... 97
GAUMONT.....4-85
ITALA..... 106
MAJESTIC..... 93
RELIANCE..... 89
SOLAX..... 9
THANHOUSER..... 2

**INDEPENDENT FILM MANUFACTURERS.**
**(Universal).**
AMBROSIO AMERICAN CO..... 15
CRYSTAL FILM CO..... 87
ECLAIR FILM CO.....92-93
UNIVERSAL FILM MFRS.....5-6-7

**LICENSED FILM MANUFACTURERS.**
EDISON..... 19
ESSANAY..... 3
KALEM..... 22
KLEINE.....18-79
LUBIN..... 20
MELIES..... 107
PATHE-FRERES..... 17
SELIG..... 99
VITAGRAPH..... 21

**LECTURES.**
MARION, LOUISE M..... 104
SMITH, NAT B..... 76

**LENS MANUFACTURERS.**
BAUSCH & LOMB OPTICAL CO..... 91

**MISCELLANEOUS.**
A. B. C. CO..... 79
AMERICAN SONG SLIDE & POSTER CO..... 98
BIOSCOPE, THE..... 75
BRADY, A..... 76
CHALMERS PUBLISHING CO..... 104
CLAPHAM, A. J..... 94
CLASSIFIED ADVERTISEMENTS..... 94
CORCORAN, A. J..... 106
EASTMAN KODAK CO..... 104
EL MUNDO CINEMATOGRAFICO..... 74
EXHIBITORS ADV. & SPECIALTY CO..... 69
FILM CHEMICAL CO..... 101
GREATER J. D. WILLIAMS AMUS. CO..... 82
HETZ, L..... 82
HOKE, GEO. M..... 103
McINTIRE & RICHTER..... 101
McKENNA BROS. BRASS CO..... 81
MOVING PICTURE WORLD (Binders)..... 74
MOVING PICTURE WORLD (Handbook)..... 83
MURPHY, C. J..... 82
NATIONAL TICKET CO..... 96
NATIONAL X-RAY REFLECTOR CO..... 97
NEWMAN MFG. CO..... 82
NIP MFG. CO..... 81
OZONE PURE AIRIFIER CO..... 89
PHOTOPLAY ADV. & SPECIALTY CO..... 99
PHOTO RECORDS..... 101
RAW FILM SUPPLY CO..... 104
SARGENT, E. W..... 106
SCENARIO PUBLISHING CO..... 81
SHOW CARD CO..... 75
THEATER BROKERAGE EXCHANGE..... 101
THEATER RECORD LEDGER CO..... 95
THOMAS, G. H..... 82
TRADE CIRCULAR ADDRESSING CO..... 103
VONNEGUT HARDWARE CO..... 102
ZENITH MFG. CO..... 106

**MOVING PICTURE MACHINE MFRS.**
AMERICAN..... 104
EDISON..... 19
ENTERPRISE OPTICAL CO..... 77
POWER'S CAMERAGRAPH..... 108
SIMPLEX..... 66

**MUSICAL INSTRUMENTS.**
AMERICAN PHOTOPLAYER SALES CO..... 81
OSHKOSH METAL PRODUCTS CO..... 77
SCHUELKE ORGAN CO.....82, 100
SINN, C. E..... 101
WURLITZER, RUDOLPH..... 102

**OPERA CHAIR MANUFACTURERS.**
AMERICAN SEATING CO..... 106
ANDREW, A. H..... 106
BENNETT, GEO. W..... 106
HARDESTY CHAIR CO..... 106
STEEL FURNITURE CO..... 106
WISCONSIN SEATING CO..... 106

**PROJECTION SCREENS.**
AMERICAN THEATER CURTAIN CO..... 102
MIRROROIDE CO..... 102
MIRROR SCREEN CO..... 81
SIMPSON, A. L..... 103

**SONG & ADVERTISING SLIDES.**
BATTERSHALL & OLESON..... 74
DEUEL, S. HOYT..... 74
ERKER BROS..... 74
MIDLAND TRANSPARENCY..... 74
SCOTT & VAN ALTENA..... 74
UTILITY TRANSPARENCY CO..... 74

**THEATRICAL ARCHITECTS.**
DECORATORS' SUPPLY CO..... 103

# Facts and Comments

ARE there not two sides to this question of legally barring unaccompanied minors from electric theaters? We know there are many exhibitors who think their very existence is threatened by a strict enforcement of the law. In most cases of this character the exhibitors have gone after children's patronage, stimulating it with the distribution of prizes and free admissions. A drastic application of the law would in their cases undoubtedly mean an immediate loss. The authorities in many places have a habit of tolerating even an open violation of the law for weeks and months. Then comes a concerted protest of some societies or individuals, the police are forced to act and the exhibitor invariably gets the worst of it.

*

The way to abolish an obnoxious law is not by evasion or open violation, but by an intelligent agitation for its speedy repeal. A few days ago an exhibitor, careless rather than deliberate in the breaking of the law excluding unaccompanied minors, stood before a local New York magistrate in a most humiliating position. Not only was he fined heavily, but the judge made it painfully plain to him that a repetition of the offense would mean imprisonment. This particular exhibitor might as well sell out and move away. He is a marked man, and the evidence against him on a second charge is not likely to be scrutinized too closely. The heavy fine probably more than wiped out his receipts from the admission of unaccompanied children, and he has in addition lost the confidence of his neighbors.

*

We have never been able to see the financial advantages of an excessive and disproportionate attendance of children without parents or guardians, even where the law did not stand in the way. Almost invariably a noisy and not always good-natured faction develops and the grown-up patrons are greatly annoyed. The exuberance of early youth is a fine thing, but it detracts the spectator's attention from what is being shown on the screen.

* * *

EVERY day brings us letters from exhibitors enclosing newspaper comments on the motion picture. All these clippings are interesting in themselves, and we only wish we had space for them all in the columns of THE MOVING PICTURE WORLD. We appreciate these clippings especially for the intelligent interest displayed by the exhibitor who goes to the trouble of selecting and mailing them to us. Out of the accompanying letters there speaks a sincere and ardent zeal for the betterment of the picture. Exhibitors are jealous of the good name of their profession and never fail to come forward in its defense against the assaults of ignorance and prejudice.

* * *

EXHIBITORS have it in their power to promote and popularize genuine educational films. Exchanges who are afraid of educational pictures, even when they have the character of features, base their attitude on the alleged indifference both of exhibitors and public. If the exhibitor had only one educational program every week it would mean an improvement in the manufacture and sale of educational films. We think it a mistake to throw the educational film into an ordinary promiscuous program. The contrast is too great and sudden. The patrons are not in the mood to appreciate it. We have little doubt that on educational nights some of the ordinary patrons would stay away, but this falling off will in the course of time surely be made good by the coming of a new kind of patrons, who only attend on educational nights. Intelligent advertising will insure this result.

* * *

THE MOVING PICTURE WORLD notes with satisfaction the complete victory for Sunday pictures won at a special election at Pierre, South Dakota. We have before us specimens of the literature used in the campaign. The friends of the Sunday entertainment set forth their position in temperate language, sticking strictly to the merits of the case. We are sorry to say that the opposition, led by the ministers of the town, resorted to personal abuse and all kinds of scurrilous language. Their pamphlets were full of such gems of logic as this: "The reference to the Blue Laws is a jab at the very basis upon which our institutions have had their perpetuity." There is little doubt that the public sentiment of the whole country is in favor of rational Sunday entertainments under suitable restrictions. Whenever the progressive exhibitor understands how to crystallize this sentiment and rally it around him the result is a foregone conclusion when the people vote on the Sunday question.

---

## Avoid Crime and Carrion

By W. STEPHEN BUSH.

THE MOVING PICTURE WORLD does not have to define its stand on the question of objectionable pictures. It is and ever will be the relentless and uncompromising foe of any pictures showing or suggesting crime, scandal or immorality. We will continue to prefer the springs to the sewers. A decided majority of the manufacturers hold our views, but the delinquent minority has too much power for evil, and the public and the press too often confound the good with the bad.

On the assumption that no human being acts without a motive, we are puzzled to find reasons for "the Wherefore of the Thusness."

Here we are something like five millions of us right around the City Hall. The yellow press has its keen-scented vultures perched on every top and spire, hungry for the sight of carrion. In spite of this unwholesome activity, and with every desire to exaggerate and "embellish" tales of crime and scandal, the daily output of rancid sensations is pleasingly negligible. The plain fact of the matter is that but a very small percentage of the population fall afoul of the law, and sordid crimes are on the decline everywhere.

Even in the present improved condition of things we are not holding the mirror up to nature. We distort things. The moving picture camera ought to be the best and most perfect mirror. What we hold up to nature is too often a "trick mirror," which makes us see impossible dwarfs and impossible giants and all kinds of hideous and unnatural shapes. There is even at this time an undue excess of burglars, highway robbers, knifemen and gunmen and desperados of both sexes.

What is there to interest or please any normal human being in seeing a masked man step from behind a clump of bushes and hold a pistol up to another man's face? What fine ethical purpose is to be served in watching one man stab another? What is there edifying, uplifting, amusing or entertaining in showing the stealing of cattle or a scene of blood and violence in a manufactured "Western" gambling den? Is life nothing but a struggle between sheriffs and burglars? Glancing over the titles in the last issue of THE MOVING PICTURE WORLD we find "burglars," "bandits," "sleuths," "apaches," "blackmailers," sprinkled pretty freely among releases of all groups of manufacturers. These burglars in motion pictures are rarely romantic or even theatrical burglars, they are the plain realistic burglars, who commit burglary with all the details found in the penal code and they "leave no ceremony out." It is a most distressing experience to a friend of the motion picture to see a father or mother hold her hand over the face of a little girl or boy while the burglar breaks into a house.

There are directors, most of them outside the ranks of organized manufacturers, who complain of their inability to interest the public without the portrayal of crime. They are either quacks or apprentices; such words can never come to the lips of a master. It is pitiful to see the helplessness of certain producers the moment you deny them access to the old melodramatic formulas. Some point to Shakespeare and his plays and find therein a foolish satisfaction and excuse. Alas, the Shakespeare of the motion picture has not as yet arrived. While we are waiting for his appearance it would be well to keep away from all handling of crime for the present and the near future.

We realize that this life is not a succession of pink teas or a melodious prelude to the millennium. Wrong and evil are stern realities. Life is not only real and earnest, but also full of trouble. In one of the finest and earliest tragedies of the world's literature we read that man is "born to trouble, even as the sparks fly upward." There would be no history were it not for the eternal struggle between good and evil. Material for interesting stories lies all around us and we do not have to reserve the camera for the actualities of the criminal calendar. There is the vast storehouse of the past, the literature that has remained after a process of elimination, extending often over centuries. This rich field is far from being exhausted. The inequalities of modern life, the defects in our social fabric, the tragic moments in our present day civilization, the human aspects of our political systems, the mental and moral development of great minds, capable of defying convention and breaking the fetters of tradition—these are but a very few of the subjects that would seem to be splendid material for the ambitious producer. The struggle of the ideal against the material, an everlasting contest renewed in every age, is going on all around us. If "life is the pendulum betwixt a smile and tear" we may tell a thousand phases of its story without any description of crime.

The modern American stage is comparatively free from crime and the successful playwright of the day is the one who scrupulously eschews crime in the preparation of his plot. We might learn from these men. Even where they paint the darker sides of life and seek to illustrate its sinister forces it is almost always against an optimistic background. The few exceptions like Zola, Ibsen Nietzsche, prove the prevailing rule of modern dramatic endeavor. It is unfortunate that such highly gifted minds suffer from such obliqueness of vision seeing nothing but the evil, the abnormal, the degenerate and the repellant in life. However, philosophic pessimism is not among the faults of the motion picture and we may well be thankful for that. It is one of the instances where intellectual limitation is a distinct blessing without any disguise whatever.

We have seen few pictures with a deep morbid appeal. The offense always lies on the surface, and as pointed out in this article as a rule consists in an undue exaltation of real crime as a factor or a phenomenon in our present social life.

THE LATE HARRY CASHMAN.

In Memoriam.

What little heed we give to that
Which overhangs us all;
What little thought we give unto
The old grim reaper's call.
We tread our different paths in life
In happiness or woe,
And seldom think that soon or late
'Twill be our time to go.
And now to him who's passed beyond
Our sympathies arise,
And yet his soul is happy
In his new home in the skies.
He rests in Peace; he's in God's care,
While angels softly sing.
Oh, grave, where is thy victory;
Oh, death, where is thy sting!

FRANK DAYTON.

## NEW EQUIPMENT CONCERN.

Walter C. DuBrock, of the DuBrock Feature Film Company, and Charles Spinks, a former cameraman, who holds a number of patents on motion picture equipments, are the leading spirits in the Nip Manufacturing Company. The concern has taken factory quarters in Foster Avenue, Chicago, and is prepared to manufacture everything in the motion picture line. M. G. Watkins will be in active charge.

# Studio Saunterings

### Stealing a March on the Famous Players Company—By Louis Reeves Harrison

"HEY MISTER! Who do you wish to see?" "Keep out of there!" and other admonitions more forcible than fastidious, more energetic than elegant, were hurled at me with house-painter accuracy, but I emerged unsplashed in the midst of an interesting scene, all the more attractive to an impressionist because it was not set for the occasion. I happened—really and truly—to be in the neighborhood, and was seized with a sudden hankering for a view of what was going on in one of the largest of many studios, this one yet "unsauntered," and went on impulse.

I own to curiosity, but mingled with it in appetizing proportion was remembrance of a brief association with Ed Porter as a sort of hampering assistant in the production of "Little Major." He bore with me so patiently and so generously allowed me to imagine that I made one or two suggestions of value on that memorable occasion that I have never entirely recovered from the delusion that I might have been a director and respected by all instead of a much-deplored critic.

So it happened, one night—I crept in "under cover of darkness," like the villain in the play—escaping a rattling fire of pickets on the way, and was inside the fortress before my identity was discovered. There was a scene in preparation, that of one of the most beautiful plays ever presented on the stage, and a mere glimpse of stalking men in uniform flashed on my mind a fascinated audience listening with their hearts while Anthony Hope's message was whispered to them in every line, "Love is all! Love is all! Love is all!"

"The Prisoner of Zenda" was there in person, not a great actor in character guise, and near him stood Ed Porter in consultation with a tall man of Wagnerian countenance, one glowing with worldly knowledge widely gathered and assembled in the form of intellectual exaltation, easily recognized as Daniel Frohman. I waited. The busy director might say, "You will really have to excuse me," but he did not. Ed Porter turned to where I stood, and a kindly "look-who's-here" smile sparkled in his eyes. I was welcomed with the warm friendship that I felt at the sight of him.

The really great actor never draws a line between himself and the people who are according him close attention; he will, otherwise, alienate instead of engage human sympathy. Half of any man's battle is won by letting his heart go out to those in whom he must sound a chord responsive. In order to win, he must have the touch that makes all the world kin. Is this not so with superior men in all lines? That Porter *feels* an interest in others, that he is not so engaged by his absorbing work as to forget his fellows, constitutes a winning quality in his conduct of affairs.

Each man of brains is fortified with a self-protective egotism that encourages him in trial and enables him to impress his personality on others—he might falter and fail without it—but when broad appreciation of what others are doing is added to this common characteristic of vigorous men, he draws in that amicable support without which individual progress would be seriously hampered, if not impossible. We cannot wholly do without one another. I was glad for his own sake to see that Ed had not left the earth in an aeroplane.

Scene from "The Prisoner of Zenda," Produced by the Famous Players Company.

We talked about *us*—quite a relief to the perpetually appreciative critic—indulged in pleasant reminiscence, and I noted with pleasure that the talented director had acquired the knack of another talented director, Stuart Blackton of the Vitagraph, that of dismissing pressing and important business when called upon to concentrate upon this or that diverting subject. Napoleon had this quality. So have—ahem!—others, if you please. It is not given to all minds to stand double exposure.

Did you ever come in contact with a man of pessimistic propensity—and uneasy stomach—having a don't-bother-me corrugation of the brows between please-leave-me-alone eyes, who is so oppressed by the one little tune his mind is playing that he has a nervous fit when disturbed? I did not meet him in the Famous Players Studio. He was not there. I did not expect to meet him when Porter turned and introduced me to Daniel Frohman. The great producer had already taken in the situation with swift and comprehensive glance. He at once put me at my ease by courteously placing me and declaring soberly—as though he really meant it—that he had been reading what I have written on the subject of moving pictures for several months.

Mr. Frohman explained his imprudence by saying that he was in pursuit of information, but the implied compliment came to grateful ears from such a source. I have not missed a line of his own contributions of Brander Mathews brilliancy, based on wide and diversified experience, in the *Saturday Evening Post*. I have read them thoughtfully in the pursuit of information, to acquire the knowledge a writer must have if he would turn the cold light of selective criticism on what he has to say in print.

To cite a dull aphorism, men who air their views in print ought to know what they are talking about, hence a propensity to seek out and digest whatever proceeds from those who speak with authority decided me to listen rather than talk, but I was in the skillful hands of a man who knows how to apply his torch to other minds, and I found myself led away from my original purpose of giving heed into the alluring occupation of giving information, much to my ultimate regret. My questions were all side-tracked.

Not until the enchanted hour was over did I recall that I intended to ask what originally brought about the presentation of such an unconventional play as "Prisoner of Zenda." At the time it was put on the stage it was as much of an innovation as its present reproduction must seem to many members of Mr. Frohman's company. It was a daring thing to do. Was it not love of adventure, such as enters the make-up of all explorers, that led to discarding and disregarding all recognized formulæ of the dramatic art in this bold and charming challenge?

There may be an element of comedy in "art for art's sake," but there is just as often tragi-comedy in money for money's sake. The man who is working at what he likes may put his whole soul into what he is doing, but he as certainly looks for reward as he enjoys receiving it. On the other hand, the man who is out for all there is in a proposition is apt to play too close to his digestive apparatus to perceive his big opportunities and only attain unsatisfactory mediocrity where sweeping success was at hand. The first production of "Prisoner of Zenda" was as full of perilous adventure as the warmly-colored story of love's power in clash with the force of unforeseen events is itself.

There was a purpose behind the question I *intended* to ask. If I knew how Daniel Frohman came to dare the Prisoner of Zenda, flaunt it in the face of wearisome convention, I could make a good guess as to what manner of man he was then and lead up to judgment of what he is now. Producers seldom leave the rank and file, but here is one who went ahead alone and enchanted the theater-going world with his charming selection, regardless of whether or not it accorded with the traditions.

**Scenes from "The Prisoner of Zenda," Produced by the Famous Players Company.**

Swift and possibly inaccurate conclusion is that he has the pioneer temperament, and this outreaching tendency to explore, when applied to a new and interesting department of human enterprise, combined with the practical training and sure grasp of Ed Porter, will lead to some fascinating developments of the New Art if exerted with freedom from political complication. It will constitute a strong advance in this form of popular entertainment under any and all circumstances, and I hope it will prepare the way for modern and original photodrama of splendid proportion, set to appropriate music.

Brief converse with Mr. Hackett, whose personality and virile tones have set many a young heart fluttering, started me thinking again, drifting from idea to idea through laws of association, until I caught myself musing on the complicated nature of the whole effect theatrical, on how the art of the stage has borrowed from all others to present an author's thought through several mediums at the same time—would he not feel the inadequacy of this method of portrayal, so purely pictural? Dumb now, with no audience to be quickened by the sonorous tones of his voice, would he not feel imprisoned by his medium?

Go to a strange theater and close your eyes just before the curtain rises and try to form a mental impression of what is going on, then open them suddenly and note the clairvoyant effect. Mr. Hackett will be astonished to find how well he can give representation to emotion without sound. Natural actors start a phrase with facial expression, interpret thought with a movement that leads to an attitude, and some of the most powerful photoplays ever presented have held the audience enthralled without an explanatory subtitle from beginning to end.

Yet, after all, the human voice sounds good at times. Even when I had to say good-bye the kindly "come again" sounded by Ed Porter brightened my way home. I heard a call from the stage as I was going, one of the group of ladies watching the rehearsal was called and responded in tones of feminine sweetness with the added charm of highly cultivated enunciation, with that clearness and precision so rarely heard off the stage. I stopped involuntarily to hear her speak again—it was music—then at last I understood why the "Prisoner of Zenda" had sounded a universal note in the human heart.

The trouble with playwrights who are moralists is that they rarely have an implied cheerful message for us. They are all the time bullying us just like the preacher thundered at us while handing out the morals we were brought up on. There is a sweet refrain like that in the lady's voice repeated throughout the Zenda story in action, a little song we have heard often enough to know it well, but which we too often forget: "Love is all." "Love is all." "Love is all."

## Titles and Sub-Titles.

By Hanford C. Judson.

THERE is need of care in making titles and sub-titles, for they most decidedly affect the tone of a picture. Its title is an integral part of every photoplay as an artistic whole. If it is stilted or awkward or ridiculously romantic, as some are, the mind is invited to a mood not at all favorable to the enjoyment of serious work and the picture appears at a disadvantage. The title is the first thing seen, and is naturally looked upon as a promise of what is to follow; it should prepare the mind for the situation and its development. The mind keeps its different interests separate and distinct, as though in individual rooms. The title coming out on the screen acts like a key and opens the door to the particular compartment, ready for the kind of interest that it promises. The mind is never at fault; it always knows the right room for every guest; but if the title introduces one, and something different follows, there is confusion. The attention divides itself between wondering what the picture is about and how it is going to justify its title.

In a dramatic picture the best use of a title is to awaken expectancy, which is both hope and fear. The human mind can never separate them; a man who has no hope can have no fear. If a title destroys our hope of a desired outcome from any situation or, at least, of some mitigation of its worst possibilities, the suspense will be greatly lessened. Our only pleasure in the picture will be in its human interest, its humor or its art. To be told that two locomotives are going to collide, whets our feeling of suspense, because we cannot picture the horror to ourselves beforehand. To see them moving toward each other, and not to be told or shown that they are on the same track, leaves us without any feeling whatever, just as though we saw them on the same track and were told that they would be stopped before the accident. It seems trite enough, but titles and sub-titles in pictures are so carelessly made at times that we see scenes that are harmed by not following this simple rule.

We remember seeing a fine picture, entitled "Broken Hearts," that told a very tragic story with a happy ending. The producer was wise enough not to make a depressing picture, but the maker of the title left us thinking that it was going to be one. The action was such that expectancy could not be killed wholly, but the title spoiled the quality of it for us; it left it hopeless and harrowing. On the other hand, a good picture was aptly called "The New York Hat," and here the title merely drew attention to the pivotal center around which the story was to revolve. It didn't qualify our expectation in any way; merely minimized the amount of attention necessary. Another picture worthy a better title was named "Men Who Dare." It wasn't a picture of men who dare, and the expectancy the title awakened kept demanding satisfaction, and this made it far less entertaining.

A great many more sub-titles are used than are needed, but we have noticed many a scene left weak unnecessarily for want of leader to explain it before it was finished. We have seen the heroine appear in a mask, but no sub-title explained the reason. How could we know it was she, or even what the scene was about? Too many "leaders" in a dramatic picture are better than too few, especially if they are dialect speeches which give atmosphere to the story. Even the sub-titles that merely help out a thousand feet of film may be made acceptable. Yet if we are forced to read, it ought to be made worth our while. One of the glories of cinematography is that it pictures situations for the soul. Not even a Shakespeare could find words at once true enough and delicate enough to tell all the eye can see in some of our photoplays. At such places just enough must be told to explain. If anything else is given it jars like a discordant note; it brings in a bit of the spoken drama at the very point where the picture is rising far above any other kind of art.

In comedies the poorest sub-titles are those that tell us there is going to be a joke that we must be on the watch for. We remember seeing in a comedy this: "Some Good Tea Wasted." We know that tea thrown on the floor is wasted. To be told that some tea was to be wasted destroyed the unexpectedness which is a joke's greatest charm, and the little lapse was, in the picture, not as laughable as it might have been.

### TURKEY DISTRIBUTION BY NICHOLAS POWER CO.

Employes of the Nicholas Power Company enjoyed a very pleasant Christmas. Each man in the factory received a turkey weighing more than ten pounds, and each one of the office and clerical force was made happy with a substantial remembrance in the form of a gold piece. This was a very nice thing for the company to do, and will no doubt fully repay itself in the good feeling created between the company and its employes.

MR. GASTON ROUDES.

With Mr. Joe Hammcn He Produced the Eclipse Indian Drama, "The Red Man's Honor."

# Syracuse University Course.

## Official Announcement of the Outline of Study—Sketch of Instructor, Mr. E. J. Wall.

OFFICIAL announcement concerning the new course of photography in the Syracuse University has just been issued. It covers a period of two years and is very comprehensive, as will be seen by the category of subjects herewith printed. Requirements for admission to this course are not difficult and practically open it to graduates of any high school or academic course. The cost of tuition is small, $30 for the term, with an incidental laboratory fee of $5 and a matriculation fee of $5 payable on entrance, making the total cost for the year $120. We print the official announcement of the university as follows:

The manifold applications of photography to scientific, artistic and commercial purposes, has led Syracuse University to establish a Department of Photography, giving instruction in all its branches. The university is enabled to do this through the generosity of an alumnus who does not desire to have his name mentioned.

Much has been accomplished in this field, but the result of a combination of the scientific side of photography with adequate instruction in art lines has not heretofore been considered, and it is this combination which the university now offers. The instruction will be eminently practical and will at the same time give theoretical explanations of every process, while the classes in drawing will include composition, cast, portrait, sketch, painting of still life and anatomy.

The aim of the department is to provide for students a thorough grounding in the optics and chemistry of photographic processes; a practical course dealing with every department of photography; the art-training necessary for the utilization of photography for expressing artistic feeling, and advanced or specialized courses to enable students to take positions as studio operators, photo-chemists and investigators.

**MR. E. J. WALL,**
**Instructor in Photography, Syracuse University.**

**Requirements for Admission.**

Candidates for admission to the course in photography are required to show by examination or by certificate that they have studied with satisfactory proficiency, the following subjects, viz: English Grammar, Geography, Arithmetic, American History, together with two years of High School work, which must include Elementary Chemistry, Physics, Elementary and Intermediate Algebra and Plane Geometry.

### Course of Study.

FIRST YEAR.

**General Optics.**—Reflection, refraction, dispersion and diffraction of light. Elementary photometry. Light standards.

**Photographic Optics.**—Optical glass; the general principles of lens construction; lens aberrations; choice and use of lenses for special work.

**The Camera.**—Various types with instructions in the use of the same for general, portrait, landscape and architectural work. Instantaneous shutters and testing the same.

**Exposure.**—The illumination of the subject. The factors controlling exposure.

**Sensitive Materials.**—Plates and films, ordinary and color-sensitive. Color filters.

**Development.**—The chemistry of developers and development. Time, thermo and tank development.

**Printing.**—Silver printing; development processes. Platinum transparency making. Lantern slides and projection.

SECOND YEAR.

**Studio Work.**—General principles of lighting by day and artificial light; groups, copying of black and white and colored objects. Retouching the negative.

**Printing.**—Printing in iron salts; carbon, gum bichromate oil and bromoil.

**Color Photography.**—The spectroscope; the science of color and photographic reproduction of the same by the additive and subtractive processes.

**Photomicrography.**—The miscroscope, principles of construction and use; high and low power photomicrography.

**Stereoscopic Photography.**—Binocular vision; the practice of stereoscopic photography.

**Elementary Emulsion Making.**—Negative and positive processes; printing-out emulsions.

**Plate Testing.**—Sensitometry of ordinary and color-sensitive plates; spectrographic testing.

**Enlarging and Reducing.**—Principles and practice of the two methods.

Advanced courses will be arranged as required in wet collodion; collodion emulsion; line and half-tone etching; photogravure; motion picture photography.

All students will be expected to provide such sensitive materials, chemicals and apparatus as may be considered necessary for carrying out ordinary practical work.

A laboratory fee of $5 will be required each term in connection with the dark room.

**Research Work.** — Students who are sufficiently advanced will be assigned a problem for investigation, occupying one or more semesters. This assumes some knowledge of Physical Chemistry and German.

The course in Photography will be opened with the winter term, January 6, 1913, and will be in charge of Mr. E. J. Wall, who is eminently fitted for this work. Mr. Wall is a Fellow of the Royal Photographic Society of England, a member of the American Chemical Society, a member of the Pharmaceutical Society of Great Britain, and foreign abstractor to the British Journal of Photography. He was also, for three years, instructor in three-color photography under the London County Council. Mr. Wall is the author of "The Dictionary of Photography," "Carbon Printing," "Photography," and "Natural Color Photography," and was for five years editor of "The Amateur Photographer" and "The Photographic News."

The tuition for the course in Photography is $30 a term (one-third of the year). There is also an incidental fee of $5 required each term, and a matriculation fee of $5, payable on entrance.

For further information concerning this course, address George A. Parker, Dean of the College of Fine Arts, Syracuse, N. Y.

### Hours of Study.

**First Year—First and Second Semesters.**

| | | |
|---|---|---|
| Elementary Chemistry | 3 | hours per week |
| Composition | 2 | " " " |
| Anatomy | 1 | " " " |
| Freehand Drawing | 8 | " " " |
| Photography | 18-20 | " " " |

**Second Year—First and Second Semesters.**

| | | |
|---|---|---|
| Elementary Algebra | 3 | hours per week |
| Solid and Spherical Geometry | 1 | " " " |
| Physics I | 3 | " " " |
| Advanced Composition | 2 | " " " |
| Portrait and Still Life Painting | 8 | " " " |
| Sketching | 2 | " " " |
| Photography | 18-20 | " " " |

### Instructor E. J. Wall.

Regarding the instructor in the course of Photography, Mr. E. J. Wall, the Moving Picture World has been favored with Mr. Wall's personal story of his experience in that particular line of business, and herewith submit the same in his own words. We also publish here an engraving of Mr. Wall.

"My first acquaintance with Photography began about 1878 in the use of wet collodion for photomicrography, principally for botanical and pathological sections, which I cut and mounted prior to making the photographs. We had always used the camera lucida for making drawings and the use of photography was suggested to us by Sir Jas. Paget, the famous English surgeon, for whom we were preparing a series of slides and drawings of a malignant cancer.

"We very soon abandoned wet collodion for the Beechey dry collodion plate and finally made our own collodion emulsion. After about two years' work with this I took up the manufacture of gelatine emulsions, using the acid process and cooking the emulsion 48 hours. The commercial introduction of good gelatine dry plates very soon induced me to give up experimenting, however.

"In 1888 I started in photographic journalism and in the following year compiled the 'Dictionary of Photography.' From 1892 to 1896 I was the editor of 'The Amateur Photographer,' then I shifted to the editorship of 'The Photographic News,' and in 1890 became chemist to the European Blair Camera Co., who were then only making cinematograph film.

"I had amused myself with minor literary efforts, such as a work on 'Carbon Printing,' translating Eder's 'Handbuch der Photographie,' Vol. III, dealing with gelatine emulsions, Fritz's 'Photo-lithographie' and Konig's 'Natural-Color Photography.'

"My experiences at the Blair were of immense value to me because we had about as fine a crop of troubles to contend with as anyone could wish, mostly one to total unsuitability of the premises for the work. The building had been an old cloth mill, chiefly of wood construction. Frequently in the summer, and of course our English summers are nothing like so hot as they are here, we had to stop work during the day, notwithstanding an ice machine, and start coating at 10 p. m. and work all night or till the place got too hot for the emulsion to set. The drying troubles were sometimes heartbreaking, yet we did a good business and turned out good stuff.

"An unfortunate accident here laid me on my back for two years, during which time, thanks to the fact that one's brains are not in one's legs, I again took up journalistic work and continued this till 1906, when I became manager of the dry-plate business of B. J. Edwards & Co. and finally drifted over here three years ago as chemist to the Fireproof Film Co.

"With regard to the course at Syracuse University I hope to make this the means of a real sound foundation in photography generally, which ought to be at the bottom of all moving picture work. The operator whether he makes negatives or positives or projects, the latter cannot be the worse for knowing the fundamental bases of the work. And the special art training with which this practical and theoretical course is to be allied will be of great value to the stage manager and will at least teach him to avoid some of those incongruities which are too often seen in the setting or details of a piece.

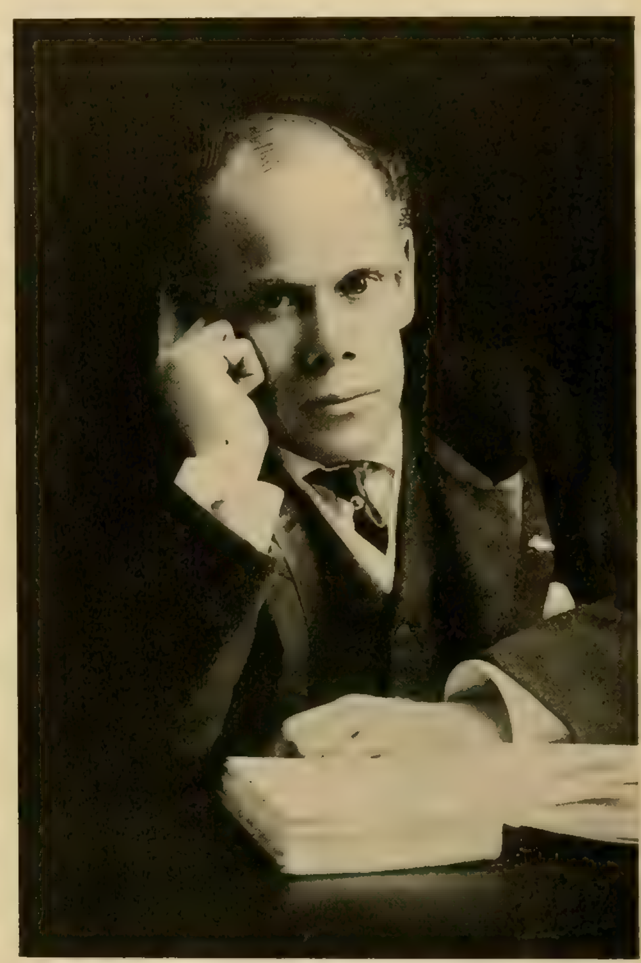
"My practical experience in the film business has not been confined solely to the manufacture of the film, but I have done considerable work in the making of negatives of scientific subjects. A film coating, printing and developing business in Germany was started under my superintendence and is still running merrily, as are also businesses started by me in Belgium and France.

"Personally I believe that the moving picture business is quite in its infancy and that it will be used more and more for educational and advertising purposes, and I can only regret that the proprietors of the majority of "movies" seem to be slow to recognize this fact, and consider it imperative to show such poor stuff—not poor technically—but poor from the point of view of subjects. The puerile love stories, the so-called comedies, are just a weariness to the flesh. If some live proprietor would start a high class educational show and charge double admission, I feel sure it would be a success. Let someone try it as an experiment three times a week and announce the same as matinees specially intended for ladies and children and see the result. Such was done about five years ago in London and with the lowest price of admission 25 cents and the highest a dollar and a quarter, it was a big success, and there were soon as many men to be seen as children.

"Why should not such a show appeal particularly to schools? Could not the live manager invite every principal of every school to see the same and announce a reduction in admission to classes of, say, 25 or 50 or more?"

## WILDER LIKES THE PICTURES.

"Marsh" Wilder, universal fun maker, dropped into the office of the Moving Picture World the other day to pass the time o' day and get in touch with the fountain head of picture information. Mr. Wilder has been working in pictures for the Vitagraph Company and enjoyed the experience so much that he would like to repeat it.



MARSHALL P. WILDER.

"I don't know when or where I have had a better time than I had at the Vitagraph studio," "Marsh" explained between jokes. "They make you feel at home down there and I am mighty sorry that my contract expired when it did. They didn't ask me to renew it and I felt backward about suggesting such a course myself, but I would like them to know how deeply I appreciate their courtesy toward me and how much I like them."

While at the Vitagraph Mr. Wilder appeared in a number of very interesting pictures. "Chumps" was the first one, a mighty interesting comedy that was full of laughs. Among the others were "The Five Senses," "Professor Optimus," "The Pipe," "Mockery," "The Greatest Thing in the World," "The Godmother," "The Widow's Might" and "The Curio Hunters." Every one had a punch and added much to the good reputation of Vitagraph pictures.

Mr. Wilder is at liberty, barring his vaudeville engagement and might be induced to accept a limited engagement in pictures with some reputable company.

## A SUBSTITUTION.

The Universal Film Mfg. Company wishes to announce that it will release on January 4th a two-reel subject, entitled "A Maid At War," in place of "Regimental Pals," which was scheduled for release on that day, but which has been postponed to Saturday, January 18th. A synopsis of "A Maid at War" is published elsewhere in this issue.

# "Conquered, or the Madcap Countess"

### Two-Reel Great Northern Release.

Reviewed by Louis Reeves Harrison.

ONE of the most beautiful comedy-dramas ever thrown on the screen. As scene after scene "seductive to the eye and touching to the soul' is exhibited, a delightful impression is made that helps the story and constitutes an entirely distinct charm of itself. Such pictures bring people back to the little places of entertainment in hopes of seeing more. Motion picture audiences are human, are sensible to pleasure and pain, seek one and shun the other, and love of the beautiful is universal, a sort of a first instinct that leads us to go where it may be found.

An admirable selection of types has been made, that of the "Madcap Countess" being especially attractive. She is a delight to the eye every moment she is in action. She is a spoiled child of good fortune, a self-willed beauty, a devil-may-care rider, of expressive face and shapely figure, a saucy young widow of wealth and title, who makes game of a small army of ardent admirers. All this so far as the character is concerned, and the role is not filled by any chalk-faced anemic from the bench at some dramatic agency. It is taken, captured, rather than assumed, by a splendid young creature whose personality needs no modification to carry any such part to success.

Radiant with health, conscious of her fine development, the Madcap attempts to secure a companionable equality with men by imitating them, and why not? Men had attained mastery of all the good things in life by adopting athletic exercises in the open—why not copy them? She injects all the vigor of her young soul into the undertaking, attempting her own emancipation.

Wealth and established position enables her to dispense with social rules and regulations; she has enough courage to go about alone; she plays bachelor girl in receiving visits from men; she extends a free-handed hospitality to all within her circle; she is a thoroughly good fellow. She is very gay about and very clean in her conduct. The life of every party, she is no swaggering smoker of cigarettes, not mannish, and only seeks the freedom of mind and body that man has acquired to liberate the best that is in her. This is manifest in the strain of boyishness shown at odd moments and delightfully intermingled with the grace, sweetness and charm of womanhood.

A very lovable sort of a character is the Madcap Countess, one so well qualified to enlist human sympathy that we feel sorry for her in advance when she conceives a romantic love for a man who plays heroics in her presence and resorts to the old lady-killing tactics of snubbing her at intervals. His stunts are those man has done in all ages to play upon the susceptible heart of woman. It is deep in her sex nature to love, to shower unselfish affection upon some natural mate, and she turns from instinct to the one who exhibits himself in deeds calling for superior courage and physical strength. The unseen forces that brought about the survival of the fit whisper to her that he is THE ONE.

Gay Lady Madcap is only waiting to be "conquered"—it was not necessary to placard the plot in the title—and the only interest remaining after this has been thrust in our faces is in seeing *how* it is done. Fortunately for the comedy—now that tension is carefully destroyed—the manner in which the story is told proves so entertaining that we enjoy it from beginning to end. The charm now lies largely in the exquisite selective taste shown in scenes and incidents and chiefly in the fascinating characterization of the central figure.

The object of Lady Madcap's interest is an individual by the name of Burns. He is a young gentleman of Matinee-Idol countenance and clothes, is John-Drewesque in his society poses and very much in the limelight when there is a rescue at hand where the water is not deep. He throws off his coat and risks spoiling the lower portion of a glove-fitting riding suit to plunge in where the water is nearly up to his shoulders and pull out another man who found it difficult to push himself below the surface of a pond.

On another occasion, when accompanied by a number of gallants in a cross-country ride, the Madcap Countess tosses a ring into a pond and enjoys the sport of watching the men search for it as the price of a kiss. She is really trying out the man she has chosen and is both piqued and pleased that he is not to be made a fool of in that manner—he is simply wiser than the others. He also jumps a higher obstacle than she, merely proving, by the way, that he has a better horse, but she accords him all the credit. The methods of Mr. Burns are simply a modification of those of Mr. Stone-Hatchet.

Some brilliant ensembles indicate the magnificent hospitality of the young Countess—she entertains royally—and these constitute one of the many attractive feature of the photoplay. She gives unique garden parties, appears in daring costumes, displays the symmetry of her figure, draws an enchanted circle of acquaintances around her, and tries all the winning arts at her command to temporarily subjugate that she may be, in turn, forever subjugated.

On one of these occasions the garden hedge parts and discovers to the guests a fairy-like scene and a charade enacted by the hostess in company with a band of pretty children. On another she prepares a surprise in the way of a loop-the-loop structure of great height. A motor car is hoisted to the top and a challenge issued. In order to make a complete descent the automobile must turn a complete somersault in the loop, and the hazard of steering it is obvious.

Lady Madcap has been torn with jealousy more than once at her own functions, when Burns saw fit to torment her with conspicuous attention to some other attractive woman, and her expressive face has shown the high emotional state of her mind when she has discovered his studied inconstancy—all the suffering has been hers—but she brings the relation to a climax by daring those who think her worth winning to ascend the dizzy structure and risk the perilous descent. The number of volunteers is not especially flattering. All fade away save Burns.

He discards his coat, climbs slowly to the top of the shaky-looking arrangement, enters the car, and dashes to his fate. Every foot of the way is followed by the camera, even when the car turns completely over, to the end. The daring Burns becomes the center of general attention, is the hero of the moment, and the Countess proudly congratulates him, but he does not claim the reward. He resumes his coat, bows coldly and prepares to depart. Lady Madcap is compelled to follow; her submission is now complete, and she wins her hero.

Scenes from "Conquered, Or the Madcap Princess," Great Northern Two-part Picture.

## Progress of National Exposition.

### Tentative Plans Assuming a Definite Form and all Indications Point to a Monster Exhibition.

AT the last regular meeting of the exposition committee of the First International Exposition of the Motion picture Art, which is to be held from July 7 to 12, 1913 at the Grand Central Palace, New York, progress of the most encouraging kind was reported by the chairmen of various committees. From these reports it appears that every branch of the motion picture industry has shown an enthusiasm in the project that points to overwhelming success as an absolute certainty. When it came to dividing off the floor space for the various exhibits that have been secured by the committeemen, it began to appear that the Grand Central Palace is going to be somewhat cramped for room to accomodate them all.

Already some of the larger manufacturing concerns connected with the trade have made bids for such large blocks of space that the main floor is practically all spoken for. So far the large electric lighting companies have called for the largest reservations, which, owing to the nature of their displays, have got the Exposition Committee guessing as to where they can place them all to give them the proper display. Manufacturers of motion picture projection machines are the next largest bidders, their demands calling for nearly half of the central floor space. As a single exhibit, the Eastman Kodak Company is one of the largest individual bidders for space, and it is easily conceivable that their exhibit will be one of the most interesting of any there.

Extensive preparations have been made for a strong publicity campaign, both in the public press and in the trade journals. The interest of the public will be aroused to a point that will secure a public patronage equally as keen as that of the motion picture fraternity. Unlike those foreign expositions soon to be held, this exposition under the auspices of the Motion Picture Exhibitors' League of America will be international in scope. Already negotiations with foreign manufacturers are well under way, and the exhibits that are furnished from abroad will make this exposition all embracing and representative of the entire world, insofar as it relates to motion pictures.

Bearing in mind that the coming exposition will be held in midsummer, there will be excellent opportunities for manufacturers of fans and cooling plants to demonstrate their wares. Incidentally these demonstrations will serve to keep the Grand Central Palace cool and make it a haven of refuge from the heat of a city summer. Music dispensed by the several marvelous mechanical orchestrions that have lately been perfected, will keep the exposition from being a dull affair. The mechanical music will be augmented by one of the large regimental bands of New York.

On the opposite page is published a plan of the main floor of the Grand Central Palace, divided into sections and subsections which are numbered. These sections have been parceled for the various exhibits, according to classification. It should be borne in mind that at this early date such an arrangement can be only general and is subject to change, as the exigencies of the occasion may require. In the main this plan of arrangement of exhibits will be adhered to, practically as given, and most of the changes will be in cases where exhibits would conflict by adjoining. In drawing up the plan of arrangements, the committee acknowledges its indebtedness to Mr. Rich G. Holloman, president of the Eden Musee, who gave the benefit of his advice and experience by special request. Mr. Holloman has had 25 years' experience in exposition work, and is at the present time vice-president of the International Exposition Company. He is also general chairman of the board of directors of the Panama Canal Exposition. Mr. Holloman had the honor of being chairman of the board of directors of the Chicago World's Fair.

The tentative plan of arrangement of exhibits on the main floor is submitted as follows:

ELECTRIC LIGHT COMPANIES—End of building, along Depew Place; spaces 203 to 210.

MACHINE SUPPLIES—Such as rewinders, carbons, wire, film cleaners, film splicers, reels, cement, film cases, etc., rear center, near Depew Place; spaces 313 to 318.

CAMERAS, etc.—Rear center, near Depew Place; spaces 307 to 312, inclusive.

PROJECTING MACHINES—Rear center near Depew Place; spaces 301 to 306, inclusive and the large central section including spaces 319 to 340.

RAW FILM AND OPTICAL GOODS—Center section embracing spaces 351 to 362.

LABORATORY EQUIPMENT—Perforators, polishing machines, racks, tanks, etc., left center forward section; spaces 341 to 350, inclusive.

NOVELTY DISPLAY—Center section facing entrance. Costumes, antiques, etc., spaces 368 to 372. Electric novelties, spaces 363 to 367.

FANS AND VENTILATORS—Left of entrance; spaces 37 to 42.

SLIDES—Right of entrance; spaces 27 to 32, inclusive.

CHAIRS AND FURNISHINGS—Lexington Ave. end; spaces 5 to 16.

BRASS GOODS AND POSTERS—Lexington Ave. end; spaces 17 to 22.

MUSICAL INSTRUMENTS—Depew Place end; spaces 201, 202, 211 and 212.

FILM MANUFACTURERS (Photoplays)—46th St. side. Reception booths which will be presided over by prominent photoplay actors and actresses; spaces 101 to 115, inclusive.

ISOLATED PLANTS—46th St. side, near Lexington Ave.; spaces 23 to 26, inclusive. 47th St. side near Lexington Ave.; spaces 1 to 4 inclusive.

FILM DISTRIBUTORS—Exchanges, Trade combinations, Marketing alliances, etc., 47th St. side; spaces 401 to 404.

It will be seen from the above arrangement that there will not be any too much room on the main floor and that the balcony will be needed to accomodate the overflow. There remain to be taken care of such items as the historical exhibit; signs, electric and otherwise; screens; booths; decorative exhibits, etc. All exhibition of films will be done on the balcony. For this purpose there will be erected at least four "model theaters," that is, theaters forming a combination exhibit, all parts of which will be supplied by manufacturers thereof. In this way at least four films can be exhibited at the same time.

The general committee consists of Frank Tichenor, Chairman; F. E. Samuels, Secretary; L. F. Blumenthal, Treasurer; and M. Needle, L. Rosenthal, J. King, B. E. Cornell, and S. H. Trigger, President ex-officio; the advisory committee is made up of Sidney Ascher, Chairman; R. L. McNabb, Secretary; E. Valenci, A. Bauernfreund, Grant W. Anson. M. J. Goldfarb, M. L. Fleischman, R. M. Davidson, G. F. Wright, William Douque, A. N. Wolff, E. N. Day and R. C. Whitten. The offices of the exposition committee are on the second floor of the German Bank Building, Fourth Avenue and 14th Street, New York City, where all correspondence should be addressed.

Space on the main floor of the New Grand Central Palace will be sold to manufacturers of all articles pertaining to the motion picture industry at $2 per square foot for preferred positions, and $1.50 for the remainder.

The "Model Theater" idea will give an opportunity to 20,000 exhibitors from all over the world to see the very latest in theatrical construction and inner decorations pertaining to the motion picture industry. The idea is to have the latest ventilating systems installed, the best lighting effects, the most comfortable chairs, the best projecting machines, the recognized leading screens and everything that will make the motion picture theater pleasing to the public. Manufacturers will undoubtedly be anxious to show their products to exhibitors, so therefore these theaters will be numbered 1, 2, 3 and 4. Film manufacturers comprising the Patents Company will be given an opportunity to show their pictures in one theater, the Film Supply Company of America in another, the Universal in a third, and the independent manufacturers not allied with any combine in the fourth. Different machines and et ceteras will be used in each theater, and every individual will be given an opportunity to decide which he likes best. These theaters will be erected on floor space approximately 80 x 20. Admittance to them will be free.

A copy of the prospectus and a diagram of floor space will be sent upon application to F. E. Samuels, secretary of the committee, at the offices of the Motion Picture Exposition Committee.

By a special act of Congress all articles imported from foreign countries to the Grand Central Palace for exposition purposes will be absolutely free of all duties.

---

## LORIMER JOHNSON IS NOW SELIG PRODUCER.

Lorimer Johnson, one of the best known players and producers on the American stage, and noted as a globe trotter and student has joined the Selig producing staff and will be located with the Chicago studios for the present. Mr. Johnson was playing in a revival of "The Light Eternal," at the Ye Liberty Playhouse in Oakland on the day of the memorable San Francisco earthquake. For the last few years Mr. Johnson has headed his own company of players in vaudeville.

**MAIN FLOOR**

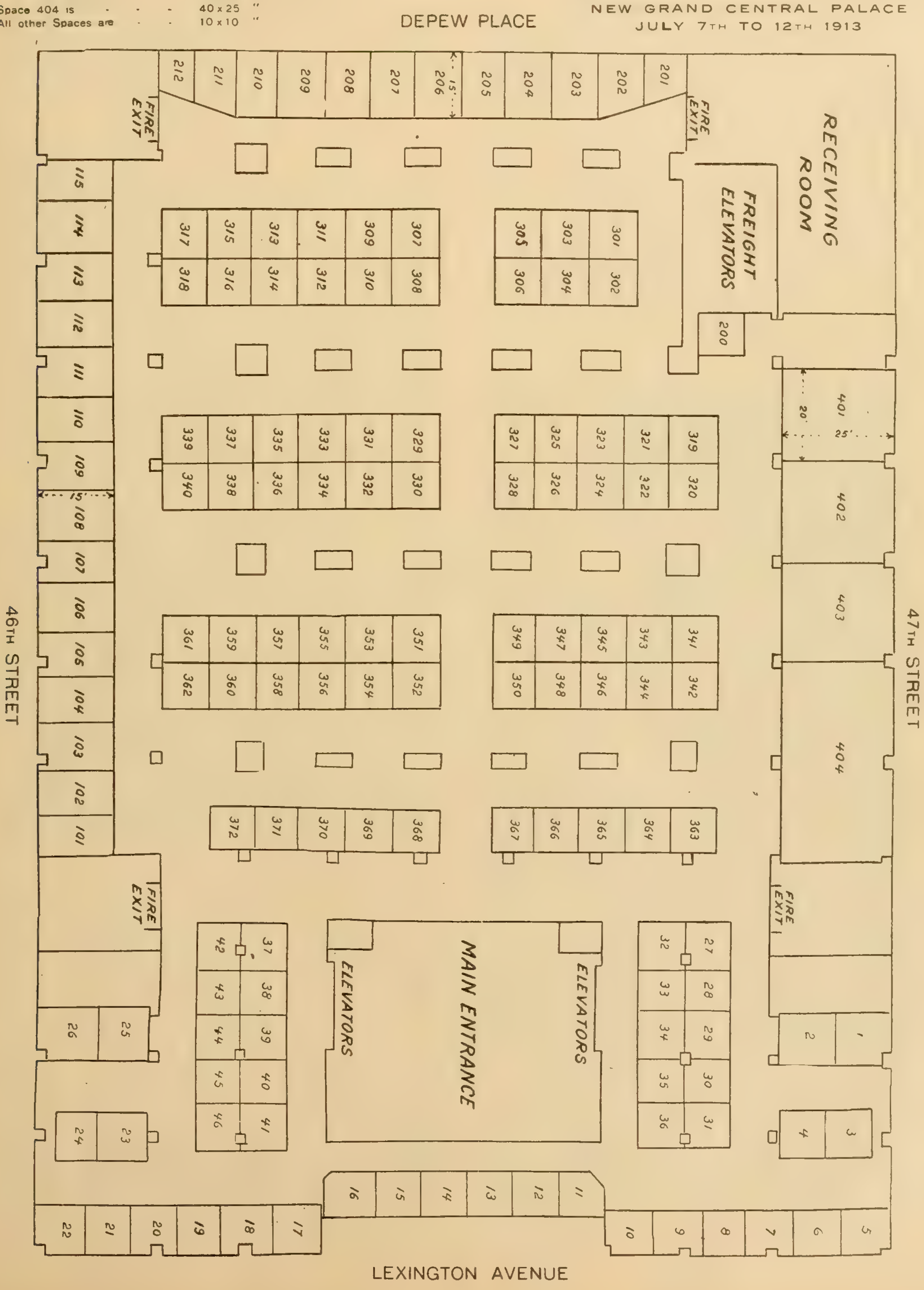
| | |
|---|---|
| Spaces 101 to 115 are | 10 x 15 feet |
| " 203 to 210 " | 10 x 15 " |
| " 401 to 403 " | 20 x 25 " |
| Space 404 is | 40 x 25 " |
| All other Spaces are | 10 x 10 " |

FLOOR PLAN

First International Exposition of the Motion Picture Art

NEW GRAND CENTRAL PALACE

JULY 7TH TO 12TH 1913



# At the Sign of the Flaming Arcs

By George Blaisdell.

AN interesting letter recently received from Los Angeles touched on a matter of first importance to all who have to do with the making of pictures. The writer is an editor of scenarios, but his interest in a play does not cease when the manuscript passes into the possession of the director. Our correspondent, it may be added, is on the independent side of the house, but wisely does not limit himself when he goes afield to see what "the other fellow is doing." But here's the letter:

> I notice in Eastern moving picture theaters and also in local Los Angeles houses since my return that some of the biggest and most beautiful productions ever thrown upon a screen have been killed by careless projection. This condition is in no way limited to independent productions, but includes the finest of the Patents Company releases as well. I have seen this occur in the best houses where one would think that if the manager had any common sense at all he would realize that the running of pictures too fast or too slow only serves to disgust an audience and send them to theaters where projection is more carefully attended to. I do not know whether the managers of theaters are at fault or whether it is the operators they employ. On the other hand, it is possible that they instruct their operators to run pictures slowly in order to drag out the time of the show.
>
> Of what use is it for manufacturers of motion pictures to expend thousands of dollars for correct stage settings, costumes, beautiful stories, artistic direction and careful acting, if all this is to be ruined and set at naught by incompetent projection of the productions after they are finished? I do not believe that careless projection is confined to Los Angeles alone, as I noticed it more or less, during my recent trip, in some of the finest Eastern theaters.

All of which hits one big nail squarely on its head. Our Los Angeles friend will cause many a reader to utter "Hear! hear!" It is too bad there are not more managers who realize the importance of devoting the proper number of minutes to a thousand feet of film. For up to the manager it is every time. It is his duty not only to watch his pictures but also to keep his timepiece on the screen. There are men who consider their duty fully attended to when there is sufficient and steady light under the film and the projector is in such a state of repair that there are no delays. It does not absolve a manager from responsibility when he says he leaves to the operator the speed of his machine. A good operator takes pride in his work. He is concerned only with projection. The manager, among other duties, has his eye on the box office. If he sees people waiting he may tell his operator to "jump 'em through." The man in the box must obey orders even if the film be marred, the figures on the screen dance, the margin jumps. The manager may instruct the operator to drop a number from the programme, even though it be posted in the lobby, in order to "clear the house." While this latter expedient may be a species of obtaining money under false pretenses it is the lesser of the two evils. At least, it does not jeopardize the eyesight of the people in the theater.

The writer recently observed one glaring instance of imposition on picturegoers. In this case it was clearly the fault of the operator; the manager was not in the house, and the one in charge knew nothing of projection—and apparently cared nothing about it. At 10.05, when a reel was started, the writer glanced at his watch. He was led to do this by reason of the streaky projection. It was 10.31 when the thousand feet was unwound. At 10.33 another picture was started. Without any stopping of the machine the reel was finished at 11 o'clock precisely, the hour the programme was supposed to close. It was a clear case. With sufficient time to properly run three reels the operator lazily decided two would do. Once or twice he turned the handle so slowly the shutter did not lift and the screen showed dark. In the same house the operator has been known to put on a new reel every eleven minutes. In this case he was working under instructions. "What can I do?" asked the proprietor; "the police are pounding me for letting people stand. I don't want to turn patrons away. The law limits me to 300 seats. I could fill twice that number every night at 8 o'clock if I had them. People want five reels and complain if they don't get them. What can you do?" And there you are!

At the Herald Square, where four pictures are shown, manager Rothschild has an ironclad rule in regard to time. A thousand feet of film must be given eighteen minutes. The time must not exceed twenty minutes. The figures on the screen are permitted to comport themselves in a dignified manner. Undoubtedly to this rule is due in great measure the popularity of the house. Patrons know that not only will they see new films, but, what is of more importance, they will see them under the best conditions of projection.

We may thank our Western friend for presenting to view another twist to this problem—i. e., "some of the most beautiful productions killed by careless projection." And true it is. Likewise is it true that the fault is at the door of the manager's office!

* * *

Speaking before the City Club in St. Louis recently, Otis Skinner is alleged to have remarked that because of the establishment of so many vaudeville and picture houses the educational standard of the country has been lowered, chiefly among the working men and women. Wrong, absolutely, utterly wrong. It is hard to believe Skinner ever said this. There is more education of the solid sort in five average reels of pictures than there is in a good play. The actor bemoans the unfilled galleries of the higher-priced theaters, referring to them as yawning chasms. He also says that filmed reproductions of the standard plays engender a liking for the standard theater and that "graduates of the moving pictures will go to the higher class theater when their finanical condition allows." Serene conceit! It is to be expected, of course, that an actor of the speaking stage cannot comprehend a man going to pictures from choice and not from necessity. But how about the "graduates" of the theaters that go to the pictures? There are many of them. As one enthusiastic woman—and of means, too, by the way—said not long ago: "Why, we used to go to the theater one night a week. Now we go to the pictures nearly every night. We don't think of the theater any more."

* * *

Through co-operation between the Peoples' Institute and a local parents' association the first public school picture show of the season has been held in Brooklyn. The latter organization provided a fire-proof booth. Three hundred children were present. Among the pictures shown was the fine Edison "Charge of the Light Brigade." It is said the Institute will extend the shows to other schools as soon as booths are installed.

* * *

Even Old Nick himself is taking a crack at this hold-up business these days. A stage coach loaded with sixteen passengers, of whom a dozen were on top, overturned on a bend in a mountain road at Canon City, Col., and started to roll down a 150 foot embankment. It is pleasant to hear that the camera man kept on grinding. Some day we will read about the camera man who forgot to do just that thing; then we will have a real story. The coach is said to have turned over slowly. All the passengers were bruised, Mrs. Victor Fritch and Mrs. John Benedick seriously.

* * *

That tale from the Pacific coast about the long-lost man being turned up in a baseball film is all wrong. Investigation and a town-wide hubbub have uncovered a man who looks like the long-lost, but—it was an innocent drug clerk. The search still goes on.

* * *

The recently enacted Federal anti-prizefight statute brings an unexpected result. Interested parties who have made a close study of the law have failed to discover anything in it against lantern slides. A Denver promoter arranged with a number of photographers to take as many pictures at interesting points of the recent Wolgast-Ritchie bout as possible. These have been made into sets of twenty-five slides. It is said several orders have been received already.

* * *

A candidate for Congress spent $456 to advertise himself on picture screens—and was defeated. It is too bad, but publicity never does seem to help some men.

* * *

The Eclair company will soon put out a short comedy reel that will be a real laugh-maker. It is on the style of a picture made by Winsor McCay some months ago and released by the Vitagraph company; yet it is different. It parodies the adventures and misadventures of a couple made more or less famous through the columns of a Sunday newspaper. The pictures are all hand drawings, and the artist has produced a novelty that will send home any audience in high good humor. It is said that this is but the first of a series

## Telling the Truth to the Exhibitor.

By John B. Clymer.

QUESTIONABLE is it whether there is more lying "blonde" or "brunette" done by means of the tongue, the "unruly member," or on the printed page. Our antediluvian ancestors had less facilities for stretching facts. The printing art was yet to dawn and our fore-fore-fore-fore-fathers had to use the "gift of gab."

A clever Frenchman has said that words are means of concealing thought. Verily some advertisements bear it out. In many the percentage of ideas is that of one pea to the bowl of soup, the pea being the single thought, the rest being words, words, words. Some advertisement writers appear to be afflicted with verbal elephantisis. They see their subject under a microscope and as a result the facts are magnified to a size monstrous.

The writer believes that few motion picture advertisement writers write primarily with the purpose to deceive, but that some are slaves to this habit of exaggeration. They sometimes come into the motion picture business without previous advertising experience, and are told by tradition-bound wiseacres that motion picture advertisements must be "circused" and that not on their lives must they ever drop below the pinnacles of superlatives and that the bigger the adjectives used, the larger the business to be obtained. As a consequence, this indiscriminate use of strong language.

Mr. John B. Clymer.

The motion picture exhibitor has now become more or less satiated with this high falutin' nomenclature and vocabulary. He has probably rarely read that any film is merely a good film. They are always "marvelous," "superb," "stupendous," etc. While some films may deserve such adjectives, is it not possible that a good film can be advertised in another way and that way by treating the news interest and by escaping from the general to the specific. What are the strong points, the vital issues of the subject? Cannot they be mentioned and thus let the subject argue for itself. If, for instance, in a scene like Gaumont's "International Conspiracy," where a battleship destroys a motor boat with its human occupants, or in "Perils of the Atlantic," where an ocean steamship sinks, a la Titanic, why cannot these scenes be mentioned, as they actually happen in the film, aptly described with language commensurate by force to the depiction? Such does not require adjectives, bombast or pedantry to sustain its interest. There is the fact. Will it or will it not draw business for the motion picture spectator and satisfy those spectators after they have paid their money?

A motion picture exhibitor, like any other business man, is dependent upon regular custom. His transient trade is, of course, valuable, but if he has not his neighborhood with him, so to speak, it is likely that his theater will soon be reconstructed for the "offices" of a Chinese laundry or a fruit stand.

This regular trade is to be retained only by giving to spectators what they want. What they want is quality pictures. In fairness to the exhibitor, if manufacturers are to retain exhibitors' confidence, they should tell the truth about their productions. The writer has it particularly easy to tell facts and yet to promote business for the Gaumont Company. Gaumont productions merit his enthusiasm. But that enthusiasm he must curb, for should he allow it to run to extremes, his advertisements would assume the distorted extravagances of advertisers whose pictures do not measure up to the biased praise given them.

To keep on the safe side, the writer chooses to keep away from personal judgments. He elects to tell what is actually in the films. He finds abundant substantiation in the films for sticking to facts and is not compelled by the absence of strength and interest in his subjects to resort to the mere witchery of words. In this manner advertisements of film production may become "wordizations" of things as they are, not highly colored fantasies born of the dictionary.

## CHET WITHEY JOINS AMERICAN FORCES.

In Chet Withey the American Film Mfg. Co., acquires another splendid addition to its lists of stars. Mr. Withey is a character man of reputation and joins the "Flying A" interests at Santa Barbara with every promise of adding to his long string of successes. Mr. Withey is a character man and counts his greatest successes in Rex Beach's "The Barriers," playing the character heavy of Runnion. He left the Selig Co.'s Los Angeles branch where he was identified with some of the best of Selig's coast productions, to join the staff of the American.

# Doings at Los Angeles

**Edison Players Join Los Angeles Colony—Reel Club Matters—Selig Making More Animal Pictures—News Notes.**

THERE are two additional motion picture companies to add to the long list which was published in this column last week giving the roster of the producing companies now permanently located in Southern California.

Since the list was made up the Edison company, with 11 people, and more coming, has arrived, and a Thanhouser company is reported on the way.

The Edison company is the one that left New York City July 13, to take motion pictures all the way across the continent. Included in the party are J. Searle Dawley, the director; Ben F. Wilson, A. J. Rothermel, Charles Sutton, James Gordon, Frederick Ritter, Richard R. Neill, Laura Sawyer, Jessie McAllister, Richard Brace, camera man, and Harry Gaut, the company's expert horseman and roper.

Although a Southern California location has not been definitely decided upon, the company plans to remain here, and it is said that the Edison company intends to have a permanent studio in this locality. Two locations—one at Long Beach and the other at San Diego—are now under consideration, and it is probable that one or the other will be leased or purchased within a few days.

Since last July the members of the company have been vagrants. They have gone wherever the director's whims have prompted him to take them, and they have not only had a splendid time, but have obtained many reels of good pictures.

Coming across the continent, "rubberneck" pictures were taken of every large city in which they stopped—Denver, Salt Lake and San Francisco being among others. These are not necessarily to be released at once, but are to be held for certain mysterious educational plans the Edison concern has afoot.

Just before coming to Los Angeles they visited Yellowstone Park, where they exposed several reels of film. They had the co-operation of the United States government authorities there and elsewhere. In the San Joaquin Valley, in Southern California, the officials of the government forestry bureau started a forest fire for the benefit of the motion picture camera. This subject was recently released. The Grand Canyon is another scenic location which has been photographed.

In addition to photographing cities and scenery, the company has turned out 12 dramas on the trip, in each case using locations which were called for by the stories. At Cheyenne the most ambitious picture was taken—"The Charge of the Light Brigade." This was taked at Fort Russell, where the company had the assistance of 250 soldiers of the regular army, as many horses, and also all the employes, animals and equipment of a circus which happened to be there. It was during this picture that Richard Neill broke one arm and became the victim of the only accident of the entire trip.

The Thanhouser company, the advance guard of the Mutual forces, which heretofore have not been represented in this vicinity, is reported to be somewhere between Los Angeles and New York City. Carl L. Gregory, chief photographer for the company, arrived several days ago and went to work quietly to find a studio. He succeeded in obtaining the studio formerly occupied by the Imp company, before the organization of the Universal group, on Brooklyn Heights, and took a lease on it at once. It is understood that the company left New York on receipt of his wire that preparations had been made. Gregory had intended to return to New York, but it is now reported that he will remain here to become director of the Southern California company and chief representative of the concern on this coast.

### Reel Club Has a Laugh.

The Reel Club of Los Angeles, to Southern California what the Screen Club is to New York, now has 150 members, all of them men actively engaged in the producing end of the motion picture industry, and it still has a name which no one is satisfied with, because outsiders mistake it for an organization of fishermen.

Naturally, most of the members wanted to call it the Screen Club of Los Angeles, but would not, of course, take that name without the consent of the New York organization.

The Screen Club, when it was officially notified by telegraph that the California organization had been formed, sent on a letter, asking that the membership list of the new club be sent to New York City to be censored, and that $275 in the treasury be sent on also to apply on the dues of $6 a year which the Southern California members will be expected to pay. The letter from the East was read at a meeting of the club, and from the way most of the members acted, an outsider might have supposed they were very happy about something. One of the motion picture producers who was present made an application for a copy of the letter, saying that he wanted to turn it over to the scenario editor of his company. "It would make a scream of a split reel comedy with very little re-writing," he said. Another man suggested that the request of the Screen Club be complied with, and that at the same time the Screen Club be requested to send on its membership list, so it can be censored at this end. "It's only a question of time before all the motion picture people in the United States will come here to locate," he said, "and of course, since they will be using our clubrooms, we will want to make sure they are all desirable." There was also a suggestion that the Screen Club be requested to send on $6 for each of its members, since turn about is but fair play.

The meetings of the club are now being held in the Gamut Club, the home of a local organization of professional musicians, but a committee has been appointed to take the necessary steps to provide the club with a home of its own at once. Articles of incorporation have been prepared and will be filed with the secretary of state as soon as a few details can be adjusted. As a preliminary to incorporation the club, at its regular meeting December 14th, elected a full set of officers, including 11 directors, who are to be known as the Board of Control, since the word "director" has a technical significance in the industry. As soon as the incorporation is perfected there will probably be another set of officers elected. Several of those who were named pleaded that they are too busy to serve, and only consented to act for the purpose of getting things started. The officers are: President, Fred Mace; secretary, George H. Melford; treasurer, Charles Giblyn; directors, Russell Bassett, Charles Giblyn, Joseph DeGrass, P. C. Hartigan, Arthur Mackley, Frank E. Montgomery, Thomas S. Nash, P. M. Powell, J. Barney Sherry, William E. Wing and Frank E. Woods.

### More Selig Animal Pictures.

The Selig people are working on still another big animal picture. This time it is not an African picture, however, but a story of circus life.. Each of the directors except Henry McRae has tried his hand at animal pictures and now McRae is having his chance, with Kathlyn Williams as his leading woman in the picture.

The other two directors, Colin Campbell and Lem Parker, are doing straight 1000-foot dramas. Thomas S. Nash, the new Selig producer for this section has been putting into effect a new policy. Sensational and spectacular pictures have been shoved into the background for the time being and those who keep track of the Selig releases may expect in the near future to see a line of subtle psychological dramas of a more thoughtful type, quiet things that give one something to cogitate on afterwards. This is a hint to photoplay writers.

Kathlyn Williams, Selig's leading woman, has a new hobby. She is learning to be an aviatoress, or an aviatoreaux or an aviatrice—anyhow, she's learning to run a flying machine. She has been making frequent ascents with Glenn Martin who says she is one of the most promising pupils he has ever had, and who thinks she will be ready to try it alone in a month or so. Look for a Selig release about "The Girl in the Biplane" almost any day now.

### Brevities.

That new Keystone company is surely determined to make a reputation for its comedy releases. Think of hiring 300 soldiers, 200 horses, together with cannon and other war stuff, and shooting off $100 worth of blank cartridges just for the sake of making one short scene in a split reel comedy. That is what Mack Sennett, director of the Keystone, did at Santa Monica canyon this week. He had in mind a ridiculous situation in which a blundering would-be hero undertook to perform a Sheridan-twenty-miles-away stunt with ludicrous results. In order to put it over he needed a battle and so he went out and organized one at an expense of about $2,500. Directors have spent large sums of money before, but usually the purse strings become loose only when there is a two or three reel feature in sight. This, being only a 500 foot comedy, sets a new precedent.

* * *

A motion picture editorial containing a powerful argument against dangerous patent medicines is the Glendale Kalem company's latest contribution to picture drama. George H. Melford, director of the company, has just shipped East a full reel telling the story of a rich unscrupulous patent medicine faker, his tiny motherless daughter, who is the only thing dear to him in the world aside from money, and of the nostrum maker's neighbor, a poor man also with a small daughter whom he idolizes. The author of the photoplay contrived with much skill to lead these characters into a situation where each child at the same time is poisoned with the dope. To disclose any more of the story than this, however, might spoil a few minutes' keen pleasure for those who will see the release later. The studio run showed that Melford managed to get the story over with a couple of punches in it.

* * *

Cowboys and other employees of the Kaybee and Broncho studios in Santa Monica canyon were relieved from regular duty December 17 and assigned instead, by the directors, to search the sea coast both ways from Santa Monica for signs of Aviator Kearney who left Los Angeles in an aeroplane December 14, carrying a passenger, and bound for San Francisco. The two men were supposed to have fallen into the ocean and perished and many searching parties were sent out to scour the shore in search of wreckage or bodies. About 100 of the motion picture people engaged in the hunt, and received their salaries as usual.

* * *

The Los Angeles local motion picture censor board has asked the city council to amend the existing ordinance so that its membership will be increased from five to seven, and to add a provision permitting two members, acting in conjunction, to pass on films, providing they can agree, otherwise the film to be viewed by the entire board. The change is asked because the duties of the board have increased so that the work has become burdensome. To have viewed every film which was exhibited in the city last week would have required 54 hours of continuous work, allowing 15 minutes to each 1000 feet.

* * *

The Carnegie Alaska-Siberian motion pictures are back at the Mason opera house where they had a money making run of six weeks earlier in the year. Friends of the motion pictures, who, only a few years ago, were obliged to listen to sneering remarks from theatrical managers about "catch-penny devices" which were destined to disappear in a short time might be pardoned nowadays for chortling a bit when the managers of leading theaters turn occasionally to motion pictures to relieve the monotony of unprofitable business.

* * *

The fund for the relief of William Paley, the veteran cameraman, formerly of the Nestor company, who is in the hospital suffering from an infection from which he will never fully recover, was increased $100 this week when, at a meeting of the Reel Club, a hat was passed. The first round brought $92.50 and when President Mace announced the sum there was a second collection taken to raise the amount needed to make it an even hundred.

* * *

Charles Kessel, one of the owners of the Kaybee, Keystone and Broncho companies, and incidentally charter member of both the Screen Club and the Reel Club, has gone East to spend Christmas in New York. While there he will attend to some business for the company and pay a formal and official visit to the Screen Club as ambassador plenipotentiary from the Reel Club. He has not, however, been authorized to pay the Screen Club that $6 on account of his membership in the Reel Club.

* * *

David Horseley, formerly proprietor of the Nestor company and now one of the controlling factors in the Universal group, is expected to arrive in Los Angeles immediately after the holidays. This is the time he is due to buy a home here and settle down for good. He has been flirting with Los Angeles every trip he has made and the last time he picked out the spot where he wants to build his home. I have promised a large number of real estate agents to notify them when Horsely arrives. P. M. POWELL.

## KLEINE'S CINES AND ECLIPSE.

George Kleine promises three first-class releases for the week ending January 4th, 1913, consisting of an absorbing drama of heart interest and two split comedy reels which are sure laugh producers.

"Amy's Choice" is the title of the Tuesday Cines. It relates in a highly entertaining fashion to a charming girl's many difficulties in deciding between two most ardent suitors. She has a clever plan to test the courage and devotion of the two, in an apparently perfectly innocent way, and when her decision is finally settled her dramatic manner of giving No. 2 his walking papers is well worth watching. The story is enacted in the midst of a most beautiful garden, which affords truly wonderful backgrounds.

To complete the reel, "Among the Abruzzi Mountains" offers an extremely interesting scenic, showing the ancient city of Sulmona, views of the surrounding country and several beautiful winter landscapes in the reclaimed basin of Lake Fucino.

For the Eclipse, "A Four-Footed Cupid" tells of a remarkable dog who manages to put through a deal in love all by himself. The canine seems to possess human intelligence in the manner he takes possession of the letters belonging to the quarreling lovers and carries them to the mail box, after which, by means of many clever tricks, he finally brings about a reconciliation.

"Laughing Billy" completes the reel. Billy meets a pal who tells him a funny story. Billy insists upon sharing it with every one, including business men, washer-women, howling babies and even a diver at his work. Although unappreciated, the fellow keeps repeating the tale until, returning home, he meets his wife, who, resenting his foolish mirth, belabors him over the head with a broom, but Billy still laughs on. The reel is certainly a sure cure for the blues, and will brighten up any program.

An absorbing drama of tender interest is billed for the release of January 4th, 1913, entitled "A Sister's Heart." It relates to a proud, spirited girl, who opposes her younger brother's marriage to a young woman of humble station. Through the influence and persuasion of the old family servitor, however, the two girls are brought together, and it is not long before love conquers pride and prejudice. Touched by the misery and sweet face of the other, the sister's heart warms toward her. She immediately sends for her brother, and upon his arrival all former discord is forgotten in a happy gathering of the three young people. The leading role, that of the sister, is well acted by Miss Hesperia, who is now taking most of the leads for the Cines Company and is doing most excellent work. The part of the old servitor, which is also important, is well taken by Mr. Charles Maestro, in his usual capable manner.

## SELIG COLORADO COMPANY MOVES SOUTH.

Harry Cohen, business representative of the Selig Polyscope Co., has returned from a trip through the Southwest, where he went to select a new winter location for the company now operating at the Canon City Studios. Plans have been perfected for transporting the entire company to some one of the selected localities in the southwest, although the Selig Company has not as yet given out just where this location will be. A freight car full of horses and properties have left the Chicago studios for the new field camp and it will arrive at the new location at about the same time the Colorado players appear upon the scene. An automobile has been forwarded with the horses and Tom Mix, the famous Selig cowboy, has been transfered from the Chicago studios to the headquarters of the Colorado company. This branch of the ambitious Selig organization will produce during the coming months some of the greatest war and western subjects ever released by the Selig people. Mr. Selig recently secured the entire works of Gen. Charles King with exclusive rights for picture purposes, and many of these well known stories will be produced by this company.

## THE STANDARD OF PICTURES IN GERMANY.

It is worthy of note that in Germany the believers in educational cinematography are the moving powers against "debasing picture" shows. This is entirely consistent with the attitude of their contemporaries in America. Mutuality of interests is identical; it is therefore profitable to repeat that the best censorship is that which is devoted to cultivating the higher tastes, rather than simply criticising the lower ones. Dr. Rauh, a prominent German educator, is organizing a "campaign of education" against pictures which he believes to be below the standard of proper exhibitions. "The morals of the modern pictures are the morals of Paris Apaches," says this teacher, "many of the film dramas cover crime with a mantle of attractive sentimentality instead of the abhorrence which should be taught." As a guardian of youth he further says that "when they make light of the sanctity of marriage and the home, the growing generation will give ample proof of the evil."

The fitting language of this criticism is apparent; it is also noticeable that these opinions are consistent with those so often expressed here. All honor and success to Dr. Rauh in his laudable campaign; it is eminently fitting and proper that those most interested in the educational moving pictures should be the ones to voice the true standard of amusing yet non-educational pictures.

## OBSERVATIONS
### BY OUR MAN ABOUT TOWN

I HAD a very strong impression that Mayor Gaynor would hand out a Christmas present in the form of his signature to the recently passed ordinance on the six-hundred seating capacity. He is taking more time for its consideration than was generally expected. No doubt the hold up is due to the eleventh hour amendment on the censorship. Perhaps he will hand down the signed ordinance as a New Year greeting. Some people look for a veto of the bill as a whole, but most of those interested feel that, under the charter of the city, the Mayor has the power to exclude the censorship amendment and make the rest of the bill a law, and will exercise it. It has been stated upon what appears to be very good authority that personally the Mayor is favorably disposed toward motion pictures and believes that the law authorizing the increased seating capacity is a good one, as it will be another step towards putting small, ill-managed places that have been responsible for so much adverse comment out of business.

* * *

It is the opinion of many people who watched the proceedings that led up to the passage of the ordinance that the tacking on of the censorship amendment was simply the handing out to their constituents of a little pap by the Aldermen who saw they could not prevent the passage of the measure. It is as certain as anything can be that not one Alderman really believes that the amendment belongs in the ordinance or can be sustained. Some have argued that as the educational features of motion pictures have formed the basis for a great part of the recent discussions concerning them, that they naturally fall within the jurisdiction of the Board of Education. This has some merit as applied to motion pictures to be used in the public schools, but it seems to be an exaggerated stretch of imagination as to the duties and jurisdiction of the Board when an attempt is made to constitute it as supervising authority for theaters.

* * *

But aside from the constitutional or legal phase of the situation the amendment should be killed from a standpoint of common sense. The public does not realize the amount of time that is required to censor the motion pictures. Hours are spent day after day by the present censoring body in just watching the subjects as they are projected upon the screen and much additional time is spent in discussing them after they have been projected. As in all other bodies, opinions vary in the Board of Censors and to settle discussions that arise the manufacturers are frequently summoned to present a film for another inspection. When looked squarely in the face it seems it would be an impossibility for the Board of Education to adequately perform the duties for which it is created and properly perform the work that is done by the existing Board of Censors. If the Board of Education cannot take care of both with equal fidelity and adequacy the only question left for determination is the line of duty to which it should give its whole attention and effort, and the answer to that question is that part of the charter under which the Board exists.

* * *

Too many people think the censorship of films chiefly embraces joy rides to the studios of the various manufacturers. Like many who seek connection with the studios in various capacities, they look upon the whole picture business as all play and no work. Some have been heard to remark that the existing Board of Censorship is simply a source of easy money. They do not know that hours and days of service are given by the ladies and gentlemen who constitute the Board without the slightest recompense. When this is taken into consideration one is bound to concede that some of the comments that have been made on the work of the Board have been most ungrateful and unjust, especially when the fact exists that nearly all the motion pictures that have been the subject of criticism have not been before that Board.

* * *

The censorship question is not one that can be settled by any hasty pudding amendment. It is one of broad scope, requiring far more study than has been given it in any of the discussions, recent or remote. A well known lawyer stated the other day that his mind was quite clear on the constitutional phase of the question. It certainly does not appear equitable that motion pictures should be bound hand and foot while unlimited latitude is given theaters, song writers and publishers. If the theaters are to be exempt on the ground that they exclude children under the age of 16 years, then the motion picture houses that enforce the same law should enjoy the privilege. As to many of the present day songs, their titles, lines and interpretation are abominable. All these and many others, said the lawyer, must be considered when we talk of censorship. Special legislation is unfair.

A manufacturer was asked if the ordinance on censorship would be contested on constitutional grounds in case of final enactment, to which he replied that we had not heard the matter discussed. "It would be premature to give a definite opinion on the effect of such a law," he said. "So far as we are concerned we are not seeking any excuse or opportunity to become involved in ligitation. We are doing our very best to eliminate everything of objectionable character from the pictures before they leave our studios and for that reason we cheerfully accepted the officers of the People's Institute when it organized the Board of Censors. Many of the people who are most strenuous in the crusade in behalf of the morals of the young are comparatively recent converts to motion pictures and I believe many of them are influenced by an honest purpose, although all all of them are more or less radical and lack knowledge of the history of the business. Much has been said of the great advancement that has been made in the pictures from a photographic and artistic standpoint and just as much may be said truthfully as to their moral tone. This condition was not brought about by crusades or legal restrictions. When the picture business was supported by a small proportion of the public the manufacturers saw that to enlist the co-operation of the greater mass of people it would be necessary to take up the lines they are now following. If one half the pictures that are shown today were half as bad as some of the radicals try to make the public believe they are the picture houses would not enjoy the family patronage that they do, and I am quite certain there are more parents as careful of the welfare of their children, morally and otherwise, than can be inferred from the actions of some of the people who are on the outside, looking in."

* * *

A moving picture man arrested for displaying in front of his place a poster that depicted a scene from a picture being exhibited in the house was discharged by the judge when it was shown that the film had been approved by the Board of Censors. This is the right view, and had a proper investigation been made the exhibitor would not have been arrested if the complaining party had any sense. If canned goods bear the label under the pure food law should the grocer be held if somebody discovers that the goods are not as represented? Give the exhibitor a chance. If an error has been made in judgment by those who are supposed to be better able to determine as to what he shall exhibit he is certainly entitled to consideration before being dragged into court. All such affairs can be adjusted without splashing them with the color of crime at the expense of an innocent exhibitor.

* * *

Well, little Mary Pickford has left us to go into the "legit" under Mr. David Belasco. Success to her. May we live to see the day when she will be spoken of with the same admiration we have for Warfield, Blanche Bates and others of Mr. Belasco's proteges. She certainly made good in the pictures and was one of the first actresses in the business to attain the position of intimacy and popularity with the public that so many now enjoy. The only objection I ever had to her was her name. I first took a dislike to it in an east side theater when a woman sitting beside me exclaimed to her escort, "O, there's little Mary Pigsfoot; isn't she grant!"

---

Pathé's weekly continues its high-class instructive work, it is worth noting, that where pictures hold an interest, they increase in popularity; these weekly pictures are always fresh and their appearance is anticipated regularly, people look for each issue with interest second only to the morning paper.

At the present time the Balkan War scenes are the most important. The recent release showed regiments of both Montenegrin and Turkish soldiers going to the front. The smart appearance of the Montenegrin soldiers evoked applause.

# Among the Picture Theaters

## News and Views of Houses Here and There.

### EMPRESS THEATER, CENTRAL CITY, KY.

THE Empress Theater, the first of the chain to be erected in Kentucky, Southern Indiana and Tennessee by the Consolidated Theaters Company, has been completed at Central City, Ky., and is one of the handsomest houses in the western section of the State. The cost of the Empress was $12,000, an entirely new building being erected for the purpose for which it was intended. O. T. Crawford, of St. Louis, is president of the Consolidated Theaters Company, which is capitalized at half a million.

The Empress Theater has a seating capacity of 450. The dimensions of the building, 30 feet wide and 78 long, make it possible for this number of seats to be installed without crowding. The seats are the regulation opera chairs, heavily upholstered in leather, and insuring comfort for the patrons of the handsome new theater. Comfort, of course, was a prime requisite in the construction of the house, and that necessity is well cared for. A high-class ventilating system was installed at a cost of $1,200, while steam heat automatically regulated provides an even temperature regardless of outside weather conditions.

While patrons of the Empress have found that every convenience has been provided for them, they apparently appreciate the beauty of the theater even to a greater extent than other considerations. The Empress, in this respect, ranks with the handsomest theaters in Kentucky. The entire lobby of the theater is of mosaic tile, the name of the house being inscribed on the lobby floor in the same manner. Tungsten lights provide plenty of illumination for the exterior, as well as diffusing the entire front with an agreeable glow. A cluster of lights hangs in the lobby, while the arch is lined with individual globes.

Entrance to New Empress Theater.

Frescoing and plastic relief work combine to make the interior especially attractive. The theater is provided with a dome ceiling which adds further dignity to its appearance. The walls on the interior are completely lined with mirrors, while the same is true of the lobby and foyer, or interior lobby. The inverted lighting system, now so popular in all classes of theaters, is used in the Empress Theater.

Appearance of the sixteen employes of the Empress conforms to that of the theater itself. All of the attendants are uniformed, the doorkeeper, ushers and other employes being attired in distinctive and attractive uniforms. No less attractive are the girl cashiers. The manager of the theater is Thomas W. Murphy, a Central City man, who has had long experience in conducting moving picture houses.

A feature of the Empress is orchestral music. The orchestra is composed of no less than eight experts, the best of the musical talent of Central City. A piano, cello, first and second violins, clarinet and two cornets, with drums, compose the orchestra, which is considered one of the finest in Kentucky, able to render appropriate music for any film, no matter how exacting the demand. The music of the Empress, more than any other feature, possibly, has been instrumental in popularizing the house.

While moving pictures only are run at the Empress, provision for vaudeville has been made by the erection of a stage. It is not regarded as likely, however, that this will ever be called into use, except on isolated occasions. Photoplays are highly popular in Central City, and the public has indicated its preference for pictures over a varied program. Like all successful exhibitors, the Consolidated will endeavor to give its patrons what they want, and so it may be assumed that moving pictures will form the program for an indefinite period or until public taste changes.

Unlike many theaters at interior points, the Empress gives its patrons a daily change of pictures. Twenty-five-day service is used, the Universal program being presented through the Central Film Service Company, of Louisville. Matinees are given on Wednesdays and Saturdays, while performances are run every night. As a concession to public sentiment in Central City, the house is closed on Sunday. Two new Standard machines are used by the Empress, which also has its own motor generating set. Tom Brocar, of Louisville, was the architect for the new house, while the American Mosaic Tile Company, of the same city, did the tile work. The Empress opened about the middle of November.

### RICHLYNN THEATER, KANSAS CITY, MO.

The Richlynn Theater, a photograph of which is herewith published, is owned and managed by Messrs. Richards and Flynn, and the name "Richlynn" is a contraction of the proprietors' names. The house is situated at 215 West 12th Street, Kansas City, Mo., and shows Licensed pictures. Messrs. Richards and Flynn are also the managers and owners of the Subway Theater, 807 Walnut Street, and the New Wonderland Theater, Twelfth and Grand avenues, both in Kansas City, Mo. These houses seat about 550 people each, and also exhibit Licensed pictures.

Richlynn Theater.

### WORK ON $100,000 PICTURE HOUSE STARTS.

Work has been started on the construction of a new fireproof motion picture theater in South High Street, Columbus, Ohio. The house will be operated by Max Stern, proprietor of the "Exhibit," a motion picture theater at 155 North High Street. It will cost $100,000 and will require six months to construct.

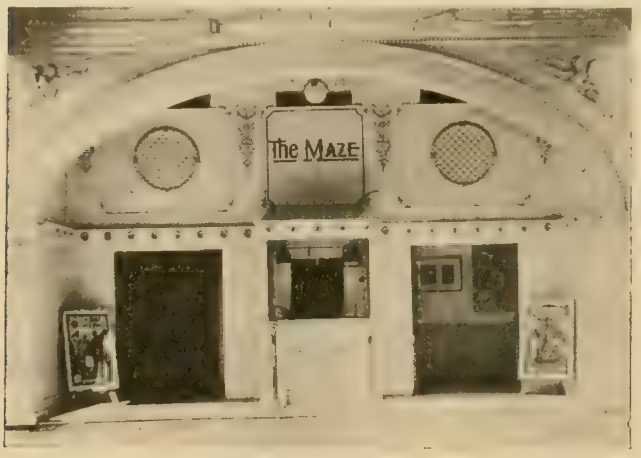
The name of the place will be the "Majestic." A seating capacity of 1,200 has been planned. The front of the building is to be of pressed brick and terra cotta. The operating booth will be of fireproof construction and built apart from the rest of the theater.

Robert J. Harmon, for seven years manager of the Exhibit Theater, will have charge of the Majestic when finished.

## LYCEUM THEATER COMPANY HOUSES.

### The Maze Theater.

The Maze, a moving picture theater located at Monroe, La., an engraving of which is herewith published, is owned and controlled by the Lyceum Theater Company of that city, of which Mr. W. L. Jennings, the manager of the house, is a partner. The Maze was opened on December 1, 1911, represents an investment of $5,000, and has a seating capacity of 300. The stage measures 19 feet by 23 feet. The operating room is equipped with two Power's No. 6 machines, and the size of the picture is 15 feet by 21 feet. The house is well ventilated, having a thirty-six-inch exhaust fan and twelve sixteen-inch fans. Each performance consists of moving pictures and vaudeville.



The Maze Theater.

### The Lyceum Theater.

The Lyceum Theater, a cut of which is herewith published, is also owned and controlled by the Lyceum Theater Company and managed by Mr. W. L. Jennings. The Lyric Company purchased this house about a year ago from Messrs. Josiah Pearce & Sons, of New Orleans. The structure represents an expenditure of $30,000 and has a seating capacity of 500 persons. The interior measurements of the Lyceum are 50 by 80, and a fully equipped stage has been provided for. The picture projected at the Lyceum is the same size as that projected at the Maze, but instead of the projection battery consisting of two Power's machines, there are in constant use two Edison Exhibition A machines. Mr. James P. Brennan is chief operator for both the Lyceum Theater Company's houses. The ventilation equipment of the Lyceum consists of two thirty-six inch exhaust fans, five ventilators and six ceiling fans. Music emanates from an orchestra of four pieces.

The Lyceum Theater.

## MERCHANT TAILOR OPENS PICTURE HOUSE.

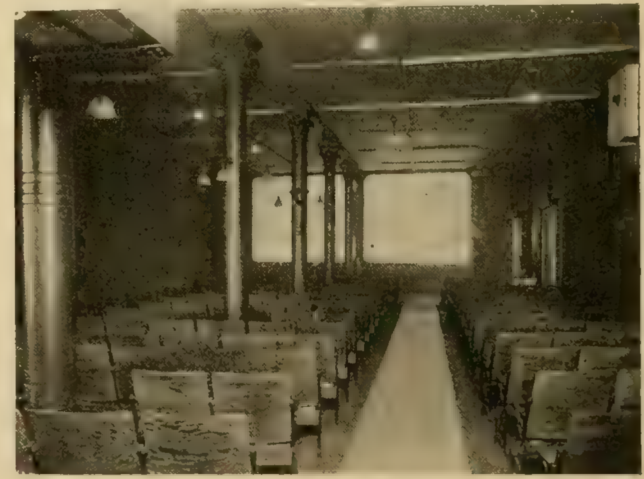
Mr. A. Ojek, formerly a merchant tailor of South Bethlehem, Pa., has opened a theater at Third and Oak Street, in that city. Power's No. 6 has been installed and the Universal program is pulling the crowds for Mr. Ojek.

## PICTURE HOUSE HAS A DOUBLE SCREEN.

The Oxford Theater, a new moving picture house situated at the corner of Ontario and Champlain Streets, Cleveland, Ohio, and which is owned by Messrs. W. H. James and F. A. Noble, bears the singular distinction of being the only moving picture theater in the United States and Canada with a double screen as shown by the accompanying photograph of the interior. A person may go into the theater and see two shows for a single admission price. After he has seen one show, he may by moving an aisle or two to the right or left of the house, as the case may be, see the other.

The Oxford Theater.

The entrance to the Oxford is pretty and plants ornament the front as the exterior view, printed herewith, will show. No unsightly posters mar the entrance, and inside the seats are comfortable and the place is well ventilated. A fireproof operating booth is used and two machines are in constant operation. The proprietors say that the place has done a splendid business since its opening.



Interior View of Oxford Theater, Showing Double Screen.

## OAKLEY, OHIO, TO HAVE NEW PICTURE HOUSE.

Messrs. Moorman & John, of Oakley, Ohio, have commissioned Architect Edward Sloctemyer to plan a fireproof moving picture theater with a seating capacity of 1,000 for them. The structure is to be built on the north side of Madison Road near Gilmore Avenue, Oakley. The dimensions of the building will be 60 feet by 150 feet and it will cost about $25,000.

## CARNIVAL SUCCESS BRINGS NEW PICTURE HOUSE FOR DENVER.

The success of Denver's great festival of "Mountain and Plain" and the consequent revival of business have induced Mr. S. S. Baxter, proprietor of the Isis motion picture theater, Denver, Colo., to begin the construction of a new motion picture house in Curtis Street between Seventeenth and Eighteenth Streets. Work on the building will begin shortly.

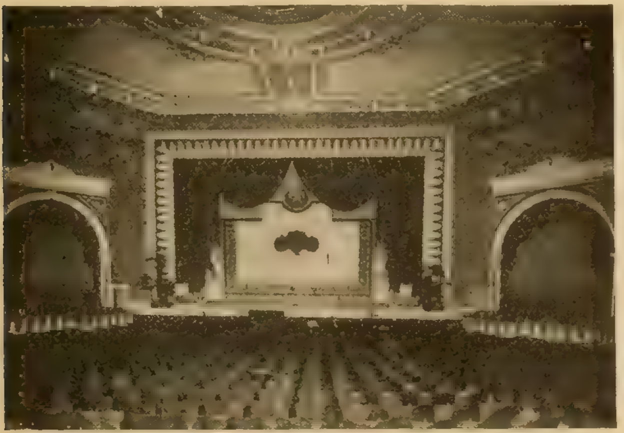
## VICTORIA THEATER, ROCHESTER, N. Y.

The Victoria Theater, of Rochester, N. Y., of which we publish herewith two half-tone engravings, was built in 1910 and used as a high-class vaudeville house until February, 1912, when it was taken over by the Rochester Theater Company of Rochester, and converted into a picture house. The structure is absolutely fireproof, being constructed of steel and brick throughout. In the front the building is two stories and in the rear three stories in height. The lobby is tiled and contains over 500 electric lights, artistically arranged in floral design. Four sets of doors lead from the lobby into the auditorium proper. Standing in the lobby is a large marquee, studded with electric lights, which enhance the beauty of the front.

Victoria Theater.

The color effect throughout the auditorium is rose and gold, with flowers painted in natural colors. The orchestra floor contains 1056 seats exclusive of the boxes, which are four in number, and seats ten persons each. In the balcony there are 522 seats. All chairs in the house are so arranged that a person may come in or pass out without disturbing those seated. The auditorium is horseshoe shaped and the pictures can be seen clearly from any part of the house. Two broad stairways, one on each side of the house, lead to the balcony. The requisite number of exits have been provided for.

There is a large stage, thirty-five feet deep, with a proscenium opening of twenty-five feet by forty feet six inches, and is so equipped that it can handle any size or kind of production. There are quite a number of dressing rooms under the stage, all of which are nicely furnished.


Interior View of Victoria Theater.

The operating room is in the rear of the balcony and is constructed of steel and concrete. Two Power's machines are used together with a spot light. The throw is 110 feet. Women's and men's retiring rooms have also been provided for.

The building is well ventilated, having a forty-eight-inch exhaust fan, which is capable of changing 26,000 cubic feet of air per minute, and twenty-four smaller fans placed throughout the building. The music is furnished by a three-piece orchestra. First-run licensed pictures and high-class vaudeville constitute the programs. The place opens at noon and closes at 11 p. m. The admission price is five cents for the entire house.

The officers of the Rochester Theater Company are: Edward L. Fien, president; W. H. Kelly, vice-president; H. C. Kelly, treasurer; John J. Farren, secretary and manager.

## SEQUOIA THEATER—SACRAMENTO, CAL.

The Sequoia motion picture theater, located at 909 K Street, Sacramento, Cal., of which we publish herewith a halftone engraving, was opened on the 22nd of November, 1910, by the manager, Isidor F. Morris. The dimensions of the structure are 36 feet wide by 130 feet deep and it has a seating capacity of 600 persons. The lobby is built of marble and is 20 feet deep. The Sequoia was built according to the plans laid down by Mr. Morris, and it has all the conveniences, such as ladies' and gentlemen's lavatories, sanitary drinking fountain, etc. Umbrellas are checked free of charge by the management. The house plays to motion picture only, no vaudeville being shown.

Sequoia Theater.

## GAYETY THEATER, SAULT STE. MARIE, MICH.

We publish herewith a cut of the Gayety Theater, Sault Ste. Marie, Mich., of which Mr. F. D. Beardsley is the manager. The house has a seating capacity of 300 persons and is one of the Soo Amusement Company's theaters. The Indians standing in front of the theater are genuine full-blooded Chippewas. Some of the Chippewas are educated Indians and they are good patrons of picture theaters.

Gayety Theater.

## NEW PICTURE THEATER BUILDING.

At Stevens Point, Wis., M. E. Bruce and his son-in-law, Russell Gregory, are constructing, in the northern half of Odd Fellows' Block, a moving picture theater, to be known as the "Gem." It will be one of the finest local picture houses.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## Once More—Cigarettes.

WE had hoped that we had heard the last of the cigarette scheme but several exhibitors argue that the scheme has the endorsement of the Motion Pictures Patents Company, since the magazine controlled by them has accepted the advertisement.

As a matter of fact the Motion Picture Story Magazine is not now owned by the licensed manufacturers, but by part of them and not even J. Stuart Blackton, of the Vitagraph, who is president of the publishing company, has much to do with the actual management of the magazine's affairs. For this reason it is entirely possible that not a single member of the Licensed company approves the coupon scheme, and for that matter we believe that they are almost all opposed to the use of the motion picture theater as an advertising auxiliary for a brand of cheap cigarettes, nor does the argument of the editor that it is impossible to censor advertisements, probably reflect any more accurately the position of the editor's employers.

A characteristic communication signed by Eugene V. Brewster, the managing editor of the magazine, is sent in by a southern correspondent. It runs:

> Your favor received. I am sorry you take the view you do. We cannot be censors over our advertisers and over our readers' tastes. Since the majority of the best people in the world smoke cigarettes, I cannot see why cigarettes should be suppressed merely because a few small boys sometimes become addicted to the habit. All of the high class magazines carry advertising of hypnotism, cigarettes, whiskey, and drugs that I would not want my boy to answer, but I cannot see why I should blame the publisher for that. There are many arguments for and against accepting promiscuous advertising from a reliable house that apparently is not immoral.

## Not the Point at All.

We think the editor begs the issue while revealing a curious mental attitude. The issue is clean cut and well defined. Reduced to simple terms it amounts to this:

Can any branch of the motion picture business (and this includes the press), afford to become closely identified with the promotion of the tobacco industry in any form?

It is so recently that the pictures have been lifted from the sough into which they had fallen through the ill advised efforts of a type of manager now happily almost extinct, that the business is not yet on a plane where it can afford to be confounded with anything that in the public mind is in bad repute. Unquestionably some of the "best people in the world" are addicted to the use of cigarettes, but in the minds of thousands there is an intimate connection between the cigarette, the small boy and the picture theater that is regarded by them as immoral if it is not so regarded by Mr. Brewster, who in spite of his connection of two years with the motion picture business is not and probably never will be a motion picture man with the best interests of the business closer to his heart than the advertising account.

## The Difference.

Did the Moving Picture World share this attitude, it is probable that our advertising space could be sold to the tobacco company for three or four times our regular rates. Since the first announcement of the coupon scheme we have fought the idea as hurtful to the best interests of the business and we have refused the cigarette advertising, with or without editorial endorsement. We take the ground that a censorship of advertising should exist and though this stand has cost us many thousand dollars, we have consistently refused to accept the advertising of correspondence schools and similar misleading publicity matter. We feel that our first duty is to our readers and the business they and we represent, and it does not require much intelligent thought to realize that the cigarette coupon scheme is a bad business, not alone morally, but from a strictly utilitarian point of view as we have already recited.

All high class magazines maintain a certain standard of advertising, refusing thousands of dollars worth of business from concerns of commercial integrity, but with schemes of questionable propriety. One concern, alone, operating several popular priced magazines, annually turns down more than one hundred thousand dollars worth of actual advertising contracts, because of the duty it owes its readers and its knowledge that the best advertisers will not go into a magazine that accepts anything and everything. It is at once a problem of good taste and sound business sense.

## And On the Subject.

And while we are on the subject of questionable advertising we print this letter from M. D. Stilson, of the Schuyler Opera House, Cobleskill, New York:

> I am enclosing you copy of advertisement cut from our local paper The Cobleskill Times of Dec. 5th, 1912.
>
> Just such things as this are what is keeping the mails full of scenarios written by people that never had an idea in their life, and never will have one that will work out into a photoplay.
>
> Not only that, but it makes it all the more of an up-hill job for a person that can write fairly good script to sell it. The editor gets sick and tired of reading trash and when my script comes to his notice, possibly he will give it a reading, and possibly he will not.
>
> I shall show this advertisement up in one of our other local papers this week. Think it is one of the most misleading things ever written.

Mr. Stilson is a photoplay writer as well as a manager and he knows the script situation better than do most exhibitors. The advertisement has been run broadcast in the paper of the small towns. The course is priced at $20, will be offered at eight with successive drops to four and two, if the first offer is not immediately accepted.

The trouble with the scheme lies in the fact that hundreds of unintelligent persons are induced to part with the tuition fee on the assertion that no literary skill is required. Not one in a thousand of the students develops into a successful photoplaywright and a large part of our business as photopay critics consists in straightening these students out after their graduation. Why not follow Mr. Stillman's lead and save your patrons from this foolish expenditure? The real photoplay school is in your theater, the study of the picture on your screen.

## Doing It Right.

In a town the size of Detroit, with one paper hostile to the photoplay, Mr. Starr obtained 46½ inches of pure reading matter carrying the cachet of the local society. He did precisely what the Edison Company and the National Society figured that he could do. He made money and gained prestige while helping a movement that is worthy of all help, and he did it right off the reel. Those Edison purpose plays are not merely money makers. They bring an even greater return in the endorsement of the local societies.

Whenever you have something along these lines, work through the local societies. Get them to speak to the editor if you do not advertise; get them to speak anyway, for that matter. Give the widest publicity to the fact that you are working with the local society. Give them all you can get for them and get all you can for yourself. If Mr. Starr can get nearly fifty inches of reading matter in Detroit the smaller towns can do even better. It's there waiting for you, but you must reach out and take it.

## Coming Into Its Own.

And speaking of press matter, we are glad to note that the Baltimore News is giving a full page to pictures and picture advertising in the Sunday edition; the page facing the theatrical department and forming a part of it. It makes an erroneous claim to a new departure, for there are many such departments in the daily papers throughout the country, but each addition helps. That the Baltimore exhibitors are live wires is shown in the fact that in three weeks the number of advertisers had risen from nine to twenty-two, the second issue carrying nineteen. Gradually the photoplay advances to its proper position in amusements. In two years the paper without a photoplay department will be more worthy of notice than those with them, at present.

## Mr. Arnold Wins.

Recently the Quorum Court of Mena, Ark., imposed a fee of $1.50 a performance on motion picture shows on the decidedly unique proposition that the Lyric was making money and could afford to pay it. We do not believe that the Lyric plays matinees, but if it did the license fee would exceed that paid by the largest dramatic houses in New York City—which also are making money at times.

Mr. S. A. Arnold has frequently demonstrated his ability to keep things moving and he made things so hot for the father of the obnoxious measure that a special meeting of the court (which seems to regulate local affairs) was specially convened to repeal the ordinance. Here is a clipping from one of the local papers, that strikes the keynote for the rest of the agitation:

> Yesterday the Quorum court, on the statements of one member, assessed a license of $2.50 for each exhibition given in Mena by a moving picture show.
>
> This sort of thing can have but one effect, and that is to make such amusement houses as the Lyric an impossibility in this city. The grounds on which the prohibitive license was imposed was that the Lyric was making a great deal of money, and could well afford to pay the amount named, not that it was intended to drive it from the city.
>
> The facts are at variance with the claim, as anyone could easily ascertain who tried.
>
> The Star and, it believes, a great majority of the people of Mena, appreciate the Lyric as an amusement feature of modern civic life that is beneficial and necessary, and that it should be maintained so long as it is kept up to its present standard and worth.
>
> If not, then enforce such an unreasonable license measure, and eliminate it.

## Now For the Moral.

And now for the moral. Mr. Arnold writes:

> I have always kept my show above reproach, which proves that it pays to have the best people your friends, even though you think you can get along without them.

Mena is strictly a picture town. Mr. Arnold has picture opposition but neither house runs vaudeville and the opera house has been dark for two seasons. In addition to the photoplays, Mr. Arnold features his music, frequently offering a vocal and instrumental program of note.

He keeps his house above reproach and the moment the stability of the house is attacked the people flock to his standard, the papers aid him in his fight and public opinion forces the repeal of the obnoxious tax. Do you suppose that the town would have been wrought up because the picture theater was threatened had Mr. Arnold brought to town every blood and thunder release he could coax from the exchange? That's the moral.

### First for Kinemacolor.

Here is the first advertisement for a Kinemacolor theater that has come under our notice. It is a postal card and done in green and red ink, which makes a fine showing against the white card. It is reproduced in detail that it may assist others to frame their advertising for the same feature. The name of the house, the word Kinemacolor and the price are in red, the rest being in the green form. The typographical balance is unusually good.

WASHINGTON THEATER
Beginning Saturday (Tomorrow) and
Every Day, Including Sunday
MATINEES AT 2:00 DAILY EVENINGS AT 7:00
——The Wonderful——
Motion—Color—Life Pictures
(With Lecturer)
KINEMACOLOR
The World's Beauties of Nature Depicted as in Life, with the
Splendor of Color, Hues, Tints
Change of Program Every Other Day
10 cts.—NO HIGHER—10 cts.
The only city in Michigan giving Kinemacolor at these prices.
Subjects announced in daily paper
PICTURES FOR YOU AND YOURS

### Runs As News.

Hugh King Harris, of Grand Rapids sends in a clipping from a daily paper in which the coming attractions at the photoplay theaters are listed as a matter of news. The fact that the houses are all under one management makes the collection of the data easy, but if you know your program in advance why not try out your local papers? It might go through.

### Takes Plenty of Space.

J. H. Morris, of the Sequoia Amusement Company, Sacramento, writes that he takes 4,000 inches of display advertising in the Sacramento each year, sometimes using full-page ads for the big features.

The advertisements quote freely from the criticisms of the films appearing in this paper and makes effective use of them. Here are a couple of examples:

> Note: We are just in receipt of "The Motion Picture World," in which there are several pages devoted to *Comments or Reviews* of the different photoplays that are produced throughout this week, we have taken the liberty of republishing the Reviewer's Comments on the film "War's Havoc" which is in part as follows:
>
> A wartime picture around a grand old Southern home. It is a highly commendable offering. The story is exciting. There are pretty girls, handsome officers and large bodies of troops that seem well trained that are used effectively in more than one impressive scene. The background includes a railroad with trains of cars and old-fashioned engines. Best of all, there is a head-on collision between a train and a single engine that made one or two in the audience cry out almost in fear. *It is well photographed and is a sure feature.*
>
> ———
>
> The following are the comments of the man who reviews all the motion pictures for the Motion Picture World, a magazine devoted to the motion picture industry. If the picture needs a roast, this souvenir certainly gives it all that is coming to it, but on the other hand, if the picture has merit he gives "the devil his due." Here it is:
>
> > A first-class comedy, well planned and cleverly acted. It made many hearty laughs and some real howls. Ike gets an invitation to a "maskerade" and takes an amusing way to obtain a suitable costume. It's a devil's make-up and when he gets it on and, with a pitchfork, starts out for the ball he frightens even the horses. The men are stampeded until one shoots off the tip of his tail. It's a very desirable release, a good mirth-maker.

### By the Janitor.

C. E. Lindstruth, who writes that he is "operator and janitor" of the Hippodrome, Carthage, N. Y., sends in a handbill for comment. In a small town an operator's duties are many and peculiar, but an operator who can do the advertising should not have to do the janiting very long. Mr. Lindstruth has some good ideas, but his make-up might be improved upon. He realizes this in part in marginal comment, in which he suggests that the day's release is underplayed and the coming releases overplayed, but he does not preserve proper balance in the day's feature. It starts off:

Guy de Maupassant's Famous Story
"THE BLIND MAN'S SACRIFICE"
TODAY ONLY
AT THE HIPPODROME
Produced by the Famous Milano Co. of Rome, Italy, in Two Reels.

There follows the descriptive matter and other subjects for the day. Then a rule breaks the space, and below is the announcement of the coming features. The top line is 18-point, the title 60-point, the "today" line 24-point, the house name 36-point.

### Relative Values.

The two big lines are the name of the house and the name of the feature. We think that raising the house title to greater prominence is required, and would run first the "today," then the house, the author, the title of the feature and the Milano line. This would be a more logical order. At the same time we would play up the name of the house in larger type and a bolder letter. An extended type such as is used for the "today" line, but in a higher point, would make the house title big and black and plainly seen. Any advertising should be so planned that the name of the house forces itself upon the eye. We would take the entire line for "Hippodrome," and let the "at the" fall by itself in a 10-point line.

The coming releases could have been drawn in a little with profit, an 18-point being plenty large enough for the titles. A cunning suggestion is offered in the announcement that the specials will be shown during the week at the Hippodrome, the dates to be announced later. The bait line reads: "Should you spend an hour each evening or attend the matinee every day this week you would miss none of these special films."

Taken by and large it is good average work, and should raise the janitor to advertising agent.

### Stays Alive.

Here is a letter from Mr. H. M. Star, of the Empire Theater, Detroit. It speaks for itself:

> Am sending you some newspaper notices for your advertising column which I was able to get for the Edison release, "Hope." As soon as I read of this release I booked it, and then got busy with the secretary of the Detroit Tuberculosis Society and had them go after the papers. If I had taken the press matter around they would either have laughed at me or quoted advertising rates. Through the Society I was able to get it gratis, and you can see by enclosed clipping that I gave the Society all the credit for getting the film, and when I showed the film I passed out their literature. I can truthfully say that the day I ran the film I had more automobiles in front of my house than any two dollar theater in the city, and I packed them in from 9 A. M. to 11 P. M., and the film gave full satisfaction both to the public and the Detroit Tuberculosis Society.
>
> One of the morning papers the next day also gave me a favorable notice. I am writing you so that other exhibitors who possibly may not think of the newspaper notices in the large cities can use this. You know it is pretty hard to get the city papers to give favorable notices to photoplay houses. Am sorry to say that the word "movies" appears in a couple of the notices, in place of the proper word, photoplay, which I used in my press matter, but the paper that used the word had previously been knocking pictures, and I imagine they were so sore at having to to speak a good word for the pictures that they used their old favorite "movie" deliberately.

### Something Nice.

The Briam Film Review, the advertisement of the British-American Film Company, of Montreal, is a fine example of good work from the preparation of the copy to the printing. The company is a new one, making a specialty of Canadian subjects and if The Battle of the Long Sault is anywhere near as good as its advertisement there should be a demand for it.

### Returnable Cuts.

The M. P. Sales agency in its announcement of advertising matter for From the Manger to the Cross, lists half tone cuts on rental, the cuts to be returned within two weeks. It strikes us that there should be an idea here for some of the American manufacturers. It would involve a little extra work, but the cost of the cuts could be divided between three or four managers before the cut was retired. It might be possible for an exchange to try the scheme were it possible to imagine an American exchange doing much for its patrons.

### The Kalem Kalendar.

And speaking of the Kalem company, their holiday Kalendar in red, green and gold was "some" Kalendar. It is to be hoped that the Vitagraph and Edison companies follow the lead in offering their publication to the playgoer on subscription. It all helps to create an interest in the pictures.

### Simple and Effective.

The Exchange theater, Goldfield, Nevada, in advertising Ostler Joe simply reproduces the poem on coated paper and gives the date of showing, the name of the Edison company and the statement that "This poem has been followed so carefully that it can be used as a synopsis for the film." That sort of thing means a lot more than the most glowing praise. It will not work in all cases, but in the matter of a well known poem it does excellently and many of the copies will be preserved, serving as a permanent advertisement.

### Get the Gift of Gab.

Mr. Williams possesses what is sometimes termed the gift of gab. He has the faculty of fluent expression. There is a certain ease and impressiveness of speech that counts. Take this example: "A vivid, vital and blood thrilling story picturesquely staged and masterfully handled." This is more impressive than the usual "great story" and yet the trick is simple. If you lack fluency of phrase get a copy of Roget's Thesarus at your bookseller's. A brief study will show you how to gain the lists of synoymns and their opposites, but the Thesaurus also gives phrases as well as words for which reason it is better than Crabbe or other books of synonyms. If you will make note of the useful words you'll be surprised at the improvement in your advertising. The constant iteration of "great," "grand" and "magnificent" wearies the ears. Learn to say the same thing in a hundred different ways. You'll be surprised to find how easy it is.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## It's About Time.

IT'S about time to remind you again that editors do not want you to send them historical subjects or plays based on books that may or may not be copyrighted. It's one of those things that needs to be written about every so often, because the subscription list is growing fast and the newcomers didn't see the last paragraph.

The last straw this time is a letter from a friend who writes that his daughter has a splendid acquaintance with history and literature, and he is sure she can write some fine plays.

Very likely she can, but the chances are that she won't sell them, for what the editor wants from the outside writer is original ideas. If he wants to write historical subjects he can buy a second hand history for thirty cents and do the writing himself. If he wants to put on Romeo and Juliet, either as an adaptation from Shakespeare or in a modern setting, he is quite competent to make the working script himself, probably more competent than the outsider. But he can't think up three or four really good new ideas each week and if you can think up one for him, he'll buy that and buy others from some other writers who may be able to turn out one good script a week or a month or twice a year or whatever their capacity, but by having a lot of stories, he is reasonably certain to get what he wants from someone and he doesn't have to buy Washington Crossing the Delaware thinly disguised as "When the West Was Young" and showing Ben Bradley, the brave pioneer leading his little band of frontiersmen across the Ohio as full of ice as on the occasion when Eliza made her justly celebrated escape. You don't want history and literature. You want imagination.

## Keeping Up the String.

Lately we advised keeping a string of scripts out as the only way to secure anything approximating a steady income and very promptly a correspondent writes that he has tried it, but that the scripts come back faster than he can send them out.

It only takes two minutes to mail a script and if, when the story is written you will take the trouble to make a list of the most likely markets for that particular story, naming them in the order of their probability, all you have to do is to take the script and send it to the next studio on the list.

But scripts that come back with such remarkable promptness are evidently not the right sort of scripts. The writer who cannot write scripts that stick is not yet ready to build up a string. It is not the number of scripts out that counts. It is the number of really good scripts in the hands of the editors that brings regular returns. Do not send out everything you write just because you've written it. Send out only the best. To send out the story that even you are not quite certain of is to enrich the post office rather than yourself. Study your work. If it doesn't seem to be quite right hold on to it until you do get it right.

The advice as to building up a string was intended only for those who can make an average of 75% of sales, but until you can come close to that average you are still a student and need to keep most of your scripts home to study them.

Don't get the idea that you are a writer because you can run a typewriter. You're not a writer until you can sell three-fourths of what you write.

## Producing Photoplays.

Many people have written that if they could know just how a photoplay was produced they could write better stuff. Since admission to the studios is denied the outsider, we will try and take you through the process on paper.

In the first place your script arrives at the studio. Usually it is recorded and passed on to the editor. We think that in practically every studio the script is read by the editor or his assistant and not by the first and second reader. That sort of thing does not exist. Each script gets an editorial hearing.

If the editor approves he lays it aside. There may be a conference of the directors some night each week or each director may deal individually with the editor. In any event the approved script goes to some director most likely to approve that particular style of story. When he has time he reads it and if he likes it he takes it, though, as a rule, he first talks it over with the head of the concern or some person delegated by him. If the latter likes the story a release slip is sent the author and a check follows the return of the slip properly signed.

The script is now the property of the company. It may be put in hand immediately or it may be laid aside. If the latter it may be that the story is not seasonable or it may be a railroad, seaside or some other form of special story to be made when a sufficient number of scripts of the same general character will warrant the hiring of a branch railroad, a trip to the shore or whatever it may be. If it is one of these specials, say a railroad story, the props for the railroad scenes are listed and given the director's assistant, who is a sort of general utility man. The deal is made with the railroad, a train or two goes into the command of the director and as quickly as possible the railroad scenes of two or more scripts are made. Then the players go back to the studio where the interior sets and street scenes are made in more leisurely fashion.

If it is straight studio production the property and scene plots are prepared, the actors are selected, told about the customes needed and perhaps given a general idea of the play. Meantime the stage crew are getting out the settings or perhaps one or two scenes are built. The sets are raised and all the scenes in any one setting are made before the scene is struck and another set is made. Perhaps while the second set is being made the director loads some of the players into a car and goes out and gets the exterior scenes, his assistant having made the arrangements for the locations.

The director may work from the author's script or he may entirely rewrite the play to suit his own ideas, but he has some sort of a working script on which the scenes are checked off as they are made and from which he gets his idea of each scene.

The negatives are developed and printed from and the leaders are prepared. The positive prints are joined together in their proper order, generally by the director himself, and the leaders and letters are inserted. Generally the leaders are made from printed cards and the letters are all done in India ink on white or tint paper, the tint relieving the glare of the dead white sheet just as the table linen and draperies are tinted blue or light yellow to kill the chalky effect.

Now the beginning and ends of each scene are trimmed off to make the action smart, and perhaps whole scenes are eliminated or replaced with a leader to get the subject into proper length. Then the print goes back to the printing room where the negative is marked in accordance with the positive and given a negative number and a scene number. These are printed and joined together by girls who are guided by the numbers, and the prints are packed in tin boxes and shipped to the exchanges.

The director is guided in his choice by many things besides the value of the story. He may not like that sort of story, or liking it, he may figure that it is too risky to take a script with so many outside scenes at a time when the weather is apt to be bad and the sky overcast. He may be limited as to expense and figure that the cost of building certain sets is too great or the hiring of certain locations is too expensive. He may want only plays for a woman lead or vice versa, or he may figure that certain essential mob scenes may not be strong enough to warrant hiring fifty people at three dollars apiece. Most directors are required to turn in one full reel a week. They want a good strong story that can be made with little trouble and perhaps in four or five days instead of six. If you write that kind you can sell them almost anywhere.

## Names.

Shakespeare didn't seem to think that there was much in a name, but he never wrote photoplays. Lots of photoplaywrights seem to agree with William and shoot over some of the sort of names that a darky mammy gives her youngest child. That's a mistake. Make the names simple and common. Call your heroine Grace and the Editor is apt to like her but tag her Murieletta or Nanceline and he'll cuss. So will the director. Marianne is more musical than Nan, but when the director wants to call the star into a scene he's liable to choke over the name and ten seconds are lost while he is trying to cough it out. On the other hand he megaphones "Come on, Nan," and she arrives on the scene with no lost motion or stage waits.

Most directors call the players to action as the scene is played and they cannot bother with fanciful names. Of course no sane editor is going to decline a play just because the heroine is Manuelita instead of Nita, but he'll make a face every time he sees an inch and a half of name where a half inch would do as well.

Here's another wrinkle. Call the young people by their first names and the elders by their last. Do not write that "Hungerford and Miss Van Athelstane exit from the scene while Mr. Van Athelstane regards their departure with approving eye." That reads well but it is not half as business-like as "Nan and Ted exit. Mr. Bruce looks after them approvingly."

Certain names suggest heroes and others villains. Fit the character. Do not call the villain Jim or Jack. Call him some less intimate name. It will set the characters in the minds of the editors much better. It will seem to "belong."

To the beginner this may seem a very small matter to make a fuss over, but it is not. Some of the men on desk may not appreciate what they sense, but consciously or unconsciously every editor is impressed by a certain knowing air to the professional script. There are little earmarks that point the experienced man and these help the general effect whether the script reader knows it or not. One of the ear marks is the adept fitting of the names to the characters and the circumstances. If you picked up a novel with the hero named Adelbert you would be inclined to laugh at such a name for a hero. Why not be as careful in your script? You can even suggest age with a surname sometimes and conjure up the vision of a bent and feeble old man simply through a happy selection of a name.

In one of the house organs we recall an article in which a writer declared that he had a scrap book in which he set down all odd and unusual names and recommended the practice to others. It is about the last thing that should be done in photoplay, though it is a good plan in fiction. Stick to the simple, descriptive names and you will be more likely to sell.

## Your Market.

We just answered a letter from a writer who explained that he had sent a story to Edison but they had not liked the idea. We explained that the probable reason Edison had not liked the idea was that the company was some three thousand miles from a place where the story could be staged and suggested some companies three or four miles from a suitable location.

More than this, the writer had tried to sell from the synopsis and not from the developed script, a procedure not unlike trying to sell a ton of hay with a blade of glass as a sample. You may have the finest sort of an idea and yet be incapable of developing it, and the editor wants to see what you have to sell before he decides if he wants to buy.

Half the trick of selling lies in sending your wares to the right market. If you have a story with four or five lions and send it to Victor, for example, you won't sell it. Victor does not make that style of story. Selig, on the other hand, might buy it, because that company maintains a menagerie. Even in smaller matters it is essential that you should study the needs of the buyer. Two companies may make an equal number of society plays and the inference would be that both would offer the same market. But one might have a woman lead and the other feature its leading man. In such a case a story with a woman lead would appeal to the former but be returned by the latter. Suppose that you went into a shoe store and told the clerk you wanted a pair of shoes. If you wore trousers what would you think of the salesman who took you over to the women's department and tried to sell you a pair of satin slippers? The comparison may seem a bit far fetched, but it is not. If you try to sell a story featuring a man to a company that features a woman, you are displaying no better salesmanship than the shoe store man.

If you .. read this paper regularly, more particularly the stories of the films and the comments, you'll be able to keep posted on what is wanted by the different companies and will be able to market your wares to better advantage.

Selling isn't merely sending out scripts. It's sending out scripts to the right places. Sending them out indiscriminately is not selling—it's gambling.

## Personal Privilege.

Some weeks ago we expressed regret that the Motion Picture Story Magazine saw fit to endorse the questionable correspondence school schemes in its advertising and editorial departments. In an effort to "get back" that would be childish, were it not for the gravity of the charge, the January issue of the magazine says:

> Epes Winthrop Sargent, of The Moving Picture World, is very much opposed to photoplay schools. Mr. Sargent has written a book in which he tells all about how to write photoplays, hence the schools are unnecessary. Mr. Sargent is also opposed to cigarettes. He smokes long black thirty cent cigars.

Either Mr. Brewster possesses an atrocious memory or he blinds himself to the truth. He will perhaps now recall that we replied to his suggestion that the Photo Playwright was in need of an editor to the effect that we did not want to mix up with the Boonville bunch. We also explained that we refused to collaborate with J. Berg Eisenwein on a text book and school course, because to do so would be contrary to our expressed faith, though the Eisenwein offer was an honor. Either of these connections would have meant more money in a month than our royalty on Technique of the Photoplay will amount to in the next two years. We are not opposed to the correspondence schools because we have written a book. We wrote a book because we do not believe that any school scheme can give value for the money.

## Keep It Close.

A man we know is wrestling with a comedy script. He has been told that the first version wandered too much and so he made a new version that rambled all over town and out into the country. He lost his grip on the idea and it ran away from him and it was a good little sprinter at that, with Marathon tendencies.

Don't let them get the best of you. If you find that the plot is getting restless and fractious tie it down and tie it tight, because once an idea gets away you never can tell where it will run to. In this particular script about half the scenes were padding because the writer had been told to throw overboard a lot of the other stuff. He followed instruction, but after throwing out the useless cargo he took on a lot of rock for ballast and was so badly ladened as before. Never mind if the story does look skimpy. If you've got all the story in and nothing else (be particular about the nothing else) you have something that is likely to sell if the idea is a good one, but the minute you give your Pegasus its head and let it start to run away with you, you never can tell whether you will land in the next county or the hospital.

If you've a starting point and an idea as to where you want to go, get there by the most direct route. Don't write in some pad stuff because it's funny or dramatic according to what it is that you are writing. Keep right along from point to point, using only the essential scenes. Terseness will help a bad play. Padding will kill the best idea ever thought out. When you start to revise a script remember that revision should, if possible, mean condensation as well.

## Old-Fashioned Ideas.

Did you ever pick up one of the novels written say in the early '50's, not by a master of English, but by an average writer of the time; one of those "It was a dark and stormy night, down the desolate road a solitary horseman" novels.

There are people who write that sort of photoplay and never seem to realize that they are a half century and more behind the times. Dickens, Scott, Irving and Poe have been visualized, but the solitary horsemen writers stay in the oblivion they deserve, yet stories of this style keep piling into the studio and make quick exits because they are not at all what the editors want.

Write to the 1913 model or you are wasting good paper. Lost wills are passe, and so are scores of other factors that were in high favor when Lincoln was still a lawyer. Don't use them. Get new goods.

## Wants Too Much.

We recently received a letter from a lady with a grievance. She had sent a script to the Vitagraph that was properly prepared in accordance with the rules, yet the Vitagraph sent it back with never a word as to why, and later ignored her request for this information though she sent a stamp.

If a peddler comes to your door with potatoes, you do not stop to explain that you prefer rice. You slam the door in his face. The Vitagraph did not slam the door, but it did content itself with a polite no and we fail to see wherein the vendor of photoplays differs from the seller of potatoes.

No author has a right to demand a reason for rejection, nor can such a reason be given a week or so after the script has been read. If you do get a reason be grateful. If you do not, do not get the idea that you are being defrauded of your rights.

## Short Cuts.

Most studios ask for a cast of characters. Some like scene plots from those whose work is of a character to pass without an undue change in scenes. If you depend on memory for this data you are apt to forget something. If you pick up the stuff from the finished script you are making a lot of trouble for yourself.

We use three cards or slips of paper placed on the sliding shelf of the desk. The first of these is the cast slip, the second is for interior and the last for exterior scenes. Before we start we name the four or five leading characters and write these names on the slip. If we have a maid in scene five we write:

Maid—5.

Perhaps we shall not need her again, or possibly we use her in scene ten. In the latter case we add the ten and the entry looks like this:

Maid—5—10.

Every time we introduce a character we enter it on the slip and if the character does not appear in more than three or four scenes we note those scenes as we write them. Then the director knows that the maid who plays in scenes five and ten can also play the boarding mistress in eleven and thirteen.

If the first scene is a lawn we write that fact down on the script of action and then turn to the third slip and write:

Lawn—1.

If it is an interior we enter on the second slip instead. Every time we use the lawn we mark down the scene number. After the script is complete we take the three slips and from them write the scene plot and cast without wasting a moment, but before we write the scene plot we count the numbers to make certain that they are all down. If they are not, and sometimes we forget one, we start with one and pick out the figures until we come to the missing number. We save about two days a year this way.

Perhaps you know of some short cut. Send it in.

## Cost of Production.

This isn't another suggestion to save the manufacturer money by not asking for an ocean steamer where a rowboat will do. It's your own production cost this time. Are you economical or stingy?

Here's the way we figure it out. We can get paper of a sort for sixty-five cents a ream of 500 sheets. That will make about one hundred to a hundred and twenty-five scripts. That makes the paper for each script cost less than one cent. For another half-dollar we can get paper we are not ashamed of, paper that gains the respect of the editor and is likely to help a sale. The additional cost is one-half cent for each script. Isn't it worth that extra half-cent to be proud instead of ashamed of your paper?

We pay half a dollar apiece for ribbons. We use black record ribbons. They are the shortest lived of all the ribbons we know, but for all of our work our ribbon outlay is about twelve and a half cents a week. Isn't it pretty poor economy to cut down the cost to only five cents a week and pound away on the rag as long as it will make any sort of impression?

Carbons cost $3.50 a box. We do not try to do more than ten copies with one carbon. It costs a cent and a half a script. But we get a clean-cut impression, and when we send out the carbon, as we do sometimes in case of loss of the original when the studio asks for the copy, we send something that is almost as good as the original. Five dollars a year for carbons is only ten cents a week, and any one of those copies may do us more than five dollars' worth of good. Does it pay to get your sheets by the dozen and pound one into a pulp before you discard it?

This may sound finical and fussy, but it's based on experience and we know it pays to put goods up in an attractive package whether it is perfume, pills or plays. Try it.

## Where It Belongs.

The other day we ran across a script that on the last page carried a note to the editor, suggesting that certain changes would materially improve the script.

The bottom of the last page is no place for these improvements. It's tough to have to copy over four or five pages of script to get the suggestions into the scenes where they belong, but it is not one-tenth as unpleasant as piling up rejection slips for the script because the improvements are in the wrong place.

Never let a script go out until you feel that it is not susceptible of further improvement. Every time a script comes back, look it over again and see if you can better it. If you can, pull it apart and doctor it up. Don't start an appendix of suggestions. Put the improvement right where it belongs in the plot of action, and if you copy and recopy a dozen times, be cheered by the thought that the more you work on an idea the better chance you stand of making a sale. Unless you are willing to do your work properly it is foolish to try and write at all. We have written a 20,000 or 30,000-word story over two, three and even five times because there was a sale at the end of the job. We didn't add a couple of pages of advice to the editor on how he could fix it up so it could be used. We rewrote the whole story, and then we did it all over again, but when we got the check we forgot how tired we were of the story and thought only of work that was satisfactorily done at last. If your pride in work well done isn't stronger than your laziness, why work at all? If you do work, do the best work that is in you.

## Cheer Up.

If you've had a couple of scripts come back and are feeling blue, cheer up. We got back fourteen in one lot the other day. We think this is the photoplay record. Twelve of the fourteen are not at all bad scripts and we are going to sell them some time somewhere, but when you weep over your puny little two think of our fourteen—and cheer up.

The moral of all this is that even the trained writer working with a single company in view cannot always suit his producer, so when you get a story back do not think it means the end of all. Look for someone else to sell it to after you've fixed it up a bit.

# Projection Department

Edited by F. H. RICHARDSON

## Chicago Regulations Amended.

WE are, by courtesy of the Chicago authorities, in receipt of an amended copy of the New York Rules and Regulations of the Department of Electricity and the Ordinances of the City of Chicago, Governing the Use of Moving Picture Apparatus. Section 1616 provides that all operators must, in addition to their license, have an identification card bearing their photograph and signature. This is a most excellent provision, and is, presumably, copied from New York City. I notice that one of the rules provides that "no combustible material except the operator's clothing, must be kept in the operating room." Reading this caused a smile. Thank Heaven the operator doesn't have to wear asbestós or do a male Venus stunt, anyhow. He is still permitted to retain his ordinary raiment. Another rule, with which we heartily concur, reads: "Operators must report all bad reels of film to the department, and must not use the same." A most excellent rule indeed, and one that other cities may very well copy. The use of anything less than No. 6 B. & S. gauge wire in connection with arc lamp circuits is prohibited; a thing we have long advocated in this department. The use of motors for operating machines is prohibited.

Nowhere in these rules, however, do I find any provision requiring a vent flue of sufficient size to carry off the smoke in time of fire. We find the same old idiotic proposition of requiring fireproof walls and semi-automatic shutters over the operating room openings, *without any adequate means of carrying away the flame and smoke, which does the damage by causing the audience to stampede.* Presumably, the operator is to stay there and swallow the smoke and flame as fast as it is made. All kinds of fire prevention appliances carefully specified; automatic shutters on the machines; no motors allowed; in fact the same old string of chestnuts, and *the one sensible thing which would absolutely protect the audience from any possible injury through a film fire, is carefully omitted.* Must we again tell the Chicago authorities, and all other authorities, that it is a childishly simple matter to so construct an operating room that the walls will be thoroughly fireproof, that all smoke and flame will be instantly carried away to the open air and that the shutters will drop over the openings in two seconds of the time a fire starts at either the machine, the film storage box or rewinder and that *all the film in the room can burn and the audience absolutely not know that anything out of the ordinary is happening?* Are the authorities so dense that they cannot grasp this idea, or is it due to the fact that the pull of the building owner or the theater manager or owner, who objects to the expense of the installation of an operating room equipped thus is so great that it overbalances the item of safety to the public?

Let us face this matter fairly and squarely, gentlemen, just for once. *You can eliminate all fire danger if you really want to!* You can so construct a room, and so equip it, that you need not care if it be carpeted with loose excelsior, since fire therein cannot possibly do any manner of injury, except to the contents of the room itself, or in the least degree alarm the audience, since they would not know that there was any fire at all. Why, then, don't you get down to brass tacks and enact laws governing the construction and equipment of operating rooms which will contain at least the germs of common sense? Chicago, of all cities, through the experience of the Iroquois fire, should know how much more deadly a panic is than a fire.

## That Canadian License.

Indian Head, Sask., Can., contributes the following explanation of the moving picture machine tax, which we severely criticised in these columns recently:

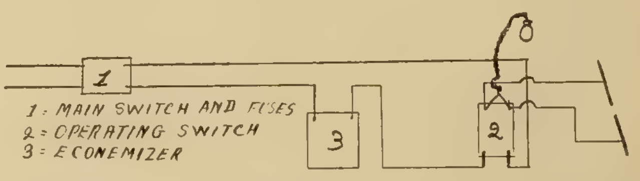
> After reading your reply to our friend in Chelsey, Ont., November 23d issue, I am moved to explain the why and wherefore of matters. In this country every business man has to pay what the authorities call a "floor space tax." The more space used, the more you are assessed. The exhibitor, however, does not pay any such tax, but instead pays a license, amounting, in reality, to the same thing. I think our friend from Chelsey should have explained this, in which case your answer might have been much different. I might add that all operators in this province have to pay $10 per year before they can operate a moving picture machine, but unfortunately any Tom, Dick or Harry can get a license on those terms, so that the really practical operator has no protection whatever in return for his money. And now for a question: I am using a Power's Six; three-wing shutter; 104 volt, 60 cycle current through a Fort Wayne compensarc, pulling 40 amperes on a 70 foot throw. I am credited with putting up a sharp clear picture, but can I go one better by using a two-wing shutter in place of the three winger?

A two-wing shutter will give you a greater percentage of the light; also very much more flicker. The reason for using a two-wing shutter on 60 cycle current is that, if your current is really 60 cycle, and you speed up to about 70 a minute, the wings of the shutter get into synchronism with one side of the alternations of the current, producing a flashing of the light. As to the license question: Your statement puts a somewhat different face on the matter. But the basis of taxation, as described by Chelsey, is absolutely wrong and pernicious, nevertheless. It is not the amount of tax I object to. That has nothing to do with the matter. If taxes are too high I guess the Canadian brothers are amply able to attend to that matter themselves. What I object to is a tax which makes for poor service, in that it discourages the installation of a second projection machine; a thing that every moving picture theater should have. Let the Canadian authorities assess the tax in such amount as they think right and proper. If their ideas are too large, the people themselves will soon fix that. There is, however, no good reason why the house with two machines should pay more than the house with one. In fact, the house with one machine might be very much larger than the one having two propectors, yet it would, under the scheme of taxing according to the number of projection machines, pay the least amount of tax. As to the operators' license: why should the operator pay ten dollars for something having no value whatever? If that is not a cold-blooded holdup, kindly explain to me why it is not. Chicago at one time robbed the operator of $10 per year, though he did at least get a little protection in return. That fee has been reduced to $3 for the first year, and $2 per year thereafter—which is not unreasonable, though New York City exacts no fee at all.

## Queer Fuse Trouble.

Hays, Kan., sends in sketch of his wiring and writes as follows:

> Attached find sketch of an arrangement which I use to light the operating booth (don't know any such thing, brother. Do you mean operating *room?*). I have the incandescent hanging right over the lamphouse. When the arc is burning, the lamp almost goes out, but when the arc is off, the light burns up bright. It saves the trouble of turning the light on and off. Enclosed find drawing, exact size, of a three-wing shutter we have used on an Edison Exhibition Model. It is simply an Edison shutter, with a perforated wing taken off and two brass blades substituted. The solid blades are further apart than those of the ordinary interrupter. It works all right, but I cannot see any great difference in the light than with the regular shutter. The lamp wire sketch shows how machine projecting lamp is connected. We are troubled considerably with fuses, as follows: Current is 60 cycle, 110 volt. Main switch is fused up with 250 volt, 60 ampere fuses. Current passes from there through a Sterling Economizer, 100 to 120 volts, 60 amperes, which I keep closed as tight as possible. The fuses never blow out; that is to say, they do not snap out like a fire cracker. But they get hot and gradually burn the coating off the fuse and with the paper all burned and charred they sometimes hold for a couple of weeks. Then again they will get hot and burn out in one evening. I surely would appreciate it if you could locate the trouble. The electric company has given it up. The wire is No. 8 throughout. I have the old handbook and want the other as soon as it is out.



The way you have that lamp connected it would not burn at all when the arc is off, because the operating switch would be open. Possibly this is merely an error in your drawing. However, your operating switch is wrongly located. It should be ahead of the economizer where No. 1 now is, but anyhow I would like that arrangement for lighting an operating room. It is very frequently desirable to have good light in the operating room when the machine is running, though ordinarily I do not want any light at all. Still, if something goes wrong while the machine is running, plenty of light may be an absolute necessity. As to the shutter I do not publish the sketch because I would not consider that kind of a shutter as at all desirable. It would undoubtedly give excessive flicker; even more so than the ordinary two-wing shutter. As to the fuse matter, you can search me. I notice you say you keep your economizer closed as tightly as possible. Do not know what you mean by that. If those fuses act the way you say they do, then they must be made of an alloy that has altogether too high a melting temperature. If it is as you say it is, there certainly is something wrong with those fuses and I would advise you to get some of another make at once. Go to the light company and get some ordinary fuse-wire, put it in, and see what happens. Rip out that No. 8 wiring, particularly between the compensarc and the lamp, and put in No. 6 right away, is my advice to you. The sooner you do that the better. The handbook will certainly be ready for delivery by the time your order gets here. We have been held up and delayed most exasperatingly, but that is over with now. Books will be on their way to purchasers before this answer appears in print.

### Handbook Brings the Money.

Mr. Al C. Stewart, formerly of Akron, Colo., has removed to Pendleton, Ore. He encloses $2.50 for the new book and says:

> I am always going to keep the old handbook as a souvenir. I am not trying to throw bouquets when I say the knowledge I acquired from that book has brought me in hundreds of dollars in box office receipts.

We are glad to know the old book proved of such value to you, Brother Stewart. We trust the new one will prove of far greater worth.

### What is Wrong?

Moundsville, W. Va., is having trouble as follows:

> The backgrounds of my pictures are out of focus, while the scenery that is taken at close range stands out sharp and clear. Have carefully examined machines, and aperture plates, etc., are in perfect order; also have good tension. We have an aluminum screen. Do you think this could be the trouble? Picture is 12 feet; throw, 40 feet; 110-volt, 60-cycle current. Light is fine and steady. Machine is an Edison Exhibition Model, old enough to vote, but a crack-a-jack just the same. Also have a Motiograph 1912 Model, with a three-wing shutter, which flickers a little, but not much. Am using a 36-degree shutter. Would you recommend a 42-degree one for my throw, or a two-winger? I run on 12 to 15 minute time, though the manager wants it faster. Would you advise me to run faster than this? My pictures are almost rock-steady, except when I get an old film, which happens, however, very often. If Kansas City only cuts out nine patches he can consider himself lucky. I not only get bad patches, but other, and worse, faults in the film.

It occasionally happens, Moundsville, that the foreground of a picture will be sharp and the background somewhat blurred. However, as I understand it, this is the case with all your pictures. Inasmuch as the foreground is sharp, I see no reason why the background should not be sharp also, except that the fault lies in the film itself. Still, many exhibitors declare that aluminum screens make the backgrounds hazy. This occurs mostly on home-made screens which are roughly coated. If any of our readers can offer suggestions, will be glad to hear from them. I would not advise a two-wing shutter, unless you exceed 65 revolutions of the crank per minute. You most certainly do not mean to tell me you get more flicker with a Motiograph three-wing shutter than you would with the old style Edison Exhibition Model two-wing shutter. Scat! Get out! Nothing doing! As to the 36-degree and 42-degree shutter, I am not accustomed to figuring shutters that way. You want the wide blade just wide enough to cover the movement of the film, without travel ghost, and no more.

### Size of Picture.

Wisconsin encloses money for handbook, and writes:

> I hope I will receive the book soon, as I find your work to be very interesting. I am starting a new moving picture show here and am a little puzzled as to what size picture to project. My room is 14 feet high and 26 feet wide. I figured about a 9 x 12 foot picture would be O. K. This would leave the bottom of the picture about five feet from the floor. Do you think it is large enough?

A 12-foot picture would be as large as you could project in that kind of a room without having the heads of the audience interfering in the light, particularly those near the front. It might better be a little smaller even than that, if anything; say 11 feet wide, locating your machine as high as you can. On the whole, I think 12 feet will prove quite satisfactory.

### A Suggestion.

Pittsfield, Ill., writes:

> Enclosed find money order for $2.50 for the new Handbook. I would like to suggest that you use a cover of a different color on The Moving Picture World number containing the general index. It would make it much easier and quicker to find the stories and release dates. Did you ever try making the lower loop after the cam pin has left the star and is half way up? I believe it makes a more uniform loop. Why so many patches without scraping off the emulsion? Do you believe an operator would make them that way? The operator is the man who makes the audience laugh, cry or feel disgusted, and, rather than the latter, the manager should assist him as much as possible. I believe some managers get the idea that the operator asks for repairs not because he needs them, but because he wants to be important.

The cover of a magazine has a distinct value, Pittsfield, on news stands; therefore it would be highly inadvisable to adopt your suggestion, though from your point of view that scheme would be all right. You should have bound volumes, with index at the end. Better send your copies to the bookbinder. I never make a loop any other way than when the intermittent is locked. I certainly would not make it when the pin was in the star—hence the movement unlocked, for the intermittent sprocket would then move as you pulled up on the film to stretch it across the aperture. Patches made without scraping off the emulsion are probably samples of "Jimmy, the Usher's" work. Certainly a manager who is a manager will place no obstacles in the way of his operator doing the best possible work. He will also understand that no high speed machine will run forever without repairs, and he will know that it does not pay to use a part until there is nothing left of it. The competent, wise and up-to-date manager will not only supply plenty of repairs, but will insist on the projection machine being kept in the very best possible condition. He will not want to save a dollar in repairs, and in the operation lose ten in the box office receipts.

### Good Guess.

Brooklyn, N. Y., contributes the following excellent guess in regard to my recent article dealing with projection in a house near the Atlantic Avenue "L" station in Brooklyn. When work is so raw and absolutely rotten that, out of half a dozen houses in that locality, a reader can instantly select the one I have reference to, the house ought, for the good of the business, to be named. Brooklyn writes.

> Read your article in December issue as regards raw work in a beautiful-front theater near Atlantic Avenue station. If I am not mistaken I believe the name of the theater is the "Oxford." Why, flicker is no name for it! If there is a worse case in Brooklyn I have been unable to find it. It seems the manager is unwilling to expend money for up-to-date equipment, and as to the operators going to sleep, I was talking to them, and they do not care as long as you can see a part of the picture. There are two men on the job, and both receive the enormous sum of $18 per week. This house is controlled by Mr. J. J. Maloney of the Keith circuit. Isn't it too bad that a man of Mr. Maloney's experience and knowledge is willing to stand for such work as this? Is it a matter of unwillingness to pay decent salaries and expend money in the operating room, or what is the cause of such miserable projection in this beautiful little theater?

You surely do not mean that the salary of both operators combined is only $18. A street sweeper gets a great deal more than that. I do not know what the cause of the utterly miserable projection in the Oxford may be, but this I do know: Either it ought, for the good of the business, to be improved, or the Oxford Theater ought to be put out of business entirely.

### Yes.

Nebraska writes that he has just purchased a theater which is considered the best picture house in the state. He then continues:

> But still we have our troubles, even here. We are using 220 volts, d. c., through a rheostat. Not being posted on electricity, want to ask you what I am losing. Would a device for saving current be any material advantage, provided it was one of the real "honest-to-gosh" current savers? Enclosed herewith is a check for the new book.

Yes, neighbor, an "honest-to-gosh" current saver would be a decided advantage on 220-volt current. To figure your loss through a rheostat: First subtract 48 from 220, and then multiply that result by the number of amperes you are using; the product will be the number of watts of energy wasted in the rheostat.

### Power's Five, Three-Wing Shutter.

Brother Dittman, of the Dittman Theater, Brownsville, Tex., sends in a circular of the Buckeye Machine Company, Zanesville, Ohio, which company has installed a satisfactory three-wing shutter on his Power's "Five" machine. It seems that the Buckeye Company makes a specialty of installing three-wing shutters on Power's "Five" and Edison Exhibition Model machines. Their charge, however, is $25, and they only pay the express one way. This seems to me to be a pretty stiff sum for the installation of a three-wing shutter on an old style machine, which would probably require other repairs and remodeling, bringing the total cost up to possibly half the price of a new, up-to-date mechanism. We are obliged to friend Dittman for contributing this information, in response to a query made recently through the department.

### From Canada.

Banff, Canada, sends in the following:

> I noticed an invitation to Canadian operators and managers to contribute to the department. These few lines are to thank you for the help I get through the M. P. W., especially its Projection Department. I am working in that part of Canada which stands on end, and get my films from Winnipeg, 800 miles away. We change every day, and are trying our best to run a clean show. I can heartily sympathize with Bartlesville, Okla., with regard to condition of films; but "New Skin" is better than pins or shingle nails. I have several times come across film breaks "mended" with common pins. Have tried the glass port stunt and find it to be O. K. Was not so much stuck on the carbon soaking business, though perhaps it was my fault that I did not get better results. I have received so many useful hints from the Projection Department that I feel worried that I cannot repay you for them all. However, here is one thing I have found to be very useful: To make announcement slides, etc., in a hurry, use a negative pencil and write on a clean glass slide. Sign writers use these pencils. They are sometimes called soap pencils. They do not cost much, and the writing does not rub off easily. That story sent by Wichita, Kan., about the operator (?) and his fan is the best yet. Many thanks to Milwaukee for his threaded-in-frame hint. If you ever happen to be in the wonderland of Canada, look up the "Harmony" at Banff, Alberta, where you will receive a genuine highland welcome.

To the uninitiated brethren of the Eastern flatland let me say that "stands on end" means the side of a mountain. I had not heard that expression for many years, and it brought back old times, when I myself lived in the country where half "stands on end" and the other half is pretty steep. You need not feel worried about your inability to reciprocate, Banff. We are only too glad that you have received benefit. The greatest pleasure the editor has is to know that he is, through the medium of the Projection Department and his books, helping others, and not only improving projection in the thousands of theaters in this and other countries, but also making life a little easier and pleasanter for the boys who twist the cranks. I would be only too glad to enjoy the highland welcome, brother, but it is a long hike from New York to the Rocky Mountains of Canada.

## From Alaska.

Haines, Alaska. encloses $3 for a year's subscription, and writes:

> Through the courtesy of the Seattle Stage & Lighting Company, I have just received the October 5th issue of The Moving Picture World, which I find to be a most interesting and instructive publication. Am only sorry I did not know of its existence before. I have much to learn about projection. I am at present operating my own light plant, consisting of a 4 h. p. gas engine, pulling a 3½ k. w., d. c. dynamo. When I am projecting I use the arc and two 16 c. p. lamps. Get a good light, but am bothered with a dark spot in the center of the picture. Use cored carbons top and bottom. Before striking the arc the line voltage is 110, but the arc pulls this down to 80 or 90 volts. My condensers are both 6½, and my objective is 2½-inch focus, with a 40-foot throw. Don't know what my arc amperage is, or how to regulate that part of it. I am installing a 7½ k. w., d. c. generator at another place, to be operated by an 8 h. p. gas engine. I want to install enough incandescent lamps to offset the load of the arc, so that when I start the gas engine and go to the operating room I can switch from the incandescents to the arc without changing the load on either dynamo or engine. By this arrangement I save a lot in the purchase price, as I will not need a governor on the engine, and can also dispense with a voltmeter and ammeter. Enclosed find postage for return of above information. Will I be able to carry the current from a 7½ k. w. dynamo located half a mile from the theater and have enough current?

Replies by mail are only sent where a minimum fee of $1 is enclosed; otherwise I would have from fifty to a hundred letters to answer every day. Presumably when you say "I use the arc and two 16 c. p. lamps" you mean you use the arc for projection and burn two 16 c. p. lamps somewhere in the auditorium or ticket office. Instead of two cored carbons you should use a five-eighth cored carbon above, and a half inch solid below, but the solid carbon should be a projection carbon, and not the kind the street lighting companies use, as that kind is too hard. The spot in your curtain may be due to: (a) Use of five-eighths carbon below; (b) Lamp not set at proper angle. (c) Condenser too close to aperture; move the lamphouse back. You should by all means have an ammeter, and I would advise you to purchase one. The lowering of the voltage when you strike the arc may be due to: (a) Engine in bad condition and not able to pull the load. This would be indicated by the engine slacking its speed when the load is thrown on. If this takes place I think you need look no further for that particular trouble. (b) Not enough resistance in series with the arc, thus running your generator above its capacity. (c) Wires too small. They should be No. 6, B. & S. The fact that the voltage drops that much indicates something radically wrong. You regulate the number of amperes at the arc by increasing or decreasing the resistance. For a more complete explanation of this I would refer you to pages 107 to 126, inclusive, of the new handbook, which I would by all means advise you to get immediately. A full explanation would be entirely too long to publish in the department. You are in error in supposing you can dispense with a voltmeter and ammeter and a governor on the engine by the plan you propose. You cannot do this, I think, and secure satisfactory results, one reason being that the resistance of a projection arc is a very, very variable quantity, and you cannot prevent its being so. You could, of course, dispense with the voltmeter and ammeter, but I would not advise you to do it. The plan of switching from the arc to incandescents consuming an equal amperage would be all right, provided the generator be located near the theater. It would not be a practical thing to do this and locate the generator a half mile away. You can locate your generator half a mile away by running two separate circuits—one for the arc and one for the incandescents. By this plan you would need no rheostat, since by using the right size copper wire the line resistance will be such as to equal the action of a rheostat, and your voltage will be at the right pressure (about 48) when it reaches the arc. The figuring is as follows: Amperes multiplied by number of feet of wire in both legs of the circuit, multiplied by the constant 10.8, and that result divided by the percentage of drop in voltage you want. In this case you will want about 48 volts at the arc, or let us say 50. This gives you a drop of 60 volts from the dynamo pressure of 110, which is 54 per cent of 110; therefore you want a 54 per cent. drop. Now, 54 per cent. of 110 is 59 (I am disregarding fractions). We therefore have the problem: $5.280 \times 35 \times 10.8 = 1{,}995{,}840 \div 59$, which gives us as a result 33,827, and this is the circular mills the wire must contain to have 5,280 feet of it cause a drop of practically 60 volts. Looking in the wire table, we find that a No. 5 wire has 33,100 circular mills, whereas a No. 4 has 41,740. We might, therefore, better install the No. 4 wire for the projection circuit, and add a little resistance; that is to say, a coil or two of resistance wire; though the No. 5 being in the open air with plenty of radiating surface, would doubtless do the work all right, except it might cause a little too much drop of voltage, thus reducing the amperage below 35. This takes care of the projection circuit, but the incandescent line is something else again. You have not said how many incandescent lamps you purpose to burn, but assuming the total incandescent consumption to be 10 amperes, I think you would find that 70 volt lamps would burn all right at the end of a circuit of No. 8 wire, one-half mile long; but in a proposition of this kind you would have to use all the lamps together, or else introduce resistance in the line sufficient to consume the energy of any lamps you might switch off; otherwise the voltage would instantly rise and burn the remaining lamps above candle power. Now, Alaska, I am not going to guarantee this incandescent information, but it is taken from the best authorities in such matters that I can find, and I think it will prove to be correct. However, you can have it verified by whomsoever you buy your electrical supplies from. You could, of course, burn the incandescents on the arc light circuit, when that was not in use, but you could not burn them on that line when it was in use handling the projection arc; therefore you would practically be compelled to run two separate circuits. Taking all this into consideration, I would not consider it at all advisable to locate your generator half a mile from the theater unless the reasons therefor are very strong indeed. If it is a matter of gas supply, you might better pipe the gas one-half mile.

## Flicker.

Illinois writes:

> Have a Power's Six machine and a gold fibre screen. Current is d. c.; the throw about 55 feet. I suppose the voltage is about 50. Use ⅝ cored carbon above and ⅝ solid below. We have too much flicker. It shows more on some pictures than on others. I would like to know if there is something wrong with our equipment, or do cameras make a flicker in the taking?

Your knowledge, brother, is very weak indeed. You say you have the new handbook ordered, and I would advise you by all means to study it thoroughly. You should use half-inch solid carbons below, but they must be projection carbons; not the kind which are used by street-lighting companies. They are too hard. If your machine has a two-wing shutter, you should send to the Nicholas Power Co. and get a three-wing, which will eliminate your trouble. The flicker shows less on dark, dense pictures than on the lighter ones. If you have a three-wing shutter, then the flicker is because you are running your machine too slowly. With a metallic surface screen you should not bring the speed down much below 50 if you are using heavy amperage, and on the light films I would not reduce very much below 60, unless it is absolutely necessary to bring out the best action of the film. The question also arises as to whether what you have is flicker or not. Flicker is a flicker of the light on the screen. Travel ghost is flashes of light up or down from white objects in the picture, or from letters in the titles. Power's three-wing shutter gives practically no flicker at all when the machine is run at a normal speed of 60. Any machine, if run slow enough, will produce flicker. Flicker is caused by: (a) Interruptions of light being too far apart. (b) Interruptions of light being of unequal duration.

## Large Claim.

From a certain city in New York state comes a letter claiming that an operator has been experimenting along certain lines which, if true, may prove to be a very, very big thing indeed. He claims to have discovered a very simple device, which doesn't absorb any of the light or affect the illumination in any way, but which is simple and costs very little, and which enables him to hold the full light from a 25-ampere arc on an ordinary inflammable film for several minutes without injuring it in the least. An English inventor is already accomplishing this by means of an air-blast blowing through the light ray. Possibly New York is working along the same lines. If so I fear he will be too late, as the Englishman has, I am told, already applied for U. S. patents.

## Sand Papered Condensers.

Torrington, Conn., orders a Handbook and contributes the following:

> I get much good from the Department and will offer my remedy for condenser breakage, when using the round metal mounts. Before putting in a new lens take a sheet of either No. 0 or No. 1 sandpaper and sandpaper the edge of the lens all around, until there is quite a little play when it is placed in the mount. I am using 55 amperes a.c., and before doing this broke many lenses and this put a stop to the breakage. It will take from three-quarters to an hour to sandpaper a lens, but it is worth while.

Quite right, brother, but a coarse grind stone will do the job in a few minutes and do it just as well.

## Lamphouse Ventilation.

Texarkana, Tex., writes:

> Enclosed find sketch of new device I have on my lamphouse. I find it improves the light a great deal. I have a Power's Six and a Standard No. 4, both of them equipped thus. By this plan, the fumes from the arc escape from the lamphouse, which doesn't get nearly so hot. In one of the theaters can switch from a.c. to d.c. through a Mercury Arc Rectifier, and in the other from a.c. to d.c. supplied by a Wagner generator, using double throw switches for this purpose. Mr. Rich, of the General Film Co., Dallas, Tex., paid us a visit recently and remarked that we were producing the best picture he had seen in quite a while.

The attachment consists in cutting a hole in the top of the lamphouse and inserting a short pipe 2½ inches in diameter. This scheme was described and recommended in the Department long ago. It was illustrated by a photograph at that time. The plan is excellent, but would not pass an inspector unless the pipe was carried to the open air, or up into a vent flue. The Brother has also added a very clever device, of his own invention, so that the top carbon arm may be tilted up or down by means of a wheel outside the lamphouse. His sketch shows his lamp setting vertically with both carbons angled outward—the old jack-knife set. I would advise him to discard this at once in favor of the regular d.c. set, which is best for both a.c. and d.c. He will find this subject treated exhaustively in the new Hand-book, pages 202 to 210, inclusive.

## Correct.

Our friend W. S. Turnpaugh, Fort Worth, Tex., contributes the following:

> The old saying, "All things come to those who wait," came true when, in the November issue, a friend in Dallas asked about the action of intermittent movements and you replied. I have for two or three years past picked my machine with an eye always on the intermittent movement; first as to its construction for speed in the movement, and next for its mechanical strength and durability. I have had numerous bets with other operators, electricians, etc., each of whom had a machine to which he was partial, and each of them seemed either not to know or realize the importance of fast Geneva movements. All of them ignored the percentage of light lost with a slow movement, and all the talking and argument I could resort to was of little use. But when I saw your reply I was pleased to know that some of them would get bumped into a new line of thought. I have had arguments galore concerning the Motiograph machine, and now I want to ask a question. I have an

> opinion of my own, which I am positive is correct. A Fort Worth operator, who said he worked in or about the Motiograph factory, claims that their conical shutter cuts off less light than any made. I tried to get him to explain matters, and found he had a fair idea of the vital points of the projector, but would not back his opinion with cash. I told him the percentage of light cut off by the shutter was controlled entirely by the relative speed of the Geneva in placing and replacing the picture to be shown, and that the shutter would have to be wide enough to cover all movement of the film, no matter whether it was a double conical shutter or not; this being modified by the fact that there would be less light cut off the picture by the use of a two-wing shutter than with a three-wing shutter, with any Geneva movement made, and that the form of the shutter—that is, whether double conical or not—was not at all vital. Am I or am I not correct? Now, I hope the Motiograph manufacturers will not feel offended when this is published, for I am anxious to have discussion through the department on this particular subject. I would like a description of the motor speed controller being marketed by the Nicholas Power Company, as I have more or less trouble with such apparatus myself. If you care to use my name in replying to my letters, do so, for I realize that if more operators would allow the use of their names it would be of mutual benefit both to them and the department.

I do not think the Motiograph people will be offended at what is here published. There is no reason why they should be. In the matter of the double conical shutter you are partly right and partly wrong. In the first place, the "conical" part of it has nothing whatever to do with the matter. That is merely a shape given the shutter to allow of its being placed inside the machine. The double shutter, which acts like a pair of scissors, does cut off less light than the single revolving shutter, simply because it closes the aperture both ways—hence closes it quicker. This gain theoretically amounts to the time it would take a revolving shutter to pass from one side of the aperture to the other, because the gain is both in opening and closing, but from this gain must be subtracted a slight lap that these blades must have; hence the total gain might possibly be figured at about three-eighths of an inch as against the ordinary revolving shutter. I have never figured this out accurately, but it reasons out that way. There is, however, another equation which enters, viz.: There is more lost motion in two shutters than there would be in one, and this would probably operate to still further reduce the gain to some extent. The necessary percentage of light cut is governed by two factors, viz.: The speed of intermittent movement and the elimination of flicker. In order to bring the flicker down to its minimum it has been thoroughly demonstrated that the interruptions of light must come at a certain minimum interval of time apart, and must be of approximately equal duration. The normal speed of a projection machine is 60 revolutions of the crank per minute. This means that the shutter will revolve 16 times each second, and that with a two-wing shutter the light will therefore be interrupted 32 times per second. This is not sufficient to eliminate all the flicker, particularly in these days of glass and metallic screens and high amperage. If a third wing be added to the shutter, then the interruptions of light when running at normal speed come at the rate of 48 per second, instead of 32, which goes a long way toward decreasing the objectionable flicker. And now comes the crucial point with a three-wing shutter. The more nearly the interruptions be made of equal duration, the less tendency there will be for the human eye to catch any breaking effect in the light. Now, with the slow intermittent movement the main wing of the shutter must be comparatively wide; therefore, using three wings, the blades and the openings cannot be of equal width. To get the best effect the speed of the intermittent movement must be increased up to the point where the three wings are of practically equal width, and each of practically the same width as the three light openings. You are perfectly right in saying that the operator should pay very close attention to the speed of his intermittent movement. It is a vital point in projection, and one which I believe has been given altogether too little attention in the past, both by most machine manufacturers and by exhibitors and operators.

## Silent Players.

From Madison, N. Y., comes a letter from Brother J. R. Van. His letterhead reads, "John R. Van's Silent Players," and that name took hold upon me instantly. If I had a theater I would change its name right now to "Theater of the Silent Players." Good name that, let me tell you. "Van's Silent Players," "Keith's Silent Players," "Orpheum Silent Players Theater." Mighty expressive. Tells the whole story. Satisfies one's imagination and is, in my humble opinion, about 5,000 per cent. better than "Photoplay." Brother Van writes as follows:

> In December 7th issue quite a little is said about gas outfits. I am at present using a Togo gas outfit on the road, made by the Enterprise Company, and like it fully as well as any other. It is easy to handle and carry. Mr. Krass gave some very valuable pointers, but I think I have a few he left out. I project a 10-foot picture at 35 feet, and it is A. No. 1. Have a 12 x 14 curtain, and outline the 8 x 10 picture with a two-foot-wide border of black cloth, which I pin on. This puts the picture in a frame and, to my way of thinking, makes it one-third better. I always use 1¼-inch limes and a 1/30 bore jet. I take care of my outfit and use only the very best ether obtainable. I run six reels a night, and use nine cakes of oxzone, though I get off sometimes with eight. I am doing a fine business, especially in gas towns, making week stands. I am all alone and play most towns on percentage. As I run only one show a night I can either sell or take tickets until I get ready to begin. I carry a set of piano music for moving pictures, and have it marked for each of my reels. I never have any trouble in getting a pianist. My films are all in fine condition, and I do not have a break once a month. This letter may not be interesting enough to publish, but I wanted to show that an A No. 1 traveling show will do business, as I have played for over a year here in Central and Northern New York. If any traveling exhibitor in Pennsylvania can give me some good towns I will do the same for him here in New York state. Do you know of any reliable film renovating company in New York City? The Parisian Co., of Chicago, Ill., have been doing my work, but they are a good way off. "The Death of Michael Grady," Vitagraph; "Fall of Troy," Itala; "Deserter," 101-Bison, and the old Pathe "Dieppe Circuit Auto Race" are always run at least twice in each town by request.

Your scheme of outlining the picture with black cloth should be adopted by every gas man, since it serves to very materially improve the picture. As to film renovating, write the New York Film Company, 145 West Forty-fifth Street, New York. They used to do that work, and perhaps do it yet. Undoubtedly a rightly managed traveling show can make money, but I imagine it is pretty hard sledding at that, Brother Van. Glad to hear from you at any time the spirit moves. You spoke of some particular kind of piano music, but I could not decipher the name. For renovating films, write also to Hochstetter Utility Co., 46 E. 12th St., New York.

## And There You Are!

Kansas emits the following wail:

> I wish you would advise me what to do. I am a member of the I. B. E. W., operator and wireman. The man I was working for sold out, went to a larger city and bought a show. He later wrote me that I could have a place with him, but there is an operators' union there affiliated with the I. A. T. S. E. Could I go there and work under my card at our scale, which is the same, or would I have to drop the operator card in the I. B. E. W. and take out one of theirs? I have been operating three and a half years and have a clean record.

Now, here is an unfortunate case. This operator is affiliated with the I. B. E. W., and has probably made the affiliation in good faith, but the operators generally, aside from some few isolated instances, are affiliated with the I. A. T. S. E. Between these two organizations there is no exchange of cards and, I am sorry to say, no overly surplus of brotherly feeling. There is only one thing you can do, Kansas, and that is to join the operators' union in the city to which you propose to go. In joining this union your I. B. E. W. card will be of no value whatever to you—that is to say, you will have to join just the same as though you did not now belong to any organization at all. Presumably you are a lineman. As such you are properly affiliated with the I. B. E. W. The whole trouble lies in the fact that both the I. A. T. S. E. and the I. B. E. W. are affiliated with the A. F. of L., which latter organization has given jurisdiction over the operators to the I. A. T. S. E., yet it allows the I. B. E. W. to issue operators' cards and to charter locals of moving picture operators, thus creating a situation which works injustice in many instances to individual operators who join the I. B. E. W. in good faith, not knowing that the great body of operators is affiliated with the I. A. T. S. E., and that their I. B. E. W. operator's card will not be recognized by that body.

## Wichita Replies.

Mr. William Barrie, manager Marple Theater Company, Wichita, Kan., writes:

> In November 25th issue there appears an article headed, "A Devoted Admirer." In answer to same wish to state our side of this case. In the first place the writer is not a competent operator, but a "Mr. Fix It." That is to say, he spends about three hours a day trying to tear down a machine and put it back again. This same boy worked at the Novelty Theater in this city some time ago. Pursuing his usual custom, he proceeded to tear their Edison machine apart, presumably to see what was inside, the result being he never even said good-bye, but went and told another man to come and take the job. At another house, where they had two Power's "Six" machines, he started to dismember, with result that it cost over a hundred dollars to get parts to replace those he took off and "jimmied" so they would not fit. Then came the climax. He set a film on fire—he says from an incandescent light. Well, if that was the case, he must have left it there just on purpose, to see what would happen, for that is his way of doing things. As regards managers working the people overtime, I am sure the hours in this city are but about three-quarters as long as in any other city of this size. This man, however, did work for 15 hours a day, but most of the time was spent in trying to fix the machines, both of which were new last June.

Before publishing this letter I wrote to responsible parties in Wichita, and received the following reply:

> Replying to yours of the 3rd instant, in regard to an operator named ————, in this city, will say that the party is a young operator—only a boy, in fact. He thinks, however, he knows the whole business, but isn't able to hold a job more than three or four weeks at a time. He is not considered a competent operator.

I publish this in justice to the Marple Theater and to Wichita in general; also as a warning that this department cannot be used to vent personal spite. Usually I can spot the letter in which such a thing is attempted, but once in a great while one gets by me. I do not publish the name of the party because he is young—in fact, only a boy—and I have not any surplus of sympathy for managers who employ boys in their operating rooms. I am a firm believer in the employment not only of men of brains, but men of somewhat mature years in operating rooms. At least, they should not be those who can, by any stretch of the imagination, be classed as boys.

## Optigraph Machine.

Portland, Ore., asks for information concerning the operation of the Optigraph. Sorry, Portland, but I cannot help you in this matter. I have not seen an Optigraph in years, and do not remember very much about it. It is out-of-date and, so far as I know, is no longer manufactured.

# Comments on the Films

## Licensed

"AN OLD APPOINTMENT" (Edison), December 18.—The first two or three scenes of this picture are delightful in their showing of a few human types.. The millionaire in his office has received a torn postal card. This recalls to him that he and an old friend of his, had, thirty years ago, agreed to meet on their seventieth birthday. The later scenes were made merely to show some curious nooks and crannies of London; they're interesting; but the beginning of the picture made us expect something more substantial. Harry Furniss wrote it and Mark MacDermott with John La Fre play the two old men. The meeting of these two cronies is a fine illustration, but it is not a picture of action.

"SAMMY ORPHEUS" (Selig), December 19.—A picture likely to be popular because of its novelty, but as a story rather than as a comedy. The humor doesn't seem quite spontaneous. There is a mighty good idea in it. Sammy can play on the pipe like a very Orpheus; every one who hears must dance. That's the difficulty; no one can work while he's around and he is always in trouble. At length he lands on a South Sea island where they like his music too well, so he escapes to the jungle and finds a congenial spirit in an elephant, who carries him around and, in hours of relaxation, dances to his tunes. The subject was hardly one to be treated as a fantastic yarn such as a sailor would tell. It is at heart poetic and has an atmosphere inimical to such scenes as that in which the fat, darky chieftainess makes love to Sammy. It would have been better if all of it had been a little coarse or all had been poetical; with two aims, it doesn't hit anyone very hard. Thomas Santschi plays the lead. Bessy Eyton, appearing for a moment, does the best work in it. Besides these, there are in the cast, Eugenie Besserer, Lillian Hayward, George Hernandes (the cannibal queen), and Bunny Feeham. That restaurant scene is very well handled. Lanier Bartell wrote the scenario, which Colin Campbell produced.

"GLIMPSES OF MONTANA" (Pathe), December 19.—All of this series made by Pathe under the sub-caption, "Seeing America First," that we have noticed, have been really meritorious and the audiences seem to like them. Agriculture and mining are Montana's most interesting activities. Some fine glimpses of both are included in this picture. Grand natural scenery fills about a third of it. We should like to have seen something of the everyday life of the average Montanian, a farm house or two or perhaps a street in a small village.

"SIDI HADGI MOURSOUCK" (Pathe), December 19.—On the same reel is this acrobatic picture. Two men and a woman show strength and agility.

"THE MAYOR'S CRUSADE" (Kalem), December 18.—A picture that will be popular, chiefly because of the novelty in the mayor's getting a job in disguise at Dale's sweatshop in order to see for himself how the poor are being ground down. This kind of situation has been liked since the time of great Haroun al Raschid, who used to "gum-shoe" around Bagdad. Yet it would have been much more convincing in a story of modern life, if the powerful benefactor had been someone not in office. The heroine is always the leading character in such a story. Pretty Francelia Billington is very acceptable in the role. The mayor is pictured by William H. West, who knows how to act such a part well. Carlyle Blackwell is the hero, the mayor's son. Paul Hurst is Dale, a conventional miser character. Jane Wolfe has a minor part.

"THE SHERIFF'S LUCK" (Essanay), December 19.—Among other things, the camera man or the producer of these Western Essanays, has got the choosing of outdoor backgrounds down to the point of art. A bit of road with a curve so that one doesn't see too much of it, a picturesque slope behind, so that it's kept near us and in the foreground, a couple of trees with peculiar markings, so that our eyes, looking between them, are naturally focused to the point of greatest interest; this is truly a picture. It is presently filled with action by the posse galloping through and filled also with dust. The usual bad man hasn't very much to do with this story; the sheriff chases him out of it in the first act. On the way back from the state line the sheriff is able to help a widow whose horse has run away and wins a bride. Arthur and Julia Mackley play the leads and give us an amusing sweet scene for a final.

"WHO STOLE BUNNY'S UMBRELLA?" (Vitagraph), December 18.—We can't tell exactly, but it looks as though that umbrella cost Bunny about $10,000. He preferred to lose half that amount, so he told the cop, rather than the umbrella; but is was a mistake in judgment to accuse George Ober of taking it. This little error cost him two fines, a bunch of money that his detective bamboozled him of, as well as taxi fare, etc., and as a final, he is sued for false arrest. The author, J. Walsh, has furnished Bunny with a fine vehicle and, made under the direction of Frederick Thompson, it is an excellent offering.

"AT THE DOG SHOW" (Vitagraph), December 18.—On the same reel is a picture for all who like dogs, and this is nearly everyone. It was taken down at Mineola, L. I., N. Y., and is as clear as need be.

"THE LAST PERFORMANCE" (Pathe), December 20.—A very carefully prepared picture; it shows the skill of its producer in its cumulative interest, which reaches breathless suspense at the climax and also in the simplicity and naturalness of its scenes. Much of its charm comes from the personal grace and good acting of its leading lady equestrienne in a big circus. The story won't bear a too close inspection; but its shortcomings have been covered and it seems plausible. A count falls in love with the circus girl, his father won't consent to a marriage, so the young man joins the circus as a horseman. As such, he becomes the rival of the girl. She is jealous of his success and also of another girl and drugs his horse so that he is killed. We dare predict that it will be a big success everywhere; it was liked by the audience with which we saw it.

"THE DIVORCEE" (Biograph), December 19.—It is surely funny—almost as funny as "The Taming of the Shrew," which it resembles. The author, also the producer and the players deserve much credit.

"PAPERING THE DEN" (Biograph), December 19.—This isn't nearly so good as the first on the reel, but it is a very fair offering and the audience found it laughable. The idea is good, but not new, save in the way it is worked up—it is a better version than any other of it we have seen. If it had been acted with more of that indefinable sense of fun it would have been still better. In a farce, sincerity isn't desirable in the players, the thing that is wanted is more in the line of mock earnestness. There is some in this, but not enough.

"A WOODLAND CHRISTMAS IN CALIFORNIA" (Melies), December 19.—A pretty story, not real at all; but with something of holiday spirit that pleases. There are three children in it and their parents have a Delft stove. This is sold at Christmas time and the money comes in to make a more comfortable holiday; it also wins new friends for them and their parents.

"THE FIRST SETTLER'S STORY" (Edison), December 20.—The author of this story, Will Carlton, has just passed away and the picture as illustrating one of his well known poems is surely acceptable. The poem is not so good as his "Betsy and I are Out," which has also been illustrated in motion pictures; but it is very interesting and makes a fine offering. The Edison people have been fortunate; they had a real forest fire to play it against and have succeeded in making it convincing. James Gordon, as the white-haired settler, tells the story and he with Laura Sawyer, in the log cabin and in the burning woods around it, act the narrative as it is told to a few people on a piazza.

"PULQUE PETE AND THE OPERA TROUPE" (Kalem), December 20.—John E. Brennan and Ruth Roland, as cowboy and chorus girl, entertain us in a farce that doesn't limp. Pulque discovers the truth that a crown makes a head lie uneasy. If one is full of stage fright, if one is a cowboy and is wearing the crown in his home community, the head will more than probably be made uneasy. Pulque's pride goes before a fall of eggs and cabbages. If the picture's promise is better than the thing itself, as we see it, at least the thing itself is very laughable, and the offering is surely commendable.

"RUSH HOURS IN NEW YORK" (Kalem), December 20.—Some interesting glimpses of city crowds. Perhaps your picture is in it.

"WHEN JOEY WAS ON TIME", (Edison), December 18.—Arthur Housman makes Joey a very amusing office boy. There is little in it that isn't fresh, and, while he caricatures the part a bit, it is done with that indefinable sense of comedy that makes laugh after laugh, especially at the end when Joey has been rewarded for his heroism. William Betchel is Joey's employer; Edna May Weick the employer's daughter whom Joey saves from falling timbers. He comes back to the office looking as though he had got in a fight and is fired. Gertrude Clark plays Joey's mother and Elizabeth Miller the girl's mother. The author, Richard Ridgley, deserves credit for having given the leading player a good chance. It is a well conducted, well acted offering.

"THE RECEIVING TELLER" (Pathe), December 18.—Any story may have been used several times and still there will be many spectators who will see it freshly. It may be so with this picture, which tells the story of the bank clerk with a mortgage on his house, who is compelled to carry home a large amount of money and who plays burglar in his own home. He is, as always, shot by a wanderer of some sort who has been taken in by the charitable wife and thinks he is protecting a helpless woman. Octavia Handworth plays the wife with her usual skill and charming personality. Crane Wilbur plays the bank teller.

"PICTURESQUE DALMATIA" (Eclipse), December 18.—An eye-opener in some respects, for most people think of Dalmatia as a rather crude, out-of-the-way place. It seems to be a land of castles and of picturesque ruins from Roman days and, in the country, looks like pictures of Switzerland; a well photographed, good offering.

"THREE ROGUES OUTWITTED" (Eclipse), December 18.—On the same reel is this farce in which three men in dress suits chase three rogues who have just cleaned up the jewels in a house. A three seated bicycle is connected to an electric light wire and and the rogues try to get away on it. There is a mix-up, like others we have seen. It made the audience laugh.

"MADELEINE'S CHRISTMAS" (Lubin), December 17.—A story of sentiment in which a little girl's mother, who has run away to go on the stage and has had hard luck, comes back on Christmas Eve through the great white flakes of snow. Madeleine thinks that she is Santa Claus and lets her in. It is not what one could call a strong picture; it is indeed almost mawkish. Guy D'Ennery plays the child's father; Ormi Hawley, her mother, and the little girl is Henrietta Obeck. Mary Smith and James Humphries have lesser parts. The author is H. A. D'Arcy.

"BUCK'S ROMANCE" (Selig), December 17.—William Duncan, as author, leading man and producer of this picture has made a fresh laughable comedy. Buck's romance comes in a surprise package. He's a married man and doesn't know that part of the stake he is racing with an Indian for is a pretty squaw (Myrtle Stedman). He wins, and the squaw now considers herself his lawful wife. The fun comes from her determination to stay with her husband whether he wills or not. The boys on Buck's ranch thoroughly enjoy the situation as does the audience. Florence Dye plays Buck's wife; Nester Cunio, the squaw's father; Rex de Roselli, the ranch owner, Mrs. C. Sells, the rancher's wife. Buck rides his famous horse, "Kid."

"A CRY FOR HELP" (Biograph), December 23.—This picture has a dramatic climax that is fresh enough, but that reminds us of several other Biograph offerings; it is a picture with a struggle between an unarmed man, on one side of a door, and a madman with a pistol, on the other. Its freshness comes from the trouble a tramp, whom he had befriended, has in rescuing him. A policeman seeing this rough looking man climbing in a window, hinders him and lengthens out the suspense in a probable, convincing and semi-humorous way that is very entertaining. There are three chief characters and, for more than half the film, these kept appearing without any definite relationship. The situation might have been stated more quickly.

"PATHE'S WEEKLY NO. 52" (December 23).—No topical could be anything but noteworthy that contained pictures of the Balkan war. Those in this issue are good, though not quite so thrilling as the Lulie Burgos battle scenes in last week's issue. The other items are as usual and very interesting.

"HOME, SWEET HOME (Lubin), December 21.—A conventional picture with a story more like "Robinson Crusoe" than like the song from which it takes its title. The acting is very fair, but the photography is not so good as it might have been. We don't imply that one fails to see enough in the views, but there is little art or beauty in them. With few exceptions, the mechanical work in all the pictures seems to be falling down of late. The tale is of three men, a father and his two sons, who are cast away and remain on a desert island so long that the wife and mother thinks them dead and sells the home. They come back just in time to save it. An ordinary offering.

"A MARRIAGE OF CONVENIENCE" (Vitagraph) December 23.—The author of this narrative is not named. Seeing that there is one group of scenes and one character only in it that is strongly conceived, we read between the lines to this effect, that a scenario with a very trite situation was submitted, but that it gave a chance for the addition and was rewritten in the Vitagraph studio. We take pleasure in expressing our admiration for the artist who imagined the scenes that are good, so good that they raise the whole offering to a high plan of desirability.

Looked at roughly, the picture tells the old story of a girl who loves a worthy man; but who consents to wed the son of a creditor of her father. The character of this good-for-nothing youth gives tone and meaning to the whole situation, even lends an Ibsenesque touch to it. He is a morphine fiend, even his father doesn't know how badly off he is until immediately after the ceremony. There are in the opening a few trite scenes and then comes a scene in which we begin to suspect the reason why the youth's father wants him to get married to any girl who will be likely to make him brace up. He is playing a rather unpleasant game for the sake of his boy. Following this scene, comes the wedding ceremony at which the morphine fiend breaks down and hurriedly excuses himself. The two fathers, in a very fine scene, find him in the next room and discover the reason for the queer action. All this group of scenes is far above the average. It is followed by a tritely pleasant ending. Mr. James Young holds up the opium taker very well indeed. As finely played, by George Ober and Tefft Johnson, are the roles of the girl's father and the boy's father. Edith Story does excellent work as the girl; Rose Tapley as her mother, and James Morrison as her lover.

"WHILE SHE POWDERED HER NOSE" (Vitagraph), December 23.—The central idea behind this picture is fresh and sufficiently dramatic; but, as a whole, the offering seems to lack distinction, notwithstanding the fact that Florence Turner has the important role in it. Her part doesn't give her much chance; it consists chiefly in showing the effect on a sensitive mind of a piece of music, written by her father, now dead, and overheard unexpectedly. She carries it by a tour de force, but it could hardly be made concise or very definite. Lillian Walker plays the role of a selfish but pretty girl. She has, not very cordially, invited Florence, who needs her help in selling her father's music compositions, to call. Meanwhile, the rich man, Courtney Foote, whom she wants to marry, has sent up his card and, while she is prinking, he sits down at the piano. Florence comes, is given a seat in the next room and overhears. The quickness with which the two fall in love and get married is, though possible, not convincing. Tom Powers plays the girl's second fiddle. Marie T. Jacobs is the author and Larry Trimble produced the picture.

"THE CHRISTMAS MIRACLE" (C. G. P. C.), December 24.—Many stories such as this picture tells are designed to stir the sense of mystery that all normal people feel, even the sternest scientists, before that inscrutable sphinx, life. The means that it uses, a magic change in a mysterious stranger, a bundle of rags becoming a baby, poverty in the hut of a charitable woman becoming affluence, are not meant to be seen literally and to some must seem crude; yet there are very many who are deeply moved by them. As Chesterton has just remarked, credulity among the people is creative; the mind gropes back to reality even through such means as these. The picture's story is simply and naturally acted and makes a good offering.

"WHAT KATIE DID" (Edison), December 24.—Edna Hamel makes an effective appeal in this picture as a poor little girl, a mother's helper, whose natural kindliness is rewarded in the end. The story is carefully made and has a fair measure of dramatic suspense; there is only one place where, so it seems to us, it is weak. The treatment of the little girl in the shop of the milliner where she is working after school as a messenger seems conventional and more in the atmosphere of a select school than of a shop; the poor seldom treat each other so meanly. Fellow workers in the shop would probably have helped Edna, not wantonly caused her expense; they would have known how it feels themselves. The author, Charles M. Seay, deserves credit for a human story that makes good entertainment. Kathleen Coughlin has the rôle of a younger girl whom Edna finds lost and sees home. Bliss Milford plays Edna's mother; William Bechtel, the doctor, and Alice Washburn, the boss milliner.

'THE MOUNTEBANK'S DAUGHTER" (Lubin), December 23.—A picture not very different from "Polly of the Circus." The mountebank's daughter, played by Ormi Hawley, is made sick by her father's cruel treatment, and is found and taken home by the minister, Edwin August. In his home she is given a very pretty dress and made one of the family. She's a gypsy and the vestrymen make a fuss because of her. The chief weakness of the picture is that, on the showing, they had reason to think a remonstrance needed. When the minister tells them that the girl is to become his wife they intimate to him that he is not wanted in that church. Another pulpit is offered, and he takes his bride home to it. The offering is not especially noteworthy on any count. It has scenes in a gypsy camp and in the rectory.

"IDA'S CHRISTMAS" (Vitagraph), December 24.—Hazel Neason is the autthoress of this pretty Christmas picture with a child's part, very well filled by Dolores Costello, as its center of inerest. John Bunny appears as Santa Claus. Charles Edwards and Rose Tapley play Ida's parents, poor people with the father lame and out of work. Van Dyke Brooke and Julia S. Gordon play rich people with whom Ida's mother gets a job and who provide for the coming of Santa to the little girl and her parents. Van Dyke Brooke has produced the picture and made it an acceptable holiday offering that will be liked.

"IT ALL CAME OUT IN THE WASH" (Vitagraph), December 24.—Maurice Costello and Lillian Walker play the leads in this love story with George Ober as the owner of a laundry to which Maurice's diamond stud is carelessly sent. It is a lucky chance for him, for the stone is found and he there meets the daughter of the owner whom he had seen on the street and wanted to know in the worst way. The stone is reset and makes a fine solitaire engagement ring. The offering lacks distinction, hasn't much real love in it, but is interesting and will get by. Billy Cook wrote it and Maurice Costello produced it.

"A PROPOSAL UNDER DIFFICULTIES" (Edison), December 21.—The author of "The House Boat on the Styx," John Kendrick Bangs, gives us this original farce in which Alice Washburn, as a sentimental housemaid, carries well tne most important role. Richard Ridgeley, as chef in the kitchen wants to be hers, but he hasn't yet "popped" when Augustus Phillips, a bashful suitor for the hand of the daughter of the house, Edna Flugrath, makes his call. In the library, by way of a dress rehearsal, he puts tender emotion into his plea to a sofa cushion to be his wife. Alice overhears this and accepts. She is driven back to the kitchen by the coming of another of Edna's admirers, William Wadsworth, and tells the chef that he's too late. The farcical despair of this ardent cookie-maker which runs through the rest of the picture, has a pleasing foil in the comedy, being played in the parlor where the two lovers fence for the girl's attention. The knot is finally cut by the chef's butcher knife flashed at Augustus' throat, for this, when it is finally explained, shows Edna a picture of love in distress and she flies to his arms. It makes a delightful, light-hearted offering, just the thing for the holiday season.

"THE INDIAN UPRISING AT SANTA FE" (Kalem), December 21.—An historical picture, not a story or drama. It shows the incident as it was originally enacted by Spaniard and Indian in the years 1680 and 1692, and under the same skies and amid the same hills and mesquit bushes. It is very instructive, but not exciting and will appeal to historians. We give the cast of characters: Governor Don Antonio de Otermin is Col. C. Price; Capt. Gomez is Carlyle Blackwell; Padre Duran is Arthur Travers; Pope is Lorenzo, a San Juan Indian; Jaca is Knute Rahmn; Maria, his daughter, is Mona Knoll, and Juan is Mae Marsh. All these are players in the first episode. In the second we see Gov. Vargas played by Carlyle Blackwell, Padre Corvero by W. H. West, Capt. Roque by George Armigo, Maria by Mona Knoll, Juan by Mae Marsh and Domingo by Emilio, a San Juan Indian. A commendable offering.

"A FARM HOUSE ROMANCE" (C. G. P. C.), December 20.—An amusing Cinderella comedy in which a younger sister is made to dress as a hired house girl so that the older sister will have more chance to win Max Linder. A rainy day and a barnyard courtship make some very laughable scenes. It's a good offering.

"THE DIONNES ON THE HORIZONTAL BARS" (C. G. P. C.), December 20.—On the same reel is this interesting picture which doesn't need further comment.

"HOGAN VS. SCHMIDT" (Lubin), December 20.—A farce of but a few feet; but on the same reel there's a real farce.

"NORA, THE COOK" (Lubin), December 20.—Mae Hotely, as Nora, a cook with an independent opinion of her own, but who, after marriage, is a willing slave to her husband the iceman, makes many a good laugh in a farce almost a whole reel in length and with much that is fresh in it. The cast is a large one and we do not recognize them all; but see a good deal to commend in the acting throughout.

"GIUSEPPE'S GOOD FORTUNE" (Essanay), December 20.—A comedy of many amusing characters; but especially of Giuseppe, who finds a big roll of money in a suit that he had "chased" from Isaac's second-hand store. The narrative runs along rather blindly at first; it made us think that Agustus Carney was Giuseppe, but he merely was his friend. Giuseppe is played by E. H. Calvert. Nearly every one in the large cast plays his or her character well; but John Steppling, as Isaac, had the funniest part. The picture depends more on the wit of its action than on the humor of its characters and Isaac was hardly more commendable than many others. Eleanor Blanchard, Dolores Cassinelli, Ruth Stonehouse, Howard Missimer, Bryant Washburn and Mary Hight also have roles.

## Independent

"AN EMERGENCY WAITER" (Great Northern), December 28.—A cobbler with a very red nose and quite drunk consents to act as supply waiter at a fashionable dinner. His performances will surely make laughter.

"THE BURNING BRAND" (Broncho), January 1.—A two-reel offering which will come near reopening the old question of marriage between a white girl and an Indian. Some will say the story is impossible and unnecessary, but however that may be, it is certainly strongly presented. From the time the young soldier learns that he cannot marry the white girl he loves, because his mother was an Indian, there is a great deal of exciting action. He tears off his uniform and goes out into the desert to die. The Indians find him and recognize him as the son of Winona, by the cross mark on his forehead. He drills the Indians and encourages them to make warfare on the whites. He demands the girl as a token of surrender, but her father says he will kill her rather than give her up. In the end the half-breed is killed. A production of the intense, gripping kind.

"THE NEW MAGDALEN" (Imp), December 26.—A two-reel offering, with Jane Fearnley, Vivian Prescott and Wm. E. Shay in the principal parts. The story is dramatic and interesting, and mainly concerns two girls whose identities have become exchanged on the field of battle. The scenes are very diverse in character, including views inside the little chapel where Mercy is converted, war scnes, hospital glimpses and later good home scenes. The acting is very capable throughout and altogether the production is a strong one.

"THE OLD FOLKS CHRISTMAS" (Imp), December 23.—A timely offering, full of Christmas spirit. Not a powerful tale, but a sweet and pretty one, showing the manner in which a childless old couple play Santa Claus to some poor children. The children have addressed a letter to the deity asking for Christmas presents, and when the tree and gifts arrive they mistake the old couple for "God and his wife."

"THE CHAPERONS" (Champion), December 23.—A young city man drops into a farm house to get a drink while his auto is being repaired. There is a pretty girl there and he induces her and her parents to visit Coney Island with him. The old couple go through some rollicking performances on the various resort attractions. A light, entertaining reel.

"POOR JONES' VACATION" (Nestor), December 23.—This short comedy shows young Jones having a good time with some pretty girls at a summer resort on a hundred dollar bill the boss gave him. The boss arrives on the scene unexpectedly and decides to have a little fun himself. He sends a wire calling the disconsolate Jones back to work. Clear cut pictures and nicely presented.

"VIEWS AT THE UNITED STATES CAPITOL, WASHINGTON, D. C." (Nestor), December 23.—On same reel with above. Pictures of the national capitol building, congressional library, the various fountains, etc.

"THE AMULET" (Gem), December 24.—A story with a mystical tilt to it, rather well presented. Two Indian braves struggle for the love of a certain Indian girl. One saves her from the other's evil intentions. They are given amulets which will protect them from harm and bring them together in a future life. Centuries later all are born again and appear in a New York Hotel. The fight is renewed, the villain vanquished and the young couple, still wearing the amulets, are happily united. While very imaginative, this is tensely acted and holds the interest.

"THE STORY OF A KISS" (Eclair), December 24.—A youthful comedy, in which an ardent lover strives to carry out the girl's injunction that he should strive to make her kiss him of her own free will. He kidnaps the real Romeo in an amateur performance, but the girl disguises her maid as Juliet and cleverly foils him. She fools him again under the mistletoe and at the charity bazaar, but of course, he wins in the end. Full of life and containing pleasing situations.

"THE HEROINE OF THE PLAINS" (Bison), December 24.—A strong two-reel offering, starting with a genuine prairie fire, in which the hero rescues an Indian girl. Scenes follow rapidly, depicting the frontier town, army post, Indian village, etc. The Indians steal a white girl and two children and rustle some steers out of a corral. Warfare ensues and the Indian girl befriends the white girl and children. A good presentation of gratitude and vengeance as practiced by the redskins. The pictures are clear cut and strongly presented.

"AN ILL WIND" (Rex), December 29.—This begins with a Hallowe'en celebration, in which the girl looks vainly in her mirror at midnight for the face of her future husband. Next day, through loss of a check in the office, the hero is arrested. He is sentenced to three years in prison, which he serves in full. The check is then found, clearing his name. He enters the girl's house on Hallowe'en night, and this time his face appears in the mirror at midnight. The heart interest in this picture makes a strong appeal.

"TRACKED TO THE SANDIA MOUNTAINS" (Frontier), December 25.—After disfiguring the hero for life, Weston goes west and joins the army. Later he deserts and is employed on a ranch. The daughter of the ranch owner falls in love with him. There are some striking western scenes, including a blue print view of the night herd. The hero and his wife arrive and exciting events follow, in which Weston is fatally shot, after somewhat redeeming his name by defending a girl from bandits. The film ranks very well as a western offering of the kind.

"THE BIG WHITE CHIEF" (Nestor), December 25.—The characters in this are somewhat jumbled at the beginning, but later the situation is made clear. It is a comedy offering, with a tribe of Indians taking an active part. The father of the girl disguises himself as an Indian to watch two young men who are making love to his daughter. He gets into some laughable difficulties, from which the hero saves him.

"A BUSINESS MAN'S WIFE" (Rex), December 26.—This is the old plot of the business man who neglects his wife until she falls in love with another man. It is interesting and pictured with considerable power. In the end all results happily, but not before there is a near-tragedy when the husband awakens to the true situation. The interior scenes are particularly good and the leading parts well handled.

"ZIGOTO DRIVES A LOCOMOTIVE" (Gaumont), December 29.—A novel eccentric offering, in which Zigoto runs his engine through houses, under scaffoldings, over dining tables, etc. One of the most joyfully destructive pictures yet shown.

"THE MAN WITH THE PULL" (Gaumont), December 19.—On same reel with above. More original absurdities, dealing with the adventures of Calino. He hides in a mattress and is carried out of prison. Then he feigns suicide and is doused with water. There is lots of good, clean nonsense of an amusing order in this reel.

"PAT AND THE MILLINER" (Lux), December 27.—A comedy offering in which Pat becomes enamored of a pretty milliner and follows her to her shop. He hires out as page boy and has some odd adventures of a fairly amusing character.

"A NEW USE FOR A BIKE" (Lux), December 27.—This, on the same reel with the above, is entertaining. Sporty, the champion bicycle rider, is pursued by a suffragette, who has fallen in love with him. His household goods are moved by bicycles, and she hides in the clock.

"JIM'S COLLEGE DAYS" (Majestic), December 31.—A first class college picture, with the so-called "college spirit" running completely through it. The fraternity dance and rivalry over a pretty girl are well shown. There are some views of Columbia University shown incidentally. The football game is interesting and Jim, of course, wins the game and the girl.

"THE GREAT SACRIFICE" (Kay-Bee), January 3.—In this two-reel picture the interest is divided between the capital war scenes and an exceedingly forceful plot. The atmosphere of this Kay-Bee film, like that of its popular predecessors, is good. There is the southern plantation Christmas, in which the love of the two brothers for the girl is brought out. A good representation of Lincoln and his cabinet is shown, and the signing of the war proclamation is pictured. New phases of warfare are vividly pictured, in the tenches and on the hills. Through it all the plot works smoothly and logically, and after Lee's surrender the final dramatic incidents are shown. A strong production.

"THE DUEL" (Keystone), December 30.—An amusing half-reel comedy, in which the Duke and the Count get into a bloodless French duel over a girl's dog. Fido is put out to sea on a raft and when his plight is discovered the Count and Duke bend their energies toward saving him. Mack Sennett and Mabel Normand are featured in this entertaining picture.

"MABEL'S STRATAGEM" (Keystone), December 30.—This picture, while well acted, is coarse in plot and will give offense to many observers.

"THE PROFESSOR'S DILEMMA" (Victor), December 27.—Good comedy, in which there are some hearty laughs. Owen Moore and Fritzi Brunette have the leads.

"AS THE DOCTOR ORDERED" (Imp), December 28.—A burlesque.

"A WIDOW'S WILES" (Imp), December 28.—On the same reel as the foregoing is this rather broad comedy in which Fred Mace has the lead.

"A DRY TOWN" (Eclair), December 26.—A comedy parodying the temperance town. The writer evidently had had experience in such places. It is funny.

"TOYS OF DESTINY" (Powers), December 27.—A two-reel drama. The scenes intended to point out that the husband was a drunkard were drawn out more than necessary to establish the fact. Also the release from prison on the word of the district attorney without other legal formality was hardly in conformity with customary procedure. There are some strong scenes, however.

"THE PADRE'S GIFT" (Nestor), December 27.—This story is enhanced by charming photography and beautiful settings. The picture is worth seeing.

"EL CAPITAN AND THE LAND GRABBERS" (Bison), December 28.—A fine melodrama in which Charles Inslee has the lead. There is a good story and it is competently put on. There are large numbers of people in the cast and advantage is taken of the beautiful California scenery.

"INSECT HUNTING" (Eclair), December 29.—An interesting scientific study.

"GONTRAN, A KIDNAPPER" (Eclair), December 20.—On the same reel as the foregoing is another of the comedies featuring this popular comedian.

"HER VISITOR" (Crystal), December 29.—Broad comedy. It is not just clear why "Gentleman George," when he found in the traveling bag of the man he had robbed an invitation to spend a week-end, should have assumed that he could successfully take the place of the man robbed—i. e., that the intended host did not personally know his guests. There are some amusing moments.

"THE ELOPEMENT" (Crystal), December 29.—On the same reel as the foregoing is this not particularly strong comedy.

"HER INSPIRATION" (Milano), December 28.—A story of a girl who pined for the love of a musician. She writes an opera which he produces. He not only conceals the identity of the composer, but gives his love to the woman who interprets the leading role. The story is not strong.

"PURSUED BY A LIONESS" (Lux), Jan. 3.—Following a duel with revolvers, in which one man is killed, the hero is given three days in which to visit his mother. A friend stands surety for him, and if the man fails to appear, the friend will be shot in his stead. The hero, on his return trip, is thrown from his horse in the jungle. He fights barehanded with a leopard and later is trailed by a lioness, which he handles in the same way. How does he do it? That is the question observers will ask, and this will go far to insure the success of the offering, which is quite remarkable in its way. We suspect that the animals have not been out of captivity long, but we would prefer to meet them through the medium of the screen. The release of the hero and his friend, after the former appears, is effective. Something new and attractive.

"GAUMONT WEEKLY, No. 42" (Gaumont), December 25.—A weekly of unusual interest, containing many novel and instructive features. Shows jackrabbits rounded up and killed by the hundred in Washington, the Lord Mayor's parade in London, stump pulling and ditch dredging, a Paris chrysanthemum show, first views of the now famous suffragette march to Albany, etc.

"THE WOMAN BEHIND THE MAN" (Solax), December 27.—Contrasting scenes from the lives of two married couples, Mr. and Mrs. Spendthrift and Mr. and Mrs. Frugal. The first wife brings her husband to failure by expensive traits, the second helps her husband to fortune. This is intensely interesting, not so much because of the strong moral it conveys, but because it is so true to life and so well acted by both couples. A first-class moving picture "morality play," with a helpful bearing on the problem of modern married life.

"THE FINGER PRINTS" (Solax), December 25.—This is a live, clean-cut detective story, without the usual sensational drawbacks. From the time the banker is found murdered in his chair and Detective Karr takes charge of the case, the interest is not allowed to wane. The chase across roof tops and the struggle on the fire-escape were well done. The detective's appearance in the guise of a Pike County farmer savors a little of a five cent novel methods, but the denouement is exciting and well worked out. A good offering.

# Inquiries.

**NOTE.**—Replies cannot be sent by mail. State name of character. Do not ask for "leads" or "that man." Addresses cannot be given here, but a list of studio addresses will be sent for a stamped anr self-addressed envelope. Oily questions of general interest will be answered. Replies cannot be repeated.

**H. M.**—The law does not provide for the copyrighting of unproduced photoplays. Your recourse, if necessary, lies in common law.

**W. A. C. L.**—Sends in a piece of film showing Frank Lanning in a western Pathe release. Others have also advised that he is with the western company.

**G. H.**—The Universal does not now list its casts, and data is not now at hand.

**ATLANTA**—Note that the return of Miss Mabel Trunnelle and Mr. Prior to the Edison forces has already been announced. We do not get that Selig title. Are you sure that's it? Miss Ruth Roland, not Miss Joyce, had the part in Kalem's "The Mummy and the Cowpunchers."

**F. L. W.**—We have seen too many duplications to believe that a company steals your idea. If you are certain you have been made a victim, see an attorney, but first be certain. The royalty idea for payment is absurd under film conditions. It is clear that you do not know the business. Next time you send a letter of that length we are going to charge you five dollars just for reading it.

**J. D. G.**—Some of your questions are without answer, others cannot be answered here. For capitalizations see the Secretary of State, where the company is incorporated. Next time send your address.

**A. R. M.**—Few studios now read scripts that are not typed.

**MILLINER**—Miss Pickford is now playing in Philadelphia in "A Good Little Devil." Private advices state that she is doing splendidly. Other advices state that she is not yet through with photoplay, but expects to return some time soon.

**M. P.**—The studio list is revised whenever a sufficient number of changes of addresses render it necessary. There is no set period.

**J. C.**—Of the companies you mention, only Frontier is in the market for scripts and able to pay for them. Address them to the Los Angeles address of the Universal.

**L. O.**—We do not place the three players you mention. The first two are no longer with Lubin.

**R. ROE**—Walter C. Miller was the husband in "Brutality." Miss Anna Q. Nilsson was the judge's daughter in "The Toll Gate Raiders." Miss Fritzi Brunette is Owen Moore's leading lady now that Miss Lawrence has left Victor.

**ORIENT**—Charles Mailes was the father, and Lionel Barrymore the minister, in "The New York Hat." Buster Johnson was Dan in "Twixt Love and Ambition." You can obtain the copies desired by addressing the business office. The December issue carries a six months' index, the March a three months'.

**CONN**—Sign your name next time. Harry Benham was Mlle. Cleo in Thanhouser's "Dotty the Dancer."

**R. C. M.**—Thanhouser does not purchase scripts. Scripts that might fit the Rex should be sent the Universal and not direct to Rex. There is no limit to the number of scenes.

**W. E. W.**—There are not two "male leads" in the play you name. What are the characters you want? Tom and Owen Moore are brothers. Never heard of the film company you mention.

**M. R. F.**—C. G. P. C. (Compagnie Generale Cinematographiques et Phonographs), is the designation of the French pictures of the Pathe Freres. The company is licensed, but now and then you'll see one in the Independent theaters that has been purchased abroad, notably "The Courier of Lyons" and the "Grotto of Torture."

**C. L. H.**—Sorry, but it is not practicable to query Universals of late. It was not Mr. Garwood whom you saw.

**J. H.**—The Photoplay Magazine, Chicago, will reach the publication you seek. It is devoted to fiction stories of the Independent films.

**AMATEUR**—A plot is too weak when it does not contain the proper elements of strength. If your photoplays come back regularly and promptly, we think you are correct in suspecting that they lack strength. The paper you send does very well, the trouble is with the plot, not the paper. No story would be turned down because it was written on the wrong sort of paper.

**ADMIRER**—Read the paper more carefully. The return of the O'Kalems was announced in October, when they got back. See week before last for the new Gauntier Company.

**E. B.**—A licensed film is supposed to be retired from circulation after a decent interval of time. Independent film is not returned to the maker. Film too old to be shown is sold and the silver in the emulsion recovered by chemical processes. Old Independent reels passed up by the exchange may sometimes be purchased They bring from $10 upward per reel.

**J. C. W.**—The Broncho does not reveal the names of their players, but it has not yet become necessary to locate an identifier.

**AZO**—We do not give addresses and cannot name the cameramen.

**E. F. M.**—There is a Mutual Film Exchange in Boston. Ask them where Keystones may be seen.

**MARBLEHEAD**—The subscription is one dollar yearly. See advertising pages for addresses. The Pathe and Gaumont weeklies are films.

**MRS. A. H.**—Do not ask questions Tuesday and look for the answer on Saturday. Miss Selbie is the only woman player named by Essanay in the cast of "The Ranch Girl's Mistake."

**X. Y. Z.**—The sheriff in Kalem's "The Girl Bandit's Hoodoo," was Ed. Coxen. He is the only man named. The minister in Essanay's "Down Jayville Way," was Dwight Mead. The girls were the Misses Eleanor Blanchard, Mildred Weston and Lily Branscombe. We have not the Pathe cast on file. Miss Ruth Roland is with the Santa Barbara section of the Kalem Company. Mr. Blackwell is at Glendale. Arthur Johnson went to Lubin from Reliance.

**PHOTOPLAYWRIGHT**—The best guide is the screened production.

**M. S. T.**—Where one scene gradually replaces another it is a "dissolve." If part of the scene only is displaced, it is a "vision." If a scene fades, not to be replaced by another, it is a "fade." You seem to suggest a dissolve.

**H. H.**—Please ask for names, not "leads." The technical terms are often misused. The lead in "The Strange Story of Elsie Mason," was Miss Alice Joyce. The leading man was Tom Moore. Miss Enda Payne was the lead in both "The Silent Signal" and "The Water Rats." Miss Blanche Sweet was the older daughter in "The Painted Lady."

**L. A. W.**—The title role in "Bettina's Substitute" was played by Richard Rosson. We have no Broncho casts. No one ever will know who played in that Lubin. The studio went out of existence before the casts were learned. It was not a regular Lubin company, but was making stuff on speculation.

**A. B.**—The Answers Man was taking a belated vacation, which accounts, in part, for the delay in replying to your question, but at best the answers must wait their turn. The post office box is the correct address for mail, but please be a little more patient.

**D. T.**—Miss Blanche Sweet had the lead in "Blind Love."

**W. D. McC.**—Nestor made "Hearts and Skirts." We do not know the cast.

**W. S. T.**—It did not take four weeks to discover your script to be unavailable, but it may have been four weeks before your script was reached. Our opinion is that you should be glad to get the script back. We fail to see that you have any grounds for complaint.

**DOROTHY R.**—We have no cast for the first, but believe that it was Mrs. Mackley. Frederick Church was the revenue officer in "A Moonshiner's Heart." Please note that Biograph has no definite pairs of leads, but casts as circumstances direct. The triangle in the Selig of that name, were Tom Santschi, Herbert Rawlinson and Miss Bessie Eyton.

**F. W.**—The first cast is not available. The other question has been answered above.

**J. A. C.**—No Universal casts. Universal owns both brands named.

**M. M.**—The company will not state names.

**J. S. V.**—Having complied with the formalities, send your scripts elsewhere. The fact that your letter was returned does not alter the case. You have complied with the rule and your script is released.

**M. V.**—We cannot call you Flossie. The original Flossie is a friend of ours, and we shall uphold her trademark. The married couple in "Gold and Glitter" were Elmer Booth and Miss Grace Lewis. Miss Bernard is in a stock company. Miss Williams has not left Selig. Which "fellows" do you mean in "So Near and Yet so Far"? There were several.

**L. D.**—Earl Metcalf was Harry Tennant in "A Girl's Bravery." We do not sell photographs. We cannot understand why you should not see Miss Joyce in pictures. They are released regularly.

**T. L. D.**—In writing photoplay it is not necessary to write dialogue. Write the action and have that action tell the story clearly. This is very different from the fiction narrative. Better order a "Technique of the Photoplay" and read it.

**J. N.**—Perhaps some reader can tell you what magazine published the photograph and biography of Miss Pickford. We do not recall having seen it.

**ORIENT**—Miss Adele Lane was the moonshiner's sister in "The Detective's Conscience." Mr. Walthall was Miss Pickford's lover in "Friends." The minister is not cast as such in "The Struggle of Hearts."

**T. H. S.**—You'll have to do better than "the cute girl in the striped dress." In any event, we cannot buy a five-dollar book just to see if she looks like a picture.

**CORRECTION**—Several correspondents advise us that it was Earle Williams as the young doctor and Charles Eldridge as the old physician in "The Love Sick Maidens."

**A. K.**—We have to pass up that shorthand question. We do not think that there is much difference though each new system is supposed to be an improvement on the Pittman. A plain color thrown on the screen during the projection of a photoplay will fade the picture in proportion to the strength of the light. The angle of such a throw does not effect the result. Ask Mr. Richardson about the net. The use of a net to diffuse light appears to have originated with Richard Wagner in the Bayreuth Opera House. We think three columns is about all we can coax from the editor of the Photoplaywright Department. We refute, in indignation, the suggestion that we write with an acid pen. Its a typewriter, and we are the sunniest little Answers Man that ever was.

**R. E. M.**—Miss Neva Gerber is cast as Mabel in "The Water Right War." The baseball picture was released a few days after the championship series. Broncho Billy's Mexican wife is not named by the company.

**MISS S.**—We think that Miss Lawrence herself would appreciate some information as to her next engagement. She has made no arrangement yet.

**W. R.**—Robyn Adair was Bob and Romaine Fielding Roy in "The Family Next Door." We cannot identify the third character.

**J. A. VAN E.**—Walter C. Miller was Miss Pickford's lover in "So Near and Yet So Far." See reply to Milliner. She is playing in Philadelphia now.

**R. L.**—Send synopsis and plot of action. You would not try to sell an egg by showing the shell as sample, would you? A good synopsis might work into a poor play, and vice versa.

**D. D.**—You have Miss Greenwood correctly placed. Mr. Shaw has gone independent. John Halliday has been playing with Lubin to finish off some scenes that had to be taken over, but left when this was done to take part in "The Whip," now playing in New York.

**J. H. T.**—We do not know much about Crystal's purchases, but we would wait sixty days for any company. Edison seldom passes on a script under a month. If you are a newcomer, mark this down: Give the companies plenty of time (eight weeks), or you'll become known as a fusser, and all your scripts will be rushed back without reading.

**C. D. M.**—The general rule allows three or two feet of film for the lines as they appear on the film. Twenty to twenty-four letters would constitute such a line.

**MRS. T.**—Mr. Kerrigan was not killed by an automobile lately. If all the players reported killed really died there would not be a sufficient number of undertakers to bury them. The length of a reel depends upon the amount of action, not the number of scenes.

**P. H.**—Miss Phyllis Gordon was Helen in "The Vintage of Fate." We cannot name Universal players. Miss Myrtle Stedman was Dolly in "The Ranger and His Horse."

**MARBLEHEAD**—K-B casts are not to be had. We do not know why the same battle was made to do for two pictures. We could tell you the reply to the third question, but not here.

## A LOS ANGELES BEAR STORY.

Director Richard Garrick, of the Western Universal forces, has worked a genuine sensation in his last picture, a tale of the Northwest. In it there is a fight between a bear and a man. It is most realistic. The bear was no small skinny animal, either. He stood seven feet high when standing, and weighed 1100 pounds. The audiences will see the man approach the bear with a knife and the huge animal awaiting him with his jaws wide open. They will see the actual fight and the man and bear fall, the man striking at the bear with his knife. They also see the bear slowly relax and let the man go, the man rise and stagger and then deliver a final fatal blow with his knife.

# The Moving Picture Educator

## BIBLICAL AND RELIGIOUS PICTURES.

By Rev. W. H. Jackson.

IT is exactly two years ago that under the above heading there appeared in THE MOVING PICTURE WORLD an article advocating and explaining the proper and timely use of sacred pictures. There is no doubt the article in question was the means of inspiring special efforts along these lines. At that time there were probably less than a dozen genuine attempts to produce pictures along true and original lines, or under proper conditions, and with satisfactory surroundings. During these two years probably upwards of a hundred sacred pictures have come from the film manufacturers' studios; of these it is interesting to enquire how many fill the required conditions. It should be noted that these have been made in various parts of the world, giving every scope and opportunity for all sorts and classes of people to show their ability along these lines.

While it might reasonably be expected that those countries lying nearest to the times and scenes of the original sacred doings would produce the best results, they have not done so. It also seems only natural to expect the best results from those pictures the subjects of which prompted the idea that they should be taken within the area of that land which gave them birth; chiefly in the Holy Land and Egypt. It certainly is the height of folly to produce pictures of this class in local American studios and country scenes when so much is dependent upon those natural surroundings which are a part of the subject itself. This does not mean that none of these pictures can be produced in this country, but to this date there has been little discrimination between the pictures which may be made here and those which must be made abroad. The desire of the writer of this article is not to find fault with the merit or ability of those engaged in the work; the photography is always good, the acting is commendable, and the directors show a desire to meet conditions, but there is too often a strong evidence that two things are lacking:

First, the Bible itself teaches that its contents are written in such a way that "The letter killeth but the Spirit giveth life." The life of the spirit of the subject is almost entirely lacking in the majority of the pictures now before us. The result is that even when an attempt has been made to follow the letter of the story the proof that the "letter killeth" is found in a killed picture. Manufacturers must know that if they have not with them those well able to interpret the life-giving spirit of the subject, they cannot be surprised when the pictures are not accepted by the very class of people for whom they are prepared.

Second, the law of "the fitness of things" must be rigidly observed. It is not enough for anyone to suppose that the help received from the Tissot pictures is sufficient; they are splendid aids, but cannot be used as substitutes for original conditions and surroundings. Because of the great demand for sacred pictures, manufacturers have seemed to try to meet that demand with a rush, absolutely regardless of the two most essential conditions named above.

The terrible mistakes which occur so frequently in so many of the home-made pictures ought surely to arouse the makers to a realization of the fact that, without casting any reflection upon the splendid men in their employ, it is absolutely impossible to produce this class of picture without that help which can only be given by men whose lives have been trained in the work, and who know the "spirit" as well as the "letter." No minister could ever advise that a heavenly visitor, whether angel, or archangel, should come from the realms of peace, clad in a coat of armor; neither can the interpretation of that which occurs in the Old Testament, be always carried forward and made to interpret that which is found in the New Testament.

Another evident mistake is that a sort of studio license seems to be taken with the language of the Scriptures, as though, when in a tight place concerning the necessary interpretation of any language or subject, the original has been strained to fit in with studio conditions, instead of the contrary course; that, no matter what labor or cost is required, the original must be faithfully produced.

Lest it might be supposed that these suggestions are applied only to Biblical pictures, the writer wishes to consider a religious picture the original of which comes within more recent times. This picture, while of English origin, was produced by a foreign firm, with all the foreign settings, which entirely robbed the subject of its most valuable tone. This may be the better understood if we try to imagine what would be the results if a company of Germans, French or Italians, or even Japanese, endeavored to produce in their own studios a series of pictures depicting the American Indian in his native surroundings, or the famous Western cowboy.

We are certainly casting no reflections upon the ability of those who work in these foreign studios, when we say at the outset that we are confident that they would be a libel upon American types and customs, and we should look for mediocre if not comical results. From our standpoint we know perfectly well how they would be lacking in letter, spirit and conditions, and do not hesitate to claim for ourselves the ability to advise or criticise them. This rule must work both ways, and makers of sacred pictures must not feel aggrieved when those who know the requirements of such pictures venture to suggest to them when and where they fall short of a required standard.

The educational world is waiting for these pictures, and it is therefore a matter of necessity that they shall educate; to do so they must be true in thought, word and deed, and any advice or criticism which has that object in view should be sought for and welcomed by all those who have at heart the desire to produce these subjects which are to be masterpieces of cinematography.

## ENLIGHTENED.

A leading New York daily has been very energetic in its war against the moving picture. Many people do not know that sensational news and truth are often strangers to each other. That spirit of wholesale denunciation which characterized this particular paper two years ago is still rampant. In a wild endeavor to appear as highly cultured moral censors they overlooked the fact that it is universally conceded that the evils of today lie more with the conditions under which the pictures are shown than with the pictures themselves. This yearning after notoriety leads to an unhealthy desire to pose as critics and reformers, so that when, through other causes, changes for the better have taken place, these sensation mongers lay claim to the credit, in a sort of "we brought it about" boast.

In the case of the paper above referred to, however, a number of people interested in the best side of moving picture work waited upon the editor, and pointed out to him the error of his ways. It is not surprising that, as an intelligent man, he was obliged to see the true situation and admit his paper was fighting a wrong battle. As a result of this interview this newspaper is now "enlightened," and beginning with its next issue there was a noticeable change in the tone of its moving picture talks. In the future there is little doubt but that the news and editorials of this now "enlightened" paper will be along lines consistent with the true needs of the situation.

In this instance the action of this self-appointed committee was most commendable, and in line with the advice so often given on these pages. This is not the first time such a course has been taken, and with similar satisfactory results. If at least another and more "yellow" New York paper can be brought under the enlightening influence of the true conditions there will be good reason to hope that the desire to eliminate anything and everything that hinders the moving picture from fulfilling its splendid mission to all classes, especially those in the less favorable conditions in life, will be accomplished.

## THROUGH ALASKA AND SIBERIA.

The cause of educational cinematography has been enriched by this elaborate, thorough, and painstaking series of pictures by Beverly B. Dobbs. They form a valuable collection of travel, scenic, industrial, and knowledge imparting pictures. For institutional lectures they are a welcome and entertaining addition; while in schools and colleges they will prove invaluable as teachers. The first reel is of pictures taken on the ice, two miles from shore, in front of Cape Prince of Wales, the most westerly point of mainland in North America looking toward the Diomede Islands, twenty-four miles away. A field of ice sixty miles wide is moving at the rate of one mile an hour into the Arctic Ocean, the scene being described as one of surpassing beauty. In the trip "Through the Heart of Alaska" there are many interesting and entertaining features, such as gold mining and hunting. The various methods of mining and washing gold with all the necessary machinery, are illustrated and explained. One of the most thrilling incidents of the trip was a polar bear hunt. This is also a splendid piece of camera work; standing at the bow of the swiftly moving vessel, the fast swimming animal is soon within rifle range, the striking of the fatal shot is plainly visible, and the dead monster is soon hauled on board.

A patriotic scene is that of the celebration of the Fourth of July on the bank of the Snake River at Nome, Alaska. A boat race between the natives of Nome, East Cape, Kings Island and the Diomede Islanders is an exciting affair, and wonderfully descriptive of their aquatic habits and powers; the winning team is seen scrutinizing the forty silver dollars they have won.

The canoe-like boats of the natives are wonderfully well constructed; the dexterity with which the occupant can turn over in the water and as readily right the boat is most interesting.

A journey with the United States mail team is taken from Nome. These dog teams are in themselves worthy of considerable notice, a smaller and gentler team being used in the streets, while the larger and more vicious dogs are needed and used in the open. The sagacity of the loose "leader" dog which leads the way, sets the pace, and inspires the pack with courage is very marked. On one of these journeys the most unusual picture of an almost blinding blizzard is shown, giving an idea of an Arctic storm, as well as a courageous bit of photography.

A fur trading trip to Siberia gives opportunity for a new series with a look at another hitherto unexhibited land and people; we are introduced to the natives with their homes, and manner of living. The walrus hunt is perhaps the masterpiece of the series. Islands of floating ice with hundreds and often thousands of these sea monsters upon them pass in panorama before the eye; a hunt by the natives is followed with intense interest; going out in their boats of walrus-hide, they are soon within range of the herd. Killing by shooting is the method adopted and the return with seventeen huge animals marks a successful day.

Securing the hide and tusks is now the work of the natives; this done, the carcass is again consigned to the deep. From a practical standpoint the two hours spent in viewing these pictures is the equivalent of a year's travel with the attendant expense and difficulties incident to a trip through these Arctic regions. Mr. Beverly Dobbs is a benefactor to us all, not only in undertaking such, at least, an uncomfortable journey, but also in securing such excellent films. We were interested, enlightened, educated; wonderful as are the pictures, however, they would be of little value without the connecting lecture (another tribute to the value of the voice with the picture). Mr. Dobbs makes, with proper descriptions, his Northern trip one of the masterpieces of practical, interesting, and educational cinematography.

## "THE VITAGRAPH GLOBE TROTTERS."

A tramp made application at a farmhouse for work. The farmer, after providing him with a generous meal, told him he could get busy on the wood-pile. The gentleman of leisure looked up at the calendar and said, "I am very sorry, boss, but I couldn't think of starting work on the 13th of the month. It is an unlucky day!"

"The Vitagraph Globe Trotters," who are now making a tour of the world, are not believers in signs. If they are, they certainly defy tradition and throw superstition to the winds. The Vitagraph Company has so often overthrown all precedence in its marvelous and marked success, no doubt "The Globe Trotters" will add to it in their twirl around the world. "The Vitagraph Globe Trotters" was conceived on Friday, June 13th. Some of the trotters left New York on Friday, the 6th, the balance on Saturday, the 7th, making a total of 13; leaving on the 2:13 train, and one of the company was assigned to Lower 13 in the Pullman. They left San Francisco for Hawaii, on Friday, December 13th. They had twenty-six pieces of baggage, which divided by two, makes 13.

They will take steamer from Nagasaki for Shanghai on Monday, January 13th, 1913. They will reach Rangoon on February 13th, 1913, and call at Aden on their way to Port Said on Wednesday, March 13th, 1913.

They are expected to turn homeward on Friday, June 13th, 1913, and will probably arrive in New York City on Saturday, September 13th, 1913.

With this record of thirteens, the "Vitagraph Globe Trotters" will all be eligible to the "Thirteen Club," and should occupy the seats of honor.

Those who are doing the Vitagraph globe trotting are Mr. William Ranous, director; Mr. William Smith, business manager; Mr. Maurice Costello, Mrs. Costello, Dolores and Helen Costello, Mr. James Young, Clara Kimball Young, Mr. Eugene F. Mullen, scenario editor and Mr. Harry L. Keepers, camera man.

Five of the trotters have thirteen letters in their names: William S. Smith, William Ranous, Eugene F. Mullen, Harry L. Keepers, and Helen Costello.

Count them! Just thirteen letters in "Globe Trotters."

There is always a fascination in doing the unusual and placing your fate in the hands of destiny, thirteen or no thirteen. Optimism is the incentive to success. He who does the right thing at the right time, regardless of dogma or adage, is the one who does the most good for others.

Our best wishes are with "The Vitagraph Globe Trotters." May the year 1913 add still greater accomplishments to the Vitagraph Company's great performances of all past years.

## CAMERAMAN WITH TAFT PARTY.

L. J. Simons, the photographer of the Feature Film Mfg. Company, of Washington, D. C., accompanies President Taft as one of the immediate official party on his tour of inspection of the Panama Canal. Every event of the official inspection will be taken and in addition to this the recently completed mechanical features of the great ditch, such as the mammoth locks, artificially created Lake Gatun, the immense dam, etc. Many of these features of the canal are just completed and are photographed for the first time; so in addition to the great educational and historical value of these pictures, they will be the very latest and best pictures of the great canal, presenting 2,000 feet of original features. As the present demand is for educational and historical features there is no question that this will be one of the foremost popular favorites of the moving picture theatergoers and will prove a real money maker for the live wires who get it first. The tour occupies from December 19th to December 31st and the Feature Film Mfg. Company will place the films upon the market January 6th, but a few days after the completion of the tour, while the newspapers are still devoting columns of space to the trip, thus securing the most valuable advertising possible. Be the first in your territory to secure this money maker.

## CHICAGO LETTER

By JAS. S. McQUADE

ABOUT two months ago, the Independent Exchange Company, a corporation formed by fifteen Independent exchanges, which buy the Universal Company's product, was launched. I was fully informed at the time of the object and purpose of its organization; and as it was then deemed best not to exploit the news in an article, because of the wrong impression it might make on the minds of exhibitors using Universal programs, I refrained from giving the matter publicity. Now that a New York contemporary, which treats the moving picture business only as a side issue in its columns, has seized upon the item at this late day for sensational news purposes, I am at liberty to lay bare the facts surrounding the birth of the Independent Exchange Company.

The contemporary in question seems to imply, in its first reference to the existence of the Independent Exchange Company, that Mr. Blache of Gaumont, Mr. Gray of the Comet, and Mr. Froebel of the St. Louis Moving Picture Company, who chanced to be in Chicago on Dec. 3 and 4, had attended and participated in a meeting of the members of the Independent Exchange Company held in Chicago on the dates mentioned. Furthermore, the article in question seeks to make out that the exchanges represented in the Independent Exchange Company had decided to secede from the Universal.

Joseph Hopp, of the Standard Film Exchange (Chicago and Louisville), being interviewed on the subject, states that the charge of secession has no foundation whatever in fact, and that Messrs. Blache, Gray and Froebel had not been invited to attend, and were not present at the meeting on Dec. 3 and 4, during the *business session* of the members of the Independent Exchange Company. Being in Chicago at the time, as a matter of courtesy, Messrs. Blache, Gray and Froebel were invited to meet the members of the Independent Exchange Company *after the business session was over.*

"The exchanges interested in the Independent Exchange Company have no interest whatsoever in the manufacture of films," says Mr. Hopp. "Seing that the buying exchanges of the Film Supply Company are represented by the Mutual Film Corporation for the protection of their interests, and that the exchanges allied with manufacturers of the Universal Company are also represented and protected, the fifteen buying exchanges of the Universal product considered it only right and fair that they should organize for mutual protection. At no time has the Independent Exchange Company had in mind the antagonism either of the manufacturers of the Universal or of the exchanges owned by them. Its members, as good business men, should have provided against future contingencies, which might arise to injure their interests.

"The Independent Exchange Company is an incorporation, in which the members have agreed that each will pay into a common treasury a substantial amount weekly, as weekly dues. This fund has already reached a considerable sum and will continue to increase. As the sum paid by each member aggregates a certain amount, he is issued a certain number of shares of the company's stock. In case occasion should call for it, the members will thus be in a position to protect their interests.

"Such occasion can arise only when the manufacturers of the Universal are disposed to discriminate against the interests of the exchanges which comprise the Independent Exchange Company. We have never had any intention to create a cleavage in the ranks of the exchanges now using the Universal programs: the policy of the Independent Exchange Company is constructive and protective—not destructive

"It is our object, however, to be in a state of preparedness, in case our interests should be endangered by our being placed at a disadvantage.

"The members of the Independent Exchange Company have some minor grievances, which, it is hoped, will be redressed at a meeting, to be held in New York, Jan. 8th."

Following are the names of the ten directors of the Independent Exchange Company: President, William Oldknow, of the Consolidated Film & Supply Co., Atlanta, New Orleans, Dallas and Memphis; Frank Drew, Detroit Universal Film Co. and Toledo Film Exchange; Frank Bailey, Pacific Film Exchange, Butte, Pacific Film Exchange, Seattle, and the Independent Western Film Exchange, Portland; J. M. Jackson, Cincinnati, Buckeye Film Exchange; E. V. Powell, United Motion Picture Co., Oklahoma; A. S. Davis, Independent Film Exchange, Pittsburgh; M. Markovitz, California Film Exchange of San Francisco and Los Angeles; C. R. Plough, Anti-Trust Film Co., Chicago; Joseph Hopp, Standard Film Exchange, Chicago and Louisville; and Earl Miles, of Miles Bros., San Francisco and Los Angeles.

Nine of the above directors have qualified and the tenth will qualify shortly.

The treasurer of the Company is under a heavy bond, furnished by the American Surety Company. Judge George A. Trude is counsel.

### The New Grand Central Theater, St. Louis.

Wm. Sievers, secretary-treasurer of the Grand Central Amusement Co., St. Louis, writes that there have been several unavoidable delays in the opening of the New Grand Central Theater, which is being built by his company. This house, when finished, will have cost close to $140,000. The St. Louis Mirror has the following article in its holiday number, on the new house and its management:

"The New Grand Central Theater, now being erected at Grand and Lucas avenues, will, on completion, be one of the most handsome, sanitary and safe of its kind in the city. It will have a seating capacity of over two thousand, and will be furnished with the most elaborate and up-to-date ventilating system in St. Louis, the mere cost of its installation reaching close to the twenty thousand dollar mark. It will change the air in the house every three minutes, distributing it everywhere at an equal temperature, under and over every seat and in every nook and corner of the theater. In summer it will be cool and pleasant, in winter "comfy." Two immense exhaust fans, with a capacity of eighty thousand feet a minute, will carry out the impure air as fast as the fresh comes in, thus reaching the highest point of modern theater sanitation requirements. The upholstering will be both luxurious and comfortable throughout. The most careful precautions are being taken against fire, both in combustibility of stage materials and in abundance of exits, and it is safe to say that in sanitation, and in immunity from fire panic, the New Grand Central Theater will have no equal in St. Louis.

"The theater, when completed, will be under the same management as that of the Grand Central Theater located at Sixth and Market streets, and the intention of the management is to entertain the public in the new theater with exclusive picures de luxe, such as will scarcely be seen in any other house in St. Louis. They will be life portrayals taken from the best known writers in the world, and there will be the cream of the highest efforts in advanced cinematography.

"The Grand Central Theater at Sixth and Market streets has the reputation of being the best conducted moving picture theater in the city. However, Mr. Sievers, the manager, asserts that there is not a really up-to-date picture show in St. Louis, and it is his aim to feel that he can demand and deserve the patronage of St. Louis theater-goers by enabling them to enjoy, at the popular prices of ten and twenty cents, the masterpieces of up-to-date motion-photography. Special care will be taken in the censorship of all pictures, so that nothing will be shown that may hurt the sensibilities of any, and every effort will be made to make every patron feel safe in bringing his women folk and children with him without first inquiring as to the propriety of the pictures on the day's programme.

"A select and competent orchestra will render appropriate musical accompaniments to the pictures on the screen and, in addition, a large pipe organ, now being built by Kilgen and Sons, organ builders in this city, will, during the interludes, furnish the choicest musical gems from the masters of ancient and modern melody."

### Fine M. P. Theater for Little Rock.

Plans are being formulated by Abe Stiewel of the Little Rock Trust Company for the erection in Little Rock of what he states will be the finest and largest moving picture theater south of St. Louis. The building, which will be located at Fifth and Spring streets, will cost, it is estimated, about $65,000, and will be erected upon a plot of ground 150 x 150 feet. A feature in connection with the erection of this new theater will be a park which will be laid out by landscape artists, and will occupy all that part of the theater grounds not used for the erection of the building.

The preliminary work is being pushed with all rapidity. The small buildings which at present occupy the space which will compose the site of the theater are being moved, and Mr. Stiewel states that he expects to let the contract for the erection of the building and the beautifying of the grounds by the first of January. Theo. Sanders is drawing the plans for the building.

The cost of the new theater, according to Mr. Stiewel, will not include the grounds, but the theater alone, which will be the last word in theatrical architecture. No expense will be spared in making the building modern in the smallest detail, he declares. This policy will also be followed in regard to the park which will surround the building. The park will be free to the public and will embody the latest ideas of the landscape artists.

The building will be occupied by the theater alone and will not, according to the promoters, be used for, or in connection with, anything other than moving pictures. No apartments or storerooms will be erected in connection with the building.

### Fire from Picture Theater Sweeps Village.

The following despatch to the Chicago Examiner from Maysville, Mo., Dec. 21st, shows that the village has been almost wiped out by a fire which started in the Opera House, where moving pictures were being shown:

"Fire which started shortly after 9:30 o'clock tonight in a motion picture show in the opera house threatens to destroy this town. There is no water to fight the flames and in an hour after the fire started one side of the central square had been destroyed and the flames are spreading rapidly.

"An overheated film caught fire in the picture show. Earl Cundiff, manager of the show, was probably fatally burned in rescuing his mother from the theater. Several spectators received slight burns.

"On the south side of the square, which is entirely destroyed, were the opera house, Bank of Maysville, drug store, grocery and hardware store. The new four story hotel across the street is burning. Other buildings are catching fire and the entire business section of the town seems to be doomed. No estimates have been made of the loss at midnight. Maysville has a population of 1,000."

### Chicago Film Brevities.

Theo. E. Clemmons, of the Imperial Theater, Beaumont, Texas, state organizer of the M. P. E. L. of America, for Texas, writes that he is working hard to secure 500 new members before Jan. 1. He has mailed a circular to every exhibitor in the state, and urges immediate membership in the League. The World hopes that Mr. Clemmons will not be disappointed in his expectations.

* * *

J. W. Barlow, traveling representative of the Mirror Screen Co., Shelbyville, Ind., was in the city Friday, Dec. 20. Mr. Barlow, who confines most of his work to Indiana, states that the mirror screen is widely used in the state, and more particularly in the City of Evansville. He reported good business for exhibitors, throughout the City of Indiana.

* * *

F. G. Christian Hartman of the Omaha Film Exchange, was in the city Dec. 17, 18 and 19. He came directly to do business with the Kleine Optical Co. in projecting machines, supplies, etc.

* * *

The University Theater, 1911 W. Van Buren St., this city, will be opened on New Years Day. Arthur Wilkins is manager and owner. The theater cost $30,000. Service will be furnished by the G. F. Co.'s branch, at 429 S. Wabash Ave. Admission will be 5 cents. The Kleine Optical Co. has furnished a Power's No. 6A, an Edison transformer and complete equipment. Mr. Wilkins announces that he will build two more new houses in the near future.

* * *

Mr. Morris Oesterreicher has sold the Le Grand, 5241 N. Clark St., to C. C. Spades. The Le Grand seats 775 people, and offers a mixed program of pictures and vaudeville.

* * *

Elbert Warner, of the Warner's Feature Films, was in the city Friday, Dec. 20, and left the same evening for Cleveland, whence he will proceed to Pittsburgh and then to New York City. Mr. Warner stated that "The Power of Civilization," one of the firm's 3-reel features, will be released Jan. 5. This film will be handled exclusively through the Warners' offices, throughout the country.

## "LARRY" McGILL HOLDS A BARBECUE.

"Larry" McGill, representing the International Feature Film Company of New York, in making a picture in Tampa, Fla., gave a barbecue to several hundred persons, and says he has got really a "big scene." He was portraying a political gathering, which was enlivened by a debate by two political rivals. When Mr. McGill directed the gathering to smile there was enthusiastic response. When the director requested his guests to manifest anger they did so, but it was assumed. The picture ought to be worth seeing.

## THE CLEVELAND FILM FIGHT.

### Chaotic Conditions in the Forest City a Puzzle to Picture Men.

Cleveland, Ohio, Dec. 23.—After two weeks of bitter warfare between Mayor Baker and the Cleveland police force on one side, and the film exchange men and exhibitors of this city, a truce has been declared which is much in favor of the latter side.

The war developed when Mayor Baker notified policemen to act as individual censors of moving picture shows, the result being that a score of arrests were made. The first person tried, Miss Jean Oster, was discharged by Judge Kramer on the ground that the affidavit filed against her was defective. Police Prosecutor McKay at once issued new warrants for all arrested, and their cases have been continued until the first one is tried. Louis H. Becht, Mall Theater owner, held for exhibiting the Liet. Petrosino pictures, which, the police charge, violates the Ohio statute prohibiting "pictures of crime or lust," demanded a jury trial and he will go before the jurors this week. Upon the outcome of this case depends the other cases.

The mayor and the film men held another conference Friday, when the latter asked that police censorship be discontinued and a board of censorship be appointed. Attorney Ernest Schwartz, for the exhibitors, cited the seizure the night before of the Solax film, "The High Cost of Living," and the subsequent arrest of the manager of the theater where it was seized.

"Well, that's a crime," remarked the mayor, smiling.

"We are fighting it," said Schwartz.

Baker said he had no power to name a censor board, and told the film men to do their own censoring. He said he would notify the police to stop interfering.

"I am very much pleased with the progress that has been made in eliminating the kind of films we objected to," he said. The facts are that none of the exchanges withdrew any of their reels, and the only ones suppressed were those seized by the police. The film services are much the same now, and were during the fight, as before, and the raising of such a hue and cry, while it will in the future no doubt have some effect toward eliminating some very objectionable films, has resulted in very little having already been done, as the quality of shows before the fight was first class and could stand little improvement, taking it as a whole.

The Humane Society's committee, which has been investigating film shows in a quiet way, suggested at the meeting with the mayor that the city establish a department of recreation, to include supervision of picture theaters.

The local exhibitors' league passed a resolution to abolish all posters, and this order goes into effect January 1st. It is understood among the members, however, that this is not to continue in force if it proves unsatisfactory after 30 days' trial.

Mr. A. Warner, of Warner's Features, returned to New York Sunday last, after a strenuous week in Cleveland. He reports matters in a very chaotic state, and that the exhibitors are entirely at the mercy of the police department, each member of which is authorized to act as a censor of films, using his own judgment in seizing pictures.

## VERSATILITY OF DIRECTOR MACDONALD.

Director Joseph Farrell MacDonald, of the Powers company, one of the recent arrivals at Los Angeles, is making his headquarters at the Hollywood Studio. He has with him the following company: Edwin August, leads; Robert Ross, juvenile leads; character and heavy, Joseph Ray; Jeanie MacPherson, leads; character, Edith Bostwick. Mr. MacDonald has an interesting personality and a varied experience. He has been a civil engineer, a mining man, a cowpuncher and an actor. His first appearance was as a minstrel where his voice stood him in good stead. In fact so good was his voice that it was decided that he must study music and this he did at the London Guildhall School of Music. He developed a basso cantante voice which took him into comic and then grand opera. He was for years with Dolly Catte, and sang his melodious way through all the Gilbert and Sullivan operas. Then came a long period of drama with McKee Rankin, Robert Mantell and Nance Neill among others. He also took out his own company on tour with "The Man of Mystery."

Mr. MacDonald's experience in the motion picture world covers quite a period. He was first with Selig under Anderson, then with Imp, then followed a time with his own company, the Ajax, then Pathe, and finally the Universal.

## A Dip Into Society

### A Bright Comedy Release by the Crystal Company, With Miss Pearl White in Clever Character Comedy Role.

PEARL WHITE is the whole show in this picture. Her acting as a household drudge is something that those who know Miss White's style of work will hardly be prepared for. When pretty leading women forget about good looks and play character leads that call for ugly features, it may be taken for granted that they are beginning to take their art seriously. The amount of acting that one expects from the usual run of leading ladies is hardly more than may be expected from some kind of a trained animal, and, as a rule, so long as the woman is pretty the spectators are satisfied. But when it comes to sacrificing beauty to do some real acting there immediately comes a great divide—a division of leading ladies who can act from those who cannot.

Miss White belongs to the former class, and she demonstates it quite forcibly in this comedy. The facility with which she can tie knots in her face puts her in a class with that other versatile genius, Miss Florence Turner. Pearl's role in this comedy concoction is that of "Maggie," a slovenly kitchen maid. The character is distinctly unattractive, though funny. The story is all about a long-haired pianist, Mr. Bumski, who happens to be cutting more or less of a dash in more or less high society. Maggie's social aspirations, at the opening of the story, have never risen much above her own class. To be precise, she is at that very time smitten with the physical grace of the gentlemanly butler, apparently with indifferent success. Meanwhile the pianist, Bumski, is making great inroads upon the affections of the unmarried mistress of the house, much to the disgust of the brother of said mistress.

Scene from "A Dip Into Society" (Crystal).

The brother is a sort of man of the world—one who has little use for such a "sissified" specimen of masculinity as the long-haired Bumski. He concocts a plan to be rid of him, and enlists Maggie, the servant, as his principal weapon of attack. He procures for her an evening gown and bids her to be ready to enter high society when Bumski appears at the house that night. This scheme has the effect of arousing in Maggie the germ of social ambition which has lain dormant in her system throughout her life. Arrayed in her evening gown, she is wonderfully improved, but suffers an attack of near-sightedness and loss of memory to the extent that she can scarcely see the butler, or even remember him, much to the butler's great chagrin.

Bumski calls at evening, and Maggie is introduced to him by the brother while his sister stands by, ready to yank out Maggie's hair at the slightest provocation. This is all an insult to her, which she determines to avenge in the shortest possible time. As the evening goes on Maggie gets along beautifully with Bumski, because he is more in her class than any other. Maggie likes him all but his hair and mustache. Bumski leaves the house forthwith to sacrifice his lengthy locks for her sweet sake. Next day the sister has her revenge. Bumski calls on his new affinity, and the sister leads him to the kitchen, where Maggie is upon her knees massaging the floor with soap and water. When Bumski sees Maggie in her proper sphere he flees in holy horror, and sister's revenge is complete, as is also brother's, who has handed himself a big laugh in the bargain.

The remainder of the reel contains a shorter comedy, entitled "The Fake Gas Man," all of which will be released on January 19th.

---

### "A TAMMANY BOARDER": A BURLESQUE (Eclair).

The Eclair studio has produced a single reel comedy which will make many laughs. The film is plainly entitled just what it is—a burlesque. A man who from all external evidences is a real bad one from the wildest and wooliest West, carrying, in fact, two guns, stops at a boarding house. His only baggage is concealed in an enormous basket. The boarder puts in one night at his new home. In the morning he informs his landlady that he is going down to the saloon, but that the baggage will serve as his sponsor. The landlady is from Missouri, and is naturally anxious to see what sort of contents there are in the mysterious receptacle. It does not take her long to ascertain when the lid is off. A good husky tiger bounds out into the room, and is in command of the house. He gets into the dining room and before he makes his exit he has upset the table and about everything else. The animal goes to the room of an English tourist (Alec Francis), and the gentleman with the elegant whiskers takes refuge in a folding-bed closet. This goes to the floor along with the rest of the movable articles. His Tammanyship visits two of the girls, and they are badly frightened before they get the door closed. In another room one of the girls crawls under the bedclothes. The animal bounds across the bed, making use of the huddled figure as a human springboard.

Scene from "A Tammany Boarder" (Eclair).

Later, when about everybody in the household is in a state of collapse it occurs to the tourist, who has in the meantime been rescued from the closet in a rather flattened condition, to repair to the saloon and obtain the assistance of the owner of the animal. The Tammany boarder is eventually safely secured in his basket.

---

### "BETHLEHEM" WELCOMED IN CHICAGO.

Almost 100 exhibitors and churchmen were present in the projection room of the Majestic Film Service, 216 N. 5th Ave., Chicago, on Friday, Dec. 20, when an advance exhibition of Thanhouser's "Star of Bethlehem" was given by Manager R. C. Seery. The picture will be used in many Illinois churches after it has toured the theaters, according to Mr. Seery. He states that ministers of all denominations have expressed an interest in it. Rev. G. W. Hinkle, of Waterloo, Iowa, wired C. J. Hite of Thanhouser, as follows on Dec. 23:

> "Star of Bethlehem was given in Christ Episcopal Church. The impression made upon the great audience was a reverent appreciation. All felt that they were at a religious service. The value cannot be over-estimated."

At Des Moines, Ia., Rev. Geo. P. Magill presented the picture to his Centre Presbyterian Church, through the courtesy of Manager Duffy, of the Mutual office in Des Moines. Charles Namur, a local exhibitor, furnished the machine and operator. It was the first motion picture ever shown at that particular church.

# Foreign Trade Notes

## BRITISH NOTES.

By Our Own Correspondent.

The difficulty to produce in Britain films comparable to those from American or Continental studios is one of old standing and a continual sore spot to the home trade. The problem is neither financial nor experimental, but scientific. In brief, as soon as science makes the intensification of atmosphere possible, then can we hope to screen productions with the clarity and brilliance of those by foreign makers, but made in Britain. Personally, I have both seen and heard of many untiring and admirable attempts by indefatigable workers to establish successful studios in various parts of the island. To designate one and all indiscriminately as being unsuccessful in their results would not only be unfair but untrue. Yet, on the other hand, none can really claim success as it is imported from the U. S. A., despite the praiseworthy attempts. In the months of June and July, when the light here is most actinic, a few very fair subjects, humorous and dramatic, have been filmed on the south coast, where the light is strongest. The Hepworth, Clarendon, Barker, Cricks & Martin, Cosmopolitan, Empire and the British Kinemacolor patentees have been the principal producers during the past summer.

Until a few months ago a studio in the north of England was as rare as the dodo. Now, however, what I should state as the most pretentious move in the home production department has recently been made by the director of the New Century Picture Company, Mr. S. Carter. This gentleman, who has been associated with the industry since its infancy, some time ago decided to try his hand in the production of films comparable to those imported, and as he himself (or, rather, his company) is a large importer of foreign stock, it was realized from the first that the lighting would be the prime point. Accordingly a suitable site was selected high on the famous Yorkshire moors, literally sandwiched between heather and sky, and a studio theater on the American principle is, according to latest reports, being erected. Meanwhile a few experimental lengths have been released, and those I have seen have been more satisfactory from a technical standpoint than any other I have seen among British productions.

The Christmas rush here is, as everywhere, a fight for the field. "Cinderella" has been released by three different companies, and at one theater in a provincial town "Cinderella," "Babes in the Wood" and "Jack and the Beanstalk" are being shown as a special Christmas show. Is not this overdoing the pantomime idea a little?

An amazing—in some cases amusing—feature of the recent development of the picture show here has been the conversion of every conceivable form of building into the modern picture hall. Saloons (or, as they are better known here, pubs), clubrooms, and even chapels are every-day examples, and arouse no comment. A stable and a blacksmith shop are perhaps a little more out of the mediocre, but even not so startling as the announcement made yesterday by a suburban purveyor of fried fish and stewed eels that in future his business would assume the shape and form of an animated picture show. One of his showcards, "Fresh Supplies Daily," may now come into its truthful vocation.

Mr. Siegmund Lubin is at present enjoying a short tour around our metropolis, Paris and Berlin. It is rumored in the trade that the visit of the Western manufacturer foreshadows an important development of the European business of the firm.

Mr. E. H. Montagu, the very much alive agent for Selig's, is offering to pay the expenses to London of anyone who will substantiate an adverse criticism of two forthcoming Selig releases, "Monte Cristo" and "The Kings of the Forest."

## NEW ZEALAND NOTES.

From Letter of Fred Foley.

The continuous picture house is making itself known quietly. I think the first to open in New Zealand was about eighteen months ago in Wellington, a city of approximately 80,000, including suburbs. Now there are four continuous houses and three permanent nightly houses. Prices charged by the continuous shows here are sixpence and threepence, equivalent to 12c and 6c. I think New Zealand boasts in all of about twelve continuous picture houses and some building.

At the permanent picture houses, six nights a week and one matinee, two and one-quarter hours nightly, prices are one shilling and sixpence, one shilling, and sixpence, or equivalent of 35c, 25c and 12c. At above class of houses programs are changed twice weekly. Previous to the permanent picture houses, about eight or ten years ago, the touring picture men charged three shillings, two shillings and one shilling, or 75c, 50c and 25c.

You ask if American films are popular. Well! you should just be in the audience when John Bunny makes his appearance. Helen Gardiner also has her admirers away out here in the antipodes and Miss Florence Turner too has a big following. Another popular picture actor with New Zealand audiences is Essanay's Anderson. New Zealand audiences are keen and critical and splendid showgoers.

There are perhaps half a dozen picture supply houses in New Zealand, the largest being Messrs. John Fuller & Sons. This firm controls fifteen or more permanent picture houses, with seating capacity of 800 to 2,000.

## THE SCREEN CLUB WILL HOLD A BALL.

The Screen Club will hold a ball. The Board of Governors has so decided, and the arrangements have been accordingly put up to the Eentertainment Committee. At a meeting on Monday night of the latter committee it was decided to hold the affair in the week following Easter Sunday if a suitable hall could be procured, or the first available date thereafter. The price of the tickets has been set at two dollars for each couple, extra tickets for women to be one dollar each. There will be a stage entertainment for an hour and a half probably, in which the entire club will appear, probably through the medium of a minstrel show.

The members of the entertainment committee are Victor Smith, chairman; George Terwilliger, Harry R. Raver, Pierce Kingsley, J. H. Gerhardt, Darwin Karr, Maurice Costello, Calder Johnstone, C. Jay Williams, William "Bob" Daly, Arthur Johnson, George Blaisdell, Bert Adler, P. Thad Volkman, William Garwood, Charles Abrams, Alfred H. Saunders, C. A. ("Doc"). Willat, Hopp Hadley, William Quirk.

On sub-committees the following are chairmen; Hall, Victor Smith; program, Charles Abrams; publicity, Calder Johnstone; printing, Worthy Butts.

The stage entertainment will be under the direction of William "Bob" Daly; and there need be no fear that there will be a dull moment while "Bob" is in command of the ship. He already has framed up some stunts that will make an audience sit up and take notice.

## A. I. C. P. DEFENDS FILM.

The New York Association for Improving the Condition of the Poor is now to be numbered among the innocent victims of the New York Evening World's moving picture crusade. Charging that manufacturers of films were issuing Holiday programs "mixing flashy with sacred subjects," the newspaper said:

> "Another company offers 'The Star of Bethlehem.' The week before it offered 'Brains vs. Brawn' and 'The Other Half'."

The "Brains vs Brawn" in mention was a simple comedy, in which a brainy man outpoints an athlete who aspires to the hand of a certain beauteous maiden. "The Other Half," was issued by Mr. Hite in special co-operation with the A. I. C. P. Officers of the latter have written to the crusading newspaper in defense of the film, which they say is a most clean depiction of the adventures of an East Side family and merely shows the advantages of systematized charity over indiscriminate almsgiving.

# Motion Picture Exhibitors' League

## ARRANGEMENTS FOR OHIO STATE CONVENTION.

The big annual state convention of Ohio is causing the exhibitors all over the state to get busy. Great enthusiasm is apparent everywhere in the state. The motion picture exhibitors of Ohio now realize that they have a chance to secure a square deal for the first time in the history of the organization. They propose to present such progressive bills to the legislature as will meet the approval of the people of Ohio as well as the motion picture exhibitors. It is confidently expected that there will be at least one thousand exhibitors in the city of Columbus on the 21st and 22nd of January, 1913. Letters are pouring into the state president's office stating that the writer will be at the convention. The only program that will be gotten out for the convention will be a very small one announcing the time and date of convention and the entertainment to be given. The program will be as follows:

January 21st, 1913, the convention will be called to order at 1.30 p. m. at Southern Hotel hall, to adjourn at 5 p. m. Will again meet at 7.30 p. m., where pictures, vaudeville and other entertainment will be given until 9 p. m., when all will go to the Colonial Theatre and enjoy a splendid entertainment arranged for them by the local committee.

At 10 o'clock Wednesday morning, January 22nd, the convention will meet in executive session, and will adjourn promptly at 11.30 a. m., and on the invitation of Gov. J. M. Cox will proceed to march in a body to the capitol, where Governor Cox and his staff will be in waiting to receive them. After paying their respects to the Governor they will with the Governor go in a body to the front of the state capitol, where a motion picture will be taken, then they will adjourn until 1.30 p. m., when another executive session will be held. At 7.30 p. m. the night of the 22nd a big banquet will be given in the large, beautifully decorated dining room of the Southern Hotel, where it is expected not less than five hundred will partake of the bountiful feast prepared by the Southern Hotel. Gov. J. M. Cox, Sen. J. B. Foraker, National Attorney; J. J. Lentz, Associate Attorney, and several other distinguished speakers will be present. Mr. M. A. Neff will act as toastmaster. During the banquet arrangements have been made to secure some of the most attractive and pleasing artists in the vaudeville world to assist in the entertainment. If there is no time left after the banquet is over, the National Vice-President's Committee will meet on the morning of the 23rd of January, and remain in session until the executive business is transacted. It will probably take more than one day to get through with the National Committee's business, as many things of great importance will come before the committee.

The first day meeting will be an open one. Everybody is invited. All of the manufacturers, film men and those who are not members of our League are invited. In fact, everybody that has an interest in the uplift of cinematography will be welcome.

The Committee on Local Arrangements appointed by the State President are as follows: Clem Kerr, Dayton, Ohio, Chairman; John Pekras, Dreamland Theater, Columbus, First Vice-Chairman; W. R. Wilson, Columbus, Ohio, Second Vice-Chairman; J. W. Swain, Pastime Theater, Secretary; Max Stearn, Exhibit Theater, Treasurer; J. H. Maddox, Colonial Theater, Chairman of Press Committee.

The convention will be held under one roof. There will be ample time given for all to see the exhibits, as every exhibit will be in the lobby of the hotel, or in the parlo., or on the second floor, where there is plenty of room for the exhibition of goods. A reasonable price will be charged, and as there will be no program advertising, all who wish space to exhibit their goods are requested to write to M. A. Neff, No. 1003 Mercantile Library Building, Cincinnati, Ohio, and diagrams and prices will be furnished. First come, first served. The Dayton Convention was a large one; the Columbus Convention will be second to none that has ever been held. There will be no delay or confusion and no room for complaint. A Bureau of Information will be established at the west end of the Union Depot, which will furnish all information to those attending the convention. A Reservation Committee will be in waiting, and a committee on securing new members and a committee to arrange for the comfort and con-

NATIONAL PRESIDENT AND OFFICERS OF NEBRASKA STATE LEAGUE.

Top Row (left to right)—E. E. De Long, State Organizer; ; J. W. Bullinger, Secretary; P. L. McCarthy, First Vice-President; E. C. Preston, Treasurer. Front Row—W. F. Stoecher, President; M. A. Neff, National President; J. E. Schlauk, National Vice-President.

venience of the ladies attending. In fact there will be committees to look after the comfort and wishes of everybody attending the convention, and it is proposed to make this convention one of the grandest and most pleasant conventions possible.

A special invitation is given to all the newspapermen, and they will be given every assistance possible to secure all the news to keep the public advised on all that is being done.

## MEETING OF NEW JERSEY LEAGUE.

The Motion Picture Exhibitors' League of New Jersey will hold its next state meeting on Monday, January 6th, at 10 a. m., at the Pabst Hotel, 12 Green Street, Newark, N. J. This will be an important meeting, and every member of the league should consider it his duty to be present. At this meeting definite plans will be adopted for the campaign for a legal Sunday opening in New Jersey. There will be outlined also a plan of procedure for the purpose of nullifying the 16-year children's admission law. Other matters of importance to state exhibitors will be taken up. The session will not be a long one, and business will be expedited. Following the session there will be a luncheon served at the hotel, and if a sufficient number of exhibitors are on hand there will be a beefsteak dinner instead of a luncheon. New Jersey exhibitors reading this article who did not read President Robinson's ideas in last week's issue are especially advised to do so.

## FOLKS ORDINANCE BEFORE MAYOR GAYNOR.

### Attitude of New York's Chief Executive Indicates That He May Veto Censorship Joker Attached to the Bill.

A HEARING on the Folks ordinance, was held in the presence of Hon. Wm. J. Gaynor, Mayor of New York, at the City Hall, Tuesday, Dec. 24. This bill was passed by the Board of Aldermen on Dec. 16. It contains a number of clauses dealing with structural improvements which, if the measure becomes a law, will benefit the exhibition business of the city immensely. It will be of particular benefit to the smaller exhibitors who are at present obliged to limit their seating capacity to 299, inasmuch as it will set the maximum seating capacity of exhibition halls, not classed as theaters, at 600. Another of the good features of the bill is that it automatically does away with cheap vaudeville. At the last moment a censorship clause was tacked on to the ordinance by Alderman Dowling; evidently with the intention of rendering the bill unconstitutional.

Those who spoke in favor of the censorship clause were Canon Chase, of Brooklyn; Wm. J. Morrison, president Brooklyn Teachers Assn. J. Lewis Hartsock, of the Methodist Ministers Assn.; George R. Brennan of the Brooklyn Young Republican Club; Mrs. Gilbert H. Montague, Women's Municipal League; Dr. Walter Laidlaw, Secretary of the Federation of Churches, and the Rev. Charles H. Gilbert of the Social Service Committee of the Protestant Episcopal Diocese of New York. A letter from Cardinal Farley in favor of the clause was also read. Those speaking against the clause were Alderman Folks, who introduced the bill; Joseph M. Price of the Recreation Alliance and Michael J. Furst, member of the Mayor's Committee. It is probable, from the Mayor's remarks, that he will sign the structural parts of the ordinance and veto the censorship clause.

During the hearing the Mayor expressed opinions that are greatly to his credit. They show him to be a man of broad mind and human principles. He seems to be quite well aware that the general public wants the motion picture, and it is entirely believable that much of the censure that he has endured has come from agitators with axes to grind, and that they have reviled him because he has refused to turn the grindstone for them. There is wisdom in what he had to say, which follows in part:

"Our forefathers abolished the censorship and declared for freedom of speech and a free press. Now, apparently, you want all these things and yet you are arguing for a specific censorship. Have we the right and the power to censor pictures in this way? If we carried it (the censorship of pictures) out, wouldn't we have a right to say what pictures should appear in the press? The Constitution of the State says: 'No law shall be passed to restrain or abridge the liberty of speech or of the press.' I haven't any objection to this ordinance, but it's a new thing. An attempt to censor the press has never been made in this State. If this ordinance is legal here it may be equally applicable to the press if the Aldermen choose to pass it. For all I know this ordinance might deprive us of a personal liberty."

The Mayor, also indicated his disbelief in the theory that boys are driven to crime by the things they see in the shows. President William J. Morrison of the Brooklyn Teachers' Association, produced two revolvers, two knives and a pair of handcuffs taken from boys in his school who were addicted to the "movie" habit.

"One of these knives," he said, "was used to stab another boy; and this pistol was used by six boys who had just witnessed a holdup scene in moving pictures. One of them said: 'Let's grab bags.' The boys then went out, held up a little girl and seized her pocketbook. I think that is evidence enough as to the cause of crime in that case."

"Are you sure such things as that done by boys are caused by moving pictures?" asked Mr. Gaynor. "I am not at all sure of it. When I was a boy we used to do them too."

The censorship clause, introduced by Alderman Dowling provided that the Board of Education should be given the power to censor all motion pictures. Immediately the question of the legality of such a proceeding was raised on the introduction of the amendment by Alderman Marx. He pointed out definitely that the Board of Aldermen has no right, legally or otherwise, to prescribe new duties for the Board of Education. He is right on that point, and Alderman Folks did not oppose the amendment very strenuously, knowing that the Mayor has power, under Section 40 of the City Charter, to sign the original bill and veto the censorship clause. He is relying upon the good sense of the Mayor to see through this transparent effort to invalidate the ordinance and veto the joker while signing the measure as originally drafted. The Mayor's remarks signify quite clearly that he will do this, therefore the general run of New York exhibitors "should not worry," and to all appearances they are not.

## A PROTEST THAT FAILED.

### Chief of Customs Halstead Declines to Hold Up "The Miracle."

The attempt of Mr. A. H. Woods, the theatrical agent and producer, to stop the importation into this country of more copies of "The Miracle," the well-known mystery play in moving pictures, has failed signally according to dispatches from Washington. It appears that Mr. Woods claimed the sole and exclusive right to a moving picture representation of the famous old legend. On his protest three new prints of The Miracle consigned to Henry G. Schultz of the New York Film Company were held up by the custom house authorities and Mr. Schultz was invited to attend a hearing before the Chief of the Customs, Mr. Halstead. Mr. Schultz was heard at length. He conceded that Woods had in July of this year registered a dramatic production which he called "The Miracle." "It is entirely possible, though wholly bootless to register, say the story of Genesis as a dramatic production. That would not prevent any man from filming the story of Genesis. I have brought with me and now submit to you the Grimm edition of "The Glories of Mary," by St. Alphonsus de Liguori. By looking at page 197 of the first volume you will find the complete story of The Miracle. St. Alphonsus wrote it in 1750, and he drew his information from The Lives of the Saints by the Bollandists, who started their work in the early part of the seventeenth century and drew their information from numberless old legends antedating the invention of printing."

Chief of Customs Halstead decided to instruct the New York Custom House to release the protested films. The Miracle has been exhibited by a number of large theaters in all sections of the country. The attorney of Mr. Woods has made some threats, but no actual interference was attempted anywhere.

## WARNING TO CHICAGO EXHIBITORS!

The Masko Film Company informs us that an unauthorized person, named Booth, has offered to book their four reel production of Blanche Walsh in "Resurrection" with exhibitors in Chicago and vicinity. As this picture is fully protected by United States copyright, exhibitors are liable to heavy damages under the law if the film be rented from an unauthorized person.

The exhibitor can be of great service to the manufacturer if he will compel the State right owner to exhibit his authority before booking a State right feature. All manufacturers give such written authority to their State right owners and the latter would only be too pleased to exhibit same. The authorized owners of Blanche Walsh in "Resurrection" in the City of Chicago are the M. & F. Feature Film Service.

## NEW THEATER AT SOUTHINGTON, CONN.

D. O. Coleman opened a new 600-seat house devoted exclusively to pictures at Southington, Conn., on Saturday, December 28th. He purchased, through J. H. Hallberg, a Power's 6-A with Hallberg Standard A. C. Economizer; a two-machine asbestos booth and a full line of supplies. Mr. Hallberg also shipped a Power's 6-A to B. E. Wilson, New Hartford, N. Y., and a Motiograph to H. Mulkey, Clarendon, Texas.

# Manufacturers Advance Notes

### "OUTWITTING A RIVAL" (Great Northern).

The genuine humor incorporated in this comedy is calculated to make a strong appeal to lovers of this form of entertainment. The makers claim that it is one of the best they have produced, and the Great Northern Company has presented many of the sterling brand. During a visit to America, the family of Mr. Johnson, a wealthy German manufacturer, meet an American who is possessed of considerable money and whose name is Anderson. Alice is the only daughter of the Johnson household and is in love with Mark, who is a journalist and blessed with an abundance of good looks. Soon after the return of the Johnsons from their American tour, they receive a telegram from Anderson, the American, apprising them of the fact that he has just arrived from America and intends paying them a visit. Soon thereafter he sends a photograph of himself, so that Alice may more closely study the features of the man who is about to propose for her hand. Mrs. Johnson is delighted, but Alice and her father never have had any great regard for the American suitor. As may well be imagined, Mark, the journalist, is chagrined and disturbed in mind. While he is paying a visit to the Johnson home the father, mother and daughter excuse themselves and leave him alone while they go to the railway station to meet Anderson. Mark is struck with a happy idea. He sends a wire to Anderson in care of the station master in one of the towns the latter must pass through requesting him to alight at Junction station, some four or five miles away. Then he sends word to his friend Lund, an actor, to come to him in all haste. The conspiracy is soon hatched. Lund is shown the photograph of Anderson and proceeds to make up to resemble him. When he has finished, the likeness is remarkable.

Scene from "Outwitting a Rival" (Great Northern).

Anderson follows instructions and gets off at Junction station, but he finds no one to greet him. He waits for an hour or more and then resumes his journey to the city in which the Johnsons reside. In the meantime Johnson, his wife and daughter have grown tired of waiting for the American and return to their home. Shortly after their arrival Lund, the actor, appears and is greeted as Anderson. He has been in the house but a few minutes when he proceeds to drink all the liquor in sight, embrace Mrs. Johnson, overturn vases and otherwise make a spectacle of himself. After a time he is ejected and Mrs. Johnson is obliged to admit that her choice of a husband for her daughter has been a mistake. Then Anderson finds his way into the family home and the reception he receives is calculated to jar his sensibilities. He is ejected by Mark, the young journalist, and after mamma has given her consent, papa Johnson grants the customary paternal blessing to Mark and Alice, "Bless You, My Children." Anderson does not return.

### "THE HEIRESS." (Essanay).

Of all the comedy films released for the last few months the "Heiress" is without a doubt one of the best. The situations are unique, the portrayal excellent and the plot exceedingly interesting.

Jimmy, the impecunious, arrives at the club, where his fellow members are engaged in a game of cards. He helps himself to a cigarette and borrows a five spot from one of the boys in the same breath. Paxter, a fellow club member, receives a message from the family doctor, stating that he had better return to his home immediately. Arriving at home he sends a message to the boys at the club, telling them that the heiress has arrived and, that some of the nice marriageable fellows had better come up and meet her. Enthused with the spirit of being "near uncles," they buy everything from a rattle to a rocking horse, and with the cargo under their arms, swarm in upon the new father. In their excitement, they leave the message on the table at the club. Jimmy picks it up and returning to his home, dresses for the unusual occasion of meeting an "heiress." Out of funds, he returns to the club, where he makes a small touch. Returning to his home again, Jimmy takes all of his earthly belongings and proceeds to a pawn shop with them. He then calls at Baxter's home and, mistaking the maid for the heiress, invites her out to dine. With his roll of hard earned money be buys the best of everything for her from soup to wine. Mason, one of the club members, sees Jimmy and the girl, and tells Baxter about it. They all go to the restaurant, where Jimmy introduces the girl to his friends as his fiancée. Baxter invites them all to his home. The second maid brings in the baby and, the proud father introduces the baby to Jimmy as the heiress, and explains that the young lady Jimmy has been dining with is his maid. Realizing his terrible mistake, Jimmy dashes madly from the house, leaving behind a heart-broken imaginary heiress, and a hilarious congregation of club colleagues.

Scene from "The Heiress" (Essanay).

John Steppling portrays the part of Jimmy in a most pleasing manner. E. H. Calvert as the proud father of the heiress, distinguishes himself admirably. The story is an absolute laugh of a thousand feet.

## A Frontier Providence

By George Blaisdell.

IN this two-reel Bison subject Otis Turner has produced something that is as novel as it is thrilling in the way of Western melodrama. To be sure, a Bison director is in possession of a rare equipment for the doing of big things. There are good people to call out for the leads, there are cavalrymen, and there are Indians, red ones, grim, stolid; there are wonderful rolling grassy landscapes and wooded mountain sides every detail of which under the matchless California sun and in the crystal atmosphere is sharply defined.

"A Frontier Providence" has many strong situations. The strongest, of course, is where the two men, one of them disabled, and a woman take refuge in a cabin against the attacking Indians, who from a hill behind the house hurl down upon the roof great stones and burning brands. The red men are cautious of exposing themselves. If in the open, they are always running. They comport themselves as would men who have respect for ball cartridges as distinguished from the blank sort. There is real Indian atmosphere. The statement holds equally good of the situation outside of the hotel, where the settlers and the Indians are grouped about the quarreling ranch owner and the intoxicated Indian chief.

In the cast there is to be noted a circumstance that lends realism and interest—mother and daughter are portrayed by a mother and her daughter—Eugenia Forde and Victoria Forde. There will be those who, unaware of the actual relationship existing between these two fine actresses, will feel inclined to believe the woman portraying the mother too young for the part; which will go to prove that it is unsafe to be too set in our judgments. Charles Inslee well sustains the part of Bill French, the ranch owner who makes all the trouble. E. E. Thilbrook is a convincingly true-to-life ranch hand. Harry Tenbrook has the role of Young Bear.

Scene from "A Frontier Providence" (Bison).

Tom, a ranch hand, meets Edna Lee carrying a pail of water from the well. In a short dialogue we see that the two are in love. Tom rides away and Edna starts to the house. French appears and offers to carry the pail. The girl refuses to permit him. French attempts to embrace Edna. Tom, riding back, interferes and French is knocked down. The ranch owner in ugly mood goes to the village, enters the saloon, invites everybody in and gets into an argument with the chief, who has declared himself in on the invitation. The old Indian is thrown out. His son tries to pacify him, but fails. Later the quarrel is renewed and the chief is shot. Young Bear, now chief, calls his followers to war as soon as his father is buried according to the Indian custom.

Edna, with her father and mother, start for the town in the wagon. Tom, setting out to get stock, bids the three goodby. At the brow of a hill he sees the Indians coming and hurries back to warn the Lees. It does not take Tom long to reach them, as there has been a very lively runaway, the wagon has broken in two and the father sustained a broken leg. The injured man is helped to a cabin nearby. Edna takes Tom's horse and rides for help, her lover remaining with the father and mother. While the redmen are attacking the cabin from all sides, keeping a discreet distance, Edna rides until her horse, covered with foam, collapses. French comes upon her, but declines to give her his horse that she may continue her way to the fort. He will help her only if she will marry him first. In her terror she agrees and climbs to the back of French's horse. The two go to a justice of the peace and are married. Then the alarm is given and the troops set out.

Back at the cabin there are stirring scenes. Young Bear, impatient at the failure of his men to capture the three defenders of the cabin, gets to the roof and is tumbled into the cabin through a shot from Tom. The Indian is disarmed. When the troops approach the Indians retire. Young Bear remains unnoticed. With the troops are the two just married. Edna confesses to Tom what she has done. The Indian has been getting around behind French. He has picked up a knife. As the ranch owner turns he sees the Indian about to strike. His pistol is just too late. The two fall together.

The indications are that Tom will marry a widow if not a maid.

---

### "THE MEXICAN SPY" (Lubin).

The Mexican Spy is a two-reel special to be released by the Lubin Company, January 17th. It is a dramatic story typical of the army life of Mexico and the United States. The scenes are laid on the border and constitute a powerful lesson against gambling, which is only too common among the officers. The picture is made with every attention to the local and military atmosphere of the two republics.

Mary Lee, the daughter of the paymaster, is in love with Colonel Loring's son, Tom, he is a reckless chap given to gambling and other bad habits. Mary endeavors to reform him, but unsuccessfully. At last Tom steals $5,000 from the paymaster's safe to pay a gambling debt to Senor Luis Rivera, who is a Mexican spy. Rivera offers to return the money if Tom will steal the plans of the fortifications from the office of the Colonel. The deal is made and Tom secures the plans. Mary discovers the treason and by pledging her jewels gives her lover the money, and forces him to return the papers. Tom later joins the army on the border and Mary receives an appointment as a Red Cross nurse. One day she is sent to a distant point and when the wagon pulls up for the trip she finds that Tom is the driver. The wagon is attacked by Mexicans with Rivera in command. A battle ensues in which Tom is badly wounded, but Mary nurses him back to life. For bravery he is made a lieutenant, and for love wins his old sweetheart.

Scene from "A Mexican Spy" (Lubin).

## "LOVE UNCONQUERABLE" (C. G. P. C.).

In another sketch written by himself, Max Linder is with us again and sure to provide his many friends with an opportunity to enjoy twenty minutes of good, hearty laughter. The film, entitled "Love Unconquerable," is in a way a sequel to the very successful "Unskillful Skater," and like the latter is produced by C. G. P. C. It will be released January 7th.

Max, a struggling artist with a joyous disposition, wins the love of Aimee La Farge. However, he has yet to win the consent of Aimee's father, a retired banker, and this proves to be a difficult job. The old gentleman flatly refuses to consider Max's application for membership in his family and Max decides to win by persistency. Wherever Aimee and her father are, there also is Max much to La Farge's unconcealed annoyance. The old man has a bright idea to rid himself of Max. He hurriedly informs his daughter that they are to start immediately for the Alps. On the ice at the mountain resort La Farge is awkwardly skating with his daughter when he collides with—Max. Both men get to their feet and flounder around with their arms about each other. It is in this scene that Max shows the cleverness that has made him deservedly popular.

Scene from "Love Unconquerable" (C. S. P. C.).

The following morning, bright and early, the banker takes his daughter with him on a mountain climbing expedition. At a high point he slips and falls. Aimee screams for help and her call is answered by—Max. Max proves that he is a business man as well as a hero when he extracts the old man's promise to give his consent to the marriage in payment for his rescue.

Comedy is the life of any program and good comedy is rare, therefore you should book this film on January 7th.

---

## EXCHANGE MEN ORGANIZE.

There have been several meetings held in Chicago by a number of exchange men, who have formed an organization to be known as the Independent Exchange Company. The purposes of the organization, as outlined by its president, William H. Oldknow, are solely of a protective nature. Nothing of a radical nature is intended.

"It is true that various exchange men from throughout the country have organized," said Mr. Oldknow, "but the statement that we anticipate withdrawing from the ranks of those buying from the Universal Film Company is absolutely without foundation and is unauthorized. Our organization is one which has been formed for the sole purpose of protection and for the general improvement of the exchange business and all concerned. There is absolutely no disaffection with the service we are now securing from the Universal Company, and, quite to the contrary, we are proud of the programme we are now privileged to offer."

Mr. Oldknow, Mr. Frank Bailey, of Butte, Mont., Mr. Bert Crumpacker, of Seattle, and Sol Lesser of San Francisco have been in New York for the past week looking over the situation.

---

## IMPORTANT FOR JERSEY EXHIBITORS.

The True Feature Company having acquired the New Jersey rights for the exhibition of The Miracle will be glad to hear from Jersey exhibitors with a view to booking. Complete information and sample paper may be had on application to The True Feature Company, Box 219 Madison Square Station, New York City.

## "BRONCHO BILLY AND THE MAID" (Essanay).

Mr. G. M. Anderson in his world famous character creation of "Broncho Billy," distinguishes himself admirably in the story of "Broncho Billy and the Maid." Jim Clay, a rough Western ranchman, kisses his beautiful daughter goodbye, and departs for the town saloon. Entering, he sees four of his comrades finishing a game of cards. Broncho Billy, one of them, wins all the money. Clay exits and seats himself on a barrel in front of the place. Broncho, with his winnings, departs from the saloon, meets Clay and together they proceed to the ranchman's home. Broncho is introduced to Clay's daughter, who at the time of their arrival is preparing the noon day meal. The ranchman and Broncho engage in a game of cards. Broncho detects Davis taking some cards from his boot. A fight ensues in which the ranchman is shot in the head and Broncho in the leg. The daughter hearing the tumult, rushes into the room to aid her father. Broncho has escaped. Crawling on his hands and knees he finally reaches the stable where he manages to climb into an oat bin. The girl, thinking only of her wounded father, secures a revolver, and tracks Broncho by the drops of blood. Finding him in an exhausted condition, she drags him into a store-cellar and washes and bandages his wound. Later, when Broncho has almost recovered from his wound, she gives him a revolver and tells him to go. Clay swears vengeance. Seeing Broncho leave the cellar he rushes after him. His daughter, fearful of her father's safety, because of Broncho's quick draw, intervenes and prevents him from being shot. She then tells her father that she loves Broncho. Seeing that it would be madness to bear grievance against Broncho, Clay shakes hands with him and the feud is ended.

Scene from "Broncho Billy and the Maid" (Essanay).

Superlative features as the above are aristocratical in every detail. This production is booked for release Saturday, January 4th.

---

Archibald MacArthur, Jr., who has been in Chicago for the past two months for the Moving Picture World, was in New York for the Christmas holidays. He returned to Chicago, Friday, December 27th.

## PALEY RELIEF FUND.

Repeated attention has been called by the Moving Picture World to the unfortunate condition of that famous veteran of the motion picture business Mr. William Paley, who is now crippled and destitute in Los Angeles, Cal., and dependent upon the favor of friends. As before told in the World Mr. Paley met with an accident while in the employ of the Nestor Company, the result of which has been weeks of suffering and the loss of a foot. In this crippled condition it is hardly possible that he will be able to continue in the harness. Mr. Paley is about 65 years old and has a wife of about the same age dependent upon him. It is an unfortunate condition but one that can be lightened by his friends. The Moving Picture World is pleased to say that some of these have already come to his assistance. The following is a list of contributions known to The World:

| | | | |
|---|---|---|---|
| Mr. Nicholas Power | | | $100.00 |
| Reel Club (Los Angeles) | | | 100.00 |
| David Horsley | | | 25.00 |
| Moving Picture World | | | 25.00 |
| Staff of Moving Picture World | | | 25.00 |
| Biograph Studio (New York) | | | 10.00 |
| Lawrence Griffiths | $10.00 | | |
| G. W. B. | 1.00 | | |
| Wm. G. Stuart | .50 | | |
| W. C. C. | .50 | | |
| W. C. Robinson | .50 | | |
| G. Cause | .50 | | |
| R. Her | .50 | | |
| B. Brown | .50 | | |
| E. Nultz | .50 | | |
| J. Dillon | .50 | | |
| J. A. Waldern | .50 | | |
| Anonymous | .50 | Total, | $16.00 |
| Kalem Studio: | | | |
| S. Lawrence | 2.00 | | |
| F. A. Dobson | 2.00 | | |
| T. Moon | .50 | | |
| O. Zangrilli | .50 | Total, | $5.00 |
| Reliance Studio: | | | |
| E. Shulter | 1.00 | | |
| E. Wynard | .50 | | |
| Flora Lyman | .50 | | |
| C. H. Weston | 1.00 | | |
| T. Koeler | .50 | | |
| A. F. Mays | .50 | Total, | $4.00 |
| Dr. R. R. Reed | | | 5.00 |
| W. H. Swanson | | | 5.00 |
| J. E. Brulatour | | | 5.00 |
| S. M. Jacobi | | | 5.00 |
| P. A. Powers | | | 5.00 |
| A. W. Tams | | | 1.00 |
| Total | | | $311.00 |

Many of the above contributions have been collected by Mr. S. M. Jacobi, an old friend of Mr. Paley, who has given considerable time to the matter. Those who wish to contribute to the assistance of Mr. Paley may communicate with the Moving Picture World.

## "LIFE OF BUFFALO BILL" CLEANING UP.

According to reports received from the Buffalo Bill and Pawnee Bill Film Company, the "Life of Buffalo Bill" has re-awakened great interest in western productions of a historical nature. One of the state right buyers, Joseph Gondos, who has bought three states so far, writes that he is playing to record-breaking houses. The picture seems to appeal chiefly to school children. In several towns where Mr. Gondos has shown, the principals and teachers of the schools have arranged for the children to see the "Life of Buffalo Bill" after school hours. Mr. Gondos made a special arrangement with several lecturers of the different towns, and in that way introduced the life of the scout to the children. Reports from California and eastern territory seem to verify the statements of the popularity of the life of the scout. In the city of Boston the same tactics were pursued. School children were permitted to see the pictures and to hear a lecture on the life of Buffalo Bill, with the result that in the evening the theaters were jammed.

## GATES—GENEZ.

Harvey Harris Gates, a critical writer on the Dramatic Mirror, was married on Saturday, December 21st, to Miss Lucy Genez of West Hoboken, N. J. The ceremony was held at the home of the bride's parents. In the evening there was a merry gathering at Mouquin's in celebration of the event. Mr. Gates, while young in years, is doing work that is receiving much favorable comment. He and his bride will have the best wishes of a host of friends in the moving picture industry. The match, which is said to be the culmination of a bit of romance, is a peculiarly happy one, as Mrs. Gates is not only an accomplished musician but has marked literary tastes.

## VITAGRAPH NOTES.

The Vitagraph Company's staff of directors has been augmented by Robert North, who was employed as a stage director at the New Theater, New York City. He is a man with years of experience in matters theatrical, and his ability has already been displayed in the production of several of the recent Vitagraph portrayals.

Bert Angeles is another addition to the directorate of the Vitagraph. He has had exceedingly broad experience as director for Frohman, Belasco, Klaw & Erlanger and numerous other theatrical concerns. He is doing excellent work, displaying remarkable skill in the pictures he has completed.

Jean, the Vitagraph dog, is the proud mother of six puppies, two daughters and four sons. Mr. Trimble, the Vitagraph director and owner of Jean, is very much elated at this latest addition to the stock company.

Director Fred Thomson has the distinction of producing a picture possessing more variety in scenery than anything which has heretofore been produced. One of the scenes was taken of Tiffany's on Fifth avenue, another on Forty-second street and Broadway, and still another on Thirty-fourth street. The picture then turns attention to several of the West Side streets in the center of the red light district. The picture gives a very realistic portrayal of life on upper Broadway in the glare and glamour of the great white lights.

All the employees of the Vitagraph Company were made happy the day before Christmas by the presentation of a good-sized turkey and some other appropriate remembrance which tended very materially to making their Christmas a very merry one.

## TWO MORE CONVERTS.

Everywhere public officials and educators are awakening to the possibilities of the moving pictures as a means of instructing large bodies of people. Two of the latest converts are Park Commissioner Stover of Manhattan and Richmond, and President Meeker of the Centenary Collegiate Institute, Hackettstown, N. J., both of whom have installed Edison Underwriters' Kinetoscopes.

The Park Commissioner has placed the machine in the Arsenal at Central Park, where it will be of inestimable value in helping the residents of the menagerie to pass the long winter evenings, and will serve many other useful purposes. The girls of the Centenary Institute are to receive part of their instruction via the picture screen, and there is no doubt that they will find the new method far more interesting than the old text-books. The Edison people are very much pleased over the choice of their machine in both cases.

## FIVE LICENSED REELS MISSING.

Fifty dollars reward will be paid for the return to the Queens Theater, 993 Third Avenue, New York City, of the following reels, lost or stolen from the office of Arthur Brady on December 22nd: No. 11208, Edison's "Christmas Accident"; No. 11133, Biograph's "Brutality"; No. 11025, Vitagraph's "Billy's Pipe Dream"; No. 10402, Kalem's "The Family Tyrant"; No. 10342, Lubin's "The Senorita's Remorse."

**Scene from "An Occasional Waiter," a Great Northern Comedy Subject That is Full of Laugh Provoking Situations.**

# CORRESPONDENCE

## LOUISVILLE.

THE strike of union musicians, believed to be of comparatively little importance, has assumed serious proportions through the sympathy of union operator, and exhibitors are now facing a strike of the latter. It is stated, however, that little inconvenience will be suffered by the exhibitors, as operators have been gathered from nearby cities and are now waiting to take the places of the men who walk out. The manner in which the Louisville Photoplay Association has acted as a unit in handling the proposition has been an example to organizations in other sections of the country, and friends of the exhibitors are proud of their businesslike handling of the situation. The operators' strike was directed at the Broadway Amusement Company, controlling the East Broadway, West Broadway and Ideal Theaters. Those houses recently installed automatic musical instruments, following the walkout of the union musicians. The operators announced that out of sympathy with the musicians the operators in the three moving picture houses would walk out on Saturday, December 14th. This ultimatum was submitted to the Louisville Photoplay Association, composed of owners of 18 theaters. The association replied that should the operators in the houses designated leave their work, the 15 employed by the other association members might also leave a week later. The operators at the three theaters obeyed the instructions of the Operators' Union and went out on the date above mentioned. Accordingly the association gave due and formal notice to the operators employed in the other houses controlled by the association that they could leave on a date later in December. Preparations have been completed with non-union operators in other cities, and no delay is expected should the operators leave. The men coming into Louisville will be paid the union scale of wages, while the head operators will be allowed expense accounts to cover living costs. It is believed that if the operators once leave, their services will never be required in Louisville motion picture theaters again. All of the theaters in Louisville, with four exceptions, are members of the Louisville Photoplay Association. Non-members are the Hopkins Theater, Norman Theater, Avenue and Palace. The operators' difficulty followed that of the musicians, which was caused over a disagreement in regard to the time clause in the contracts between exhibitors and musicians. The original trouble was one which might have been adjusted had the musicians kept their heads and refrained from dictation. Theaters which will be affected should the operators strike, which seems certain, are the following: East Broadway, West Broadway, Ideal, Majestic, Royal, Hippodrome, Olympic, Sun, Pastime, Novelty, Casino, Columbia, Crystal, Orpheum, Crown, Preston, Clifton and Empire. Non-union operators took the places of the regular men at the theaters deserted by the union employes, and those houses have been operated as in the past.

The annual meeting of the Louisville Photo-Play Association, held at the Novelty theater on December 5th, was marked by the election of the old officers and board of directors of the organization. Louis J. Dittmar will serve another year as president of the Photo-Play Association. Other officers are: Irvin C. Simon, vice-president; Max L. Simon, treasurer and Joseph Steurle, secretary. The Louisville organization, incidentally, has a rather peculiar method of election. It chooses a directorate, which in turn elects officers, a trouble-saving procedure, which makes the annual meetings short affairs. Besides re-electing the old corps, the members of the Association, individually and collectively endorsed the sale of Red Cross Christmas seals, now being staged by the Louisville Anti-Tuberculosis Association, and agreed to use advertising slides showing the latest in Christmas seals. The funds raised by the sale will assist the Anti-Tuberculosis Association in combating the great white plague during the coming year.

Moving pictures of the annual Thanksgiving football game in Louisville were recently shown at the Majestic theater. The Majestic is curtailing the number of daily performances slightly during the renovation of the lobby.

Charles Olson, of the Central Film Service Company, of Indianapolis, was a visitor in Louisville recently. Mr. Olson reported that Manager Shrader had returned from his honeymoon and was again supervising the affairs of the Central.

Some confusion has been caused in Louisville moving picture circles by the newspaper announcement that Hopkins theater will be opened by Col. A. C. Steuver, of St. Louis, with first run pictures. Edward W. Dustin is to be manager of the house. The opening date of the renovated house has been announced, and exhibitors are awaiting the first performance with much interest. Admission prices will be five and ten cents, the former applying to the gallery. Manager Dustin, who assumes his old role as head of Hopkins, will give explanatory talks with such films as require elucidation.

A moving picture show was a recent Saturday feature at the Indiana State Reformatory at Jeffersonville, Ind., directly across the Ohio river from Louisville. The performances will be made a weekly affair, as long as the inmates show proper appreciation. Baseball games kept the convicts interested on Sundays during the summer, and the officials have been puzzled since that time. They recently hit upon the idea of a moving picture show, and the first proved a huge success. Much care was exercised in the selection of films, which were secured from a Louisville agency, comics being mainly shown. The audience was one of the largest which ever witnessed a moving picture performance in Kentucky or Indiana, 1,200 "shut-ins" being given tickets for good behavior. Many of the inmates who had been incarcerated in the Reformatory for a number of years had never witnessed moving pictures, and the performance held them spell-bound. One reel of 1,000 feet was shown, and it is probable that the program will be enlarged, so great was the delight over the show.

The Princess Amusement Company, of Louisville, lost out in a suit in which it was the defendant, damages to the extent of $700 being awarded Sylvester T. Ritter, a professional singer. The Princess, headed by Irvin C. Simon, will take the case to a higher court. Ritter alleged that the amusement company had violated a verbal contract, and the singer asked damages of $2,340. The jury cut this to $700. Ritter alleges that President Simon agreed to pay him $40 a week for the first four weeks of the season beginning October, 1911, and $50 a week for the remaining 40 weeks of the season, ending August, 1912.

C. W. Freeman, an exhibitor of Livermore, Ky., closed his moving picture house during the week a neighborhood church conducted a revival meeting. Mr. Freedman's concession to the religious folk of his community has excited much comment among exhibitors and the public.

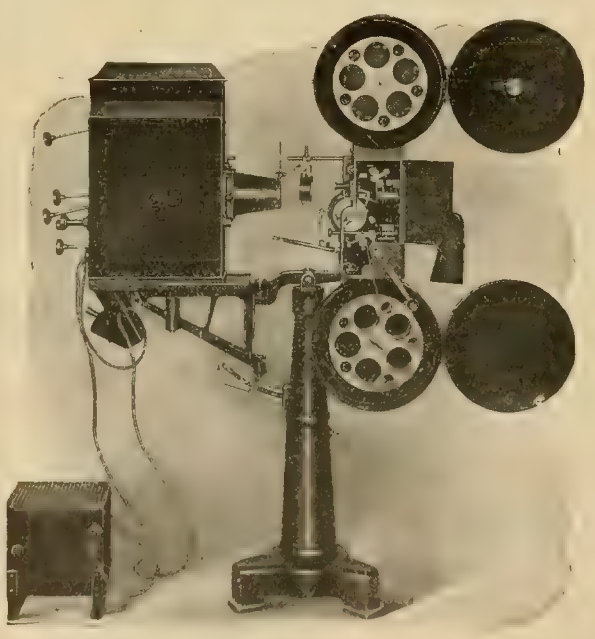
The B. S. Hahn Company, of Tyrone, Ky., has leased a new building in that town, and will shortly remove its moving picture apparatus to the new quarters. Alterations are to be made at once, and the new theater will be opened late in December.

Exhibitors of Corydon, Ky., got off lightly at a recent meeting of the city council of that place. The license on moving picture shows which charge

**ARE YOU A MECHANIC?** Have you an expert or even a practical knowledge of mechanical construction?

If you fill these requirements, then we have a treat in store for you when you inspect the Simplex

**The Peer of Motion Picture Projection Machines**



We would like it if every man who is going to buy a moving picture machine is expert in mechanical construction, so he could see, compare and judge for himself the relative merits of the machines now on the market.

Don't accept as final the word of the man who makes the machine. He is prejudiced. He has an axe to grind. Don't take our word for the supremacy of the Simplex projector.

Judge for yourself. If you haven't the special experience necessary, surely you are acquainted with someone who has that knowledge—who is an expert mechanic and unprejudiced. Ask him to go with you to look at different makes of machines. Pay him for his services, if necessary. It will be money well invested.

We are willing to submit the Simplex for inspection and test to any unprejudiced expert.

The Simplex projects absolutely flickerless, steady pictures. No eye-strain where the Simplex is used. Anyone but a blind man can see that, but the mechanism which projects the pictures—will it stand up? What is it going to cost for repairs? Is it easy to make adjustments and replace parts? Will it project as good a picture in six months or a year as it does when new?

These are the points to **know**, not guess at, when you spend your good money for a machine.

Write us today for Catalogue A and name and address of nearest dealer who has the Simplex projector in stock.

MADE BY **PRECISION MACHINE CO.** 317 EAST 34th STREET
NEW YORK

five cents admission, was placed at $1.00 a year, while those which charged ten cents must pay an anual fee of $10.00.

The Rex theater, Hopkinsville's new house, opened recently at that place. The new theater is one of the handsomest in Western Kentucky, having been erected especially for a moving picture theater. Souvenirs were presented to patrons who visited the place on opening day. Will Grau is manager of the theater. Both ticket-takers and ushers are uniformed, this feature being a pleasing one to the Hopkinsville public. Music is provided by a pianist and trap-drummer.

Manager Masters, who controls both the Elite and Columbia theaters, of Bowling Green, Ky., has put into commission the idea of publishing weekly programs for his two houses in the form of a booklet. The program, containing the titles and synopsis of the films to be shown during the week ahead, will be mailed to patrons of the houses in Bowling Green, while a mailing list of residents of the surrounding country also has been secured. The cover of the booklet, to be styled "The Weekly Doings" is printed in two colors. The program will contain sixteen pages.

L. H. Ramsey and other exhibitors of Lexington, Ky., have decided to give two reels of first run pictures, with a daily change, for five cents, at the same time eliminating vocalists. The majority of the theaters have hitherto been showing four or five reels, with singing, for that price, and have found that the expenses have been too heavy to justify a continuation of that policy. L. H. Ramsey, in a recent interview, asserted that the change was due as much to public sentiment as any other factor, however. Mr. Ramsey operates the Annex and Hippodrome theaters in Lexington. He announces that the admission price at the Hippodrome will be ten cents on Sundays only. Three reels, with singing act, will be presented on that day, while two reels of first run pictures will be shown on week days for five cents. Other theaters of Lexington will follow suit shortly, it is said.

The Consolidated Theaters Company has purchased the Airdrome theater, in Owensboro, Ky., and will begin the construction of a new motion picture house about the first of the year. The consideration involved in the recent deal was $15,000, while the same amount will be expended on the proposed theater. The property is located on Frederica street. The seating capacity of the new house, according to preliminary plans, will be 1,200.

The Louisville Photo-Play Association has vetoed the showing of pictures of the marriage of Jack Johnson to Lucille Cameron, and will ask President N. A. Neff, of the National organization, to request members of the league to follow the example of the Louisville Association.

Arthur V. Sheckler, hitherto Louisville representative of the Gomes Theatrical Exchange, of Cincinnati, has resigned that position. The booking of moving picture theaters with vaudeville will hereafter be done from Cincinnati, it is announced. The offices of Mr. Sheckler, in the Novelty theater building, have been leased by A. F. Mayer, Louisville manager of the Central Film Service Company, and Mr. Mayer will take possession the first of the new year or shortly after.

An electric piano has been installed in the lobby of the Crystal Theater, on Market Street, and is attracting attention from passersby.

Louisville exhibitors have received notification that R. A. Schnitzer, of Toledo, Ohio, has assumed the management of the Central Film Service Company, with headquarters in Indianapolis.

A ten-piece orchestra has been added to the attractions at the Orpheum Theater, conducted by the Princess Amusement Company. The Balalaika Orchestra, as it is styled, has made a pronounced hit with patrons of the Jefferson Street theater. Madam Tangeleskai is the soloist for the orchestra, which will remain at the Orpheum for an indefinite period.

"Dr. Gar-El-Hama," a Great Northern feature, attracted favorable attention when it made its first appearance at the Casino Theater recently.

Louis J. Dittmar, manager of Majestic Theater, has been elected to membership in the Rotary Club, of Louisville. The organization includes on its roster but one representative from each line of endeavor.

The Majestic Theater is featuring Kinemacolor pictures, which are proving a popular adjunct to the ordinary black-and-white presentations. The Kinemacolor films shown recently are clear as their kindred, and their presentation will probably be continued.

Hopkins Theater opened to the public on Sunday, December 15, to good crowds. A program of Mutual films was presented, with Natiello and his band also a feature. Harry A. Bilger, who managed Fontaine Ferry Park for Col. A. C. Steuvers, has supervision of Hopkins, while Edward W. Dustin will give explanatory talks. The house has been renovated, an attraction being the installation of a rest-room for feminine patrons. Admission prices are five and ten cents, the latter being for the first floor.

The Dixie Theater Company, of Nashville, Tenn., will shortly open a new motion picture house in Russellville, Ky., having leased the Auditorium in that place. A. Mitchell will manage the new theater, which will begin operations late in December.

Hurley Brothers, of Mt. Vernon, Ind., will shortly open a new moving picture theater in Providence, Ky. A store building has been leased and alterations will have been completed by the first of the year. Roy Hurley will manage the house.

The Manring Theater, Middlesboro, Ky., under the management of Brown & Son, has added vaudeville to its program. The management also is stimulating attendance by giving away a prize of five dollars in gold nightly.

Mary J. and Moses C. Service, who purchased the Colonial Theater, 948 Monmouth Street, Cincinnati, last July, from I. Frankel, have sued to have the sale set aside on the ground that Frankel misrepresented the business. The amount involved in the purchase of the Colonial was $9,000, $1,500 being cash and the remainder in a mortgage on property owned by Mrs. Service. The plaintiffs allege that Frankel set the earnings of the theater at from $100 to $125 weekly, net, and that he declared that a new theater which was being erected in the same block was not to be a moving picture house. Mr. and Mrs. Service ask to have the sale set aside, because they have lost money; also ask for $10,000 damages from Frankel, and that he be enjoined from foreclosing the notes he received for the theater.

G. D. CRAIN, JR.

## PHILADELPHIA.

PHILADELPHIA'S numerous motion picture exchanges are soon to be increased by one more. Arthur Rosenbach and Thomas Bible, who are already extensively interested with the picture business in this city, are going to open their new exchange on January 1st. The new establishment will be known as the "Pioneer Feature Film Company" and the main office will be at 1202 Race Street. Branch offices will soon be opened in several nearby cities, the first of which will be located at Baltimore, Md.

Reading's newest motion picture theater is being built at the corner of Church and Spring Streets. The building will occupy a plot of ground 40 feet by 100 feet and the contractor is Clement U. Gery, of 702 Franklin Street, Philadelphia. Calvin James Young is the architect. The main entrance will be at the intersection of Church and Spring Streets. The lobby will contain the manager's office and the ticket office, and will be embellished with handsome mosaic tiles. The screen will be 14 feet by 16 feet and a double booth will be installed for the machine. Four 4 by 6 grill ventilators will be placed in the ceiling to afford sufficient fresh air for the audience, and a steam heating plant in the basement will furnish the heat. The seating capacity will be 550, and there will be three four-foot aisles and four exits to provide for the safety of the patrons. The construction is of cement and the exterior finishings will all be in stucco. The roof is of slag. Gas and electricity will both be used, the electricity for general illumination and the gas for exit indicators and emergency purposes. The word "Subway," which is to be the name of the theater, will be emblazoned over the entrance and will be illuminated with electric lights.

Moving picture shows are fast becoming a menace to saloons is the cry of Philadelphia saloon keepers, who claim that a large portion of their trade is being drawn away from them. This is of much joy to moving picture managers who are inclined to be temperance in their views, and they trust that moving pictures will still aid in cutting down the profits of the saloon keeper.

West Philadelphia is to have another moving picture theater. This new place will be built at Woodland Avenue and Sixty-Fourth Street, and will measure 19 x 157 feet for the frontage of the structure and 48 x 85 feet in the back. The structure will be of the latest in design and will include everything to make it one of the most efficient places of its kind in the city. Bernard Shaw, the owner of the new theater, will spare no effort to make it an ideal place for the picture loving public.

The trade was pleased to have Messrs Schreck and McFadden, of Renova, Pa., call upon them during the past week. The two gentlemen were looking for new ideas in the picture line, and it is without a doubt that they returned to their own city with some very good thoughts for their own use.

Mr. Harry Davis, the leading picture man of Milton, Pa., and who owns the Bijou Dream, of that city, accompanied by his wife, made a short trip to Philadelphia to do their Christmas shopping. While here Mr. Davis made it a point to visit all the theaters possible, and he was well received by all the members of the art. Mr. Davis reports exceptionally good business in Milton, because of the fact that he advertises.

H. S. Ellis, formerly owner of the Colonial Theater, of Bristol, Pa., has taken over the Hippodrome Theater, of Camden, from C. G. Powell.

One of the most efficient men in his line, Mr. H. T. Herr, has been giving illustrated lectures in different cities on the recent advance of the "Steam Turbine Art," and he is meeting with much success before all of the leading Engineering Clubs of the East.

The Local Auxiliary, No. 37, I. A. T. S. E., has changed its place of abode from No. 33 North Ninth Street, where it maintained club rooms, to No. 232 North Ninth Street, in the building occupied by the United Trades Association Hall. H. D. Cherry is the business manager.

Machine operators of Camden, will hereafter have to have a license to operate. This act has just been handed down by the authorities of that city, and it has met the full approval of most of the exhibitors.

C. H. CONGDON.

## PITTSBURGH.

CONSIDERABLE agitation has been aroused among the exhibitors in this city by a proposed amusement-license ordinance. The proposed act provides for a new system of taxation on all moving picture shows and amusement theaters, and if made a law, will possibly raise the usual license fee of some picture houses to higher figures. At the present time all the moving picture theaters pay the same license fee, $20 a month. The new ordinance provides a graded system according to the seating capacity. All shows with a seating capacity of 200 or less are to be taxed $10 a month, those up to 300 capacity are to pay $15, and those seating more than 300 are to pay a license fee of $20. The exhibitors are protesting, not upon the new system which in a great many cases will reduce the present, but are making a strenuous kick upon being taxed at all. A hearing was held recently by the councilmanic committee upon the proposed ordinance and representatives of moving picture men were present to argue against the bill. Attorney William J. Brennen, representing several proprietors of photoplay houses, based his opposition to the ordinance on the principle that it is not just to single out certain business enterprises for taxation. The proposed license fee, he said, is illegal and not justified, for it is not based upon land or income but entirely upon the number of seats the moving picture theater might have. Three owners of picture shows, among them H. W. Poke, former councilman, who have theaters in the residential sections of the city, said that their places were open only three hours at night and that it was hard enough to make both ends meet without having to pay additional fees. Attorney S. S. Robertson, who represented the Grand and the Alvin Theaters said that all license fees were supposed to be based upon some service rendered by the municipality and he wanted to know what service more than it is now giving the city expected to supply next year when the new licenses are to become effective. There is no more reason why a moving picture theater should be taxed than any merchant, and no merchant in Pittsburgh is paying the city a tax for the purpose of doing business. He said the theaters pay a tax for their property and that they should not be expected to pay a license just for being in existence. The committee announced that there would be some changes made to the proposed ordinance and that additional hearings would be held.

The Pittsburgh Photoplay Company, of No. 412 Ferry Street, is compiling a "Current Events" film of interesting and important occurrences in and around Pittsburgh. The idea of making a film that will have a special appeal because of its locality would seem to be a good one. The "Current Events" film will be issued once a month.

The Feature Film and Calcium Light Company has as a special feature for Christmas week, "The Star of Bethlehem," manufactured by the Thanhouser Company. The Feature Film Company states that "Custer's Last Fight," is being received with more enthusiasm at the present time than when it first came out. Many of the state theaters made a special exhibit of the picture and not a few of them charged 25 cents admission for it alone.

Moving pictures are going to play a large part in the school extension work program of the Board of Public Education if the plans now being formulated by Superintendent of Schools S. L. Heeter, are taken up. The idea at present is to equip each school with a moving picture machine and give entertainments by means of instructive and travelogue films. The board is planning a regular series of entertainments, the purpose of which is to bring fathers and mothers of the various school districts into closer touch with their children's work and to serve as an additional means of education.

The Feature Film Company, of New York, has established an office and show room under the management of Mr. S. Barkey, in this city. The office is at No. 127 Fourth Avenue and comprises, besides an executive office, a finely equipped stock and display room. The display of posters is made a special feature and complete and rapid handling is secured by the facilities of the new Pittsburgh office.

A number of exhibitors throughout Pennsylvania, and more especially in the vicinity of Pittsburgh, are endeavoring to co-operate with their fellow-exhibitors in their own towns to raising the usual price of admission to ten cents. At Greensburg, the exhibitors have reached an agreement upon this point and within a short time the admission price will be changed from five to ten cents. The exhibitors claim that their net receipts have been shaved too close by the numerous expenses that are incurred through active competition and the demand of the public for higher grade and more expensive films. By raising the price the Greensburg picture men hope to be able to give their patrons better shows and at the same time make their margin of profit a little larger. The raising of admission, of course, can only be accomplished simultaneously and co-operatively. One hold-out is likely to destroy the entire idea and unless all the exhibitors get together the scheme cannot be successful. Nearly all the towns of West Virginia have a uniform admission of ten cents and because of this they are able to put on better pictures and come out a little better for themselves at the end of the year. In the Eastern part of Ohio there are only a few towns where the exhibitors have come together and simultaneously raised the admission. In Pennsylvania, Greensburg is the first large town to accomplish this needed reform. Johnstown, Altoona, Wilkes-Barre and other cities have endeavored to work the same idea but usually through the "back sliding" of one or more exhibitors the plan has never materialized. The increase of all operating expenses and the ever growing demand of the public for more feature films will have to be offset by a raise in the prices of admission, and the progressive exhibitors of the neighboring State of West Virginia will no doubt soon be followed by the exhibitors of Pennsylvania in making a price of admission that allows a fair profit to the owners and managers.

The former M. & T. Film Exchange has now become the Keystone Film Company, with offices at No. 404 Ferry Street, this city. The company is under the management of Mrs. C. Townsend, the only woman manager of a large film exchange in the country. The company makes a specialty of feature films and carries a large stock of advertising sheets.

Moving pictures are to be used to aid in the educational campaign being carried on in connection with the sale of Red Cross Christmas Seals throughout the city and country. An Edison film, named "Hope," has been secured by the association in charge of the sale, and the picture will be shown in houses in all points of the city. Nearly all the exhibitors have agreed to put on the picture in addition to their regular show and it is thus hoped to increase the sale of the little Christmas stamps.

D. L. MANLEY.

## ST. LOUIS.

DWIGHT Elmendorf's travel lectures on "The Heart of the Rockies" shown recently at the Odeon here proved highly entertaining and instructive. Mr. Elmendorf is an enthusiastic cameraman who believes in "seeing America first" and his pictures are veritable works of art.

Nathan H. Hall a member of the House of Delegates refuses to sponsor the bill recently introduced in that body and prepared by City Counselor Walther unless the superintendent of schools, a business man, representatives of the film companies, the exhibitors and the president of the city council are allowed membership on the Board of Censorship. The original plan had been to allow the public recreation committee full swing in the censoring of films. Mr. Hall made it known that in appointing the different parties he had mentioned, a fair and impartial way to handle a public question could be gained.

Suit has been filed in the circuit court here by the St. Louis Motion Picture Company against A. C. Wagner, former vice-president of the Company, for the sum of $5,500 which it is alleged is due on a transaction arising over the sale of stock. Officials of the St. Louis Motion Picture Company refused to discuss the suit other than the matter was in the nature of a friendly suit filed with the knowledge of Mr. Wagner who is not a resident of St. Louis.

Mr. J. H. Gerspecher has succeeded Basil Webb as press agent for the Talbot forces here. Mr. Webb is now located at Dayton, Ohio.

Otis Kkinner, star of Kismet which played to capacity houses here the past two weeks, commends moving pictures as thoroughly worth while, educational and a cheap entertainment for the masses. Mr. Skinner however, decried the absence of the lost gallery god who was often very audible in his remarks in contrast to the staid and conventional parquet and balcony habitue. "The Theater is a vital factor in the life of the country" and while he thought the gallery audience had been lost forever yet he was of the opinion that the future of theaters is assured.

Moving pictures showing the International balloon race at Stuttgart, Germany were shown recently at the banquet given by the Million Population Club of St. Louis at the Planters Hotel.

F. J. FEGAN.

## NEW ENGLAND.

B. F. KEITH theater, Portland, Me., gave up stock company attractions on December 30th, order to present a picture program. Vaudeville will probably be used in connection with the pictures, and prices will be ten and twenty cents. with the prestige of the Keith name standing back of the program, it is believed that nearby vaudeville and picture houses will find the new competition very keen.

to present a picture program. Vaudeville will probably be used in connection with the pictures, and prices will be ten and twenty cents. With the prestige of the Keith name standing back of the programs, it is believed that nearby vaudeville and picture houses will find the new competition very keen.

On Christmas Day the Savoy theater, Fall River, Mass., began presenting stock company attractions instead of vaudeville and picture programs, Mr. H. Pierce has leased the theater for this purpose, and is to continue this indefinitely.

The Puritan theater, Fall River, Mass., changed its policy on Christmas Day, when Marcus Loew vaudeville was used, in connection with the picture programs.

Conn's theater on School street, Concord, N. H., is doing a most satisfactory business, as the house jumped into favor immediately after its opening. The theater is well located, and is of brick construct. Vaudeville and pictures are the regular "diet" at the house.

Mr. James Boylen reports that his new theater at Taunton, Mass., is nearly completed, and that it should be ready for its opening performance the middle of January next. This house, which is to be known as the Boylen theater, is a beautiful theater, with a seating capacity of about one thousand, including the balcony seats. The Boylen is fireproof and up-to-the-minute in every way and Mr. L. V. Wilson has been secured as manager, a man with a good reputation behind him as a money-maker.

It is now definitely announced by Mr. William Bradstreet that he intends to build a new theater at Dudley street, Roxbury, Mass., as was rumored recently in these columns. The new house, which of course, will be known as a "Scenic Temple," will seat about two thousand and will be erected in the characteristic Bradstreet style, which means a thoroughly modern up-to-date theater, to play vaudeville and pictures.

Theo. Baylies, formerly manager of Hathaway's theater, New Bedford, Mass., was in Boston last week, just looking things over. Mr. Baylies is well known among the New England trade, as he is an old time picture man. Mr. Baylies expects to announce a new connection shortly after the new year.

R. D. Marson reports that his new enterprise, the R. D. Marson Moving Picture Company, is doing very well, and that his offices at 597 Washington street, Boston, are very busy. Mr. Marson has behind him the cumulative results of years of experience, gained as New England manages of the General Film Company. Feature film service and a full mann's Feature Films, at 655 Washington street,

Another live wire exchange in Boston is Kellman's Feature Films, at 655 Washington street, which books two and three reel state-right subjects. A. A. Kellmann is opening up a good trade.

Mr, James Donovan thinks he has found a big thing in Mutual film service for his Central Square theater, Lynn, Mass., and he is not at all backward in telling people so. Mr. Donovan "put one over" on his Lynn competitors by getting Mutual service exclusively for his city.

The First Methodist Church of Waltham, acting upon the emphatic advice of Rev. James E. Coons, the pastor, has installed a complete moving picture outfit. As usual, the reason for this wise and good move is the desire of the church to stimulate interest among lax church-goers. Stereopticon slides will be used in addition to religious and educational films.

The announcement that the Film Supply Company will shortly add to its programs the releases of the All-Star, Monarch, Magnet and Anchor Companies is greeted with enthusiasm in New England.

The Windsor theater, Windsor, Ontario, was opened December second, and reports good business. This house plays several reels of photoplays besides vaudeville acts, and changes its program on Mondays and Thursdays. A seating capacity of a full thousand permits this house to offer big shows. The writer is reliably informed that the Windsor is just about the finest theater of its kind in Canada. The Windsor theater Company are the owners, with Mr. J. M. Ward as president and general manager. Mr. W. W. McEwen is resident manager, who has the reputation of knowing his business. When it is known that Windsor is a town of about 50,000 population, and that the Windsor is the only real theater there, it will readily be seen that this theater should "clean-up" very easily.

Mr. H. I. Dillenback, formerly manager of the Nelson theater of Springfield, Mass., has left that city to take charge of Mr. S. Z. Poli's theater at Bridgeport, Conn. Mr. Dillenback is well known in New England and he has the best wishes of the trade in his new position.

Dante's Inferno is still a feature to be reckoned with, as was proven when these famous reels were exhibited at the Dreamland theater, Lynn, Mass., this week. Manager Sam Grant is getting big results from this theater, as he formerly was general manager of the Gordon Brother's theater. On December 9th, the Dreamland exhibited pictures of Lynn's school children no license parade, which took place just before election time.

Mr. Arthur E. Lord, manager of the Pastime theater, Lynn, Mass., is seriously considering enlarging this house, as the present seating capacity is entirely too small for the crowds wishing to attend.

Mr. A. A. Kellmann, proprietor of the Park theater, Taunton, Mass., intends to add a little vaudeville to his programs of pictures. Business has responded remarkably well since Mr. Kellmann acquired control of the sevral theaters recently lased by Mr. Kellmann.

Assistant Supt., John J. Mahoney, director of the Public School Association, announced at the Cambridge, Mass. Latin School that he intended to introduce educational films at the Kelley School, East Cambridge, after the Christmas holidays, for the purpose of reaching the illiterate foreign population. The writer is informed by Mr. Mahoney that the first lesson will consist of reels along historical subjects such as "Washington Crossing the Delaware," "The Battle of Bunker Hill," etc. Later on so Mr. Mahoney says, if the course proves successful, the scope of the cinematographic studies will be enlarged to include botany, zoology, travel, and the manufacture and preparation of commercial staples. The plan is to interest and teach adults who cannot read. Mr. Mahoney argued that the illiterate foreigners who are to be made over into good English-speaking Americans, must be first attracted to the school-building by some extraordinary means, and then held by some interesting and inspiring studies. Superintendent Fitzgerald is also a great believer in the idea.

The General Film Company's Boston offices are at present giving their advance exhibition of releases for managers at the State House, pending the present dispute as to the advisability of continuing advance exhibitions at the Boston offices.

HENRY.

## IN THE MISSISSIPPI VALLEY.

MUNICIPAL interference in affairs of Peoria, Ill. picture shows may be asked by negroes of that city who claim they are being discriminated against by the managers. One colored church which is reported to have taken up the matter at a meeting of the board, sent out investigators who declared that at two photoplay houses they were charged ten cents admission while the persons just before them paid but five.

John Buss, proprietor of the Orpheum theater at Freeport, Ill., told the city council he believed he should be allowed to open his vaudeville house on Sunday if the picture houses were permitted to give performances. He was not asking for the action against the photoplay managers but a privilege for himself.

The municipal legislation in Springfield, Ill., proposed to safeguard theaters will take the form of an ordinance requiring operators to pay a fee of $3.00 and apprentices $1.00 for examination. Operators are to be at least twenty-one years old, apprentices eighteen and not more than three persons are to be allowed in the booth at any one time. The examining board will consist of the city electrician, the building commissioner, and the secretary of the city civil service board. Local proprietors are not fighting the measure although the fee clause is not satisfactory.

Affairs of the White House theater in Moline, Ill., a picture show, have gotten into the courts. Earle B. Scott, one of the managers, filed a bill for a receivership in the Rock Island County Circuit Court alleging that he had no voice in the management, his partner Thomas B. Keyes assuming unwarranted control. H. M. Railsback of East Moline, Ill., was appointed receiver. H. A. Sodini, who leased the building which is the old Barrymore theater to the partners, found it necessary to file a petition in court before he could secure possession of it.

The Bio theater has opened on Fifth avenue, between Fifteenth and Sixteenth streets in Moline, Ill. Licensed pictures are used. T. M. Wheelock is singer.

The Nesemann Moving Picture Machine Company of Chicago has been incorporated with a capital stock of $6,000 to manufacture and sell moving picture machines. The incorporators are Henry W. Alm, Edy Logan Reeve and Harry A. Tiffany.

J. A. Lisy, proprietor of the Family theater at 215 West Third street, Davenport, Iowa, and Charles Grilk, an attorney, are said to be contemplating the opening of a new theater which will be either for vaudeville or moving pictures, at 219 West Third street.

The Oak Amusement Company of Berwyn, Ill., has been incorporated with a capital stock of $10,000 to do a general theatrical business. The incorporators are John Jarces, Frank P. Miller and John J. Kelly.

The Modern Star theater at Elgin, Ill., has opened as a part of the B. & K. circuit and is featuring pictures.

The Dearborn Film Company of Chicago has been incorporated with a capital stock of $1,000 to manufacture and deal in moving pictures, moving picture machines, etc. The incorporators are Thomas J. Lynch, John J. Lupe and K. Jennings.

The Peoples Circuit Company of Indianapolis, Ind., has been incorporated with a capital stock of $10,000 to operate theaters. The incorporators are George W. Ray, E. Schoenneman and J. C. Hall.

Films of the county fair at Marshalltown, Iowa, which were made last summer by Morse & McCoy of that city, were loaned to the Y. M. C. A. for an entertainment for boys. The Y. M. C. A. of Lincoln, Neb., included motion pictures in its Christmas dinner for the newsboys of the city.

Pana, Ill. Elks chartered the Grand for a show for all the poor kids of the city.

Manager Reilly of the Princess theater at Alton, Ill., was able to hold over the reel of Alton pictures for several days because of its popularity.

The making of moving pictures will be explained at the electrical show to be held by the Agricultural College Engineering Society in Fargo, N. D. Moving pictures will also be used for entertainment purposes.

Owners of the five vaudeville and moving picture houses in Aurora, Ill., agreed to make the first week in 1913 a benefit week for the new hospital fund which is being raised in that city.

F. H. MADISON.

## AMONG THE EXHIBITORS.

Sheboygan, Wis.—"The Rose," R. B. Guyette's new moving picture theater on Pine Street, this city is open to the public. This new picture house will be one of the coziest and best equipped in this part of the state.

# Calendar of Licensed Releases.

## Current Releases

### MONDAY, DECEMBER 30th, 1912.

BIOGRAPH—Bill Boggs' Windfall (Comedy).........
BIOGRAPH—A Day's Outing (Comedy).............
EDISON—The Crime of Carelessness (Drama) ........1000
KALEM—The Peace Offering (Comedy) ..............
KALEM—Why Tightwad Tips (Comedy)..................
LUBIN—The Power of Silence (Special—2 Reels—Dr.)2000
LUBIN—A Mother's Strategy (Drama) ..............1000
PATHE—Pathe's Weekly No. 1 (Topical)..............
SELIG—Our Lady of the Pearls (Drama) .............1000
VITAGRAPH—Planting the Spring Garden (Comedy).1000

### TUESDAY, DECEMBER 31st, 1912.

CINES—Among the Abruzzi Mountains (Scenic) ..... 350
CINES—Amy's Choice (Comedy-Drama) .............. 750
C. G. P. C.—The Caprices of the King (Hist. Drama)...
EDISON—For Her (Drama) ...........................1000
ESSANAY—Requited Love (Drama) .................1000
LUBIN—The Bravery of Dora (Drama) ..............1000
SELIG—A Rough Ride With Nitroglycerine (Drama).1000
VITAGRAPH—A Woman (Drama) .....................1000

### WEDNESDAY, JANUARY 1st, 1913.

ECLIPSE—Laughing Billy (Comedy) ................ 400
ECLIPSE—A Four-Footed Cupid (Comedy) .......... 600
EDISON—Yosemite National Park and Big Trees of California (Scenic) .............................. 375
EDISON—How They Got the Vote (Comedy) ......... 625
ESSANAY—Seeing Is Believing (Comedy) ...........1000
KALEM—The Mission of a Bullet (Drama) ..........1000
PATHE—The Cowboy and the Baby (Comedy) .......
SELIG—A Loyal Deserter (Drama) ..................1000
VITAGRAPH—Love Hath Wrought a Miracle (Drama)
VITAGRAPH—Casey at the Bat (Comedy) ...........

### THURSDAY, JANUARY 2nd, 1913.

BIOGRAPH—Three Friends (Drama)..................
ESSANAY—The Miner's Request (Drama) ............1000
LUBIN—John Arthur's Trust (Drama) ...............1000
MELIES—Tempest Tossed (Drama) ..................1000
PATHE—The Frame-Up (Drama) ......................
SELIG—Greater Wealth (Drama) .....................1000
VITAGRAPH—The Adventure of the Counterfeit Bills (Drama) ...............................................1000

### FRIDAY, JANUARY 3rd, 1913.

C. G. P. C.—Between Two Girls (Comedy).............
C. G. P. C.—Sand Hoppers (Scientific) ..................
EDISON—The Running Away of Doris (Drama) ....1000
ESSANAY—When Soul Meets Soul (Drama) ........1000
KALEM—The Treacherous Shot (Drama)............
LUBIN—Guilty Conscience (Comedy) ................
LUBIN—Just Out of College (Comedy-Drama) .......
PATHE—Romeo and Juliet (Special—2 Reels—Drama)
SELIG—A Curious Family (Comedy) ..................
SELIG—Steak and Onions (Comedy) ................
VITAGRAPH—Mr. Bolter's Niece (Drama) ..........1000

### SATURDAY, JANUARY 4th, 1913.

CINES—A Sister's Heart (Drama) ....................1000
EDISON—The Red Man's Burden (Drama) ..........1000
ESSANAY—Broncho Billy and the Maid (Drama) ....1000
KALEM—The Flag of Freedom (Drama) ............1000
LUBIN—The Love Token (Drama) ...................1000
PATHE—The Doctor's Blind Child (Drama) ..........
VITAGRAPH—A Bit of Blue Ribbon (Drama) ......1000

## Advance Releases.

### MONDAY, JANUARY 6th, 1913.

BIOGRAPH—The Telephone Girl and the Lady (Dr.)..
EDISON—The New Day's Dawn (Drama)............
EDISON—It Is Never Too Late to Mend (Two-Reel Special) (Drama) ..................................2000
KALEM—The Usurer (Drama)..........................1000
LUBIN—Courageous Blood (Drama)..................1000
PATHE—Pathe's Weekly No. 2, 1913 (Topical)........
SELIG—Prompted by Jealousy (Drama)..............1000
VITAGRAPH—The Angel of the Desert (Drama)......1000

### TUESDAY, JANUARY 7th, 1913.

CINES—A Maid's Devotion (Drama)....................1000
C. G. P. C.—Love Unconquerable (Comedy)...........
EDISON—An Unsullied Shield (Drama)................1000
ESSANAY—The "Heiress" (Comedy)...................1000
LUBIN—The Village Blacksmith (Drama)..............1000
SELIG—The Gunfighter's Son (Drama)...............1000
VITAGRAPH—The Wings of a Moth (Drama)........1000

### WEDNESDAY, JANUARY 8th, 1913.

ECLIPSE—Kidnapping the Fiddler (Comedy)......... 850
ECLIPSE—Along the Coast of Dalmatia (Scenic)...... 155
EDISON—Interrupted Wedding Bells (Comedy).......1000
ESSANAY—Here's Your Hat (Comedy)...............1000
KALEM—The Manicurist and the Mutt (Comedy).....
KALEM—Johnny Goes Ducking (Comedy)............
PATHE—Peggy and the Old Scout (Drama)............
SELIG—The Man Who Might Have Been (Drama).....1000
VITAGRAPH—The Delayed Letter (Drama)..........1000

### THURSDAY, JANUARY 9th, 1913.

BIOGRAPH—The Best Man Wins (Comedy)..........
BIOGRAPH—The Bite of a Snake (Comedy)..........
ESSANAY—Alkali Ike in Jayville (Comedy)...........1000
LUBIN—Twilight of Her Life (Drama).................1000
MELIES—Her Great Chance (Drama)..................1000
PATHE—The Hollow Tree (Drama)...................
SELIG—The False Order (Drama).....................1000
VITAGRAPH—Two of a Kind (Comedy)...............
VITAGRAPH—Betty's Baby (Comedy)................

### FRIDAY, JANUARY 10th, 1913.

C. G. P. C.—Radiography in Practice (Scientific).......
C. G. P. C.—The Life of Ants (Educational)............
EDISON—The Eldorado Lode (Drama)................1000
ESSANAY—(Title not reported).........................
KALEM—The Wives of Jamestown (Two-Reel Special) (Drama) ..............................................2000
KALEM—Grandfather (Drama) .........................1000
LUBIN—Stage-Struck Sallie (Comedy).................
LUBIN—An Accidental Dentist (Comedy)..............
SELIG—The Cowboy Editor (Comedy).................
SELIG—Whose Wife Is This? (Comedy)...............
VITAGRAPH—The Ambassador's Disappearance (Dr.).1000

### SATURDAY, JANUARY 11th, 1913.

CINES—The Woes of a Peacemaker (Comedy)........1000
EDISON—The Maid of Honor (Drama)...............1000
ESSANAY—Broncho Billy and the Outlaw's Mother (Drama) .................................................1000
KALEM—A Sawmill Hazard (Drama)..................1000
LUBIN—San Xavier Mission, Tucson, Ariz. (Industrial)
LUBIN—The Artist's Romance (Comedy-Drama)......
PATHE—Starting Something (Comedy)...............
VITAGRAPH—O'Hara Helps Cupid (Comedy)........1000

IT IS OUR BUSINESS TO HELP IMPROVE YOUR BUSINESS

SOME OF OUR "BUSINESS GETTERS"

**POST CARDS** Quality and Finish superior to any Photo Post cards made, $4.00 per 1000, at least 100 of each player in a package. 50 Licensed Stars, 40 Mutual Stars, 30 Universal Stars.

**A. B. C. POSTERS** Beginning with Releases of Dec. 2nd— 1 sheet 10c.—3 sheets 35c.—6 sheets 65c.

**PHOTO PLAYERS** 24 Licensed Stars. Photos 11 x 14 $4.00 for the complete set. Postage Prepaid.

Write for Free Catalogue and Advertising Matter.

**EXHIBITORS** Advertising & Specialty Co. Arthur D. Jacobs, Pres. **30 Union Sq., N. Y.**

Agents Wanted Write for Proposition.

# Special

Jan. 13, 1913

## The Little Minister

Vitagraph 3 Reels

A young Scotch Minister falls in love with a Gypsy girl. The ban of the "Kirk" and the condemnation of the austere town folk intervene as a barrier to their marriage. Unexpected circumstances of a startling nature happen and their prejudice and intolerance are removed. Love conquers. The "Little Minister" and "Babbie" are married.

Jan. 10, 1913

## The Wives of Jamestown

KALEM 2 Reels

Bryan O'Sullivan, an Irish lad of humble birth, rescues Lady Geraldine from drowning as her boat capsizes, thereby meriting her lasting gratitude. Forgetful of his station, Bryan falls madly in love with Lady Geraldine, who momentarily listens to his pleadings. Her acceptance of attentions from O'Rourke angers Bryan and he upbraids her for falseness. The nobleman draws his sword, but Bryan wrenches it from his hand and breaks it to pieces. Knowing that he cannot now remain, Bryan bids farewell to Lady Geraldine and sails for America. Bryan O'Sullivan, Irishman, becomes John Pierce, Colonist of Jamestown, Virginia. Years later Lady Geraldine suffers many vicissitudes; her castle is besieged by the Cromwellians and she with many others is sent to Jamestown to be sold to the colonists as wives. John Pierce is startled to see Lady Geraldine, but she fails to recognize him because of a heavy beard. Seeing that he is an honest man, she offers to become his wife. He takes her to his cottage and stepping into another room shaves off his beard, and begins to play the flute, which he so loved in days gone by. Lady Geraldine, who is about to end her life, hears the music and stepping to the door recognizes John Pierce, her husband, as Bryan O'Sullivan, her lover, and love claims its own.

Jan. 6, 1913

## It Is Never Too Late to Mend

EDISON 2 Reels

The Fielding Brothers, farmers, are served with notice of foreclosure of mortgage on their farm. George, the elder brother, is engaged to Susan Morton, who is also beloved by John Meadows, the wealthiest man in town. Meadows realizes the futility of his efforts to win Susan by fair means, and plans George's undoing and his own aggrandizement. George goes to Australia to seek his fortune; and Meadows, sure of success, selects the house for his bride, and ousts the present tenant, Isaac Levy, thus gaining the enmity of the Old Jew. Levy has been protected from Meadows' cane by George Fielding, and he now determines to protect George from the plotters. He rents an office next to Meadows, and through a hole which he bores in the wall keeps informed of their plans. Meadows' schemes are frustrated, and George returns with six thousand pounds to clear the home and claim his bride.

Jan. 3, 1913

## Romeo and Juliet

Pathe 2 Reels

SHAKESPEARE

**A Wonderfully Colored Film of the Immortal Playwright's Great Romantic Play**

Romeo, of the House of Capulets, and Juliet, of the House of Montagues, scorn the family feud of years, and love each other with all the fervor of Veronian youths. The ardent wooer sings his love beneath his lady's window while the stars wink their approval of the lovers' happiness. Juliet's father urges her marriage to Tybalt, a man of his choosing, but Romeo determines she shall not, so together they visit the venerable Friar Lawrence and are secretly united in marriage. Romeo is challenged by his rival, Tybalt, and in the encounter wounds his antagonist, for which he is exiled. Romeo's departure leaves Juliet open to the demands of her father, who insists upon her immediate marriage to Tybalt. In terror she flees to the old Friar, who gives her a powerful sleeping potion, and on the day she is to marry Tybalt, her friends are horrified to see her fall into a deathlike swoon. She is interred in the vault of her ancestors, and Romeo, hearing of her death, returns home, enters the vault and after gazing upon the face of his beloved plunges a dagger into his heart. Juliet awakens to see him expiring, and in her agony seizes the same dagger, inflicts a death-wound, and expires beside her lover.

# General

# Features

## POWER OF SILENCE

December 30, 1912. Lubin. Two Reels.

Thomas Lowry, a wealthy Western ranch-owner, realizing he is dying, leaves his adopted daughter, Jane, to the care of his head shepherd, who because of his personality is called "Silent." The young people decide to marry when Sinclair, a nephew of Lowry, comes west, and learning of the fortune Jane inherits, decides to marry her. She listens to his descriptions of the wonderful East and promises to become his wife. Silent warns Sinclair that he will pay for any mistreatment of Jane with his life. Sinclair brings Jane east, and after squandering her fortune deserts her and she dies of a broken heart. Sinclair returns west to sell the balance of Jane's property and meets "Silent," who reminds him of the warning; in the desperate struggle that follows they plunge over the balcony of an old ruin to death below, thus ending the career of good and evil.

## The Reincarnation of Karma

December 27, 1912. Vitagraph. Two Reels.

During the early Christian era, Karma, a very spiritual and virtuous High Priest of the Temple of India, resists with all his religious fervor, Quinetrea, a beautiful and fascinating enchantress. Quinetrea eventually conquers and Karma falls a vctim to her wiles. She triumphantly taunts him, and outraged at her cruel deception, Karma curses her, and Quinetrea is transformed into a huge snake. Fifteen hundred years later, Karma appears, reincarnated in the personality of Leslie Adams and loves the beautiful heiress, Lillian White. Together they visit the ancient Temple of Karma and are shown the reptile, which every hundred years resumes human form. While Leslie gazes fascinated, the snake uncoils and Quinetrea stands before him in all her bewitching charm. She holds him with her hypnotic power and forces him to accept an amulet for his betrothed, upon receiving which Lillian falls dead. Karma beholds a vision of his former self as High Priest, again curses Quinetrea, and drops dead across the prostrate body of his betrothed.

## THE SHAUGHRAUN

A Genuine Irish Drama Produced Amid Genuine Irish Surroundings

December 23, 1912. Kalem. Three Reels.

By the death of their father, Robert and Claire Folliott are given into the care of Corry Kinchela, an unscrupulous land agent, who schemes with Harvey Duff, a dishonest police officer, to secure possession of the children's lands. Robert is convicted on Duff's testimony and sentenced to the penal settlement in Australia. His sister, Claire, and sweetheart, Arte, are dependent upon Conn, the Shaughraun, who supplies them with food by his poaching.

Several years later Robert returns to Ireland, but is captured as a fugitive and thrown into prison. The crafty Conn assists him to escape and feigns death when fired upon by a sentinel. It is commonly believed that Conn has been killed, and a wake is held, during which the Shaughraun learns of a plan to spirit the girls out of the country. Kinchela and his accomplices are brought to justice and the girls reunited to their sweethearts.

## The LAST PERFORMANCE

December 20, 1912. Pathe. Two Reels.

Rose Mailand, the celebrated equestrienne of the famous Barnon Circus, awakens the love of Count Hans von Harten, and they are ideally happy until the Count's father angrily forbids the marriage, which compels the Count to adopt the circus for a livelihood. His spectacular thriller, "The Platform of Death," wins him the title of the "Greatest Horseman in the World," and because of the public admiration his wife becomes jealous and plans revenge.

She drugs his horse, and as he mounts the Platform of Death the horse becomes frightened at the first explosion of fireworks and plunges forward, bringing with him the Count to death in the ring below.

## THE RED MAN'S HONOR

December 16, 1912. Eclipse Kleine. Two Reels.

June Dew, a pretty Indian maiden, is betrothed to Red Hawk, the bravest warrior of the tribe. Seated Bear, another brave, also loves the dark beauty and his savage heart is inflamed with jealousy at the success of his rival. One day he surprises her alone and forcibly carries her off to his canoe. Red Hawk appears just in time to see the act, and springing into the stream soon overtakes his rival. A desperate struggle follows in which Red Hawk's arm, strengthened by the "Great Spirit," mortally wounds his treacherous enemy. Red Hawk and the maiden return to the village and the wounded Indian painfully makes his way to shore, where he tells a greatly distorted story of Red Hawk's crime. The accused warrior is ordered before the great chief "White Eagle," and the death sentence imposed: "He that kills a brother must die. Twelve moons hence his spirit shall join that of the dead warrior." Red Hawk's heart is filled with bitterness and he leaves his tribe to join the army of the pale faces. His bravery in surmounting indescribable difficulties to destroy a mountain bridge, thus checking the advance of the enemy, gains him the high regard of the army, but his happiness is short lived as he remembers the sentence and returns to his tribe to pay the debt of a red man's honor. With his beloved June Dew he is taken to the funeral pyre and their souls go forth to join the Happy Hunting Ground of the "Great Spirit."

## THE CROOKED PATH

*A Story of the Underworld*

December 13, 1912. Lubin. Two Reels.

A valuable watch and money stolen from a banker by Dan Lyons results in the arrest and conviction of the crook. His sweetheart, Nell Harris, is approached by a young clergyman, William Kimball, who questions her regarding her trouble. Nell admits her wrong deeds and tells him of her desire to follow the straight and narrow path. Kimball takes her to his blind mother and soon grows to love her. They become engaged. Dan Lyons in his prison cell succeeds in communicating with his pals by means of a note tied to a rat's tail and receives a supply of saws with which he effects his escape. He arrives in the town in which Nell lives, asks her to return to the old life, but she refuses, and in revenge Lyons plans to rob the home of William Kimball. He and his pal are discovered and handed over to the police, and the minister accuses Nell of assisting in the robbery. She confesses her former associations with the crook and is forgiven by her fiancé.

## THE HAREM CAPTIVES

December 9, 1912. Pathe. Two Reels.

The story is concerned with the adventure of Fatima and Ourida, two Arabian sisters, although widely different in dispositions. Fatima is beautiful and petulant, while Ourida combines with a lovely face a charming, peaceful nature. Arthur Budlong, a westerner, is in love with Ourida and has won her heart, which kindles the spark of jealousy in Fatima's breast. Fatima bribes a tribe of nomads to kidnap her and her sister. With his Hindoo servant, Arthur follows the trail until it reaches the City of Tunis, where it is lost. The sisters arrive in the city, are sold to a wealthy merchant and accordingly enter his harem. Budlong finally learns of the abode of his beloved and her sister and despatches his servant with a note to them, giving his plans to effect their release. Ourida is overjoyed and Fatima feigns to be, but instead, turns informer, and when they come to the gate to await Budlong's arrival they are met by servants and brought back to the harem. Arthur and his servant reach the gate and after a desperate struggle with the guard they rescue the girls. Finding that Fate is against her, Fatima gives vent to her jealous anger. They hurriedly leave her, to act as principals in a wedding ceremony.

## THE DAWNING

December 6, 1912. Vitagraph. Two Reels.

Helen Mason prefers the love of Victor Gardier, a young artist, to the attentions of Henry Pendleton. The latter asks her hand in marriage, but she refuses. The young artist visits Helen, but instead of proposing, he acquaints her with the fact that his uncle offers him an opportunity to complete his art studies in Paris. She begs him not to leave her, but he turns a deaf ear to her pleadings, and after his departure, in retaliation, she weds Pendleton.

They visit Paris and Helen conceals the joy to her of a visit to the artist's studio, and her vanity is flattered by a request to have her portrait painted. She appears for the first sitting, when Victor alone with her, vehemently expresses his love, she repulses him and flees to her husband. The artist and husband meet on the field of honor and Victor is seriously wounded.

## At NAPOLEON'S COMMAND

December 2, 1912. Cines-Kleine. Two Reels.

This is a story laid in the time of Napoleon's great triumphs. A Lieutenant, on leave of absence, bids farewell to his sweetheart and rejoins his army. Two years elapse and the Lieutenant has not returned to his sweetheart. She becomes impoverished and marries a Sergeant, who sends her to his mother's home in Paris. Years afterwards the Sergeant has been promoted to Field-Marshal, and he, together with his wife, is now in the court of Napoleon. During the court ceremonies the wife of the former Sergeant meets her false sweetheart, who has also been promoted from Lieutenant to Marshal. Her husband and old sweetheart meet on the field of honor. Napoleon hears of the intended duel and orders the officers to their commands. During a battle that follows soon after both the Marshals are wounded. The wife, in searching the battlefield for her husband, finds near him her old sweetheart.

## THE GREAT STEEPLECHASE

November 29, 1912. Pathe. Two Reels.

A thrilling race that is sure to send the blood tingling through the veins of every human is the principal feature of this extraordinary offering. As the race nears completion startling falls become frequent. Coming into the stretch the first and second choices are but half a length apart. The favorite makes the last barrier with ease, but the next horse tops the hurdle turns a complete somersault, crushing its rider beneath it, and leaving the jockey-lover to win the race—and the girl.

## THE STOLEN SYMPHONY

November 25, 1912. Lubin. Two Reels.

A beautiful story of a poor young musician who has composed an exquisite symphony.

A famous musician obtains the score of the symphony and adds new laurels to his already great triumphs. Upon denouncing the great artist as a thief, the young composer is sent to an asylum; later he obtains his release and appears in a concert where the famous artist is playing the now world's great symphony, demonstrates it is the genius of his brain and is proclaimed to the world.

**Film Co.**

# Calendar of Independent Releases.

## Universal Film Mfg. Co.

### Current Releases.

**SUNDAY, DECEMBER 29th, 1912.**

REX—An Ill Wind (Drama)
CRYSTAL—Her Visitor (Comedy)
CRYSTAL—The Elopement (Comedy)
ECLAIR—Insect Hunting (Scientific)
ECLAIR—Gontran, a Kidnapper (Comedy)

**MONDAY, DECEMBER 30th, 1912.**

IMP—Jones' Wedding Day (Comedy)
NESTOR—Arabella's Ankle (Comedy)
CHAMPION—The City Boarder (Comedy)
CHAMPION—White Heron

**TUESDAY, DECEMBER 31st, 1912.**

GEM—Dorothy's Birthday (Dr.)
BISON—The Redemption of White Hawk (2-Reel Dr.)
ECLAIR—The Wager (Comedy-Drama)

**WEDNESDAY, JANUARY 1st, 1913.**

NESTOR—The Fight for Right (Western Drama)
FRONTIER—The Horse Race at Hawley's Ranch (Dr.)
POWERS—The Wise One (Comedy)
UNIVERSAL—The Animated Weekly No. 43 (Topical)

**THURSDAY, JANUARY 2nd, 1913.**

IMP—The Bearer of Burdens (Drama)
REX—The Ride of Jennie McNeil (Drama)
ECLAIR—A Tammany Boarder (Comedy)

**FRIDAY, JANUARY 3rd, 1913.**

NESTOR—The Blackmailers (Drama)
POWERS—Wheels of Fate (Drama)
VICTOR—The Grouch (Comedy)

**SATURDAY, JANUARY 4th, 1913.**

IMP—What Katy Did (Comedy)
IMP—Prize Winners at the Poultry Show
BISON—A Maid at War—2 Reels (Drama)
MILANO—A Father's Stratagem (Drama)

### Advance Releases

**SUNDAY, JANUARY 5th, 1913.**

REX—It Doesn't Pay (Drama)
CRYSTAL—Her Kid Sister (Comedy)
CRYSTAL—Jones Resurrected (Comedy)
ECLAIR—Crawfish (Scientific)
ECLAIR—Willie, King of Janitors (Comedy)

**MONDAY, JANUARY 6th, 1913.**

IMP—She Slept Through It All (Comedy)
NESTOR—Cupid's Assistants (Comedy)
CHAMPION—Art and Love (Drama)

**TUESDAY, JANUARY 7th, 1913.**

GEM—Absinthe (Drama)
BISON—A Romance of the Utah Pioneers (2-Reel Dr.)
ECLAIR—An Accidental Servant (Comedy)

**WEDNESDAY, JANUARY 8th, 1913.**

NESTOR—Gold and Dross (Drama)
FRONTIER—The Stranger at the Mountain Ranch (Dr.)
POWERS—Almost a Hero (Comedy)
POWERS—Akron, Ohio (Scenic)
UNIVERSAL—Animated Weekly No. 44 (Topical)

**THURSDAY, JANUARY 9th, 1913.**

IMP—Hearts of the Northland (Drama)
REX—The Actress (Drama)

**FRIDAY, JANUARY 10th, 1913.**

NESTOR—The Suspect (Drama)
VICTOR—The Lie (Drama)
ECLAIR—The Return of Lady Linda (2-Reel Drama).
POWERS—Baxter's Busy Day (Comedy)

**SATURDAY, JANUARY 11th, 1913.**

IMP—The Baldheaded Club (Comedy)
IMP—Society Day at Piping Rock (Comedy)
BISON—An Apache Father's Vengeance (Drama)
MILANO—A Secret of the Sea (2-Reel Drama)

## Mutual Film Corporation.

### Current Releases.

**SUNDAY, DECEMBER 29th, 1912.**

MAJESTIC—Love and the Telephone (Drama)
THANHOUSER—A Militant Suffragette (Com.-Drama)

**MONDAY, DECEMBER 30th, 1912.**

AMERICAN—Loneliness of Neglect (Drama) .......... 1000
KEYSTONE—The Duel (Comedy)
KEYSTONE—Mabel's Strategem (Comedy)

**TUESDAY, DECEMBER 31st, 1912.**

MAJESTIC—Jim's College Days (Drama)
THANHOUSER—With the Mounted Police (Drama)

**WEDNESDAY, JANUARY 1st, 1913.**

RELIANCE—Duty and the Man (Drama)
BRONCHO—The Burning Brand (Two-Reel Drama)

**THURSDAY, JANUARY 2d, 1913.**

AMERICAN—Love and the Law (Drama) .......... 1000
PUNCH—Her Mischievous Brother (Comedy)
PUNCH—A Near Tragedy (Comedy)

**FRIDAY, JANUARY 3d, 1913.**

KAY-BEE—The Great Sacrifice (Two-Reel Drama)
THANHOUSER—A Poor Relation (Drama)

**SATURDAY, JANUARY 4th, 1913.**

AMERICAN—The Fraud that Failed (Drama) .......... 1000
RELIANCE—A Jolly Good Fellow (Drama)

### Advance Releases

**SUNDAY, JANUARY 5th, 1913.**

MAJESTIC—The Little Enchantress (Drama)
THANHOUSER—A Guilty Conscience (Drama)

**MONDAY, JANUARY 6th, 1913.**

AMERICAN—Another Man's Wife (Drama) .......... 1000
KEYSTONE—Saving Mabel's Dad (Comedy)
KEYSTONE—A Double Wedding (Comedy)

**TUESDAY, JANUARY 7th, 1913.**

MAJESTIC—The Hundred Dollar Bill (Comedy)
THANHOUSER—The Boomerang (Drama)

**WEDNESDAY, JANUARY 8th, 1913.**

RELIANCE—The Girl and the Inventor (Drama)
BRONCHO—In the Ranks (Two-Reel Drama)

**THURSDAY, JANUARY 9th, 1913.**

AMERICAN—The Trail of Cards (Drama) .......... 1000
PUNCH—Poor Boob (Comedy)
PUNCH—Mix-up (Comedy)

**FRIDAY, JANUARY 10th, 1913.**

KAY-BEE—The Paymaster's Son (Two-Reel Drama)
THANHOUSER—The Evidence of the Film (Drama)

**SATURDAY, JANUARY 11th, 1913.**

AMERICAN—Calamity Anne's Inheritance (Drama) ... 1000
RELIANCE—(Title not reported)

## Film Supply Co.

### Current Releases.

**MONDAY, DECEMBER 30th, 1912.**

ITALA—Knock Wood (Comedy)
ITALA—Two Little Devils (Comedy)

**TUESDAY, DECEMBER 31st, 1912.**

GAUMONT—Fair Weather Friends (Drama)

**WEDNESDAY, JANUARY 1st, 1913.**

GAUMONT—Gaumont's Weekly No. 1 (Topical)
SOLAX—Cousins of Sherlock Holmes (Comedy)

**THURSDAY, JANUARY 2d, 1913.**

GAUMONT—When Her Love Grew Cold (Drama)
GAUMONT—Northern Egypt (Scenic)

**FRIDAY, JANUARY 3d, 1913.**

LUX—Pursued by a Lioness (Drama)
SOLAX—Canine Rivals (Comedy)

**SATURDAY, JANUARY 4th, 1913.**

GAUMONT—The Glove Industry (Industrial)
GREAT NORTHERN—Outwitting a Rival (Comedy)

### Advance Releases.

**MONDAY, JANUARY 6th, 1913.**

ITALA—(Title not reported)

**TUESDAY, JANUARY 7th, 1913.**

GAUMONT—A Snake in His Bosom

**WEDNESDAY, JANUARY 8th, 1913.**

GAUMONT—Gaumont's Weekly No. 2 (Topical)
SOLAX—A Million Dollars (Drama)

**THURSDAY, JANUARY 9th, 1913.**

GAUMONT—The Destructive Duelists (Comedy)
GAUMONT—To Hell and Back (Comedy)

**FRIDAY, JANUARY 10th, 1913.**

LUX—The Matrimonial Fever (Comedy) .......... 731
LUX—Do Not Tease the Dog (Comedy) .......... 252
SOLAX—The Mutiny of Mr. Henpeck (Comedy)

**SATURDAY, JANUARY 11th, 1913.**

GAUMONT—Domesticated Wild Animals on Our Western Coast (Educational)
GREAT NORTHERN—(Title not reported)

# WARNER'S FEATURES

---

**Our Next Sensational Release**

## THE POWER OF CIVILIZATION

**in 3 reels** **Ready Jan. 6th**

**This feature is full of thrilling situations and will please the most critical audience.**

**Write nearest office for bookings.**

**Watch for first feature release with GENE GAUNTIER in the leading role**

**Ready Feb. 1st**

## W. F. FILM CO.

**145 West 45th Street New York**

## Song Slides.

### A. L. Simpson, Inc.

"The Man Who Fights the Flames." Pub. by Jerome H. Remick & Co., New York.

"Oh, Tiny, Play That Traumerei." Pub. by Musicions' Music Pub. Co., New York.

"Oh You Little Rascal." Pub. by Geo. W. Meyers, New York.

"I Long for You When the Roses Bloom." Pub. by the Globe Music Co., New York.

"Jingle Bells." Pub. by J. Fred Helf Co., New York.

"Tipperary Twirl." Pub. by F. B. Haviland Pub. Co., New York.

"Just a Twig from the True Lover's Tree." Pub. by J. Fred Helf Co., New York.

"When It's Moonlight on the Meadow, Mollie Dear." Pub. by Cadillac Pub. Co., New York.

### Scott & Van Altena, Inc.

"Row Row Row." H. Von Tilzer.
"Here Comes the Bride." York.
"Back to the Farm." Tell Taylor.
"Lass from the County of Mayo." Geo. Meyer.
"And Johnny Goes Too." Billy Busch.
"Dadd Has Sweetheart." Stern.
"Killarney." Smith & Brown.
"Nashville, Tennessee." Weyman.

**10 ANNOUNCEMENT SLIDES 1c.**

No Binding, No Cover Glass Required—
The Cheapest, Quickest, Surest and Best Slide for Announcements.

**DEUEL'S CRYSTAL SLIDE COMPOUND**
DOES THE WORK

Just coat your Glass Slide with the Compound, write or print your announcement and you have a *sharp, clear slide* that will not *Crack, Peel* or *Mar*. The slides are washable.

**Complete outfit to make 2000 SLIDES $2.00**

S. HOYT DEUEL CO. (Not Inc.) No. 1 E. Huron St., Chicago

**MAKE 'EM YOURSELF SLIDES**

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, or $3.50 by registered mail, prepaid (Canadian orders by registered mail only), the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

**UTILITY TRANSPARENCY CO.**
**1733 West 9th St., Brooklyn, N. Y**

SOMETHING NEW

THE UNBREAKABLE AND WASHABLE **E-Z BLANK MICA SLIDE**
MAKE YOUR OWN ANNOUNCEMENTS

Made of Specially Prepared Mica That Can be Written on as Easily as Paper
PRICE 25 CENTS EACH

BATTERSHALL & OLESON, 39 W. ADAMS ST. CHICAGO, ILL.

**Subscribers, Please Note**

**BINDERS**

For each three months' volume of the

**MOVING PICTURE WORLD**

Can be furnished as follows, express charges additional:
75c each. $2.60 for four.
$7.25 per dozen.
By prepaid mail $1.00 each.

**SIMPLE AND SECURE**

**Single Copies Easily Removed**

**Moving Picture World**
**17 MADISON AVENUE, NEW YORK CITY**

**SLIDES of All Kinds**

Send for Catalogue "W" of our new line of beautiful

ANNOUNCEMENT SLIDES

Each slide illustrated from life and most exquisitely colored.

*Advertising Slides at Reasonable Rates*

Our Song Slide Catalogue of 500 different songs free to anyone for the asking.

**SCOTT & VAN ALTENA, 59 Pearl St., New York City**
THE SLIDES THAT HAVE SET A STANDARD

**FEATURES FOR RENT OR FOR SALE**

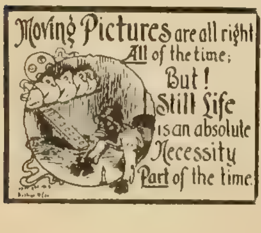
M. & F. FEATURE FILM SERVICE
167 West Washington Street, Chicago, Illinois

| | | |
|---|---|---|
| Seige of Calais | 2 | Parts |
| Sins of the Father | 3 | " |
| Penalty is Death | 3 | " |
| Lady Mary's Love | 2 | " |
| Tragedy of the Underworld | 3 | " |
| Courior's Dispatch | 3 | " |
| Boys of the Golden West | 3 | " |
| Hamlet | 2 | " |
| Manon Lescaut | 3 | " |
| Tom Butler | 3 | " |
| Saved from Siberia | 3 | " |
| Rose of the Apache | 3 | " |
| Rose of Thebes | 2 | " |
| Fools of Society | 3 | " |
| For her Father's Sake | 3 | " |
| Wm. Rugh. hero newsboy of Gary, Indiana | 330 | feet |
| Shipwrecked in Icebergs (for Illinois & Indiana) | 3 | reels |
| Passion Play (hand colored) | 3 | Parts |
| Vengeance of Egypt | 3 | " |

Special prices made on 2 days or more.

Above goods are all in first class condition, with a very attractive lobby display of each, consisting of 1-3-6 & 8 sheet posters and some with an original set of photographs. Special release—
"The Unwritten Law" in 3 parts.
Write for catalogue.

**M. & F. FEATURE FILM CO.**


Moving Pictures are all right All of the time; But! Still Life is an absolute Necessity Part of the time

Send us 40 cents in stamps for slide like cut. A trial is all we ask. Our designs are original, coloring unsurpassed, and photography is perfect. We carry everything for the exhibitor—Machines, Carbons, Lenses, Parts, Gas Outfits and Chemicals, Tickets, etc. Write for catalogue.

**ERKER'S, 604 Olive Street, ST. LOUIS, MO.**

**MAKE YOUR OWN SLIDES**
**WITHOUT AID OF PHOTOGRAPHY**

From Newspaper Cuts, Post Cards, Etc. Announcement Slides, Advertising Slides, Slides from Political Office Seekers' Cards, just the thing for elections. Slides can be made in a few minutes, plain or in colors. Where colored picture is used, colors will appear on slide same as in original. Complete outfit and directions, $1.00.

**MIDLAND TRANSPARENCY CO.**
**313 Ramge Bldg. Dept. W Omaha, Neb.**

# 4 REELS TO-DAY 1c ADMISSION

Wouldn't *you* notice it if your *competitor* put up a sign like that? Wouldn't people notice it and come in droves if *you* put up a sign like that? They would if your front, and the sign were attractive, and you had a reputation for running a good show. Curiosity is part of human nature. People will read any attractive sign you put out. Mr. Exhibitor, let the *passing public* know that you're alive, inject a little newness and originality into your display and you'll get a lot of loose nickels and dimes from that "on the fence crowd" who go to a theater only when they see some sign or some advertisement that attracts them. What about the people on the other side of the street? OUR BANNERS AT 90c EACH WILL SHOUT TO THEM FOR YOU!

WRITE TODAY and get our suggestions for copy to use on those signs you've been thinking of.

**3 x 12 Stock** **BANNERS** For either Licensed or Independent releases. Sent prepaid for only **90 c.** Each **More than SIX** **75 c.** Each

**Not cheap printed affairs, but hand-made, durable, attractive and suitably worded for all subjects. Made on non-cracking muslin that can be mailed or packed in the case with the film**

## LOBBY DISPLAY CARDS

Such as Entrance, Exit, Change Days, Singers' Signs, Admission Signs, Etc., Etc.

CLASSY AIR-BRUSH WORK (Raised Effect)

Size 22 x 28 in. (full-sheet), to order ................40c
Size 14 x 22 in. (half-sheet), to order ..............25c
Size 11 x 14 in. (quarter-sheet), to order ...........15c

Other Sizes in Proportion.

## BANNERS TO ORDER

For Announcements, Vaudeville Acts, Etc. To Order Only. Sent Prepaid Same Day Order Is Received.

3 x 12 ft.............$1.25
3 x 15 ft............. 1.50
3 x 18 ft.............$1.75
3 x 24 ft............. 2.25

Other Sizes in Proportion.

TERMS:—Cash with order. Orders for Card Signs amounting to $2.00 or over, sent prepaid.

## THE SHOW CARD CO.

419 HEED BLDG.
PHILADELPHIA

---

## LAST CALL for

# Life of Buffalo Bill

### Best Money Maker of the Year and Here is the Proof

Jos. Gondos, of Omaha, Nebraska, bought originally the State of Kansas; three weeks later he bought Missouri, and followed this up by buying Illinois. Extract from his last letter:

> "Buffalo Bill pictures are breaking records wherever shown. If I had time I would gladly buy more states. Many thanks for putting me next to the best money maker of the year."

### STATES OPEN

OREGON
NEVADA
UTAH
COLORADO
NEW MEXICO
IDAHO
NEBRASKA
WYOMING
MONTANA
MICHIGAN
NORTH DAKOTA
SOUTH DAKOTA
MINNESOTA
NORTH CAROLINA
SOUTH CAROLINA
GEORGIA
ALABAMA
FLORIDA
VIRGINIA

**Buffalo Bill & Pawnee Bill Film Co.**

145 West 45th Street NEW YORK CITY

---

## MAJESTIC FEATURE FILM EXCHANGE

**224 TREMONT STREET, BOSTON, MASS.**

Renters of the latest in Feature Films of all the leading makers. State Rights reserved for New England Releases of Features every week. For the newest and best, try us. Importers of the Italian, Turkish and Balkan Wars.

Ambrosio Releases

A SICILIAN HEROINE
*In 3 Reels*
A Thrilling Story of Garibaldi

PARSIFAL
*In 3 Reels*

SIEGFRIED
*In 3 Reels*

Nellie the Lion Tamer
*In 2 Reels*

The Burning Motor Car
*In 2 Reels*

Great Northern Film Co. Releases

DR. GAR EL HAMA
*In 3 Reels*

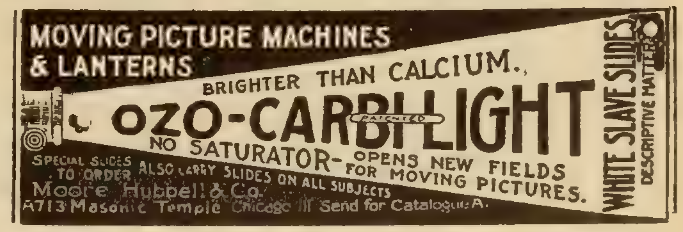
The Great Ocean Disaster or The Peril of Fire
*In 2 Reels*

Fortune Teller's Daughter
*In 3 Reels*

THE BRIDE OF DEATH
*In 3 Reels*

**WRITE, WIRE OR CALL FOR THE LATEST**

---



MOVING PICTURE MACHINES & LANTERNS

BRIGHTER THAN CALCIUM.,

OZO-CARBI-LIGHT

NO SATURATOR—OPENS NEW FIELDS FOR MOVING PICTURES.

SPECIAL SLIDES TO ORDER

ALSO CARRY SLIDES ON ALL SUBJECTS

WHITE SLAVE SLIDES
DESCRIPTIVE MATTER

Moore Hubbell & Co.
A713 Masonic Temple Chicago Ill Send for Catalogue A.

---

# The Bioscope

**The leading Journal of the Moving Picture business in Europe. Largest circulation and best Advertising Medium, bar none.**

**Yearly subscription, $2.00.**

**85 Shaftesbury Avenue, LONDON, W., ENGLAND**

# LICENSED FILM STORIES

## MELIES.

**THE KISS OF SALVATION** (Jan. 16).—A daring highway robber is terrorizing a western settlement by his depredations. A new minister and his daughter have come to the settlement and the attendance at the little church is augmented by the admiring cowboys. The new minister's daughter, Molly, goes for a walk one day and "Handsome" Jack, the bandit, caught at last, is about to receive his just deserts at the hands of the indignant cowboys, when sentiment causes them to lose their heads. The minister's daughter comes upon the scene at the psychological moment. She is asked to give "the pore feller a good-bye kiss, seein' as he has no one else," and the bandit makes a daring escape by snatching her gun. The cowboys pursue, but are not successful. "Handsome" Jack, after riding hard, finds himself free and at last dismounts. He thinks long of the sweet girl whose kiss had set him free and decides to live straight for her sake. He writes a letter to the sheriff and sends back the spoils of the hold-up, then obtains employment at a far-away ranch. He makes good and studies hard in his spare moments, applying to his new pursuit the same energy and acumen which had made him a successful bandit. He is admitted to the bar and sets up his small establishment with great pride. His first few cases bring him money, and, having always thought of Molly, he sets out to find her.

Late in the afternoon Molly unconsciously wanders to the scene of her romance and absently pulls daisies and winds them into a chain. A light step behind her, and Jack holds her up with her own gun. He returns the gun, then tells her of his love and how the memory of her kiss had made a man of him. She listens, blushing, with downcast eyes. Her shyness bids him hope and he begs her for a kiss. Smiling she turns from him, refusal on her lips, temptation in her eyes. He takes the chain from her fingers, twists it about his neck, noose-like, and makes a mock gesture of hanging. "Now will you kiss me?" he asks. Her eyes, then her lips meet his and she goes to his arms.

## KALEM.

**THE USURER** (Jan. 6).—Because of his wife's illness, David Mills, a young clerk, is forced to solicit a loan from Grydes. The latter is a soulless man with an overshadowing passion for money—unprincipled and devoid of sentiment. Unable to repay the exorbitant interest, David is mercilessly bled into bankruptcy by the human vampire.

Ernest Renard and his sister, Beatrice, rich philanthropists, seek a suitable person to fill the position of superintendent for a large institution—a home for crippled children—which they have founded. The scheming Grydes sees the advertisement and makes written application, representing himself to be well qualified for the position.

Renard determines to personally investigate the applicant and visits the town where the loan shark lives. On his way to Grydes' home, Renard is attacked by a thug and left in a desperate condition. He manages to reach Grydes' house, where the unscrupulous agent, failing to recognize the stranger, shows his true colors by refusing him assistance. Literally thrown out by Grydes, Renard is picked up by David, who helps him home and tenderly cares for him. The developments following the occurrence of this incident, while highly pleasing to David and his wife—as the young clerk secures the position of superintendent—fall with crushing force upon the heartless Grydes.

**THE MANICURIST AND THE MUTT** (Jan. 8).—James Hicks, a barber, finds that business is bad and he sees that only some decided innovation will attract customers. He therefore writes to Clippem's School of Barbers, requesting the management to send him an attractive lady tonsorial artist.

In a few days Marcella arrives on the scene, but the way she handles the first customer makes it imperative that Hicks dispense with her services. She walks up the street and is engaged as a manicurist by Hicks' competitor.

Marcella is a flirt and soon has a number of love affairs. Seeing that she must make some disposition of the several cases, she decides to realize as much as possible. As a result each of her four suitors presents her with a diamond ring. She makes an appointment with each for eight o'clock on a certain night. When eight o'cock arrives Marcella boards a train, but Tom, Dick, Harry and Joe wait in their respective trysting places, nervously fingering further tributes. Finally each resolves to visit the shop and learn what is detaining Marcella. The meeting of the four victims enables each "to see a great light."

**JOHNNIE GOES DUCKING** (Jan. 8).—Johnnie tramps through the marshes and discovers what he supposes to be a flock of canvasbacks paddling along the inlet. Failing to shoot any of them and seeing that they still swim composedly, he creeps forth to investigate, and gets into an argument with a real hunter, whose decoys have been disturbed. Johnnie, undismayed, determines to secure a duck at any cost and he succeeds in shooting one in a barnyard. When the owner appears, Johnnie pacifies him through misrepresentations and invites him to dinner. When the dinner is finished, Johnnie inquires, "Well, how do you like your own duck?" and how the guest replies is best explained by the picture.

**THE WIVES OF JAMESTOWN** (Jan. 10).—A synopsis of this two-reel feature subject was published in the advertisement of the General Film Company on pages 1316 and 1317 of the issue dated December 28, 1912.

**GRANDFATHER** (Jan. 10).—She knew no joy to equal the companionship with her father until the stranger came into her life. He was from a different world and soon won her heart, but the young girl knew that she could not hope to gain her father's consent. Thus it was that she stole away from home one night, little dreaming of what the future held in store.

Visions of happiness were shattered when she found that husband and lover held little in common. His world and hers were not the same and he would not compromise.

By the fireside an old man, who found the years crowding down upon him, waited patiently for some word from his loved one. At last there came a messenger to call him to his daughter's bedside, where he was given a trust—the care of his grandchild.

A strange fate caused the grandson to wander off at his game and to be found by his prodigal father. The slumbering spark of manhood was kindled and the father carried his son to his humble home. The same old fate took the father's life and the little one was placed amid strange playmates.

As the days passed the old man could find no comfort until fate, now more kind, led him to the playground. Grandfather and grandson returned to the old fireside and, with a prayer of thanksgiving, the happy trust was renewed.

**A SAWMILL HAZARD** (Jan. 11).—Mrs. Herton, a widow, lives in comfortable circumstances with her son, Roland. Over forty years of age, she is still an attractive woman, but lacks self-reliance and is greatly impressed by Geoffrey Stern who seeks her hand. Roland objects to Stern and endeavors to convince his mother that the selfish and unscrupulous suitor has been attracted by the comfortable home and timber lands owned by the widow. But the good woman is deceived by Stern's well-feigned devotion and agrees to marry him.

Shortly after the marriage a violent scene takes place between Roland and his stepfather. Seeing that his mother has, in a manner, become estranged from him, he leaves home and finds employment in a sawmill.

Roland, through his industry, wins the esteem of his foreman and meets his employer's daughter, Martha. An attachment springs up and the young couple become engaged. Roland, wishing to introduce his fiancee to his mother asks her to accompany him to his old home.

When Martha and Roland enter the cottage a pitiful sight confronts them. Geoffrey Stern, in an attempt to realize on his wife's property is on the point of securing her signature to a mortgage. Roland roundly denounces his stepfather and takes his mother to his sweetheart's home.

Stern determines to be revenged, as he sees that Roland stands between him and the accomplishing of his designs. He therefore goes to the sawmill when Roland is alone and through an act of startling boldness places the young man in peril of his life. Martha, disturbed because Roland has not come to the house for lunch, visits the sawmill and Stern is turned over to the authorities.

NAT. B. SMITH
LECTURER
68 Hudson St., Hoboken, N. J. Phone 1361 Hoboken

## SELIG.

**PROMPTED BY JEALOUSY** (Jan. 6).—Laura Venning in saving the life of Detective Martin's child, wins the friendship of a man of cunning who serves her when she is imperilled through the attentions of an adventuress, who uses her to revenge herself upon Miss Venning's brother. Jack Venning in a moment of insane wagering gives a check for $5,000 to secure a gambling debt. The dashing Jack is admired by Mrs. Romaro, a society adventuress, a passion that is not reciprocated and turns her fondness to hatred. She overhears Jack's confession to his sister concerning the check and his plea for $5,000 to save him from prison. The hostess of the evening has a pearl necklace of great price that is broken, so she puts it in a crystal jewel box in her boudoir. The wily and revengeful widow gets the necklace and places it in the vanity bag of Laura. The latter, disconcerted by her brother's story is about to leave the house when the loss of the necklace is discovered, and Laura is accused of the theft. The officers, Mrs. Romano adroitly eggs them on and calls Martin the chief of detectives on the case. How he discovers the real thief is one of the cleverest bits of picture work in recent film plays.

**THE GUN FIGHTER'S SON** (Jan. 7).—Jeff Scott, a quick and determined fellow, who has been brought up by foster parents unmindful of his father's record, is so outrageously bullied by Sam Carey, that he gets a gun; but, declines to use it after having the drop on Sam. The latter, a human hound is not compunctious over plugging his generous adversary, and is sentenced to serve time although his markmanship is not fatally accurate. After some years' service he escapes from prison, captures Jeff's little girl and leaves a note that he has left her at the mercy of the wolves. Again the blood-blot fills the brain of Jeff and he reaches the man who tried to kill him and then rob him of his treasure. The thrilling fight in which he casts aside the temptation of a gun to evoke vengeance with his naked hands, stops just close enough to the dim border of tragedy to make the over-true tale telling and intense.

**THE MAN WHO MIGHT HAVE BEEN** (Jan. 8).—Bob Hale, the son of a well-to-do country banker, neglects his opportunities so frequently that he is dismissed from college. He comes back to the humdrum country town and finally is placed in a position of trust in the bank. When one of the gay companions of his ill spent college days comes that way, they review their past in the old way, and Bob is influenced to seek the excitements of the great white way in the big city. In order to secure the money for this adventure, he pockets the funds of the bank and becomes a fugitive from justice. He goes down and down in the scale of humanity until he reaches the scum line of hobodom. Weary of the husks, the shell of his former self, he rides the trucks back to his old home, to find his indulgent parents, himself a stranger, broken, disgraced, and despised.

**THE FALSE ORDER** (Jan. 9).—The sensational crux of jealous revenge in "The False Order" is a head-on collision of two enormous locomotives. A realistic effect that heavily discounts any stage device ever materialized to thrill. A page of vivid romance torn from the life of a young engineer, who is lured on to seeing certain death by the deadly lie of a drunken rival. Happily he is saved for a long and useful life by a trick of fate, and the well directed energies of a wrecking crew.

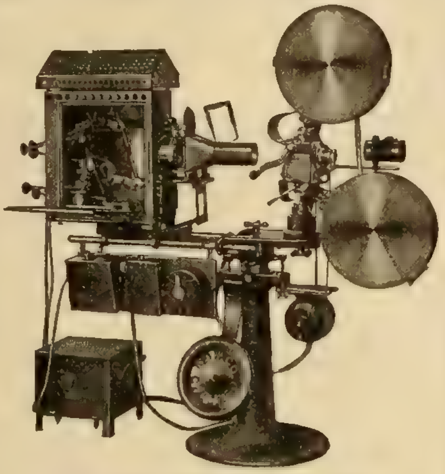
**THE COWBOY EDITOR** (Jan. 10).—A gambling cowboy taking a long chance, comes into possession of the Rawhide Weekly Rattler, and strikes a job that outdoes a brace of bucking-broncoes for real nerve rack. The town-bore, the town-gossip, "visitors", old "subscriber", "Vox Populi" and all he other well meaning patience wreckers on his trail and will not even be dislodged, or discouraged even by exploding kegs of powder. As a finale he takes to the hurricane deck of a pony and flies to the high country, leaving it in charge of its

**WHOSE WIFE IS THIS?** (Jan. 10).—The oft repeated promise of the well meaning wife who promises to be "dressed in a moment" is the clever

ADVERTISING OF
EVERY DESCRIPTION
BRADY'S
POSTERS
124 E. 14th STREET, N. Y.

Send for Catalogue
POST CARDS
25 STARS
$3.00 PER 1,000
IN ANY QUANTITY
The Finest Quality

A. B. C. and All Licensed Posters
Rental Prices
1-Sheets ........ 5c
3-Sheets ........25c
6-8-Sheets ......50c
Selling Prices
1-Sheets ........15c
3-Sheets ........35c
6-Sheets ........70c
Beginning with releases of Nov. 18, Kalem & Lubin
1 sheets 10c each.



The 1913 Model Motiograph

# *Have You Made Your Decision?*

WHAT MORE IMPORTANT NEW YEAR RESOLUTION CAN BE MADE, MR. EXHIBITOR, THAN THIS ONE:

**ONLY THE BEST MACHINE MADE IS GOOD ENOUGH?**

**THE MOST CRITICAL MOMENT** which you must face while you are figuring on your theater equipment is: What machine will give the best service; the best picture; the least amount of worry?

You need go no further—**THE MOTIOGRAPH** will meet your every requirement.

No machine can project such bright, clear pictures with so beautiful a stereoscopic effect. No machine will wear so well, because none include the same **high quality** of material and workmanship in their construction.

## Make Your New Year Resolution Now
## Let the MOTIOGRAPH Keep It for You

MANUFACTURED BY

## THE ENTERPRISE OPTICAL MANUFACTURING CO.

**Main Office and Factory, 564-572 WEST RANDOLPH STREET, CHICAGO, ILL.**

*EASTERN OFFICE*
**30 East 23rd Street, New York City**

*WESTERN OFFICE*
**833 Market Street, San Francisco**

*AND THE FOLLOWING JOBBERS*

WILLIAMS, BROWN & EARLE, PHILADELPHIA
MUTUAL FILM CORPORATION, DALLAS
CALEHUFF SUPPLY COMPANY, PHILADELPHIA
J. H. HALLBERG, NEW YORK
FEATURE FILM & CAL. LIGHT CO., PITTSBURG
E. E. FULTON, & KLEINE OPTICAL CO., CHI'GO
AND ALL BRANCHES OF THE GENERAL FILM COMPANY

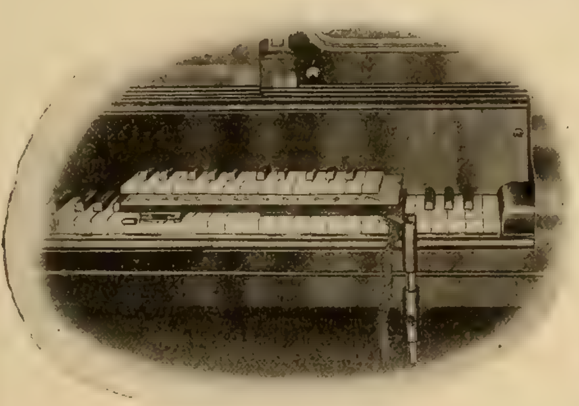
---

# MUSICAL BELLS AND PIANO PLAYED AT SAME TIME

AND

# THE PIANIST DOES IT ALL

## With the BARTON PIANO ATTACHMENT

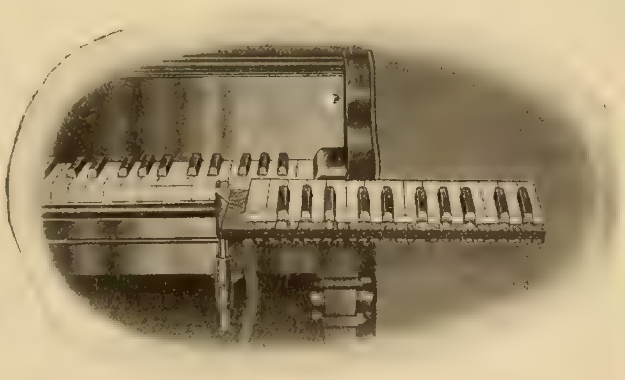


PATENTS PENDING
Position when in Use

YOU NEED NO DRUMMER

IMPROVED BELLS

PLAY Loud or Soft



PATENTS PENDING
Position when not in Use

SOLD
ON
EASY
PAYMENTS

Manufactured
By

## OSHKOSH
## METAL PRODUCTS CO.

OSHKOSH :: :: WISCONSIN

WRITE
TO-DAY

comedy conceit, which keeps a patient husband toying with an expensive pair of opera tickets, until nearly midnight. Until the lady comes in fully panoplied, to find her husband also panoplied, likewise "full" and asleep in the shadow of a tel-tale decanter.

## LUBIN.

**COURAGEOUS BLOOD** (Jan. 6).—Romanzo Fernandez, a vaquero, noted for his bravery, courage, and honesty, is appointed Chief of Scouts on the Mexican border, which is infested by Rock and his rustlers. Rock visits Mary Burke's ranch, with a view of stealing her cattle, and incidentally makes love to her. Fernandez appears. Mary has never met him and being attracted by his picturesque costume, asks for an introduction which Rock grudgingly gives, Fernandez being his old enemy.

Mary and Fernandez are mutually attracted, much to the disgust of Rock, who later has his rustlers steal a bunch of her cattle, and while she is out riding she accidentally stumbles across one of Rock's camps. She realizes then for the first time he is a cattle rustler. Rock insults her but she gets away from him. He gives chase with some of his men. Fernandez having been warned of the cattle stealing by one of his scouts comes upon the chase, gets the girl under cover in the rocks and requests her to go for help while he holds the rustlers off. The girl secures aid from some prospectors who return and overpower the rustlers. Fernandez, who has been shot requests that he be permitted to smoke a cigarette. With a puff and a smile he sinks into Mary's arms, dying as he lived "a man."

**THE VILLAGE BLACKSMITH** (Jan. 7).—The story opens showing Dexter Pratt, the village blacksmith in his early married life surrounded by his wife and children, Annie, Tom and Dick. Herbert, the Judge's son and who is a playmate, is a thieving, fighting, cowardly boy. Ten years elapse and the mother is dead, Annie is a loving girl and unfortunately she falls in love with the Judge's son, who simply plots her seduction. Tom Pratt is suspicious and watches. Herbert, influencing the girl, plans an elopement. He takes his horse to the blacksmith's shop to be shod and then steals off with Annie to have a fake marriage ceremony performed by a college friend, who will pose as a clergyman.

Tom discovers the plot and rushes to the father urging him to interfere. The blacksmith drives a long nail in the horse's hoof he is shoeing. Tom then hurries to the scene of the mock marriage but he arrives too late and finds only the counterfeit parson. The Judge's son gets his horse and, mounting the girl behind him, starts off. Tom and the father pursue the runaways and the horse going lame, they are easily captured, The truth is exposed to the poor girl and the young reprobate driven away. The blacksmith and his daughter take sanctuary in the church and the vision of the dead mother smiles down through the stained glass window.

**TWILIGHT OF HER LIFE** (Jan. 9).—Mr. and Mrs. Willis and two daughters live contentedly. The older girl Lillian is engaged to a young man who, after asking her hand in marriage of her parents, leaves for the city. Sonetime later the mother, who is an invalid, dies, and leaves the younger girl as a sacred charge to Lillian. The young man returns from the city, but Lillian will not marry him, telling him that her duty is with her father and sister. He leaves despondent.

Years later May, the younger sister, has grown to womanhood, and they walk to the last resting place of their mother and father. May has a sweetheart, and he asks the elder sister for her hand in marriage. She consents, on the condition that they will make their home with her and they do so.

Two years later May is the mother of a lovely baby, and her life is very happy, while Lillian by the fireside, dreams of what might have been. In the city, her girlhood lover dreams, too—and of her. One evening, Lillian is sitting out in the yard, and in the house, the younger sister is singing a lullaby to her baby. The light shines from the open window on her face, showing a longing infinitely sad. To her side comes the girlhood lover from the city, and he too, sees the picture over her shoulder. When Lillian turns, she finds herself in the arms of the man she has loved through years.

**STAGE STRUCK SALLY** (Jan. 10).—Sally is a new girl at the Cort's, who do not know that she has an ambition to go on the stage. When she studies her part in the kitchen, Mrs. Cort comes to the conclusion that Sally is crazy and is made nervous. Meantime Sally finds the butcher knife too dull to cut the bread, and goes to ask her mistress that it be sharpened. Mrs. Cort is certain that she is to be killed and faints. Sally, all excitement, runs for the doctor, forgetting to put down the jnife. The doctor thinks she is crazy, and telephones the police. The reserves come and cart her off to the station-house, where Terrance, her policeman sweetheart, offers explanation, and Sally is turned loose. Sally has a bad case of "stage struck," but Terrance will try to cure her.

**AN ACCIDENTAL DENTIST** (Jan. 10).—Policeman Murphy leaves his post to take lunch with Nora, a fashionable dentist's maid, during the absence of the dentist. Two thieves seeing the dentist depart, enter the place to rob it. When they hear some one coming they decide to pretend they are patients and hurriedly tie their heads up. The policeman, noting the evidence of a robbery, and seeing through the ruse of the thieves, pretends he is the dentist and placing one in the chair, administers laughing gas. The second thief attempts to escape, but the policeman overpowers him, forces him into a chair and also gives him laughing gas. Nora and the policeman return to the dining room to finish their banquet, when the dentist returns, and, peeking through the window, sees Nora entertaining the policeman. He indignantly reports the policeman's absence from post, and the captain returns with the dentist and peeks in the window. Nora sees them and hides the policeman under the table. The captain sees nothing wrong, and the policeman emerges from the house with the two prisoners, who prove to be noted criminals for whom the police have long been searching. The policeman becomes a hero and is praised instead of blamed.

**SAN XAVIER MISSION, TUCSON, ARIZONA** (Jan. 11).—A beautiful educational picture showing the atmosphere of a typical Mexican Mission house. The building is a stone structure of large proportions, which will impress the traveler. Interesting scenes are pictured of the negro boys and the sisters of the mission going to mass. Inside of the mission we see the employment. Boys and girl are weaving and fashioning Mexican hats, baskets and other useful articles.

**THE ARTIST'S ROMANCE** (Jan. 11).—Johnson, a rising young artist, goes on a rabbit hunt. He and his dogs are hot on the trail of a rabbit. Bunny hides in a clump of bushes, but Johnson spies him and fires. The rabbit is wounded. So is a girl who has been sketching on the other side of the bushes. When Johnson, holding the wounded rabbit triumphantly aloft comes bounding through the thicket, the girl forgets her own slight wound. She scolds and pleads with Johnson to give her the rabbit, which he does. After scolding Johnson roundly for what she calls his brutality, the girl takes the rabbit home and dresses its wounds. The brutality of man strikes the girl so forcibly that she is inspired to paint a picture on the subject, and calls it "The Brute." The tenderness of the girl in pleading for the rabbit's life so impresses Johnson that he is also inspired to paint a picture, and in return calls his canvas "The Appeal." Later, both paintings are hung at the same exhibition, where Johnson meets the girl. Although at first his efforts to gain her friendship are repulsed, he eventually wins out, and the rabbit, which the girl has made a pet, is taken to the spot of the event, and being freed, returns to his native woods.

## CINES.

**A SISTER'S HEART** (Jan. 4).—Helene is a proud, high-spirited girl, and strongly opposes her brother's desire to marry little Marie Carter, whose family is poor, and who is obliged to work as a milliner's apprentice.

Realizing that his sister's attitude is unalterable, Victor becomes melancholy, much to the distress of Helene, who dearly loves her brother. Finally she persuades him to take a long sea voyage in the hope that he may forget the girl.

After his departure, the family servant learns through Marie's mother that the girl has become dangerously ill. He informs Helene, whose sympathy being awakened, pays a visit to the humble home. Touched by the misery and sweet face of Marie, Helene's heart warms toward her, and love conquers pride and prejudice. She immediately telegraphs for her brother to return, and upon his arrival, all former discord is forgotten in a happy gathering of the three young people.

**A MAID'S DEVOTION** (Jan. 7).—Elvira is devoted to her mistress, Mrs. Dale, and is heartbroken when she sees her idol in tears, following her husband's severe reprimand for paying too much attention to a young artist.

Later, when Mrs, Dale has retired for the night, Elvira secretly watches the husband search the room and discover a letter from the artist, requesting an interview for the following afternoon. She then informs her mistress, who is thus enabled to write a note of refusal which is purposely permitted to get into Mr. Dale's possession.

This note entirely restores Mr. Dale's confidence in his wife, but he spends his fury upon poor innocent Elvira, who cannot explain, for that would incriminate her mistress. So after bidding the latter a tender farwell, the girl leaves in disgrace, but with a secret reward of money and eternal gratitude from the woman whose happiness she so loyally guarded.

**THE WOES OF A PEACEMAKER** (Jan. 11).—Albert and Louise, newlyweds, are both of a high-spirited disposition and are inclined to quarrel at the slightest pretext. Finally in desperation the bride's parents suggest that Uncle Anthony should pay the young couple a visit and do his best to keep the peace.

The old uncle arrives, and for a time all goes well, but one day a loud exchange of words arises, at which the good man becomes alarmed, and summons the parents to assist him in quelling the disturbance. But, in the meantime, the warring pair have made up their differences and Uncle is severely censured by the parents for his folly.

Another quarrel of a similar nature gets started and again proves to be a false alarm. At this, Uncle Anthony swears to turn a deaf ear to all disturbances in the future. Before long, however, a real disagreement ends in Albert's departure from the house vowing never to return. Louise frantically rushes to her parents, who, realizing the gravity of the situation, call upon Uncle Anthony to save the day. The latter is not inclined to be a peacemaker again, but at length capitulates and successfully brings Albert back to his wife. Uncle Anthony's word is now law in both households.

## ECLIPSE.

**KIDNAPPING THE FIDDLER** (Jan. 8).—Billy, a fiddler, has a lucky chance. The famous violinist, Lubekik, being unable to attend a concert at the home of Madam Stafford, that lady gives instructions to her head butler to find a substitute artist at any cost. Billy is chosen, and his success is instantaneous. The guests are held spellbound by his music and a Baroness present is so enraptured with Billy that he has him kidnapped and taken to her home.

Now Billy has a wife and ten children. When the good woman is informed of her husband's whereabouts she assembles her tribe and with a thick stick in hand goes to the palatial residence in search of him. Forcing her way in, she seizes Billy by the coat and angrily belabors him over the head with her stick. He finally breaks from her grasp, however, and runs home, followed by his family in picturesque array.

**ALONG THE COAST OF DALMATIA** (Jan. 8).—A most fascinating subject spreading before us the territory on the Adriatic Sea, adjacent to where the Balkan war is being carried on with such great loss of life.

## VITAGRAPH.

**THE ANGEL OF THE DESERT** (Jan. 6),—Married to a sporting man, Anne Stearns, with their little child, has a varied and unsettled life. Finally, Stearns locates in a western town where he opens a gambling house. He is a man of coarse instincts and mercenary nature. He insists that his wife make herself agreeable to patrons of his den and dance-hall, to popularize the resort. Their little girl is taken very sick. Stearns insists that she leave the little one and go into the barroom to meet one of her admirers. She refuses, asserting that her child demands her attention. He grabs her, drags her into the saloon and insists that she entertain his friend. She acquiesces under protest. When the drunken fellow attempts to caress her, she resists him and her husband tries to force her to submit. At this moment, a strange prospector, who has entered the room, springs to her protection, knocking down her annoyer and throwing aside her husband. He then escorts her to her home where she finds that the child, during her absence, has died. The defeated gambler follows the prospector.

Stearns entirely ignores his wife after this incident and left alone, the prospector helps her bury the child and consoles her in her grief. Later, he is attacked by the gambler, whom he had opposed in Stearn's place, and in a duel with pistols, he shoots his assailant.

By a drawn jury, he is sentenced to exile, and driven into the desert. Anne, learning of his condemnation, hastily fills a canteen and follows him into the desert where she finds him already delirious from thirst. He looks at her through his death-palled eyes and she appears to him as a ministering angel coming to cool his parched lips with a cup of cold water. Anne hastens to his side just as he breathes his last and passes into the land of eternal peace and rest. With thoughts of his kindness to her and her child and fearing to return to her brutal husband, she empties the water from her canteen into the sands of the desert; preferring to die beside the man who would protect her rather than endure the insults and dangers of the husband who would demoralize and degrade her.

**THE WINGS OF A MOTH** (Jan. 7).—Attractive and pretty, Alice Wentworth, who works in a large department store, very often receives the flattering attentions of the young men who are patrons of the establishment. Possessing that natural vanity of all good looking girls, she becomes discontented with her lot and longs for the ease and luxury of the handsomely gowned and wealthy people upon whom she is obliged to wait.

Hector Merrill, a middle aged and prosperous-looking gentleman, who calls with his sister, to make a purchase, is very much taken with Alice and when opportunity offers, he asks her to make an appointment to take a ride with him in his automobile. She shyly declines. Upon leaving the store that evening, she finds Hector waiting for her at the door and he takes her home in his limousine.

Pleased with the compliment, she joyously tells her mother, who warns her of the danger of casual acquaintances. To further impress her injunction, she tells her the story of the moth attracted by the glittering flame, falls into it and burned to death before it realizes its danger. Alice, thinking her mother somewhat straight-laced and passe, is piqued and resentful.

On two or three subsequent evenings; Hector takes Alice to dinner at a "swell" restaurant, with cabaret attractions. Finally, he takes her to supper and engages a private dining-room, where he very subtly tries to ingratiate himself into her favor and passes her a glass of wine. As she

# LOOK

We have issued three sheet posters, as well as one sheets

# BALKAN WAR SCENES

Cines Release of December 28th. **Feature Film.** Advertise it big.

Attractive posters. Order now.

**GEORGE KLEINE, 166 North State St., Chicago, Ill.**

---

# Posters for the Following Now Ready

KALEM for the Week of Dec. 30th:

The Peace Offering—1-sheets only.
Mission of a Bullet—1-sheets only.
A Treacherous Shot—1-sheets only.
Flag of Freedom—1, 3 and 6 sheets.

Ones and Threes for All LUBIN for Week of Dec. 30th:

A Mother's Strategy.
The Bravery of Dora.
John Arthur's Trust.
Just Out of College.
The Love Token.

One-Sheets Only for PATHE'S for Week of Dec. 30th:

Weekly No. 52.
The Christmas Miracle.
Dynamited Love.
The Beach Combers.
French Naval Maneuvers.
The Bear Trap.

ALSO 1, 3 AND 6-SHEETS FOR THE FOLLOWING SPECIALS:
LUBIN'S Two-Reel Special—"The Power of Silence"—Released Dec. 30th by General Film.
PATHE'S Two-Reel Special—"Romeo and Juliet"—Released Jan. 3rd by General Film.

N. B.—PRICES on A. B. C. POSTERS are now as follows: 1-Sheets at 10c Each. 3-Sheets at 35c Each. 6-Sheets at 65c Each. Postage or Express Additional. Order from your exchange or direct from us.

**A. B. C. COMPANY. CLEVELAND. OHIO**

---

## SPECIAL ANNOUNCEMENT!

WE WISH TO ANNOUNCE THAT WE ARE NOW AFFILIATED WITH THE

# FILM SUPPLY CO. of AMERICA

AND THAT FROM NOW ON AMMEX FILMS WILL BE HANDLED EXCLUSIVELY THROUGH THAT ORGANIZATION.

In the next issue of The Moving Picture World, look for a complete list of Titles, Synopses, Lengths, etc., of first Six Ammex Releases.

REAL WESTERN PICTURES REAL WESTERN PLOTS
REAL GOOD PHOTOGRAPHY

**AMMEX FILM CO., - 145 W. 45th St., New York**

raises it to her lips a moth flutters into the room, hovers about the lamp on the table and falls into its flame. Immediately, she is reminded of her mother's warning. Dashing from the room and into the street, she hurries home. Her mother is anxiously awaiting her belated coming and with a mother's instinct, she recognizes the troubled look upon her daughter's face. Alice falls upon her mother's shoulder and in tears, thanks her for her timely warning, acknowledges that she has learned a lesson she will never forget and always heed.

**THE DELAYED LETTER** (Jan. 8).—Rejected by Mabel Hinton, Bob Legrande goes West on business with Raymond Condon, his partner and successful rival for Mabel's love. About midnight on the Special Western Limited, Condon steps out on the rear platform of the Pullman to take the air. He is followed by Legrande, who diabolically attacks him and tries to throw him off the fast-moving train. A violent struggle ensues and Condon, in self-defence, throws Legrande over the railing. This last act is witnessed by a young country couple, who are driving along in a buggy and hurry to the aid of Legrande. The train is stopped and backed up to the spot. Legrande, unconscious, is carried to a near-by farmhouse, followed by the passengers. A physician is summoned. Condon is taken to the county jail. Legrande, believing, he is going to die, writes Mabel Hinton a confession of his crime, writing on the envelope. "In case of my death to be delivered, if I recover, to be returned to me unopened." The doctor takes the letter, agreeing to carry out instructions.

The doctor leaving next day, for a six months' trip abroad, the letter is packed in his trunk, with his coat and forgotten. Months later, in Cairo, he comes upon it and believing Legrande to be dead, forwards it. Condon, in the meantime, is tried for attempted murder, the charge being pressed by Legrande who has recovered. Found guilty, the letter arrives just in time to change the verdict of the jury and save the innocent Condon from condemnation.

**TWO OF A KIND** (Jan. 9).—So much alike, you can't tell t'other from which, Edna and Alice two twins, are receiving the attentions of two young friends, Wallie and George. Edna receives her caller in the front parlor and Alice, in the back parlor.

Edna leaves her joung man for a few moments and hearing conversation, he peeks through the folding doors and sees Wallie entertaining her, as he supposes. He is furious because he thinks she is trying to deceive him by receiving him and his friend on the same night without the other's knowledge. Alice leaves the room for a few minutes and George, hearing conversation, in the front parlor, peeks through the folding doors and sees her, as he supposes entertaining his friend. He comes to the same conclusion as Wallie. This confusion continues until the two girls confront the two young men in the one room. They become more puzzled than ever for neither one can tell which of the girls is his sweetheart, until Wallie discovers a flower which he placed in his girl's hair. The girls very much enjoy the situation and the boys appreciate the joke which they admit is entirely on them.

**BETTY'S BABY** (Jan. 9).—At the circus, Betty takes a notion to a baby elephant and induces her father to buy it. He takes it on a week's trial. Betty discovers that it is too big a plaything and it is returned. George, her fiance, hoping to please her, goes to a costumer's and hires an imitation elephant outfit. He induces two of his friends to fill the front and hind legs. He leads them to Betty's home and she, pretending to be deceived, receives it with much glee and locks the elephant actors in the barn. George and Betty make love at their leisure. The two fellows in the barn become restless and when they attempt to get out, find themselves locked in. After a while, George goes to the barn, tells the boys to pretend the elephant is dead. He fetches Betty, she pretends to weep and George leads her away. The two boys crawl out of the elephant and have a good laugh at each other for having been made the victims of a huge joke.

**THE AMBASSADOR'S DISAPPEARANCE** (Jan. 10).—A gang of crooks are employed to get possession of valuable papers of international importance, held by the French Ambassador, Vicomte de Jarlais. They are also instructed to get the Ambassador out of the way and make it appear that he has committed suicide. His mysterious disappearance arouses the United States Secret Service Officers, but they are unable to solve it. They find his hat and coat on the edge of a pier and they come to the conclusion that it is a case of suicide.

Lambert Chase, the detective, is consulted and after going over the ground, decides to put in practice a plan which he has figured out from his careful deductions. He gets on the trail of the crooks and decides that they are holding the man prisoner. He sends them a message that there is a case of merchandise awaiting them at one of the piers. They send a truck to the pier and bring it to their headquarters. After receiving it, they lock the door and proceed to open the box. At this point, Lambert Chase springs from the box, armed with two revolvers, with which he holds them at bay, while he blows a whistle for the police, who are waiting outside the building.

The gang attack the detective and severely beat him, but before they have done their worst, the police break into the room and soon have them under control. Entering an adjoining room, they find the Ambassador a prisoner, and release him. Lambert Chase is taken to the hospital where he receives daily visits from the Ambassador, who gratefully compliments and thanks the detective for his valuable services to him and his Governmeit.

**O'HARA HELPS CUPID** (Jan. 11).—Larry Doolan, the policeman, is in love with the Widow McGee, who keeps a quick-lunch room, and the widow reciprocates. Sam Sharkey, a traveling salesman, and a friend of the widow's whom she has not seen for some time turns up. He has flashy clothes and fine manners. The widow is won over by them and poor Larry's nose is put out of joint. In his distress, he consults O'Hara, who advises him to play the widow's own game and he gets Aileen, a pretty young girl, interested in the plot. Larry dresses in his best and takes Aileen to lunch at the widow's lunch room, paying her marked attention, almost ignoring the widow. Mrs. McGee becomes furious and in her anger, turns down Sharkey, who has lost his job and is making a play for the widow's money. He grows desperate and goes to see her. He makes some advance, though she will not give him a definite answer. He borrows some money from the widow, pretending he has left his purse at home. In putting it away in his pocketbook, he drops a letter.

After he goes, the widow picks it up and it is to a pal and reveals the game he is playing. He returns to find the letter and she gets her money back, pulls his hair and dismisses him and writes a leap-year proposal to Larry. Larry is rejoiced, but at O'Hara's advice, pretends coolness, till he has the widow at his feet and then he forgives her and they get married.

## EDISON.

**THE NEW DAY'S DAWN** (Jan. 6).—Mr. and Mrs. Wynne are drifting apart. After ten years of wedlock, during which time their common interests have gradually grown less and less, we find them at the opening of the picture, living in a great mansion together but almost entirely on separate lines. Dorothy, their little daughter, is the only remaining bond of affection between them. Through the carelessness of her governess, Dorothy is badly injured in a runaway accident and is carried home unconscious. As usual, Mrs. Wynne is at some afternoon reception and Mr. Wynne on his own affairs.

Upon their return each is informed by the servants of Dorothy's injury, and each hastens to her room. The family doctor, whom the servants have called and who has long known of the strained relationship of the Wynnes, refuses to allow either of them to enter the sick child's chamber as her condition is critical and requires perfect quietness.

For hours the child lingers between life and death, no word coming from the sick room which the doctor and nurse dare not leave for an instant. Unable to bear the strain longer, the parents seek the hall just outside their child's door and meet there. The thought of Dorothy overcomes the mother and she sinks down by the door. Wynne gently lifts her up and for the first time in years each is glad of the other's presence. Throughout the long weary night they sit on the stairs by the child's room, Mrs. Wynne finally dropping to sleep in her husband's arm. With the new day's dawn the crisis is passed and the doctor breaks the news to the pair whose love has been rekindled by the suffering of their child.

**IT IS NEVER TOO LATE TO MEND** (Jan. 6).—A synopsis of this special two-reel release was published in the advertisement of the General Film Company on pages 1316 and 1317 of last week's issue.

**AN UNSULLIED SHIELD** (Jan. 7).—His Grace, the Duke of Rutland, is dying and his family consisting of his wife and his only son are at his bedside. He admonishes his son to live up to the best traditions of his ancestors and the boy swears to be a worthy son of a worthy sire and takes his mother in his arms, indicating that he will be henceforth her refuge, whereupon the old duke passes away happily contented.

We later see the Duke in a Monte Carlo Casino; he loses to such an extent that he is wiped out and can only continue playing on I. O. U's. Upon returning to London he borrows money from a notorious money lender whom he promises to pay back in thirty days. He forgets about the obligation, but a month later he is forcibly reminded of it by the money lender who threatens to expose him. He promises to settle the following day.

Afraid of exposure he forges his mother's name to a check. Later sitting in front of several great paintings of his ancestors, conspicuous among which is a shield, he falls asleep and in his dream he recklessly crashes a glass of liquor against the escutcheon.

One by one we see the gentlemen of the pictures leave their frames, advance toward the sleeping Duke and in an intensely dramatic scene each describes how he fought for the name which he bears.

The Duke is still asleep and slowly along the gallery is seen to approach his mother. She moves to his side and tenderly awakes him. He starts suddenly, looks around the room, sees the paintings, the shield, his mother and is utterly bewildered. Suddenly he recoils and quickly crossing to the wall, takes the shield down and closely examines it. He finds it unsullied. Reverently raising it to his lips he kisses it. He looks toward his mother and taking the check book from his pocket shows her the forged name. She is greatly affected but coming to a decision destroys the check. He falls on his knees in deep contrition but she gently raises him up and going to the table signs a blank check and presents it to him. After reading it he turns to the paintings of his ancestors and indicates that he will be true to the trust and leave no blot upon his escutcheon.

**INTERRUPTED WEDDING BELLS** (Jan. 8).—John Smith, an inveterate smoker, gave Miss Brown his word of honor he would never smoke again. On this condition only would she accept him as her future husband. In spite of his longing for tobacco, Smith carried out his resolution much to the amusement of his former pals, who decide to play a little joke on him. On the day of his wedding they sent him a cigar containing an explosive, representing it to be a "No-to-bac" and that by smoking it he would lose the taste for tobacco forever. Smith still hankering for tobacco and more than anxious to lose the taste, lights the "No-to-bac" which promptly explodes, singeing his mustache and eyebrows—his face is now a comical sight to behold, on the eve of his wedding too. He loses considerable time, being obliged to go to the barber's to have his physiognomy put in shape again. Mr. Jones, who closely resembles Mr. Smith, is passing the house where the non-appearance of the groom has created much excitement among the family who have gathered to witness the marriage.

They seize Jones, believing him to be Smith, rush him into the house and proceed with the ceremony. Jones madly protests and finally manages to telephone his wife to come to his aid. Smith then appears with a clean shave and is not recognized and matters become more complicated. At this point Jones's wife puts in an appearance and a most laughable scene follows, as to who is who. After much hubbub matters are straightened out to the satisfaction of all concerned.

Mrs. Jones departs with her husband while the belated Smith and his tear stained Miss Brown take their positions under the wedding bell as the marriage ceremony is about to begin.

**THE ELDORADO LODE** (Jan. 10).—Jim Harris had pinned all his hopes for years on the Eldorado Lode and somehow it had never seemed to quite pan out and when his little baby girl was hurt and he needed money for a serious and expensive operation upon her, he threw everything in the balance and offered to sell the mine to a New York mining corporation at almost any price. They sent a man out West to investigate and purchase it at the lowest possible price.

But the mining expert meets with an accident on the mountain trail near the Eldorado Lode and Jim Harris finds him unconscious with his horse dead beside him. Harris takes him to his humble home and his wife nurses him back to life and health. Thus it is that the expert comes to understand the suffering and great need of money that is forcing Harris to sell and upon investigating the mine he discovers it is worth a fortune.

During all this a rival company has been watching and one day the New York man finds another man in the mine making the same discovery that he made and the former realizes it is a case of wits, nerve and muscle in order to win a vast fortune. In a very short space of time all these are brought into play as he finds himself bound hand and foot by a Mexican greaser while his rival rides away to complete the purchase of the mine. By quick wit and forcible action the captor finds himself the captured and mounting the Mexican's horse, the man from New York starts on a race for the possession of the mine.

His rival's horse becomes lame and our New York expert finds there is nothing, beyond closing the deal with its owner, to prevent him taking possession of the mine. Harris has gone for the doctor for his little child and when the expert arrives at the doctor's house he hears the father pleading for help and medical aid. Realizing that he is about to win a fortune for a rich New York corporation at the price of his own ideas and is cheating a man out of something that means so much to him, it so ends that when the purchase is finally completed, Jim Harris is still half owner of the Eldorado Lode and the possessor of a check for $60,000.

The last scene closes with the joy of the child's life being saved and the mother's fond eyes expressing mute thanks to a man who did what he thought right.

**THE MAID OF HONOR** (Jan. 11).—Grace Pendleton, a charming girl but somewhat nervous and very unsophisticated, is to be married to George Lee. Her school friend, June Fairfax, comes to be Grace's maid of honor. But when June and Lee meet they recognize each other, though they hide their recognition from the Pendletons. They had met before under circumstances that precluded their even knowing each other's names and yet in that meeting they had known each other as mates and had kissed only to be separated. Neither knew where to find the other and each buried the secret and now they are

## I Will Bet $1000 Against A Dough-Nut

That A

**"MIRROR" SCREEN**

Has the World Beat. Better Illumination, Perspective, Definition, Clearer, and The Only Curtain that SAVES THE EYES.

Pays for itself in four days.

Get our New Improved Snow-White Finish QUICK. Be the first. Write me to-day.

F. J. REMBUSCH, PRES.,

**"MIRROR" SCREEN COMPANY**
SHELBYVILLE -:- -:- INDIANA

"Get it from WHITE"

## French Condensers

Pure White. *Won't Turn Color.*

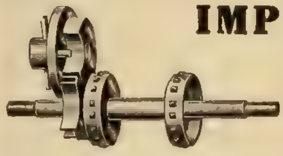
**$1.50 Per Pair**

*BRASS FRAMES*

ALL SIZES AND DESIGNS

*Send for Catalog*

White Spec. Co., 124 E. 14th Street, N. Y.



## IMPROVE YOUR PICTURES!

Note the wide star bearing. Note the heavy webbed star.
Note the wide cam bearing. Note the light sprocket and shaft
For Power's No. 5 machine.................................$12.50
For Edison 1 pin machine.................................. 9.75

Write for Catalogue.
Give yourself a real Christmas present.

LAVEZZI MACHINE WORKS 2940 Herndon St., Chicago.

## The "Fotoplayer"

*"Music for the Pictures"*

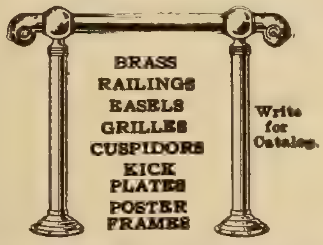
130 Kearny St., San Francisco, Cal.

THE CARBON FOR PERFECT PROJECTION

# ELECTRA

HUGO REISINGER, 11 Broadway NEW YORK

**McKENNA**



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
KICK PLATES
POSTER FRAMES

Write for Catalog.

**McKenna Bros. Brass Co.**
**PITTSBURGH**

# SCENARIOS

We want highest class contributions. Comedies specially desired.

**KINEMACOLOR CO.**
1600 BROADWAY, NEW YORK

## FEATURES FOR SALE

| Title. | Reels. | Price. |
|---|---|---|
| Dice of Life | 4 | $175.00 |
| Gypsy Blood | 3 | 175.00 |
| Saved From Sea | 3 | 150.00 |
| Deadman's Child | 3 | 150.00 |
| Dangerous Play | 3 | 125.00 |
| Colm's Spades Gang | 3 | 125.00 |
| Rights of Youth | 3 | 125.00 |
| Ruy Blas | 3 | 130.00 |
| Sins of the Fathers | 3 | 125.00 |
| Romance Circus Girl | 2 | 110.00 |
| Colm's Necklace | 2 | 110.00 |

**FEDERAL FEATURE FILM SUPPLY CO**

Main Office:
Fourth Floor,
Hartford Bldg.,
Chicago

*PLENTY OF POSTERS WITH ALL FEATURES*
*Film sh. C.O.D. Deposit $10.00*

Branch Office:
Suite 1313
Majestic Bldg.,
Milwaukee, Wis.

WHEN YOU WANT A MOVING PICTURE CAMERA **TAKE A "NIP"**

The finest and best camera on the Market today. Nothing else like it in the world. It "NIPS" everything.

NIP CAMERAS—NIP TRIPODS—NIP PRINTERS.

We manufacture everything in the Cinematographic line. Finest quality at lowest prices. Catalog and full particulars upon request.

NIP MFG. CO., 1130 Foster Avenue, CHICAGO

PAT. PENDING

**THE L.C.SMITH REWINDING SET**

EMBRACES THE FIRST NOTEWORTHY IMPROVEMENTS TO REWINDING MECHANISM SINCE REWINDING BECAME NECESSARY. PRICE $5.00

*GET ONE FROM YOUR EXCHANGE OR ADDRESS US FOR LEAFLET.* **L.C.SMITH CO.** SCHENECTADY.N.Y.

PAT. PENDING

*Be a Moving Picture Manager!*

# HOW?

GET JAMES F: HODGES' BOOK

## PICTURE THEATRE FACTS

*HOW TO PROPERLY OPERATE A* **Motion Picture Theatre**

*Send $1.00 to* SCENARIO PUBLISHING CO., 1465 Broadway, New York thrown together—he, the bridegroom, she, the maid of honor.

After the meeting June and Lee struggle bravely to carry themselves through the ordeal, though various circumstances make this difficult indeed.

The evening before the wedding we see them go through the rehearsal of the ceremony. Grace retires to her room with a headache. June also retires after accidentally dropping a rose she has been wearing. After reaching her room June wonders whether Lee will think she has dropped the rose for a purpose. Then she wonders whether he picked it up and is tempted to go and see. Upon reaching the hall she finds Lee kissing the rose and turns to flee but he is past restraint. He seizes her wrist and they are lost. Emotion has sway and June agrees to elope with him. They are convinced that Grace will recover from the blow, that she does not feel very deeply anyway and their own happiness is paramount.

June gets her traveling bag and they are about to leave the house when Grace comes on the scene, walking in her sleep. While June and Lee stand to one side the sleeping girl goes through her part of the marriage ceremony as it had been rehearsed. The madness of June and Lee disappears. At the end June leads the still sleeping Grace up to her own room. Then she goes down to Lee again and with a wordless look of chastened understanding, they separate. In the last scene we are shown the wedding ceremony and June is truly a maid of honor.

## BIOGRAPH.

**THE TELEPHONE GIRL AND THE LADY** (Jan. 6).—Over the wire two friends were made and a catastrophe averted. Then in gratitude for her deliverance the lady enabled two young hearts to realize their desire. Watchful eyes had reckoned without the telephone girl and her many branching wires, while her father had reckoned without the sergeant on the beat and the lady. The father coveted the groceryman and his store for the girl, but the lady found a way to satisfy all.

**THE BEST MAN WINS** (Jan. 9).—That goes without saying, but in this case the man was doubly best. He was the belated bridegroom's rival in love, waiting on the right hand of the lady at the wedding to be. No wonder she transferred her life's fortune then and there. The evidence against the delinquent groom was too terrible and incriminating to behold. One could not blame her. She preferred marriage unabridged. So the best man won.

**THE BITE OF A SNAKE** (Jan. 9).—Zeke was the genius of Dry Town. It looked for a time as if the Women's C. T. U. was going to be baffled. Antidotes are antidotes and medicine is medicine. Neiher can be denied he suffering man. But the vigilant ladies found the cause. That was the end of Zeke and his genius. But they all got stung.

## PATHE.

**PATHE'S WEEKLY, NO. 1, 1913** (Dec. 30).—New York, N. Y. The Suffragettes' New York-to-Albany-hike starts forth bravely with twenty-nine members in the army.

Stockholm, Sweden. Some agricultural scientists are experimenting with a new plow operated by a kerosene motor.

Glencoe, Pa. Two B. & O. engines and 42 cars on the Pittsburg division of the Baltimore & Ohio R. R. run away down the mountain side, jump the track and pile up at the foot of an embankment, killing five men.

Lule Burgas, Turkey. The Turkish army retreats toward the Tchatalja lines after a disastrous defeat.

Mt. Vernon, Va. The Alexandria Masonic Lodge, of which Washington was the first Grand Master, lays wreaths on the tomb of the First President on the 113th Anniversary of his death.

Jena, Germany. The stone bridge of Camsdorfer is destroyed by the river Saale, swollen by recent torrential rains.

**PEGGY AND THE OLD SCOUT** (Jan. 8).—Billy Gody, an express messenger, is entrusted with a bag of gold which he is to carry over the Broken Trail. He is mounted on his pet horse, Peggy, which he has taught to perform some clever tricks. The length of the journey necessitates a night's encampment. While he is sleeping, a band of Indians make him a prisoner. He refuses to tell where the gold is hidden and is tied to the stake, but Peggy with her teeth unties the knots that bind him to the tree. Gody is pursued by the Redmen and while he is fighting them off Peggy races back to town and summons some cowboys who soon rout the Indians, thus allowing Peggy and the old Scout to continue their journey.

**THE HOLLOW TREE** (Jan. 9).—The heir to a comfortable fortune is followed by a tramp and laid low with a blow from a hammer which the tramp has stolen from the blacksmith shop of Jeff Reed. The tramp buries the money near a hollow tree and then summons the police who find the hammer and accordingy arrest the blacksmith. Reed's outraged family help him to escape from the cell and he goes to the scene of the murder in search of some evidence that will clear his name. The tramp returns about this time and the blacksmith watches him intently from the hollow tree in which he has concealed himself. When the tramp has dug the money from its hiding place and started away. Reed springs upon him, turns him over to the authorities and has little difficulty in proving his innocence and the guilt of the new prisoner.

**STARTING SOMETHING** (Jan. 11).—Charlie Clarkson and his wife, Gwendoline, are very happy until his mother-in-law suggests to her daughter that she keep Charlie under control by means of mental suggestion. Gwendoline does. She tells Charlie that he has been poisoned by drinking just a little dark brown liquor from a punch bowl and that in order to keep from dying he must keep moving. This tip alarms the servants who immediately start and keep jumping until one by one they fall exhausted. Clarkson continues to impersonate a jumping-jack until Mrs. Clarkson breaks the spell and he admits the joke is on him.

## C. G. P. C.

**LOVE UNCONQUERABLE** (Jan. 7).—Max Linder again to the fore as a lover who undertakes to convince Papa that Max is the son-in-law he is going to have. Of course, the girl has decided that no one will do but Max, and with these two agreeable, there is nothing for father to do but comply, although he makes many brave and amusing attempts to avoid losing his daughter to the fickle Max.

**RADIOGRAPHY IN PRACTICE** (Jan. 10).—Something absolutely new! X-ray photographs are still one of the foremost wonders of science, but X-ray motion pictures are an innovation. In this film the action of the knee joint, the fingers, hand and wrist are seen, as well as views of various small animals under the penetrating rays, showing the workings of their interior organs.

**THE LIFE OF ANTS** (Jan. 10).—This industrious insect gives a lesson in thrift and systematic working which will be a revelation to a great many people and an interesting and instructive film for everyone.

## ESSANAY.

**THE HEIRESS** (Jan. 7).—Jimmy, the impecunious, arrives at the club, where his fellow members are engaged in a game of cards. He helps himself to a cigarette and borrows a five spot from one of the boys in the same breath. Baxter, a fellow club member, receives a message from the family doctor, stating that he had better return to his home immediately. Arriving at home he sends a message to the boys at the club telling them that the heiress has arrived, and that some of the nice marriageable fellows had better come up and meet her. Enthused with the spirit of being "near uncles," they buy everything from a rattle to a rocking horse, and with the cargo under their arms, swarm in upon the new father. In their excitement they leave the message on the table at the club. Jimmy picks it up and returning to his home, dresses for the unusual occasion of meeting the "heiress." Out of funds, he returns to the club, where he makes a small touch. Returning to his home again Jimmy takes all of his earthly belongings and proceeds to a pawn shop with them. He then calls at Baxter's home and, mistaking the maid for the heiress, invites her out to dine. With his roll of hard earned money he buys the best of everything for her from soup to wine. Mason, one of the club members, sees Jimmy and the girl, and tells Baxter about it. They all go to the restaurant where Jimmy introduces the girl to his friends as his fiancee. Baxter invites them all to his home. The second maid brings in the baby, and the proud father introduces the baby to Jimmy as the heiress, and explains that the young lady Jimmy has been dining with, is his maid. Realizing his terrible mistake, Jimmy dashes madly from the house, leaving behind a heart-broken imaginary heiress, and a hilarious congregation of club colleagues.

---

# Among the Exhibitors.

**New York, N. Y.**—Gustave L. Lawrence bought for improvement a large theater on West side of Sherman Avenue. The new house will be named the Dyckman Theater.

**Apalachicola, Fla.**—A contract has been let for the construction of an opera house here. Cost $10,000.

**Enid, Okla.**—C. F. Bolton of Lawton, and H. P. Black of Paris, Tex., have purchased the Electric theater of this city. The theater will be extensively remodeled.

**Brooklyn, N. Y.**—The Williamsburg Amusement Co. signed contracts for the erection of a high-class theater on Broadway, Brooklyn.

**Gary, Ind.**—Harry G. Sommers of the Knickerbocker theater, New York, is contemplating building a new play house in this city.

**N. Y. City, N. Y.**—Barron & Buckley have broken ground on Amsterdam Avenue, opposite High Bridge Park, and intend to erect a moving picture theater. Cost $50,000.

**Kenosha, Wis.**—Chas. Pacine will build a new motion picture theater on the West Side.

**Orfordville, Wis.**—J. S. Helgeson will open a motion picture theater here.

**Scranton, Ia.**—Messrs. Fred Haghart and Fred. Frevert are contemplating opening a moving picture theater in Churdan.

20,000 roll tickets, $1.20; 50 ⅝ cored carbons, $1.15; stereopticon objectives, 50c to $3.00; stereopticons, $15; rheostats, $3 to $5; arc lamps, $1.75, $2 and $2.25; condensers, 50c; calcium jets, $2.80; acetylene jets, $2.50; gas generators, $3.50; moving picture objectives, $2.75; jackets, $2. List of moving picture repair parts at fair prices. Sprocket wheels, 85c; films 1c a foot. Catalogue. All makes of moving picture machines repaired at reasonable prices. L HETZ, 302 East 23rd St, New York City

**Greater J. D. Williams Amusement Co., Ltd.**
OF AUSTRALASIA
**L. M. NOTO,** Columbia Theatre Bldg., New York City
BRYANT 3982

**PATHE PASSION PLAY**
FOR RENT. Three new copies. Guaranteed condition. Posters and printed Lecture Free.
C. J. MURPHY, Elyria, Ohio.

**Make Your Lobby Display Attractive**

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theater Fixtures and Brass Rails of every description.

*Write for Catalog*

Don't fail to visit our complete New York showroom, 101-103 4th Ave.

**THE NEWMAN MFG. CO.**
717-721 Sycamore St.,
Cincinnati, O.
*Established 1882*

**FEATURES** 2, 3 and 4 REEL
The best attractions for Rent or Sale. Get our Prices FIRST. Lower than all others. Send for List Today.
NORTHERN FEATURE FILM EXCHANGE
Suite 405 Schiller Building, Chicago

**PEOPLE WILL BEG**
their friends to attend your theatre if you start a MISSING CARD CONTEST. Something entirely new. Spreads like wildfire. Advertises you, increases business. Prizes small cost. Tonic for slow business, cinches good business. Not a voting contest, not a raffle. Easy and simple. Full details, complete system, by mail, postpaid, One Dollar, exclusive right in your town. Address G. H. THOMAS, 431 Donner Ave., Monessen, Pa.

**Theatre Pipe Organs.**
All sizes of Pipe Organs for Theatre purposes built to order.
Write for catalogue and estimates.
THE WM. SCUELKE ORGAN CO.
Milwaukee, Wis.

We buy and sell second-hand FILMS and MOVING PICTURE MACHINES.
WESTERN FILM BROKERS
538 S. Dearborn St., Chicago, Ill.

# READY THIS WEEK

Bindery will make delivery during Christmas week of the first copies of

## RICHARDSON'S

## Motion Picture Hand Book

FOR MANAGERS AND OPERATORS

Second Edition

PRICE, $2.50 POSTAGE PAID

Book contains 450 pages and has been completely revised and rewritten. *Orders will be filled in rotation.*

ONLY NINE THOUSAND PRINTED

Every manager and every operator in the country will want a copy. An excellent photogravure of the author to the purchasers of the first thousand copies. :: :: :: :: ::

## Moving Picture World

Box 226, Madison Square P. O. :: New York City

# INDEPENDENT FILM STORIES

## UNIVERSAL

### MILANO.

**FATHER'S STRATEGEM** (Jan. 4).—Rita and Marie are sisters, and with their husbands, Lucien and Henri, have gone to a ball. Here the attentions the young ladies receive from the men flirts on the dance floor arouse the ire of the two husbands, and when this is noticed by their wives they foolishly decide to try patience to the limit. The men naturally look for solace in the same plan of action and find willing accomplices among the women at the gathering. This brings matters to a crisis, with the result that the four young people are soon in a heated clash of recriminations. All leave hurriedly for home. The girls send for their parents.

The father decides upon a plan of action. He solemnly agrees with the young folks that they have been mortally wronged and that their only redress is in the decree of the divorce court. The next day he calls the maid and the butler to his room, and has them each write a letter at his dictation. The butler writes a love note to Rita and Marie asking them to meet two well known cavaliers at a private room in one of the gayest restaurants of the city. The maid writes to the two young husbands making an appointment for the same time and place with two notorious chorus girls. Each make the restriction that they are to attend in full disguise and mask, that prying husband or wife may be none the wiser. The notes completed, father has the butler take his note to the two young men, telling them he has inadvertently picked it up in the ladies' dressing room, while the maid takes her note to the ladies saying she has found it on the men's dressing table. The result is as the old gentleman had anticipated. The young folks, believing their worst fears verified, decide to go to the cafe at the appointed time and there confront their guilty mates.

That evening father and mother arrive first at the cafe to arrange with the proprietor for the little tableau. They hide on the approach of the young men. The husbands are quickly followed by the wives, all in domino and mask. They fly to unmask each other, and in the surprise and confusion that follows all their jealousy disappears. A greater surprise awaits them for the old folks come from their hiding place laughing at them.

### VICTOR.

**THE GROUCH** (Jan. 3).—John Morgan is a grouch. His stenographer, Kate, let him rave until one day when it was cold and he insisted upon having the window open right over her head, her patience gave out and she simply told him in a very emphatic manner that "she would not freeze to death for any man." She was dismissed from his employ.

A few days before this a girl named Nan Keyes applied for a position in the office. Kate told her there was no opening but John Morgan upon entering the room heard Kate's remark and immediately found a position for Nan in the stock room to take the position of shipping clerk which had been held by Dan whom Morgan put back in the shipping room with the other boys. Immediately upon Kate's dismissal from the office Nan was asked if she could do stenography and as she could she was taken into the office to work.

One day Nan caught a dreadful cold from the window she had left open to make Morgan angry. That day he left the office before she did and on going out dropped his wallet on the floor. Nan found it and having no place to keep it until morning she put it in her bag for safety. Now Nan had an enemy in an admirer of hers. Dan had been an ardent admirer of Nan's, overstepped courtesy one day, and Nan had given him a good slap in the face before the eyes of his fellow workmen and he was ready for revenge.

His time came for just as Nan picked up the purse he stepped into the room and then quickly out again having seen her put the wallet into her own bag. The next day Nan was too sick to come to work and when John Morgan inquired if anyone had heard from her Dan told what he had seen. Morgan did not believe and forbid him to say anything more on the subject but went straight to Nan's house. He was surprised to find her in such poor lodgings and found that she supported her good for nothing father, who inhabited the saloons. To this father she had given the wallet to be returned toMr. Morgan when she found she was too ill to go to business. He stopped in to treat his friends and when Nan and Mr. Morgan found him, some of the money had disappeared. It was then that John Morgan found Nan should not live with this dreadful father of hers, but when he told her so she would not give in to him, so they both decided to go halfway which they did for then for the rest of their lives together.

### UNIVERSAL.

ANIMATED WEEKLY No. 42 (Dec. 25).. SMALLEST HORSE IN THE WORLD. Eight years old, weighs thirty-seven pounds, twenty-two inches high.

ROYALTY AT DRANMEN. King Haakon and his suite witness the opening of the skating season at Dranmen, Norway.

FIFTY THOUSAND DOLLAR WRECK. Two freight trains crash at Easton, Pa.

PARIS FASHIONS. Latest importations from the Paris millinary shops.

THE LAST "CLASSIC." The November Handicap is won by "Wagstaff's" at Manchester, England.

FIRE AT BRADDOCK. A disastrous fire sweeps over the business section of Braddock, Pa .

SPRINGBOKS VS. MIDLANDS. The Springboks, South Africa's Rugby Team, have a great victory over the Midlands at Leicester, England.

THE PEOPLE'S LINE. The Three-Cent Car Line permanently established over the Manhattan Bridge, New York City.

THE EMPEROR OF GERMANY. The Kaiser reviews his troops at Berlin.

PEERESSES AT PLAY. The House of Lords' Ladies and House of Commons' Ladies play for the Silver Challenge Cup at Manchester, England.

PRESIDENT TAFT RECEIVES THE BOY CORN GROWERS. The prize winning corn growers visit the Chief Executive at the National Capitol.

ON TO ALBANY. Suffragettes saunter to the Capitol to present a petition to Hon. William Sulzer, the Governor-elect of New York.

WHO'S WHO IN STAGELAND. TRIXIE FRIGANZA, the musical comedy star poses for the Animated Weekly.

### FRONTIER.

**THE HORSE RACE AT HAWLEY'S RANCH** (Jan. 1).—A widow has been struggling while her only daughter has been growing to womanhood to keep the little ranch home for their own. Reverses came and a mortgage is placed on the ranch. A dance is to be held at Hawley's Ranch and Meg and her mother are invited. While the young folks are enjoying the dance, the old folks hike to the house where old cider is served. They go back to the young dancers and find our heroine has succeeded in lassoing the new hand at Hawley's Ranch. Her long braid of hair has become tangled in one of the buttons of his vest, and before the untangle is completed, the two young folks are inclined to think that Fate must have had a hand in it, and Meg glides away in the arms of the cowboy.

We go back to the old folks and find that the cider has started its work and they go out on the lawn and do a "hoe-down." At its finish old man Hawley is ready to bet every cent he ever saw that his ranch outfit can beat any other ranch outfit in the world and that he has a horse that can beat any other horse in America, and he backs his argument with $500.00 in cash. The notice is written and the two old sports hike to where the young folks are. The young people gather around. The dance comes to an end and each cowboy feels that he is got to win that race which is to take place the following Thursday. The following morning Meg's mother receives notice that unless the $400.00 can be paid on the mortgage on the coming Thursday the mortgage will be foreclosed immediately. Meg rides up to the little home, sees her mother in distress and learns the cause. A thought comes to her: Why could not she in the disguise of a man enter the race?

The scene now changes to the day of the race. The horses are all lined up. As the shot is about to be fired, Meg drives her horse to the line-up and as the shot is fired the horses dash away almost simultaneously. As the race progresses we see Meg's horse gradually forging to the front. The race is over and there is great excitement when it is learned that it is Meg who has won the race. She hurries home and is just in time to pay over the money to the man who holds the mortgage.

### CRYSTAL.

**HEROIC HAROLD** (Jan. 12).—Harold is of a very timid disposition. He is in love with Pearl, whose father does not look with favor upon Harold's suit. Harold calls on Pearl and father sticks around. To rid themselves of the old gent Pearl plays the piano and Harold sings. Father exits, leaving the young couple to their love-making. Father goes into the library to read. Meanwhile a burglar enters the dining-room and proceeds to help himself to the family plate. Harold hearing a noise goes into the dining-room and after a tussle the burglar succeeds in making his escape. Pearl tells Harold to pretend that he is fighting the burglar and she will bring father to witness his bravery. This Pearl does and father prepares his revolver for action. Harold, meantime, is making a wreck of the dining-room, upsetting table and chairs, and father enters just as the burglar is supposed to have jumped through the window. Harold and Pearl tell of his great feat in vanquishing the intruder and father's objections to Harold are a thing of the past.

**A NIGHT AT THE CLUB** (Jan. 12).—Mr. Boredman promises to take his wife to the opera. Instead his friend Barnett induces him to go out on a lark. Boredman tells his wife that he must go out on business, but her suspicions being aroused, she follows him. The men go to a gambling house that is masked by being represented as a literary society. They proceed to play, when the doorkeeper tells Boredman that his wife is outside. He makes his escape through the window, and she enters, but being unable to find her husband, gives Barnett a masterful tongue-lashing. Just then the place is raided and everybody in the place is arrested, including Mrs. Boredman. Boredman goes home, and it being very late at night, and his wife not being home, he begins to worry. He visits the club-house and getting into an argument with the policeman in charge is also arrested. Meanwhile, Mrs. Boredman is still in jail. Barnett and others are in a cell, when to their surprise Boredman is brought in to geep them company. Mrs. B. shouts her way out of jail in the morning and goes home. Hubby also is released and each pretends that the other has been away all night, claiming to have been at home. However, they explain to each other and fall into each other's arms in sympathy, vowing that in the future they would be all in all to each other.

### BISON

**A MAID AT WAR** (2 reels—Jan. 4).—Fred, the son of Colonel Clayton, and brother of Eva, graduates with Frank, son of a neighbor and lover of Eva. At a club meeting, a member announces the declaration of war. All drink to the success of the South, with the exception of Frank, who refuses. He announces his intention of fighting for the North. He stands alone. Even Eva renounces him and it almost breaks her heart.

During the war Frank is detailed to obtain information from the Southern country, and his secret mission takes him near the residence of Colonel Clayton. He wears a Southern uniform, taken from a Southerner who died in the hospital.

Fred is sent with an important dispatch from his father to another Southern commander and takes the opportunity to make a hasty call on his sister. Frank sees the dispatch up his sleeve, runs through the bushes and awaits the coming of Fred, when he pulls him from his horse, stuns him, takes the important dispatch and rides off. All this is seen by a negro, who runs and tells Eva. Eva hastens to her brother's assistance, telling the negro to follow with her horse. Fred regains consciousness and tells Eva of the theft. She takes his gun, and mounting rides after Frank. Her horse is the swifter and she overtakes him and holds him up. She gets the dispatches and marches him to the tent of the Colonel, to whom the missive is addressed. Frank is taken prisoner and makes a sensational escape.

A battle is fought, in which Colonel Clayton is eventually forced to retreat after an attack and a charge. Frank rejoins his command in time to show his mettle. The war is over and love eventually conquers. Frank and Eva are reunited.

**THE ROMANCE OF THE UTAH PIONEERS** (2 reels—Jan. 7).—Edward Martin and Alice, married, start out for Salt Lake with the "Hand Cart Immigrants," so-called because a number of the adventurers pushed and pulled their belongings ahead of them on small, rough carts. Edward Martin is made Captain of the train.

The Indian tribes are at peace and little Watana and Mountain Pine make love as Watana weaves her pretty baskets. Unfortunately the Mexican raiders are in the vicinity, capturing Indians and selling them into slavery. Watana is seized and taken away and is made love to by the guide. Mountain Pine traces her and rides back and arouses the Indians, who steal up on the marauders and annihilate them. Watana and other Indians are rescued. The Indians are flushed with victory and consumed wih hatred for all pale faces. They see the Hand Cart Immigrants and determine to attack them.

Edward Martin and his followers have had a hard time. The guide is killed by falling over a cliff and the party is lost. Starvation and thirst stare them in the face and the whole party is suffering intensely. Little Watana has had her meed of suffering and determines to try and save the immigrants. She pleads with Mountain Pine and the old chief and they listen to her, and instead of attacking the party decide to help them. The immigrants find water, which revives them and sustains them long enough to allow Watana to bring them provisions. Little Watana is puzzled when Alice kisses her, but she decides that the practice is a good one and imparts the experience to the astonished Mountain Pine, who also thinks it nice.

**AN APACHE FATHER'S VENGEANCE** (Jan. 11).—Little Tapida, the Apache maiden, rides to the Fort with her baskets. She is pretty and shy and the ladies make much of her and buy her wares. They think it will be fun to dress her in some good clothes and take her to the ball. She is girlishly pleased at the idea of dressing up and agrees.

She duly appears with the womenfolk, attired in a party dress, in which she is anything but comfortable. The guests laugh at her and Captain Cutler comes to her rescue. He advises her to go back to camp and talks kindly to her.

Alchise, the Apache Chief and father of Tapida, comes to the Fort to ask if they have his daughter.

## *Compliments of the Season*

# New Year Resolutions
of the
# GAUMONT CO.

1. To continue to make motion pictures that the American people want.
2. To have them excellent in photography.
3. To have them in story interesting and strong.
4. High in character, tasteful and discreet—devoid of low sensationalism but active in brisk significance.
5. To have picture titles and sub-titles which not merely explain the story but enliven and enrich it.
6. To design lithographs, magnetic both to eye and money—posters which show the vital essence of the subject rousing to action the desire to go "inside."
7. To accomplish the mission of cinematography—portraying before the common people life's common and uncommon experiences, showing how this and the "other half" live, laugh and love.

**Is it resolved that exhibitors will give their audiences every opportunity to judge whether these resolutions are faithfully fulfilled?**

Gaumont

**GAUMONT CO.**

**Flushing, New York City**

Gaumont

He sees her in civilian clothes and is seized with insane rage. Alchise renounces the girl and she becomes a regimental favorite, being particularly attached to Cutler.

The Chief vows vengeance and attacks the Fort while part of the Garrison is absent. Tapida climbs the stockade, secures a dead Indian's pony and rides to a commanding hill, where she builds a fire and gives the Apache war signal. This is seen by the outgoing troop, who return at full gallop. They arrive just in time, for the survivors are penned in the officers' quarters, which are set on fire.

The Indians are captured and as Tapida runs to Captain Cutler, the old Chief Alchise fires and kills her and she dies surrounded by her new friends. Alchise falls, riddled with bullets.

## ECLAIR.

**A WAGER** (Dec. 31).—Bert and his chum Jack De Peyster were on their way to the club one evening when they see two policemen arresting a rather tough looking guy. Jack is rather sympathetic but Bert laughs at him, and says that the arrest is undoubtedly a good thing for society and takes exception to Jack's statement that a perfectly innocent man can be arrested and thrown into jail and promptly accepts Jack's offer to wager $500 that he can be arrested and not commit a crime of any kind.

Jack secures some old clothes and dressed in these enters a swell cafe much to the disgust of the other diners, one of whom notifies the proprietor who phones for the police. The police arrive, Jack is arrested as a suspicious character and taken to the police station; from the station he sends a note to Bert telling him of his predicament, and asking him to come over and bail him out. Bert realizes he has lost the wager, but thinks to have some fun with Jack and denies all knowledge of him.

Meanwhile Jack's valet has become alarmed at his master's absence and hurries to the home of Miss Livingstone, Jack's fiancee and tells her of his fears. Miss Livingstone and her mother hurry to the police station to notify the police and there see and identify Jack who is promptly released; and when Bert finally arrives at the police station once more he is arrested and thrown into a cell for playing pranks with the force. However it all ends well with the police captain a guest of the two boys at the club.

**A TAMMANY BOARDER** (Jan. 2).—In this picture the Eclair's new stock members, the Royal Bengal Tiger, "Princess" plays the leading role. The owner of Princess is forced to leave his boarding house owing to non-payment of rent and is forced to leave his trunk behind. Now, in this trunk he has been keeping his pet tiger and when the landlady and maid in search of something of value in place of the money due for board, he permits the tiger to escape and the fun commences. The tiger searches through the entire house for his master frightening the inmates nearly to death and causing no end of an uproar. The owner is finally sent for, and returning removes the tiger from the premises and is well rewarded for so doing.

**CRAWFISH** (Jan. 5).—This "small lobster of sweet water" is one of the inhabitants of the river most appreciated. This crustacean is of nocturnal habits, for during the day it remains hidden in holes under stones. Who has never seen crawfish walking slowly on the shallow bed of a river or swimming backwards by leaps?

The females carry their eggs in clusters under their bodies and breed in November. The crawfish are easily attracted by a piece of meat and can be caught by means of a special balanced net.

Their worst enemy, beside man, is the rat. In order to remedy the extraordinary destructions resulting from different causes, such as epidemics and wars and also the great human consumption of crawfish, so much appreciated by those who are fond of delicate foods, an experiment of artificially restocking the rivers, has proven successful.

**WILLY, KING OF THE JANITORS** (Jan. 5).—Willy's parents, janitors, leave the house in his care and he, of course, takes the job seriously. He starts by pushing aside a porter, who is carrying a trunk to an apartment above and a tenant who did not wipe his feet before entering the house. Annoyed, by an organ grinder, Willy makes him get out in a hurry and becomes furious when he sees one of the tenants shaking a rug out of a window. Coming down the stairs, he notifies an old lady with a small dog. "No dogs in this house" says Willy. He spills some water over the old lady and lets the dog loose. It runs away, followed by its mistress.

In spite of a notice that no orders will be given after ten o'clock in the morning, a few tradesmen, butcher, baker, grocer, etc., arrive and they are well received by Willy.

As it is the day the rents are due, the landlord calls to collect them but Willy thinks it is not yet time and gets out a hose with which he wets everybody who has been watching him. Soon his mother returns and Willy receives proper punishment which his excess of zeal has won for him.

**AN ACCIDENTAL SERVANT** (Jan. 7).—Billy Sheldon returns from a trip abroad and tries to settle down to work on a picture that he hopes will prove his masterpiece, but is so restless and nervous that when an invitation comes from his old friend Dick Lang to spend a week as a guest at a house-party, he jumps at it and starts to motor out to Dick's home.

The day Billy chooses to begin his visit, Grace Ellis, one of the guests of Dick and his wife went out for a ride in Dick's car. When the engine broke down at the entrance to a park Grace, rather than wait, started to walk through, telling the chauffeur to meet her on the other side of the park when he has finished his repairs.

Now it happens that Billy's car broke down at about the same time, and as Grace came out of the park and saw Billy standing alongside of his engine, which he had just succeeded in starting, she mistook him for Dick's driver and ordered him home.

Arriving at Dick's home Billy insists upon carrying out the joke, with the assistance of the others who disguise him in a masquerade beard and wig, and appoint him as temporary butler. Everything works out as planned until Grace discovers the joke that is being played and spoils it all. How does she spoil it? Why, by falling in love with him, of course.

**THE RETURN OF LADY LINDA** (Jan. 9).—An extended review of this two-reel subject was published in last week's issue on page 1309.

**THE GOBBLER AND THE FINANCIER** (Jan. 12).—This story deals with a poor cobbler who sings while he works from morning till night. But his songs disturb his wealthy neighbor who sends for him and asks, "Can't you hold your tongue when you are working?" The cobbler replies that he cannot, so the financier gives him a sovereign and requests him not sing any more.

Believing that he is now in possession of all the gold in the world the cobbler departs gleefully, profusely thanking the financier. After a short time, the brave cobbler finds that he is not very happy for he cannot work without singing and cannot live without working. He is in great distress and finally decides to return the money and says, "Take back your sovereign—I must sing so that I can work and be happy." And he returns to his shop leaving the financier very much perplexed.

The next morning the financier is awakened very early by the cobbler's song. But Jeanneton, one of his servants, is sure she has found a way to rid the master of his annoyance. She calls on the cobbler and makes him believe she has fallen in love with him, and he, of course, responds to the advances of the pretty young girl. She consents to marry him if he should procure a hundred pounds. "So much; How can I get that amount?" Then he remembers his deal with the financier.

He goes to him again and receives the money, promising that he will not sing any more. Of course, the financier asks for a receipt for the money and the happy cobbler, elated with happiness, signs the paper without even reading it,

He hastily returns to his shop. Jeanneton calls and he gives her the hundred pounds, asking her to make good her promise. But instead of getting the girl he is confronted by a horrible sheriff, who has come to turn him out of his shop! Instead of a receipt he has signed a paper reading as follows: "Received from the Count De Montreuil the sum of one hundred pounds in exchange for my cobbler's shop."

## IMP.

**THE BEARER OF BURDENS** (Jan. 2).—John Strong, chief clerk of a great mercantile house, weds Helen Foster. Her sudden rise from poverty to affluence quite turns her head. Meanwhile, John has given employment to Helen's never-do-well brother, Tom, whose gambling passion has been his ruin, and who repays this kindness by a theft from the firm which circumstances enable him to fasten upon John. To protect his wife's brother, John makes good the amount.

Unable to obtain employment on account of the stigma on his name after his discharge, John gradually sinks into abject poverty. Tom becomes a homeless wanderer. John's strength fails him under the heavy load and he determines to end his life when a street accident brings the brothers-in-law together. The strong will of John asserts itself at Tom's belated confession which lifts the burden from John's life, and the weak wife is made to realize her husband's devotion.

**WHAT KATY DID** (Jan. 4).—Dick Hacaire, walking along the street, sees Mary Carew and smitten with her charms, he follows her. When she arrives at her house a window cleaner is seen coming down the ladder from the first floor window. Dick looks at the ladder.

Mary receives a letter from her sister, Katy Did, an actress, who has written saying that she will come to spend a few days with her and has forwarded her trunk in advance. The maid and the expressman enter with the trunk. Mary unties the rope from the trunk, and finds it full of theatrical apparel. Dick climbs up the ladder and enters through the window. Dick tells her he has fallen in love with her at first sight. Mary says she is married. The window cleaner takes away the ladder and Mary's husband, Jack, arrives and finds he has forgotten the secret door key and rings the bell.

Mary and Dick are frightened. Dick tries to get out of the window and finds the ladder gone. He cannot go out of the door as he will meet Mary's husband on the stairs. Mary gives him a woman's costume and wig, points to room and tells him to put them on in that room to which Dick exits hurriedly. Her husband enters and demands to know why he has been kept waiting so long. Mary tries to smooth him over when Dick enters from other room dressed as a woman and drops his suit of clothes into the trunk. Mary's husband wants to know who Dick is and Mary introduces him as her sister Katy Did.

The maid enters and tells Mary she is wanted and they both exit leaving Dick and Jack in possession of the scene. Dick now has a funny scene of making love to Jack and both go out into the garden.

Now Katy Did, the real sister arrives, enters the room, opens the trunk, and finds a man's suit of clothes there. She demands an explanation from Mary, who tells her exactly the real state of affairs. Katy then plans a trick on Dick; taking his clothes, she goes into another room.

Dick and Mary's husband are now seen in the garden, Dick smoking a cigar to the amazement of Jack. When Dick sees an opportunity of escaping he goes back into the room to get his clothes out of the trunk, but finds they are gone. He then sees Katy Did coming into the room with his clothes on. He asks her who she is and she puts her hand in his pocket and presents him with his own visiting card. They recognize in each other old sweethearts and desire to change back into their original clothes.

The husband comes on and is amazed when he sees two strange people in the room. His wife explains and introduces her sister Katy Did. Katy Did introduces Dick as her future husband.

**SHE SLEPT THROUGH IT ALL** (Jan. 6).—Young Mr. Newlywed dearly loves his wife but he longs for a night at the club, so he has the boy send a telegram calling him to an important business conference. He hurries to the club where a swallowtail has been provided for him and he assists at a farewell bachelor dinner.

Next door to him live two spinster sisters of uncertain age who are attending a suffragette meeting. A strenuous debate is before the members and they pay no heed to the hour.

At last Mr. Newlywed finds that the lobster salad disagrees with him and there is too much brandy in the plum pudding sauce and he has to be helped into a cab and the driver starts home with him. The night is dark and Newlywed gets into the spinsters' house and travels laboriously up the stairs, leaving mementoes in the shape of shoes and other articles of apparel at every step. He tumbles wearily into the spinsters' bed and is soon asleep.

The spinsters see it is three o'clock and start home and are horrified to see the shoes and other articles littering their neat stair case, but thinking it is the work of the man who lives upstairs they enter their room, see the stranger asleep and rush out shrieking for the police. This alarms him and he gets safely into his own house in time to see them return with two sturdy policemen who, finding the flat empty suspect the old ladies of having imbibed too much and leave in disgust.

Mr. Newlywed sees this through the keyhole of his door and is relieved to see the officers leave. And the wonder of it is that the unsuspecting wife slept through it all.

**HEARTS OF THE NORTHLAND** (Jan. 9).—Pierre, a hardy young trapper, loves Marie, a pretty, brainless belle of the woodland, although he is sincerely loved by Gabrielle, the orphaned cousin of Marie. He and Marie are betrothed. The day of the wedding is near and Pierre is very happy. Henry Brooks, a wealthy New Yorker, arrives in the woods for a hunting trip. He meets Marie and both become fascinated. They elope. Pierre follows them, intent upon punishing Brooks, but arrives at the depot as the train bearing them speeds away. Marie and Brooks are married and he brings her to his palatial home where she is very unhappy as she knows nothing of the conventions of society. In the meantime Pierre finds consolation in the love of Gabrielle and forgets the butterfly. Marie suffers a nervous breakdown and is advised to take a trip in the North woods and leaves accompanied by her husband. Pierre and Gabrielle soon after their marriage seek a home in a remote spot and find happiness. By a strange turn of the wheel of destiny Brooks and Marie go to the distant village where they are directed for lodgings to the hut of Pierre, who pretends not to recognize Brooks. Later, Pierre returns and finds Brooks flirting with Gabrielle and proceeds to punish him, but Brooks runs away and is pursued until he falls from a cliff. Believing him dead Pierre climbs down a rope and rouses him from insensibility. Seeing he isn't seriously injured he tells the shrinking coward he can climb to the summit of the cliff himself and leaves him there deeming him too petty an object for vengeance.

**THE BALD HEADED CLUB** (Jan. 11).—The girl loves the young man for many reasons but above all his charms she admires his luxuriant and curling locks. She detests bald headed men. One windy day the president of the Bald Headed Club has a spirited chase after his silk hat and only for the young man snatching him from almost under the wheels of an auto he would have lost his life as well as his hat. He invites the rescuer to the club where the bald heads make him an honorary member. The girl reads of his election in the papers and a deadly fear agitates her. What if HE is bald. Her fears are soon swept away and she breathes freely. The young man is called away on a business trip. The climate is unhealthy and he loses all of his hair. It is gone, never to return.

# The Mutual Film Corporation

In following its policy of issuing the best program in America will hereafter purchase its films direct from the manufacturers in the open markets of the world, regardless of affiliations with distributing agencies or other organizations. It reserves the privilege of inspecting all films before release. The exhibitor using this service can therefore be assured of a perfectly balanced program of high photographic quality and free from objectionable subjects

# The Mutual Weekly

Depicting the important world's events is gathered from all corners of the earth and edited by a competent staff. It is the

***Greatest Photographic Newspaper of Great Events in Existence***

## MUTUAL FILM CORPORATION

Sole distributors in U. S. and Canada of Thanhouser, Kay-Bee, Broncho, Keystone, American, Majestic, Reliance, Punch and other films

**60 WALL STREET, N. Y. CITY** **BRANCHES EVERYWHERE**

---

**TO EXHIBITORS USING THE UNIVERSAL PROGRAM—**

*Book the* **"CRYSTAL COMEDY"**

# A DIP INTO SOCIETY

*With* **PEARL WHITE**

**3 SHEET POSTERS**

**REVIEWED ON PAGE 58 OF THIS ISSUE**

**3 SHEET POSTERS**

**RELEASED JAN. 19th**

## Insist on Getting This Farce Comedy—Bill It Big

**Feature the "Crystal" Star Pearl White and the police will have to hold back the crowds.**

*SEND US THE NAME OF YOUR THEATRE*

**THE CRYSTAL FILM CO.** **NEW YORK CITY**

About this time a house decorator drops a pot of paint on her and she loses her hair. She buys a wig. It is so perfect that none suspect her secret. Her bethrothed returns and fearing to face her with a polished dome he buys a wig so like his former hair that she does not suspect the awful truth.

The Bald Headed Club give a Hallow'een party and ducking for apples is the principal sport of the evening. The young man tries his luck and loses his wig in the tub. The girl is horrified and almost faints. Then she renounces him and is led away by her sympathetic parents.

She goes to the hairdresser's to have her wig dressed. He goes there upon a similar errand. A bowl of powder is dropped and as they look around the partitions to see the cause of the noise they spy each other. She is highly mortified but is soon consoled and they decide to love each other even with wigs. And they marry. Some time later the Bald Headed Club call at their home and elect the young couple's twins Honorary Members of the Bald Headed Club.

## NESTOR.

**CUPID'S ASSISTANTS** (Jan. 6).—Eddie and Louise are real nice youngsters, and they, of course, love distractedly. They graduate, and Eddie circles Louise with that little band of gold which means so much. Louise goes home to her uncle and aunt, who live in the country, and Eddie goes to visit his uncle and aunt, who also live away from town.

The uncles are old friends, but are unaware of the young couple's attachment. The uncles have an old time agreement whereby the nephew of the one is to marry the niece of the other. The joyful news is broken to the boy and girl, with the result that they write and arrange a meeting in order to escape such a terrible end to love's young dream. The uncles get wind of the elopement and follow. They all meet and the uncles are surprised when they see each other. They agree to fool the young couple and they are parted.

Eddie is held closely in by his uncle, who tells him the girl he has in mind for him will arrive on a certain day. Eddie is in despair and when the girl arrives they will not look at each other until forced to do so. When they do see who is before them, they lose no time in coming to a clinch and the uncles are proud of their joke and its happy ending.

**GOLD AND DROSS** (Jan. 8).—John and his partner, Jim, have implicit faith in their claim and work it diligently every day, while John's wife, Jennie, sits home and frets, becoming more discontented each hour.

One day while the men are blasting, Sid, a fugitive from justice, hides in the mine and is badly wounded. John takes him home. Jennie finds him a marked contrast to her husband, and Sid, forgetting his host's many kindnesses and little sacrifices, asks Jennie to accompany him. She readily consents.

In the meanwhile, the deputy has seen Sid at the shack and he and the sheriff arrive to take him again into custody. However, Sid sees them coming and he and Jennie ride off on the sheriff and deputy's horses. The officers soon get other horses and follow. While they were preparing to leave, John and Jim had struck gold and the husband hastened home to tell Jennie of their good fortune, only to find the home empty and her note of farewell awaiting him. Jennie and Sid reach the desert but while looking for water, one of their horses gets away and Sid mounts the other and goes in search of him. Here he is overtaken by the sheriff, whose bullet soon puts an end to the chase. Taking the horse, the officers return, leaving the faithless wife to wander along in the desert.

**THE SUSPECT** (Jan. 10).—Three horse theives take some horses from a ranch. A reward of $500 is offered for the capture of the thieves. Bill, a cowboy, sees the notice and later sees the stolen horses in Frank's yard, the thieves having seen him coming and having turned in while the place was empty. He rides off and informs the sheriff. Frank is employed on a nearby ranch and is given a note to take to a distant ranch. He rides home soon after the thieves have gone, having passed them and questioned them regarding the led horses. Frank's wife is out and he leaves a note saying he has gone to Oak Crest.

Mary returns and sees the note and tosses it on the table, annoyed at his absence. The sheriff arrives, tells her that Frank is suspected and that the horses were seen in his yard and that he must have gone off with them. They see the note at the same time and reach for it, but the sheriff is quicker. He goes and summons a posse and rides after Frank. Mary is puzzled, but determined to warn Frank at all hazards. She mounts her horse and goes after him.

The horse thieves see Frank coming, and believeing he is after them, ambush him and gag and bind him and hide him in the bushes where they camp for the night. Mary is distracted as night approaches, but is persistent. She sees a hat by the roadside, dismounts and leaving her horse tethered, she creeps up to the camp, takes one of the horse thieves' guns, which lies by his side and releases Frank. The two of them hold up the rustlers, and hearing the sheriff and posse approaching, Mary runs out and halts them. Frank and Mary decide to deliver the note together and promise to call for the reward upon their return.

## REX.

**THE ACTRESS** (Jan. 9).—Mr. and Mrs. Horton go shopping and leave their little son in the automobile at the curb. The boy steals out of the car and explores the neighborhood. He finds his way to the stage entrance of a theater and enters. There is a rehearsal in force and the leading lady sees the boy and makes friends with him. The rehearsal is temporarily suspended, and the actresses crowd around the bright-looking boy and make much of him. In the meantime the Hortons return and miss the boy. They begin a search for him and find him in the theater. The mother is shocked to find him in the arms of an actress and denounces the stage woman. The actress, wounded and hurt, vows vengeance. She immediately inaugurates a siege against the husband, exerts all the wiles of which she is mistress and wins him. He lavishes jewels and costly gifts upon her, and neglects his wife and son. At last his infatuation utterly overpowers him, and he deserts his wife. In poverty and helplessness, she moves into a squalid little room with her boy. Accustomed to having everything she wanted, her destitution is doubly severe. In the meantime, the actress' purpose accomplished, she rejects the man's further advances, secretly and sincerely despising him. Things go from bad to worse with the other woman and her boy, and at last, in despair and buried pride, she applies for a position in the chorus. On the stage both women meet; the actress glories in the degradation of the other, when the child, recognizing her, runs to her arms. The child touches the warm spring of sympathy and true womanhood in the actress' heart, and she walks toward the woman whom a moment before she had been persecuting, and offers the hand of friendship. She forces her to accept the jewels her husband had given her, telling her they belong to her, and when she refuses, urging her to do so in the name of her boy. Both forgive and forget, and the woman become sisters.

**BY-GONE DAYS** (Jan. 12).—An old actor is shown in his room thinking of by-gone days, when the landlady enters and demands her rent, which is in arrears. The old man has no money and pleads for a little time. The landlady is obdurate and orders him into the street. He goes to his old trunk, takes therefrom a scrap book, which he opens, and it brings back to him memories of years gone by when he was the idol of the public. He sees himself as the Melancholy Dane; the Heroic Antony; the Dramatic Richelieu, and a Brooding Othello. They all pass before him as in a dream, and finally the book drops from his hands and he dies.

# MUTUAL FILM CORPORATION.

## AMERICAN.

**ANOTHER MAN'S WIFE** (Jan. 6).—Orrin Austin and his wife were visiting at the Hope Country Club. Austin merely left his wife sitting alone; he made no effort to introduce her and showed his neglect plainly to the guests about the club grounds.

Austin, on the links, tiring of the game, met Jennie Wilton, a widow. They strolled throughout the grounds together and the wife of Austin grieved in her heart at the sight. Her mother, proud of the splendid match her ingenuity had made, watched proceedings carefully, drinking her wine on the great balcony and ever keeping an eye out for trouble.

It came when Jack Stanton, bachelor, made a spectacular drive. The ball rolled three hundred yards away and stopped at the feet of the lonesome wife. Acquaintance ripened into friendship in an hour. Returning, after a stroll with the Wilton woman, Austin saw his wife talking with Stanton. Instantly there was a clash. Austin turned upon his wife and the dislike of years focused in a bitter speech.

He went away after that with the Wilton girl and his lonesome wife, sitting alone, watched through a glass while Austin kissed her in a boat gliding through the trees toward the open lake. A few moments later Austin made up his mind. Pulling in toward shore, he wrote a note and sent a boy to deliver it to his wife. Stanton, seeing it all, took the note from the servant, and himself carried it to the mother of Mrs. Austin. She read it, smiled, gazed out to sea and turned happily toward Jack Stanton.

**THE TRAIL OF CARDS** (Jan. 9).—Don Pedro, a wealthy Mexican, and Bob Renwick, ranch foreman, both loved Bess and both sought her hand. Her heart she gave to Bob and when Don Pedro poured his passionate Spanish love into her ears, she sadly smiled and shook her head. Don Pedro taught her to tell fortunes by cards and Bess often sat alone in the hammock, idly swinging and finding much amusement in the trick.

Don Pedro, alone in his gardens, brooded. He determined to kidnap her and took two Mexicans with him to her home. He found her in the hammock, threw a rope around it quickly swung it between the saddles of his peons and they galloped off. Swinging, cradle-like between the horsemen, Bess bethought herself of her cards, and dropped them, one by one through the hammock.

Later her absence was discovered and frantic Bob with a posse took up the pursuit. He found cards scattered along the way and followed the trail to the mountains. There a battle royal occured and the Don, defeated by the very cards whose use he had taught Bess, retired into the hills to spend the remainder of his worthless life.

**CALAMITY ANNE'S INHERITANCE** (Jan. 11).—Calamity Anne, forty-five years of age, attired in wide slouch hat, short riding skirt, and sucking her everlasting pipe, leaned against a shanty and talked with the Misses Baxter and Barton. Enter young Williams, of the big mining company on the hill. Straight he went to Calamity and handed her a screed entitled: "Calamity: You was good to me once. I'm croakin' and here's my will. I give and bequeath the Black Hole mine to you. Goodbye and good luck, Walleyed Jake."

Calamity removed her pipe long enough to utter a wild hurrah. Young Williams wanted to buy the mine but Calamity simply sniffed at him.

Calamity with the Misses Baxter and Barton saddled the burro and made off toward fortune, the young Williams gentleman following at a discreet distance, convinced that Calamity sooner or later, would sell her holdings.

Arriving at the Black Hole and there with four henchmen was Cal Edwards, dangerous bad man with a nervous trigger finger. So Calamity simply took possession of the shack, placed herself in the door, rifle in hand and waited developments. Edwards wanted to parley after he saw the rifle but he finally decided not to wait.

Now the Miss Baxter was susceptible to a black mustache, and when Cal Edwards met her the following day outside the shack she promised to remove those dangerous bullets. She did, and Calamity was bodily hauled out of the shack by the pernicious Cal Edwards. Then Edwards promptly snubbed Miss Baxter and trouble started. Then Cal Edwards removed the will and placed it in his back pocket. Then he calmly lit a cigarette and the burro standing just behind him, quietly eyed the Calamity Anne's will, decided it was in the wrong place and gently lifted it from Cal's pocket, eating it the while. In the meantime the more timid Miss Barton had fled and fallen in with the handsome young Williams. With the enemies gone, Miss Baxter rescued the remains of Calamity Anne's will from the burro's throat. Incidentally, "Hell Hath No Furies like a Woman Scorned," etc., for Miss Baxter, smarting under the snub, acquired a pistol and put the entire male element to rout. Calamity Anne decided to accept a check from the handsome young Williams and everything ended happily.

## BRONCHO.

**IN THE RANKS** (2 reels Jan. 8).—Sergt. Allen and Hazel Story, the Colonel's daughter, had little opportunity to meet, and exchange love notes by depositing them in the breeching of a cannon. An insistent admirer was Lieut. Darrow, who was favored by her father. Matters reached a crisis when her father insisted that she marry the Lieutenant, and she secretly married Allen. A couple of soldiers who had been disciplined by the sergeant saw him meet Hazel and followed them, and peeping into the office of the magistrate saw the knot tied. They lost no time in telling the lieutenant, who, inwardly raging, communicated the fact to the Colonel. Hazel confessed her marriage, and her indignant father was in a quandary when a scout rushed in and brought news of an Indian uprising, stating that the redskins were frenzied and were holding a big war dance.

The Colonel decides to send some one into the Indian country to watch their movements, and the lieutenant suggests that they send Sergt. Allen. Allen is commissioned, and Lieut. Darrow drives a nail in the foot of Allen's horse so he will go lame in a few hours. To further insure Allen's death, he bribes the two surly soldiers to follow him and attack him.

Hazel overhears the instructions and hastily leaving a note for her father, reading, "You have sent him to his death. I have gone with him," she leaps on a horse and follows Allen.

Allen's horse has just gone lame when Hazel comes galloping up. She informs him of the plot, and he goes to the top of a hill and watches. In the meantime the Indians have gone forth, and intercept the soldiers who are shot from their saddles.

The Colonel finds the note from Hazel and sends the troops out. The Indians are engaged in a desperate battle, and the bodies of the soldiers are found, and Allen and Hazel are believed to have been killed.

Allen however decides not to return, and builds himself a cabin in the woods, where he becomes a trapper. An Indian falls into his bear trap one day and Allen pulls him out and feeds him, for which the redskin is grateful.

The Indians await their opportunity to gain revenge for the beating they received, and one day make a sudden attack on pioneers and emigrants. The friendly Indian tries to persuade Hazel to flee, but she refuses to go without Allen, who is hunting in the woods. In a desperate effort to save her the Indian forcibly lifts her from the cabin and throws her, fainting, across his horse. As he gallops away Allen comes up and thinking Hazel is being stolen he brings the Indian down with his rifle. To save the fort he sends Hazel to warn the Colonel, and she gallops off at breakneck speed, while he goes toward the next fort for assistance.

As Hazel dashes into the fort her father is

**RELIANCE.**

Jan. 1st, 1913

## Released on New Year's Day

Jan. 1st, 1913

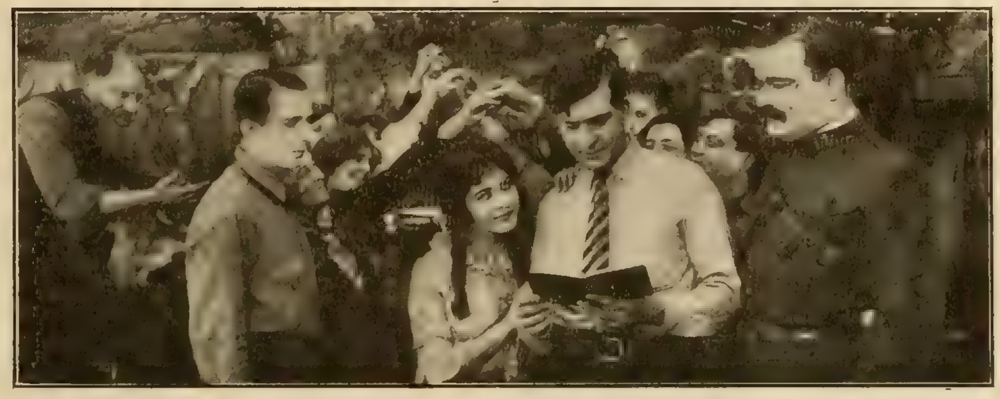
A THRILLING DRAMA OF THE GREAT CANADIAN NORTHWEST

# "DUTY AND THE MAN"

*Adapted from James Oliver Curwood's Most Famous Novel*

In 2 reels

MUTUAL PROGRAM



In 2 reels

MUTUAL PROGRAM

**RELIANCE.**

---

## YOUR BIGGEST "FEATURE" DRAWING CARD

# PURE FRESH AIR

— as supplied continuously by the —

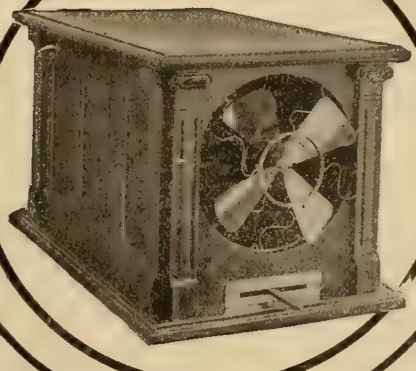
# OZONE PURE AIRIFIER

### What This Machine Does for YOUR PATRONS

Supplies a **healthful, oxygen-filled atmosphere** for them to breathe—rendering the air **sweet and wholesome** in the most illy-ventilated theatre.

Does away with **bad odors** and **"closeness"** (so objectionable to many persons); destroys **disease germs**—thus minimizing possibility of contagion.

Write for descriptive literature, endorsements, prices and terms.



### What this Machine Does for YOUR BUSINESS

**Advertises you,** to an extent worth **one hundred times its cost,** each season—insuring standing-room-only at all performances.

Draws and holds **best class of patrons,** by giving you publicity and prestige as an entertainer having care for the public's **comfort** and **health.**

**OZONE PURE AIRIFIER CO., 909 Rand-McNally Bldg., CHICAGO**

nearly overcome with surprise and joy. Quick preparations are made to repel the redskins, who attack in countless numbers. The battle rages hour after hour, and the garrison, with its ranks decimated and its supply of ammunition about exhausted, is in a perilous predicament when Allen, at the head of the reinforcements, charges upon the Indians, and in a whirlwind fight defeats them. During the conflict Lieut. Darrow has been mortally wounded, and he expires.

For his heroism the Colonel secures promotion for Allen to a lieutenancy, and welcomes his new son-in-law with a glad heart.

## MAJESTIC.

**LOVE AND THE TELEPHONE** (Dec. 29).—Anna Wilton, the pretty telephone girl, working in the office of Jennings & Co., brokers, is loved by Mr. Hugh Jennings who tries to force his attentions upon her. When he discovers that she is engaged to John Mason, a young clerk, he is furious. He pretends friendship for the young man and leads him to speak of his own affairs.

He learns that John is anxious to make money in stocks and is only waiting for a tip to take his savings and invest them. He tells John to buy United Copper and the boy believes him. He is letting him in on a good thing. But Jennings wants to see John lose all he has, hoping that in that event, Anna will turn to him. John tells Anna about United Copper. She is doubtful at first but he soon wins her over. He starts off for the bank to draw his money. While he is gone, Anna at the 'phone, comes in on a busy wire and overhears a conversation between Jennings and another broker, in which Jennings says that United Copper is going to take a big drop. Then she sees the trap. When John comes in she warns him; but he refuses to believe and so anxious is he to throw his money away that in desperation the girls locks him in the inner office. For the rest of the afternoon he is a prisoner while the girl waits at the ticker scanning the tape for United Copper. It goes up at first,—but then just as surely it drops, point by point. Three o'clock arrives—the market closes with United Copper wiped out. Then Anna releases John. He rushes to the ticker to read the truth. As he is thanking the girl, Jennings enters to be told that the money is safe, and his mean plan known to both the girl and her fiance.

**JIM'S COLLEGE DAYS** (Dec. 31).—Jim Holliday, a poor but ambitious young man, is working his way through college by tutoring his roommate, Samuel Brown, a good-natured athletic fellow, with a rich, indulgent father, and a pretty coquettish sister, Marion. Jim tries to get on the football team, but the captain, Ned Hayward, is in love with Marion himself, and he will not appoint Jim to a position.

Sam gambles and goes to dances, despite the objections of the trainer and the coach. Jim gets unpopular by trying to make him work hard, and at last does a good deal of Sam's work, to help him pass in his studies. The afternoon before the big game. Sam's sister Marion comes to the study, with some other girls and her mother. They have tea, and sitting in the window seat, Jim proposes. The girl likes him but shakes her head, and her mother suspecting the conversation, interferes with great pride. That night Sam goes to a fraternity dance, Jim staying at home to write a long essay for him. Jim's head aches and he leaves the dormitory, to take a long walk. He sees some students whom he knows are bad ones, meet three fellows with suit cases, who are strangers. They hob nob together gleefully, and Jim ses the three men from his college pay the others enormous sums of money. They go into a bar-room to finish the talk, and Jim steps into the rear vestibule to overhear them if possible. He learns that his sneaky college mates are betting against their own college, through the new-comers, and that they are going to drug Sam Brown, the star player of the team, and any others possible.

Jim hurries away to the fraternity house where Sam is dancing. He sends in his name for Sam, and Marion happens to walk out on the portico, between dances, with Ned Hayward, the captain. She greets Jim, and Ned sees that she likes the other. He is jealous, and tries to get her away. Sam comes out and Ned tells him that Jim is intruding, and the roommates quarrel. As they stand there, the three plotters walk quietly into the fraternity house, unnoticed. They are preparing for their work, being members.

Jim returns home, to their rooms, and waits all night in vain. Sam does not come back. Next morning, worn out with worry, Jim telephones to his home in the city, but no news. He hunts up the coach and the trainer of the team, and they go out to find Sam. No results. They jump into an auto and go to Sam's father's office. Marion and her mother have come there to go to the big game with him. They rush back to the college grounds, and as they are passing a saloon, big Sam, still in his dress suit, crumpled, dirty and almost unconscious is pushed out of the door by an angry barkeeper. They stop and learn that he has been drinking all night, and ride for a doctor.

They get to the training quarters, and find the team waiting for them. Sam is able to walk, and realizes his folly. He sobs, but his team mates, once so fond of him, threaten him bodily violence, including the captain. They are frenzied and, while they are holding their pow-wow, officials come into the quarters, telling them that the time is up and that the game must start. They look around, and the captain ruefully sizes up the substitutes who line up before him. Jim Holliday has donned his football suit and stands there quietly waiting. The coach looks at Sam, and then points to Jim. He orders the captain to put Jim in the position—but he refuses. The coach threatens to call the game, but the captain yields. After a big play, the players run in, with Jim on their shoulders, the students crowding around. In the enclosure back of the quarters, they are met by Sam, who throws his arms around the shoulders of his roommate who won the game, while Mr. Brown, his wife, Marion and the girls rush up. They congratulate Jim, and Captain Ned Brown, who observes Marion's meaning better than Jim, comes up to congratulate them both. Jim is made a partner of Mr. Brown—and the ending is obvious.

## RELIANCE.

**ROWDY COMES HOME** (Dec. 21).—Mr. and Mrs. Norman have a dog, Rowdy, to whom they are devoted. But after the birth of her first baby, Mrs. Norman listens to the stories of the maid who fears all dogs. She tells the anxious mother that dogs are treacherous, particularly when there are children about. Beliving this may possibly be the case with Rowdy, Mrs. Norman persuades her husband to send the faithful little fellow away. Mr. Norman gives the dog over to the care of a farmer. That night Rowdy breaks loose and runs back home. Mr. Norman is overjoyed to see him, but his wife insists that he take the dog back next day. This is done, the farmer assuring Norman that Rowdy will not be able to get away again. That afternoon, the maid takes the baby out to the park in its carriage. She meets her sweetheart, and leaving the carriage in a secluded spot they start off for a little walk. About this time Rowdy breaks loose again and starts for home. Some dry autumn leaves on the ground near the baby's carriage catch fire. The dog passes through the park on his way home. He recognizes the carriage and jumps up to see that the flames have almost reached its coverings. He dashes home and when he finds Mr. Norman he barks and shows so evidently that something is wrong, that his master finally follows him to the park. They arrive just in time for the father to rescue his baby from the flames that are now burning away the carriage draperies. Baby is carried home and Rowdy follows. When she hears the story, Mrs. Norman once again puts her faith in the dog and willingly agrees that he may stay home. The maid comes in a few moments later, all excited over the disappearance of the child and the burned carriage, and she is at once dismissed.

**TRYING TO KEEP BEDELIA** (Dec. 28).—Mr. and Mrs. Newlywed have had a hard time with their servant; so when they managed to keep Bedelia, they decided not to let her go under any circumstances. Bedelia realizes how valuable she is and in many ways puts their patience to the test. When her master and mistress give a party up stairs, Bedelia feeling rather lonesome in the kitchen goes up and insists that she be made one of the guests. When they refuse to permit this, she immediately says that she is going to leave. Upon hearing this they drag her back into the drawing room, and she is soon enjoying the party with the rest of the guests. Upon another occasion she accompanies Mr. and Mrs. Newlywed to the opera. She brings her friend the policeman into the house and insists that he be recived as a gust by Mr. and Mrs. Newlywed.

Mr. Newlywed goes to a customer and hires the outfit of a Hindoo Fortune Teller. In this garb he calls upon Bedelia and he offers to cast her future. Reading her palm, he fortells great misery for her if she leaves her present employ, and so dwells upon this that superstitious Bedelia vows never to leave the Newlywads through any fault of her own. The next time Bedelia meek and mild waits upon her employers, and has nothing to say about leaving.

## PUNCH.

**A NEAR TRAGEDY** (Jan. 2).—The trouble starts when the parents of little Herbert Rice leave him and his tiny sister in full possession of the house while they go to a matinee. Sis wants to play lady'' but her mother's new evening gown is so long that it is necessary to cut a few feet of the skirt off to make it fit. Rice finds that his father's silk hat and grandmother's glasses make him look like a first class doctor, so it is necessary for Sis to be taken desperately ill so that little Doc Rice can perform an operation. It takes a large bottle or red ink to furnish the requisite amount of blood and when the children hear their parents returning, the bed room looks like a slaughter house. Fearing a whipping, Rice and Sis hides behind the portieres, and their unhappy parents think that they have been murdered. A famous detective backed by the police department finds some wonderful clues and is making a name for himself when the kids appear and solve the most horrible crime.

## KAY-BEE.

**THE PAYMASTER'S SON** (2 reels—Jan. 10).—Silas Burton, the paymaster, has a son, John, who is a lieutenant, and a daughter, Ethel. Colonel Randall has a son, Richard. Richard is a wild youth, but has won Ethel's heart. For his escapades his father sends him back to college, but he drops from the stage coach and hides until nightfall, when he comes and persuades Ethel to elope with him. The coach goes on and is attacked by Indians, the occupants being killed. To secure funds Richard enters the paymaster's quarters. Lieut. Burton awakens and captures the intruder. Amazed, he drops his revolver and chides Richard, who takes advantage of the opportunity to cover Burton with his gun and disarm him. The paymaster hears the noise and comes toward the room. Richard warns Burton that if he discloses the truth to his father he will shoot him ,and steps behind the portiers into the other room. The paymaster asks John for an explanation of his presence, and to account for his stolen money, but John dare not answer knowing that Richard has a revolver pointed at him behind the curtain. The paymaster believes his son a thief and disowns him. Richard stealthly makes his exit and joins Ethel, and the two depart. In the morning they join a train of emigrants.

John Burton's story to his father is not believed. Scouts find the bodies of the dead passengers in the coach, and bring back Richard's discarded coat, which is considered as evidence that Richard has either been killed or captured by the Indians.

Lieut. Burton joins the emigrants and an exciting encounter takes place between him and Richard, interrupted by the sudden attack of the redskins. Burton takes charge of the defense, and Richard deserts and runs away. Knowing that the emigrants cannot hold out Burton leaps on a horse and breaks through the Indian lines in an effort to reach the fort and secure assistance. He catches up with Richard who believes Burton is pursuing him, and who shoots Burton's horse from under him. Burton fires from the ground, bringing down Richard. The two are then attacked by Indians, and Burton drags Richard to a position behind a big rock, and stands off the foe until help arrives.

In the thrilling battle the soldiers drive away the Indians, and carry Richard and Lieut. Burton back to the post. Thoroughly ashamed of himself, Richard makes a complete confession to his father, exonerating Burton.

## KEYSTONE.

**SAVING MABEL'S DAD** (Jan. 6).—Mabel is courted by three men, Henry, her father's choice; Fred, her favorite, and George. George is supplied with an abundance of self confidence and has some amusing experiences with Dad. Henry is a country swain and meets scant favor at Mabel's hands. Papa takes Mabel and Henry for an outing and slyly leaves the young people alone while he takes a nap in a rowboat. Fred takes advantage of the opportunity to send a note to Mabel asking her to meet him at the rustic bench, as he has gone for a minister. George sees Dad sleeping and shoves the boat out into the water, where it is carried out to sea by the tide. Mabel deserts Henry, but when the plight of her father is discovered she importunes Henry and George to save him. Henry starts out in a rowboat, but George commissions a motorboat and skims over the water at an alarming speed. Dad awakens to find himself in a sinking boat, and welcomes rescue at the hands of George. He is taken ashore where Mabel is awaiting him and tries to give her hand to George in a spirit of gratitude, but Mabel, who has discovered the trick played by George, asserts her intention of marrying Fred, who has arrived in an automobile with the minister.

**A DOUBLE WEDDING** (Jan. 6).—While a wedding in high society is being held, two dusky lovers are being joined in matrimony. The swells have arranged to shower with rice and shoes the newlyweds, who manage to escape. The darkies are pursued to their cab by their friends, and escape. The vehicle has been decorated with banners announcing that the couple are just married. The society people searching for their lost friends, in an automobile, spy the cab and think it is their friends' conveyance, and pursut it. They accompany the vehicle to the railroad station, and are thunderstruck when two proud coons emerge from the cab, proud of the fuss being made over them by the white people.

# FILM SUPPLY COMPANY

## GAUMONT.

**FAIR WEATHER FRIENDS** (Dec. 31).—John Leroy, a wealthy manufacturer, is much sought in "society." His receptions are many and the number of his friends in proportion. There is an event of particular moment at his home and Leroy's "friends" are complimenting him upon his business genius. One calls his attention to a newspaper article telling of the stocks of the Leroy Company having had an extraordinary rise. As the festivities are at their height, a telephone message from the Leroy factory tells of it being on fire. The reception ends abruptly.

The error of a clerk has left the factory insur-

## The crowds will flock where the pictures are best.

But the finest films made will fail to project brilliantly and clear unless your lens equipment is up to par. To make your show the mecca of the crowds—to insure yourself of a steadily growing income—give your audience the *best* in the "movies"—by equipping your machine with the

**Bausch and Lomb**
**Projection Lenses**

Operators—wherever animated photography thrives—prefer and use Bausch and Lomb objectives and condensers. Their use on your machine will insure brilliant, clear, sharply detailed screen images—the sort of pictures that please and make your business grow.

The Edison and Nicholas Power machines are regularly equipped with our lenses. They can be procured also through any film exchange.

**Our interesting free booklet 62 D contains much of value and interest to owners and operators. : : Write for it TODAY.**

**Bausch & Lomb Optical Co.**
NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

---

## Do You Know that We Have

Real Features, Real Money
Getters, Real Masterpieces,
Real Advertising Display

**For Everyone of the Following??**

**VEILED PROPHET** (3 Reels)

**SECRET SOCIETY** (3 Reels)

**FRENCH REVOLUTION** (2 Reels)

**GARIBALDI**
**THE HERO OF ITALY**

**Also the Biggest Feature Ever Made**
**THE MYSTERIES OF PARIS**
in 5 Reels

*Ask for Open Dates*

**FEATURE FILM CO. 108 E. 12th St**

---

You will have a great big income
for years and years if you will
invest $525 right now in
that master feature
film

## "PILGRIM'S PROGRESS"

([illegible] Version)

You may have your choice of all remaining states for the record-breaking low price of

**$525**

This pays not only for complete set of films but also for your exclusive state rights

**Lecture! Posters!**
**Heralds! Booklets!**
**Advertisements!**

Wire immediately to the

**World's Best Film Co.**
145 West 45th Street
New York City

---

**ANNOUNCEMENT**

Prince Feature Film Co. are opened for business, and can furnish you two or three reel feature photoplays of the best American and foreign makers. Phone, write or call for prices and open dates.

**ABBOTT BUILDING**
N. E. Cor. Broad & Race Sts., Suite 605 and 606.
Bell Phone, Walnut 4093. Philadelphia, Pa.

ance unpaid, and Leroy is financially ruined. The blow is too much for his health to withstand. With poverty comes illness. Leroy, Jr., seeking to retrieve the family fortunes, leaves with several companions for the gold regions in the Rocky Mountains, to prospect for that metal.

Seeking work, made imperative by the need of food, Leroy's daughter and wife call upon their "friends" of by-gone days. They ask for employment but the sympathy of the close-fisted fair weather friends soon informs the Leroys of the truth of the adage that "Adversity is a bottomless lake surrounded by nearsighted friends." Richard Bernhard, manufacturer, and one time intimate friend of Mr. Leroy, plunges the Leroys into despair by informing them that although he does need and advertises for help, that the Leroys are ineligible because they look too gloomy, that he likes to see happy, gay, laughing people around him.

Capricious Fortune once more smiles upon the unfortunate. They receive a telegram from Leroy, Jr., telling of his having discovered a gold mine of enormous value, which will make him and his parents again wealthy. This fact gets into the newspapers. The fair weather friends, hoping for a return of the happy days of wining and dining, rush to the lowly home of the Leroys and seek to patch up the friendship which naturally was not strengthened by their disinclination to give the Leroys means of livelihood. Leroy, thereupon, remarks that inasmuch as they had gotten along without these fair weather friends when they needed them, that they will surely get along without them when they don't need them.

**WHEN HER LOVE GREW COLD** (Jan. 2).—Jack Melrose writes to his wife Tessa, then visiting at her parents' home, saying that he must leave the city on an unexpected business trip. For reasons of economy he goes to a boarding house, although not pleased at the prospect of a diet of hash and prunes. On arriving he hastily scribbles a note to Tessa, telling of his undying devotion and that he knows nothing more adorable than the name of Tessa than Tessa herself.

Jack has a habit of becoming displeased with his letters, and writing each several times before he expresses himself to his taste. Therefore, it happens that the landlady finds one of the unsent missives lying on the floor. The plot thickens. The landlady is also named Tessa and, let it be whispered, she is a widow! Oh, these widows!

Jack bears out his reputation as a man of letters and continues his fervid writings to the absent Tessa. The present Tessa receives them all avidly, her love hungry heart warming under the effusions. She knows nothing of the other Tessa. She believes they are directed to her and that bashful Jack has adopted this surreptitious method.

Jack's letters are nothing if not fervent. "I repeat every moment, yes, even gargle with it, the luscious name of Tessa. I would love you, even were you an undertaker's daughter;" "again I would gaze into the liquid depths of your soulful eyes and hear the merry ripple of your voice over a cascade of pearly teeth" are samples of Jack's epistolary ability, which in earnestness would subordinate those of the Apostle Paul in his communications to the Corinthians.

Several days have passed and the landlady feels that her cup of happiness is about to spill. She confides to a "lady fren" that after such impassioned letters, she expects him to pop like a champagne bottle cork very, very soon. While the widow's joy is rising to effervescence, Jack is in blissful ignorance.

He finds that his business will not consume the time that he thought it would and tells the landlady that he is going away and that he would like to have his bill made out. "You shall not go until you ask me to become your wife. Would you so cruelly trifle with the affections of a trusting lorn widow who has only one father, one mother and has just been vaccinated?" she says, and straightway exhibits to Jack the love letters which have double-barreled import.

Jack is locked in his room by the angry widow and told that he can regain his freedom only by making her his wife. Jack is a resourceful chap and knows that there is one way in which to put love to the acid test. Out of the window he drops a little note. This is what he wrote. "I sought to slip away because I am ruined. If you know any generous souls who will lend me $250.00, lead me to them!"

The widow consults her "lady frens," who decide that it would be unwise to marry a man who did not have even enough money to pay for the marriage license. The widow, therefore determines that she will liberate the captive and tells him that she is sorry, and that she knows no one who will help him in his need. The story closes with Jack in the embrace of wife Tessa, telling her to kiss her favorite husband.

**NORTHERN EGYPT** (Jan. 2).—Interesting views of the land of antiquity, showing the marvelous engineering works which to our modern Captains of Industry are a lost art; the wonderful Nile, whose yearly inundations of Egypt, keep that country from becoming another Sahara. There are glimpses of the Assouan Dam, which controls the distribution of the Nile's waters in times of flood, the ruins of Thebes, the ancient city of one hundred gates, the Colossi of Memnon, two enormous statues representing Anenothes III, successor to Rameses II. These are the statues of which there is the legend that at the rise of the sun, one of these statues gives forth a musical sound, called the Songs of Memnon. There is shown the temple the Songof Menmon. There is shown the temple of Ramesseum, dedicated by Rameses II to Ammon, God of the Sun, also the temple of Karnac, consecrated to the God Khons, the construction of which temple is said to have continued during several centuries. Interesting is the Avenue of Sphinxes, one and a quarter miles long, each sphinx to the number of six hundred, holding beneath its paw, the statue of Amenophes II.

### SOLAX.

**A MILLION DOLLARS** (Jan. 8).—Jim Fuller is employed in a broker's office at a small salary, and one Saturday night after he gets his pay envelope, he expresses his dissatisfaction with the way his employer is treating him. He expresses some anarchistic beliefs and asserts that "every man should have a million dollars, and that the wealth of the world should be distributed equally."

He goes home brooding over the way the world is treating him, and the more he thinks of the idea —distribution of wealth—the more he becomes in favor of it. At home this theory is uppermost in his mind, and before long, he sits back in his chair and dreams that the wealth of the world has been re-distributed and that every man is a millionaire. He sees himself and his wife in fine clothes, living at a fashionable hotel, but, he soons finds difficulty in getting service.

The elevator boy at the hotel refuses to take him up and down because he is satisfied with his fortune. The cook and the maids, the stewards and the clerks, all refuse to work because they are satisfied with their living. He tries to engage a taxicab, and the taxi-cab driver refuses to run his car because he is satisfied with his fortune. He tries to use a street car and the conductor and motorman are too busy counting their money to run the line. In disgust, he walkas many miles, looking for a restaurant, but every restaurant that he comes to, has a sign to the effect that the proprietor has retired from business owing to the fact that he has all the money he needs.

Hungry and fatigued, he comes home—his wife almost starving and sick from privation. He tries to call a doctor, and the doctor refuses to come out to see the patient because he is too busy counting his "million."

After many other disquieting experiences, Fuller wakes up with a start and realizes that he is in his own home, and the idea dawns on him that this world would be very uncomfortable to live in if all persons were millionaires. The object lesson is complete and he is quite satisfied that it is up to him to make his way and not wait until the "millennium" comes and the wealth of the world equally distributed.

**THE MUTINY OF MR. HENPECK** (Jan. 10).—Mr. Mann is a small insignificant person and very much afraid of his wife, a woman of considerable avoirdupois and prepossessing demeanor. While Mr. Mann puts up with his wife's peremptory manners, the servants will not stand for them and leave her employ. Poor hubby is then forced to take charge of the culinary department and assume the position of cook and dish-washer, while his wife reads the papers and plays "lady."

Matters come to a climax, however, after the arrival of Mrs. Mann's brother, a prize fighter, who is married to a small, retiring woman, very much afraid of her husband. Mrs. Mann and her brother go to the theaters and sport around town, while Mr. Mann and the prize fighter's little wife stay at home and do the char work.

Mr. Mann and Mrs. Prizefighter get together one evening and decide to give Mrs. Mann and Mr. Prizefighter a big surprise when they arrive from the theater.

The last scene shows Mr. Mann looking out of the window telling Mrs. Prizefifhter of the approach of the loved ones. They hasten to the kitchen and come back with brooms and frying pans. They hide behind the door and when Mrs. Mann and her brother enter in jolly mood, they are surprised by a fusillade of pans and crashing blows from the broom. Confusion follows and Mrs. Mann and her brother soon get upon their knees and plead forgiveness.

The erstwhile Mr. Henpeck and poor Mrs. Prizefighter, shake hands victoriously. A year later finds the disposition of both Mrs. Mann and Mr. Prizefighter entirely changed. Mr. Prizefighter is willing to feed the baby with one bottle, while Mr. Mann can at peace, lounge in his armchair and smoke a cigar.

### AMBROSIO.

**A SICILIAN HEROINE**—This story first takes you to Missilmeri, a little Sicilian village, and into the home of Don Ruggero, a wealthy landowner. Don Ruggero is an iron-hearted man and strongly prejudiced against the lower classes.

His son, Corrado, a young fellow, loves Rosalia, a shepherdess, but Don Ruggero has always refused to allow their marriage and to recognize little Vincenzino, their child, as his grandchild. Finally to destroy all Corrado's hopes, he discharges poor Rosalia from his farm, where she had been employed for many years. Even the sight of her departure with Vincenzino in her arms does not soften him.

Rosalia is the very ideal of the Sicilian beauty, and Capt. Altieri, an officer in the service of the Dominators, the Bourbons, admires her immensely, but all his approaches are strongly repulsed by her.

Don Ruggero and his son have for a long time conspired to free their motherland from the hands of the Bourbons, and when they receive news of the arrival of Garibaldi, who had sailed with only 1,000 soldiers from Quarto, near Genoa, to fight for the freedom of Sicily, they leave their village to join him and the other conspirators. The rendezvous is at Piana dei Greci, where they find Garibaldi just starting out to conquer Palermo.

In the meantime Capt. Altieri steals from Rosalia her little son, hoping thus to succeed in his vile scheme, and starts out to join the Bourbons' headquarters in Marineo near Corleone. Colonel Bosco, the commander-in-chief of the Bourbons army, entrusts Capt. Altieri with an important message to be delivered to the almost doomed Palermo.

Altieri starts out, and on his way meets Rosalia, who implores him for the restoration of her child. Upon the sight of her, he forgets his important mission and drags her into an uninhabited house, where he has concealed Vincenzino in an upper room. The little boy, hearing the cries of his mother, rushes down to save her and drops some ashes into the eyes of her aggressor. Taking advantage of his instantaneous blindness, she steals the message Altieri had with him and runs away to Garibaldi's headquarters.

Her courageous act meets with high approval from Garibaldi, and wins for her the consent of Don Ruggero to her long-delayed marriage to Corrado.

CAMERAMEN —HAVE YOU AN— "EYE FOR NEWS"

Do you know what makes good current-event pictures, just as a newspaper reporter knows a real news item because he has a *"nose for news"*?

WE WANT LIVE MEN!

We want salaried men for current-event film at every important point in the United States. In order to test your judgment of news value and your ability as a camera-man, we will buy your film temporarily by the footage for accepted negative.

If you can deliver results, you can talk business to us on a salary basis. We want good men and will pay for them. You know the Eclair Company. What it does is well done. Send name of your camera and samples of work done.

**Eclair Film Company,** 225 West 42nd Street, NEW YORK CITY

# MAJESTIC

## "JIM'S COLLEGE DAYS" Tuesday, December 31st

A GREAT AMERICAN DRAMA --- BY EUSTACE HALE BALL

Ten Minutes Before the Game—The Star-Player is Missing.

Showing the Carlisle Indian Football Team in Action

With Scenes of Student Life at "Columbia" and "New York University"

December 29th - Love and the Telephone
January 5th - "The Little Enchantress"
January 7th - "The Hundred Dollar Bill"
January 12th - - "Just Hard Luck"

Coming---"CHILD LABOR"

**THE MAJESTIC MOTION PICTURE CO.**
540 West 21st St., New York

**MUTUAL PROGRAM**

---

# ECLAIR

TUESDAY, JANUARY 7th

## "AN ACCIDENTAL SERVANT"

A corking comedy in which the new members of the Eclair Stock Company prove their laugh-producing capabilities.

THURSDAY, JANUARY 9th

## "THE RETURN OF LADY LINDA"

(In Two Parts)

It is a Real Feature. In it you see Miss Barbara Tennant at her best—and Clara Horton, too. And the others are equally fine.

WORTH BOOKING BECAUSE IT IS WORTH SEEING

SUNDAY, JANUARY 12th

## "The COBBLER and the FINANCIER"

Adapted from one of La Fontaine's exquisite fables. The picture is just as delightful.

**ECLAIR FILM COMPANY, 225 WEST 42nd STREET, NEW YORK CITY, N. Y.**

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted**

### ATTENTION.

**THE FOLLOWING LIST OF REELS** were lost or stolen from the office of Arthur Brady on the 22nd of December. FIFTY DOLLARS reward will be given for the return of the reels to Queens Theater, 993 3rd Avenue, New York City:

| Mfr. | No. | Subject. |
|---|---|---|
| Edison | 11208 | Christmas Accident. |
| Biograph | 11133 | Brutality. |
| Vitagraph | 11025 | Billy's Pipe Dream. |
| Kalem | 10402 | The Family Tyrant. |
| Lubin | 10342 | The Senorita's Remorse. |

Address Queens Theater, 993 3rd Ave., N. Y. City.

### HELP WANTED.

**EXPERIENCED SOLICITOR**, excellent opportunity for right man with large acquaintance in moving picture trade as Solicitor, one who knows film business. Address Solicitor, care of Moving Picture World, New York City.

**WANTED**—A-1 Pianist for first-class motion picture theater. State salary and ability. Address C. A. Kuhlman, Rex & Crown Theaters, Jackson, Mich.

### THEATER FOR SALE.

**LARGE THEATRE BUILDING, WILMINGTON, DELAWARE**—To settle estate, the executor will offer at public sale at the Court House, Wilmington, Delaware, on Saturday, January 11th, 1913, the large brick and iron building, 220 and 222 Market Street, now ocupied by the Lyric Moving Picture Theatre. 39 feet frontage on the wide main street, 99 feet deep. Rear entrance on 12-foot alley. City of 90,000 people. Great business site. For picture, street plan and full particulars, write JOHN P. NIELDS, Attorney, Wilmington, Delaware.

**FOR SALE**—Moving Picture and Vaudeville and Stock Theater. Equipment; doing good business. Capacity 850, can be increased or would sell equipment and give long lease. Address Box 322, Albuquerque, New Mexico.

**FOR SALE**—Star Theater in southern town of 15,000 population. Fully equipped for vaudeville and pictures. Good reasons for selling. Best location in city, doing a good business. Investigate. Address Bargain, care of Moving Picture World, N. Y. C.

**FOR SALE**—Motion picture theater in good factory town of 17,000 can be bought for $1,200, everything complete. A good investment. Selling account of sickness; for particulars address J. M. Jordan, Middletown, Ohio.

**FOR SALE**—250 reels, including one, two and three-reel subjects, in Comedy, Drama, Western, Indian, Scenic (some colored) and Educational Subjects. 50 posters and advertising matter for nearly each reel. In the features: Seige of Calais (colored), Spartacus. Price of Beauty and others in two reels; Love and Money, Dead Man's Child, Love and Aviation, Zigomar, in three reels. These reels are all in perfect order and include American and European makes. Were taken for a debt and must be sold, no reasonable offer refused. For further particulars apply Star Theater, 2321 Notre Dame St., West, Montreal, Ont., Canada.

### FILMS FOR SALE.

**FOR SALE, OR WILL RENT**—"Night Riders of Kentucky and Tennessee," two reels. Plenty advertising for both shows. "The James Boys in Missouri," three reels. The two biggest money getters on the road. Write or wire L. D. BROWN, Brown's Film Exchange, Texarkana, Texas.

**FOR SALE**—Feature production, "Secret Service Steve," "Among the Smugglers." Three reels in perfect condition, only been run two weeks. Including State rights of Indiana. Owner is sick and can't attend to it. Address Mr. J. E. Smith, 108 Jackson Street, Attica, Ind.

**FOR SALE**—Feature film production of Blanche Walsh in "Resurrection," four parts, including Ohio State rights; any reasonable offer will be considered, or will rent same. Address Jules Levey, 1418 Cherry Street, Toledo, Ohio.

### SITUATION WANTED.

**A YOUNG WOMAN WITH BEST OF REFERENCES** desires position as cashier or similar capacity in motion picture theater. Address THEATRE, care of Moving Picture World, New York City.

**SITUATION WANTED**—By moving picture operator, sober reliable, any make machine, permanent or travel. Address BOX 86, Oshkosh, Wisconsin.

**MANAGER**, two years in one house, wants to change. Hustler, sober and good singer. Best references. Married; always made good. Years of experience. Address R. R., care of Moving Picture World, New York City.

**MOVING PICTURE OPERATOR**, licensed, experienced in Powers, Edison, Kinetoscope; married. Wants position in Chicago if possible. Address John Henry Peyrot, 1420 W. Ohio Street, Chicago, Ill.

### MISCELLANEOUS.

**DISINFECTANT**—"Venzola," the best deodoriser and air purifier. Contains 5% Formaldetoyde. Gallon cans, $1.50; five-gallon cans, $6.25. G. H. RICHARD & CO., 37 Avon Ave., Newark, N. J.

**MOVING PICTURE OPERATORS, ATTENTION**—Increase your salary. Make Lantern Slides of local events. Attract Crowds. Outfit and instructions $5. Address A. B. C. Lantern Slide Co., 30 Upham Street, Salem, Mass.

**WE TEACH YOU HOW** to operate a Moving Picture Camera. The only school of its kind in existence. Address Nip Mfg. Co., 1130 Foster Avenue, Chicago, Ill.

**WANTED**—200 Automatic Opera Chairs. Hardesty preferred. Must be cheap. R. E. Vaughan, Macomb, Illinois.

5,000 Dodgers, 4 x 10½, $1.90; other sizes. Free catalogue and samples. Volunteer Printing Co., Reynoldsville, Pa.

### FOR SALE CHEAP.

**COMPLETE TRAVELER'S** outfit (new); Powers' No. 6, portable asbestos booth, lenses, cable, rewinders, inductor, screen, etc. Address Levi Co., Inc., 1560 Broadway, New York City.

### EQUIPMENT FOR SALE.

**CHEAP THEATRE CHAIRS**, new and second-hand, always on hand at cut prices, $8 a dozen up. Address J. P. REDINGTON, Redington Bldg., Scranton, Pa.

**FORT WAYNE COMPENSARCS**—60-Cycle 110-Volt, $42; 60-Cycle 220-Volt, $52. Write for booklet. Address IRA B. ALDEN, 538 W. Lehigh Ave., Philadelphia, Pa.

**FOR SALE**—One electric sign reading "casino," both sides, Powers' No. 5 head, Edison one pin, complete, Powers' 110 volt, 60 cycle A. C. inductor, 2 special $25.00 Gunlach lenses, matched 9 x 12 at at 100 feet. Stereo lenses matched same distance. 150 Hardesty seats, 50 cents each. Want D. C. Flaming Arc Lamps. W. C. Quimby, Zanesville, O.

---

## Among the Exhibitors

**Billings, Mont.**—Miss Madge Bothrock has become part owner of the Isis theater.

**Buffalo, N. Y.**—A contract has been let for the erection of a new theater building on the old Keith property on Main Street, for the Shea Amusement Co., and another theater building at Huron & Pearl Streets, bought by Mr. Shea.

**Sheridan, Wyo.**—George V. H. Shaver becomes sole lessee and manager of the Star Theater on North Main Street.

**Cheyenne, Wyo.**—Chas. H. Anderson of Rawlins, will erect a theater in Rawlins.

**Red Oak, Ia.**—Frand Pauder will erect a theater building in Griswold.

**Galesburg, Ills.**—Plans are being prepared for the erection of a new theater building on Main Street.

**Des Moines, Ia.**—E. P. Churchill of Kansas City, proprietor of the Garden theater, is considering a site for the erection of a new playhouse in Des Moines.

**Wheeling, W. Va.**—The Majestic theater at Elm Grove, was sold to the Athenian Amusement Company of this city. Harry Rice, manager.

**Toledo, O.**—The Colesium playhouse on Ashland Avenue, near Bancroft Street, has been sold to J. S. Brailey, Sr.

**Sycamore, Ill.**—J. L. Peterson has leased the Ryan Building in California Street, and will open an amusement place soon. It will be entirely remodeled.

**Jamestown, N. Y.**—The new Colonial theater, corner of Winsor and Second Streets, was recently opened.

**Yoakum, Tex.**—Mgr. J. J. Brooks is converting the O. K. Theater into a regular playhouse, and it wil be used as a moving picture theater.

**St. Petersburg, Fla.**—The new Grandy theater will soon open for business.

**Cedar Rapids, Ia.**—Plans are being considered for the erection of a new theater building in this city.

**Philadelphia, Pa.**—Berman Brothers have applied for a permit to build a moving picture theater on the east side of 60th Street, north of Chancellor Street, to cost about $50,000.

**Philadelphia, Pa.**—Frank Hess will build a moving picture theater at the corner of 5th and Olney avenues.

**Austin, Minn.**—Frank Latta of the Cozy theater is drawing plans for a new theater to be built in Austin next Spring.

**Richmond, Tex.**—Philip Rich is building an opera house and will soon open for business.

**Denison, Ia.**—The Denison Improvement Co. will build a new opera house on the W. H. Laub property.

**Redlands, Cal.**—The building at Citrus avenue and Cajon street is being remodeled to be used as a moving picture theater.

**Baltimore, Md.**—Permission has been granted Geo. P. Klein to erect a moving picture theater at 1225 Columbia avenue.

**Springfield, Mass.**—John S. Wistler of 22 Maplewood avenue has a lease on North street and will conduct a moving picture house.

**Philadelphia, Pa.**—B. Shore will erect a moving picture theater on Woodland avenue, east of 64th street. Cost $10,000.

**Salina, Kans.**—The Royal theater owned by Thatcher Bros opened for business recently.

**Savannah, Ga.**—Permit has been issued to J. Maril to erect a moving picture theater at 508 W. Broad street.

**Cleveland, O.**—A moving picture house is to be erected at Ravenna, O., for L. J. Goddard.

**Pittsburg, Pa.**—Permit was issued to J. & H. Jackson for brick theater building at Liberty avenue and Oak alley, to cost $170,000.

**Omaha, Neb.**—The Brandies interests are said to be planning to enlarge the Brandies theater building.

**Wichita Falls, Tex.**—Plans have been drawn for the construction of a new theater. Contract has been closed with the Majestic circuit.

**Helena, Mont.**—Masons at Helena are planning to erect a new theater building.

**Bound Brook, N. J.**—Messrs Hulsizer & Hamilton, proprietors and managers of the Palace theater, this city, are having plans prepared for a large moving picture and vaudeville theater to be built in Maiden Lane, Bound Brook. It will have a seating capacity of 1,000, and will cost about $25,000.

**Des Moines, Iowa.**—The Des Moines Amusement Company recently filed articles of incorporation in the office of the county recorder. The company will have a capital stock of $25,000. They plan the erection of a new amusement house at Eighth and Locust Streets. B. J. Van Dyke and G. E. Hightower are the incorporators.

**Des Moines, Iowa.**—Mrs. Frank Dodson, county recorder, is soon to become the owner of a motion picture house at Nineteenth and Crocker Streets.

**Syracuse, N. Y.**—A contract has been let for the erection of a new moving picture theater building on upper James Street.

**Chicago, Ill.**—Anderson, Watkins Film Company, Chicago, capital $5,000. Making and exhibiting moving pictures. Incorporators: Louis B. Anderson, William F. Watkins, John R. Marshall, Charles S. Jackson, Frank L. Hamilton.

**Cincinnati, Ohio.**—A motion picture theater is to be built on the west side of Freeman Avenue, about 80 feet north of York Street, by the Center Amusement Company, controlled by A. E. Motsch and Joseph G. Guetle.

**MAKE YOUR OWN LOCAL FILMS**

Our Ajasee Camera is designed especially for exhibitors and those who desire to make films of local interest. It's a scientific instrument, not a toy. Will do as good work as an expensive machine. Price $75.

Send for circulars and full information.

A. J. CLAPHAM CO.

130 West 37th Street New York

**A Dark Room Man Wishes Position**

Twenty-two years of age. Have had two years' experience with concern in Germany and one year in this country. Can furnish best of reference. Am willing to work one day on trial. Send all communications to the New York Film Company, 145 W. 45th St., Room 1108.

## THE TOPIC OF CONVERSATION IN NEW YORK TOWN

BEVERLY B. DOBBS

## "ATOP OF THE WORLD IN MOTION"

*(The Original Alaska-Siberia Motion Pictures)*

**Now Playing Weber's New York Theatre. Prices, 25c to $1.00**

*330 Performances at the Whitney Opera House, Chicago*

STATE RIGHT BUYERS

*WE HAVE THE GREATEST MONEY-GETTING FEATURE IN THE WORLD TODAY*

**Last Call—FILMS WITHDRAWN FROM THE MARKET JAN. 15th—Last Call**

*A FEW GOOD STATES LEFT*

WIRE OR WRITE **JOSEPH CONOLY, Suite 702, 1482 Broadway, New York City**

---

## EQUIPMENTS

We specialize in complete outfits. Make known your wants. Can make quick shipments.

Motiograph — Powers — Edison
Simplex — Standard

Carbons — Tickets — Repairs
Current Savers & Transformers.

If for M. P. Theatre we can supply it. Write us today.

**CHICAGO PROJECTING COMPANY**
107A No. Dearborn St.
CHICAGO

---

Start the New Year Right by Using a Business "SYSTEM"

## The Theatre Record Ledger

Will convince any wide-awake Manager that $2.50 invested in our NEWLY-REVISED THEATRE RECORD LEDGER is positively the best money ever invested. Think of a system which will check your box office with every ticket sold—even the starting and closing numbers of each price ticket—separating the matinee and night receipts; also recording additional sundry receipts (slide and curtain advertising, candy machines, etc.)

For separating and recording expenses, our system is absolutely perfect. Under the headings "Particulars, Total, Advertising, Vaudeville, Salaries, Freight, Express, House Payroll, Rent, Miscellaneous, Light, Supplies and Other Expenses," etc., a careful and saving manager can quickly locate every dollar spent, recording each special day's "Feature Attractions," together with spacing for the weather.

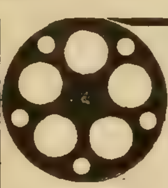
So complete and accurate is the THEATRE RECORD LEDGER that you can quickly turn back from week to week and locate every day's transaction.

Printed on heavy bank ruled, three-colored column ledger paper, size 17 x 21 inches, of 52 complete pages for one complete year's business, neatly bound. The Theatre Record Ledger will be sent to any address upon receipt of $2.50, fully "Guaranteed" as represented or money refunded. Start the new year right by ordering today. Address all orders direct to

$2.50 WILL START YOU WITH THE MOST COMPLETE BUSINESS FORM YOU COULD POSSIBLY INSTALL.

**The Theatre Record Ledger Co.,** J. B. BRYSON, Manager **400 Sykes Block, Minneapolis, Minn.**

---



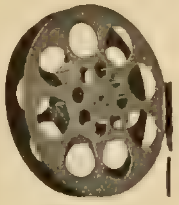
## REEL RELIABLE WORK

**LOOK!** Read This Advertisement

If your time is worth money, don't waste it by losing time getting in touch with us. It will pay you to let us do your repair work. We know how to make your machine new again. We handle a complete line of supplies and buy and sell all makes of second-hand machines. SATISFACTION guaranteed. When anything goes wrong think of

**The Chicago Moving Picture Supply Co.** 107 North Dearborn St. CHICAGO, ILL.

---



## The B & H Standard Film Reel

This reel is offered to the motion picture trade as the simplest and best device ever designed to overcome the most common troubles of motion picture projection.

Manufactured by
BELL & HOWELL COMPANY
217 W. Illinois Street, - Chicago, Illinois

---

# Do You Want to Start the New Year Right?

Then why meddle with features that are untried?
Why take the manufacturer's word that it **will** prove a success?
Why pay fictitious prices? Why take chances on litigation?

## Blanche Walsh
IN TOLSTOY'S
## RESURRECTION

HAS proven a success wherever played. You can get exclusive territory and every possible protection that the U. S. Copyright law affords. And as to prices if you are interested in the following states: Iowa, Missouri, Colorado, Utah, Nebraska, South Dakota and North Dakota

**We Can Quote Very Reasonable Figures**

WE HAVE TONS OF ADVERTISING MATTER SPECIALLY PREPARED FOR THIS PRODUCTION

**Ask Your Neighbor—Then Wire Us**

**MASKO FILM COMPANY, 145 WEST 45th STREET, NEW YORK**

# INDEPENDENT RELEASE DATES

### AMERICAN.

Dec. 21—Mrs. Brown's Baby (Comedy)........
Dec. 23—The Recognition (Dr.)................1000
Dec. 26—Blackened Hills (Dr.)................1000
Dec. 28—The Girl of the Manor (Dr.)........1000
Dec. 30—Loneliness of Neglect (Drama)........1000
Jan. 2—Love and the Law (Drama).....).....1000
Jan. 4—The Fraud that Failed (Drama)......1000
Jan. 6—Another Man's Wife (Drama)........1000
Jan. 9—The Trail of Cards (Drama).........1000
Jan. 11—Calamity Anne's Inheritance (Dr.)..1000

### AMBROSIO.

Jan. 4—The Black Veils (2 reels—Drama)....
Jan. 11—What the Unknown Conceals (2 reels—Drama) ..........................
Jan. 18—Between Life and Death (2 reels—Drama) ..........................
Jan. 25—A Romance of a Heart (2 reels—Dr.)

### BISON.

Dec. 14—A Ride for Life (Drama).............
Dec. 17—Before the White Man Came (2 reel Dr.) ..............................
Dec. 21—Indian Dances and Pastimes (Ed.)
Dec. 24—The Heroine of the Plains (2 reels) (Drama) ..........................
Dec. 28—El Capitan and the Land Grabbers (Dr.)
Dec. 31—The Redemption of White Hawk (Dr.)
Jan. 4—Regimental Pals (Drama)..............
Jan. 4—A Girl at War (2 reels—Drama)......
Jan. 7—A Romance of the Utah Pioneers (2 reels—Drama) ...................
Jan. 11—An Apache Father's Vengeance (Dr.).

### BRONCHO.

Dec. 18—His Sense of Duty (Drama)..........
Dec. 25—The Prospector's Daughter (Dr.)....
Jan. 1—The Burning Brand (2 reels) (Drama)
Jan. 8—In the Ranks (2 reels) (Drama)......
Jan. 15—A Blue Grass Romance (2 reels) (Dr.)
Dec. 22—A Shadow of the Past (2 reels—Dr.)

### CHAMPION.

Nov. 25—The Gateway to America (Drama)...
Dec. 2—Billy Jones of New York (Com.-Dr.)
Dec. 9—The Honeymooners (Comedy).........
Dec. 16—Right Shall Prevail (Dr.)............
Dec. 23—The Chaperones (Comedy) ...........
Dec. 30—The City Boarder (Comedy).........
Dec. 30—The White Heron (Educational).....
Jan. 6—Art and Love (Drama)...............

### CRYSTAL.

Dec. 22—His Wife's Stratagem (Com.)......
Dec. 22—Mixed Bottles (Com.)................
Dec. 29—Her Visitor (Comedy)................
Dec. 29—The Elopement (Comedy)............
Jan. 5—Her Kid Sister (Comedy).............
Jan. 5—Jones Resurrected (Comedy).........
Jan. 12—Heroic Harold (Comedy).............
Jan. 12—A Night at the Club (Comedy)........

### ECLAIR.

Dec. 22—Sea Anemones (Educational) .......
Dec. 22—An Unforseen Event (Com.).........
Dec. 24—The Story of a Kiss (Com.-Dr.)......
Dec. 26—A Dry Town (Comedy)...............
Dec. 31—The Wager (Drama).................
Jan. 2—A Tammany Boarder (Comedy).......
Jan. 5—Crawfish (Scientific)..................
Jan. 5—Willie, King of Janitors (Comedy)...
Jan. 7—An Accidental Servant (Drama).......
Jan. 9—The Return of Lady Linda (Drama)..
Jan. 12—The Cobbler and the Financier (Dr.)

### FRONTIER.

Dec. 11—The Goat Girl of Bear Canyon (Dr.)
Dec. 18—The Ranchman's Wooing (Dr.)......
Dec. 25—Tracked to the Mountains (Drama)...
Jan. 1—The Horse Race at Hawley's Ranch (Drama) ..........................
Jan. 8—The Stranger at the Mountain Ranch (Drama) ..........................

### GAUMONT.

Dec. 17—A Hazard for a Heart (Drama)......
Dec. 18—Gaumont's Weekly No. 41 (Topical)...
Dec. 19—A Telephone Entanglement (Comedy)..
Dec. 19—Twixt Devil and the Deep Sea (Com.)
Dec. 24—A Peach for a Prisoner (Dr.)......
Dec. 25—Gaumont's Weekly No. 42 (Topical)..
Dec. 26—Zigoto Drives a Locomotive (Com.)..
Dec. 26—The Man with the Pull (Com.)....
Dec. 28—With the French Army...............
Dec. 31—Fair Weather Friends (Drama).......
Jan. 1—Gaumont's Weekly, No. 1 (Topical)..
Jan. 2—When Her Love Grew Cold..........
Jan. 2—Northern Egypt (Scenic)...............
Jan. 4—The Glove Industry (Industrial)......

### GEM.

Dec. 3—Apartment No. 13 (Comedy).........
Dec. 10—The Awakening of John Bridd (Drama)
Dec. 17—One Day (Dr.).......................
Dec. 24—The Amulet (Drama).................
Dec. 31—Dorothy's Birthday (Drama)..........
Jan. 7—Absinthe (Drama)....................

### GREAT NORTHERN.

Dec. 14—His First Patient (Comedy)..........
Dec. 21—The Christmas Gift (Com.)...........
Dec. 21—Danish Hussars (Mil.)...............
Dec. 28—An Emergency Waiter (Comedy)......
Dec. 28—From the Balkan War (Scenic)........
Jan. 4—Outwitting a Rival (Comedy)........

### IMP.

Dec. 26—The New Magdalen (2 reels) (Drama).
Dec. 28—As the Doctor Ordered (Comedy)......
Dec. 28—A Widow's Wiles (Comedy)..........
Dec. 30—Jones' Wedding Day (Comedy).......
Jan. 2—The Bearer of Burdens (Drama)....
Jan. 4—What Katy Did (Comedy)...........
Jan. 4—Prize Winners At the Poultry Show (Topical) ..........................
Jan. 6—She Slept Through It All (Comedy)..
Jan. 9—Hearts of the Northland (Drama)....
Jan. 11—The Baldheaded Club (Comedy)......
Jan. 11—Society Day at Piping Rock (Comedy)

### ITALA.

Dec. 2—A Spider on the Brain (Com.)........
Dec. 2—Too Much Beauty (Com.)............
Dec. 16—Peeping Tom (Com.)................
Dec. 16.—Keeping In Style (Com.)..........
Dec. 23—Easy to Return Home (Com.).........
Dec. 23—A Good Hunting Dog (Com.)........
Dec. 30—Knock Wood (Comedy).............
Dec. 30—Two Little Devils (Comedy).........

### KAY-BEE.

Dec. 6—For the Cause (2 reels, Drama)......
Dec. 13—Blood Will Tell (2 reels, Drama)....
Dec. 20—The Dead Pays (2 reels (Drama)......
Dec. 27—The Law of the West (3 reels Dr.)
Jan. 3—The Great Sacrifice (2 reels) (Drama)
Jan. 10—The Paymaster's Son (2 reels) (Drama)
Jan. 17—The Little Turncoat (2 reels—Drama)

### KEYSTONE.

Dec. 23—Hoffmeyer's Legacy (Comedy)........
Dec. 23—The Drummer's Vacation (Comedy)...
Dec. 30—The Due (Com.)....................
Dec. 30—Mabel's Strategem (Com.)..........
Jan. 6—Saving Mabel's Dad (Comedy)........
Jan. 6—A Double Wedding (Comedy)..........
Jan. 13—The Cure that Failed (Comedy).......
Jan. 13—How Hiram Won Out (Comedy).......
Jan. 20—Sir Thomas Lipton...................
Jan. 20—For Lizzie's Sake (Comedy)..........

### LUX.

Dec. 6—Ching Chang's Little Fan (Comedy)... 488
Dec. 6—The Pig that Wouldn't Stay at Home (Comedy) ........................ 445
Dec. 13—Weary Gussie finds a Job (Comedy).. 489
Dec. 13—"All Aboard" (Comedy)............. 494
Dec. 20—Cleanliness is Next to Godliness (Comedy). ........................ 462
Dec. 20—Only the Chiropodist (Comedy)....... 416
Dec. 27—Pat and the Milliner (Com.).........
Dec. 27—A New Use for the Bike (Com.)...... 458
Jan. 3—Pursued by a Lioness (Drama)........ 951
Jan. 10—The Matrimonial Fever (Comedy).... 731
Jan. 10—Do Not Tease the Dog (Comedy)...... 252

### MAJESTIC.

Dec. 15—The Clue in the Bust (Drama).......
Dec. 17—The Honor of Surgery (Drama)......
Dec. 22—Jack in the Box (Dr.)..............
Dec. 24—All On Account of a Banana (Dr.)..
Dec. 29—Love and the Telephone (Drama).....
Dec. 31—Jim's College Days (Drama)..........
Jan. 5—The Little Enchantress (Drama)......
Jan. 7—The Hundred Dollar Bill (Comedy)....
Jan. 12—Just Hard Luck......................

### MILANO.

Nov. 30—Adda River Rapids (Scenic).........
Dec. 7—Diamond Cut Diamond (2 reels, Dr.)
Dec. 13—The Apache Vow (2 reels) (Drama)...
Dec. 21—Love Sublime (2 reel Dr.)..........
Dec. 28—Her Inspiration (Drama).............
Jan. 4—Father's Stratagem (Drama)........
Jan. 11—A Secret of the Sea (2 reels—Drama)

### NESTOR.

Dec. 18—The Stigma (Dr.)....................
Dec. 20—The Power of the Cross (Dr.).......
Dec. 23—Poor Jones' Vacation (Drama)........
Dec. 23—Views of the U. S. Capital (Scenic)...
Dec. 25—The Big White Chief (Comedy)......
Dec. 27—The Padre's Gift (Drama)............
Dec. 30—Arabella's Ankle (Comedy)..........
Jan. 1—The Fight for Right (Drama).........
Jan. 3—The Blackmailer (Drama) ...........
Jan. 6—Cupid's Assistants (Comedy)..........
Jan. 8—Gold and Dross (Drama).............
Jan. 10—The Suspect (Drama).................

### POWERS.

Dec. 25—Who's the Boss (Comedy).............
Dec. 25—Their Christmas Turkey (Drama)......
Dec. 27—Toys of Destiny (2 reels) (Drama)....
Jan. 8—Almost a Hero (Comedy)............
Jan. 8—Akron, Ohio (Scenic)...............
Jan. 10—Baxter's Busy Day (Comedy).........

### PUNCH.

Jan. 2—Her Mischievous Brother (Comedy)...
Jan. 2—A Near Tragedy (Comedy)...........
Jan. 9—Poor Boob (Comedy).................
Jan. 9—Mix-Up (Comedy)....................
Jan. 16—Finney's Luck (Comedy).............
Jan. 16—Saw Wood (Comedy).................

### RELIANCE.

Dec. 11—Joe's Reward (Drama)..............
Dec. 14—A Fairyland Bride (Com.-Dr.)........
Dec. 18—The Fires of Conscience (Drama).....
Dec. 21—Rowdy Comes Home (Com. Dr.).......
Dec. 25—Bedelia Has a Toothache (Com.)....
Dec. 25—Foling the Specialist (Comedy)......
Dec. 28—Trying to Keep Bedelia (Com.)......
Jan. 1—Duty and the Man (2 reels) (Drama.)
Jan. 4—A Jolly Good Fellow (Drama).........

### REX.

Dec. 12—To the City (Drama).................
Dec. 15—Into the Darkness (Drama)..........
Dec. 19—Mother (Dr.).........................
Dec. 22—For His Sake (Dr.)................
Dec. 29—An Ill Wind (Drama).................
Jan. 5—It Doesn't Pay (Drama)..............
Jan. 9—The Actress (Drama)................
Jan. 12—By-Gone Days (Drama)...............

### SOLAX.

Dec. 13—The Girl in the Armchair (Drama)...
Dec. 18—Hearts Unknown (Drama).............
Dec. 20—Five Evenings (Comedy).............
Dec. 25—The Finger Prints (Drama)...........
Dec. 27—The Woman Behind the Man (Dr.)..
Jan. 1—Cousins of Sherlock Holmes (Com.)..
Jan. 3—Canine Rivals (Comedy.).............
Jan. 8—A Million Dollars (Drama)...........
Jan. 10—The Mutiny of Mr. Henpeck (Com.)..

### THANHOUSER.

Dec. 15—Brains vs. Brawn (Comedy-Drama)...
Dec. 17—The Other Half (Drama).............
Dec. 20—The Race (Drama)..................
Dec. 22—The Repeater (Dr.)..................
Dec. 24—The Star of Bethlehem (3 reels (Biblical) .................................
Dec. 27—(No Release this date) .............
Dec. 29—A Militant Suffragette (Com.-Dr.)....
Dec. 31—With the Mounted Police (Drama)....
Jan. 3—A Poor Relation (Drama)............
Jan. 5—A Guilty Conscience (Drama).........
Jan. 7—The Boomerang (Drama).............
Jan. 10—The Evidence of the Film (Drama)..

### VICTOR.

Nov. 15—The Lady Leone (2 reels) (Dr.)......
Nov. 22—Was Mabel Cured? (Dr.)............
Nov. 29—It Happened Thus (Comedy).........
Dec. 6—The Foolishness of Oliver (Comedy)..
Dec. 13—Owing More (Comedy)...............
Dec. 20—The Consequences (Dr.).............
Dec. 27—The Professor's Dilemma (Comedy)...
Jan. 3—The Grouch (Drama)..................
Jan. 10—The Lie (Drama).....................

SPECIAL ROLL TICKETS
THE BIG TICKET. ANY PRINTING
ANY COLORS
5,000 - - $1.25 20,000 - - $4.50 50,000 - - $6.50
10,000 - - $2.50 25,000 - - $5.50 100,000 - - $8.00
GET THE SAMPLES
STOCK TICKETS, 6 CENTS
FOR RESERVED SEAT THEATRE COUPON TICKETS, SERIAL OR DATED, SEND DIAGRAM
NATIONAL TICKET COMPANY - - - - Shamokin, Pa.

FILM SUPPLY CO. of AMERICA

# Beginning A New Year and Era!

The Film Supply Company of America announces a further addition to its program by the acquisition of

## AMMEX FILMS

a superior brand of western productions exclusively.

And still the "tried and proven" Films of the people's choice

**Gaumont :: Solax :: Itala :: Prairie**
**Great Northern :: Comet :: Lux**
**Great Events :: Pilot :: Gaumont Weekly**

**And a "quality quartet" soon to come**

**All Star :: Monarch :: Magnet :: Anchor**

Address

**Film Supply Company of America**
**133-135-137 West 44th Street, New York, U. S. A.**

## EXCHANGES

We will consider applications from experienced and responsible exchange men, who are able to furnish bond and will guarantee protection to the exhibitor. We have no time for PIKERS, BLUE SKY PROMOTERS or STOCK [illegible] JOBBERS!

---

# "THE MIRACLE"

**Now Playing to Crowded Houses Wherever Shown**

**We Have the Goods. We Have the Rights. Don't be Bluffed and Don't Delay**

**State Right Buyers, Get in Your Request for Territory**

## NEW YORK FILM COMPANY

**145 WEST 45th STREET, NEW YORK CITY**

---

### FILMS FOR RENT—FILMS FOR SALE

| Title. | Make. | Length. | Price. |
|---|---|---|---|
| In the Clutches of Loan Sharks | Pathe | 3000 | $175.00 |
| His Rogues' Gallery Record | Deu. Bios | 2500 | 150.00 |
| In a Golden Cage (Saharet) | Monopol | 3300 | 250.00 |
| The Dice of Life “ | Monopol | 3000 | 150.00 |
| Russian Revenge | Drankoff | 2000 | 150.00 |
| The Firebug | Monopol | 2000 | 150.00 |
| The Jewess | Messter | 1800 | 175.00 |
| The Gypsy Girl | Elite | 2700 | 175.00 |
| On the Steps of the Throne | Pasquali | 3000 | 300.00 |
| The Red July (Socialist Drama) | DeKage | 3000 | 300.00 |
| Romance of a Poor Girl | Pathe | 2800 | 150.00 |
| Ring that Binds | Messter | 3000 | 150.00 |
| Gambler's Victim | Exclusive | 1500 | 100.00 |
| Airman's Secret | Pasquali | 1800 | 100.00 |
| In a Siren's Power | Messter | 2400 | 100.00 |

One thousand reels Independent Films, some exclusive, at from five to twenty-five dollars per reel. Write for Bargain List.

**G. W. BRADENBURGH, 231-233 N. Eighth Street, Philadelphia, Pa.**

---

THE

## Eye Comfort System
OF
## Indirect Illumination

**So necessary to the success of every Motion Picture Theatre that we engineer 60 Theaters a month.**

This is a free service to Motion Picture Theatre Managers.

National X-Ray Reflector Co.,
227 W. Jackson Blvd., Chicago.

Distance, Screen to Rear of Auditorium..................
Ceiling Height ..........................................
Width of House.........................................
Name ....................................................

# LICENSED RELEASE DATES

### RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Dubin, Pathe, Seliz, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.

Saturday—Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph.

### BIOGRAPH.

| | | |
|---|---|---|
| Dec. 5 | The New York Hat (Comedy-Drama). | |
| Dec. 9 | Jinx's Birthday Party (Comedy) | |
| Dec. 9 | She Is a Pippin (Comedy) | |
| Dec. 12 | My Hero (Drama) | |
| Dec. 16 | The Burglar's Dilemma (Drama) | |
| Dec. 19 | The Divorcee (Comedy) | |
| Dec. 19 | Papering the Den (Comedy) | |
| Dec. 23 | A Cry For Help (Drama) | |
| Dec. 26 | The God Within (Drama) | |
| Dec. 30 | Bill Bogg's Windfall (Comedy) | |
| Dec. 30 | A Day's Outing (Comedy) | |
| Jan. 2 | Three Friends (Drama) | |
| Jan. 6 | The Telephone Girl and the Lady (Dr.) | |
| Jan. 9 | The Best Man Wins (Comedy) | |
| Jan. 9 | The Bite of a Snake /Comedy) | |

### CINES.

(G. Kleine.)

| | | |
|---|---|---|
| Dec. 7 | Because of a Widow (Comedy) | 1000 |
| Dec. 10 | Picturesque Italian Scenes (Scenic) | 650 |
| Dec. 10 | The "Lion Tonic" (Comedy) | 850 |
| Dec. 14 | Trapping the Conspirators (Drama) | 1010 |
| Dec. 17 | As Fate Wills (Drama) | 1000 |
| Dec. 21 | The Tivoli Hills and The Falls of Anio (Scenic) | 430 |
| Dec. 21 | Nearly Lion Tamers (Comedy) | 570 |
| Dec. 24 | A Ladies' Man (Comedy) | 800 |
| Dec. 24 | Picturesque Sorrento, Italy (Scenic) | 825 |
| Dec. 24 | His "Spring" Overcoat (Comedy) | 875 |
| Dec. 28 | Balkan War Scenes (Topical) | 1000 |
| Dec. 31 | Among the Abruzzi Mountains (Sc.) | 350 |
| Dec. 31 | Amy's Choice (Comedy-Drama) | 750 |
| Jan. 4 | A Sister's Heart (Drama) | 1000 |
| Jan. 4 | A Sister's Heart (Drama) | 1000 |
| Jan. 7 | A Maid's Devotion (Drama) | 1000 |
| Jan. 11 | The Woes of a Peacemaker (Comedy) | 1000 |

### EDISON.

| | | |
|---|---|---|
| Dec. 20 | The First Settler's Story (Drama) | 1000 |
| Dec. 21 | A Proposal Under Difficulties (Com.) | 990 |
| Dec. 23 | An Old-Fashioned Elopement (Com.) | 1000 |
| Dec. 24 | What Katie Did (Drama) | 1000 |
| Dec. 25 | Love Among the Geysers (Com.) | 1000 |
| Dec. 27 | A Clue to Her Parentage (Being the sixth story of "What Happened to Mary") (Drama) | 1000 |
| Dec. 28 | He Swore Off Smoking (Comedy) | 525 |
| Dec. 28 | How a Horseshoe Upset a Happy Family (Comedy) | 475 |
| Dec. 30 | The Crime of Carelessness (Drama) | 1000 |
| Dec. 31 | For Her (Drama) | 1000 |
| Jan. 1 | Yosemite National Park and Big Trees of California (Scenic) | 375 |
| Jan. 1 | How They Got the Vote (Comedy) | 625 |
| Jan. 3 | The Running Away of Doris (Dr.) | 1000 |
| Jan. 4 | The Red Man's Burden (Drama) | 1000 |
| Jan. 6 | The New Day's Dawn (Drama) | 1000 |
| Jan. 6 | It Is Never Too Late To Mend (Special—2 reels) (Drama) | 2000 |
| Jan. 7 | An Unsullied Shield (Drama) | 1000 |
| Jan. 8 | Interrupted Wedding Bells (Comedy) | 1000 |
| Jan. 10 | The Eldorado Lode (Drama) | 1000 |
| Jan. 11 | The Maid of Honor (Drama) | 1000 |

### ESSANAY.

| | | |
|---|---|---|
| Dec. 11 | Time Flies (Comedy) | 1000 |
| Dec. 12 | The Prospector (Drama) | 1000 |
| Dec. 13 | The Error of Omission (Edu.) | 1000 |
| Dec. 14 | Alkali Ike's Motorcycle (Comedy) | 1000 |
| Dec. 17 | The Virtue of Rags (Drama) | 1000 |
| Dec. 18 | His Birthday Jacket (Comedy) | 1000 |
| Dec. 19 | The Sheriff's Luck (Drama) | 1000 |
| Dec. 20 | Guiseppe's Good Fortune (Comedy) | 1000 |
| Dec. 21 | Broncho Billy's Promise (Drama) | 1000 |
| Dec. 24 | The Sheriff's Inheritance (Com.-Dr.) | 1000 |
| Dec. 25 | The Cat's Paw (Drama) | 1000 |
| Dec. 26 | Bill Mixes With Relations (Comedy) | 1000 |
| Dec. 27 | Love Through a Lens (Comedy) | 1000 |
| Dec. 28 | The Reward For Broncho Billy (Dr.) | 1000 |
| Dec. 31 | Requitted Love (Drama) | 1000 |
| Jan. 1 | Seeing Is Believing (Comedy) | 1000 |
| Jan. 2 | The Miner's Request (Drama) | 1000 |
| Jan. 3 | When Soul Meets Soul (Drama) | 1000 |
| Jan. 4 | Broncho Billy and the Maid (Dr.) | 1000 |
| Jan. 7 | The Heiress (Comedy) | 1000 |

### KALEM.

| | | |
|---|---|---|
| Dec. 23 | The Shaughraun (Special 3 reel Dr.) | 3000 |
| Dec. 23 | The Two Runaways (Dr.) | 1000 |
| Dec. 25 | A Busy Day In the Jungle (Com.) | |
| Dec. 25 | Brave Old Bill (Com.) | |
| Dec. 27 | A Business Buccaneer (Dr.) | 1000 |
| Dec. 28 | A Mountain Tragedy (Dr.) | 1000 |
| Dec. 30 | The Peace Offering (Comedy) | |
| Dec. 30 | Why Tightwad Tips (Comedy) | |
| Jan. 1 | The Mission of a Bullet (Drama) | 1000 |
| Jan. 3 | A Treacherous Shot (Drama) | 1000 |
| Jan. 4 | The Flag of Freedom (Drama) | 1000 |
| Jan. 6 | The Usurer (Drama) | 1000 |
| Jan. 8 | The Manicurist and the Mutt (Com.) | |
| Jan. 8 | Johnny Goes Ducking (Comedy) | |
| Jan. 10 | The Wives of Jamestown (Special—2 reels) (Drama) | 2000 |
| Jan. 10 | Grandfather (Drama) | 1000 |
| Jan. 11 | A Sawmill Hazard (Drama) | 1000 |

### LUBIN.

| | | |
|---|---|---|
| Dec. 23 | The Montebank's Daughter (Drama) | 1000 |
| Dec. 24 | The End of the Feud (Drama) | 1000 |
| Dec. 26 | Two Boys (Comedy-Drama) | 1000 |
| Dec. 27 | Palmetto Hat Industry (Industrial) | |
| Dec. 27 | Once Was Enough (Comedy) | |
| Dec. 28 | The Blind Cattle King (Drama) | 1000 |
| Dec. 30 | The Power of Silence (2 reels) (Special-Drama) | 2000 |
| Dec. 30 | A Mother's Strategy (Drama) | 1000 |
| Dec. 31 | The Bravery of Dora (Drama) | 1000 |
| Jan. 2 | John Arthur's Trust (Drama) | 1000 |
| Jan. 3 | Guilty Conscience (Comedy) | |
| Jan. 3 | Just Out of College (Com.-Dr.) | |
| Jan. 4 | The Love Token (Drama) | 1000 |
| Jan. 6 | Courageous Blood (Drama) | 1000 |
| Jan. 7 | The Village Blacksmith (Drama) | 1000 |
| Jan. 9 | Twilight of Her Life (Drama) | 1000 |
| Jan. 10 | Stage Struck Sallie (Comedy) | |
| Jan. 10 | An Accidental Dentist (Comedy) | |
| Jan. 11 | San Xavier Mission, Tucson, Arizona (Industrial) | |
| Jan. 11 | The Artist's Romance (Comedy-Drama) | |

### MELIES.

| | | |
|---|---|---|
| Nov. 7 | The Smuggler's Prisoner (Dr.) | 1000 |
| Nov. 14 | Value Received (Drama) | 1000 |
| Nov. 21 | The Governor's Clemency (Drama) | 1000 |
| Nov. 28 | Linked By Fate (Dr.) | 1000 |
| Dec. 5 | The Sheriff Pro Tem (Dr.) | 1000 |
| Dec. 12 | The Castaway (Drama) | 1000 |
| Dec. 19 | A Woodland Christmas in California (Drama) | 1000 |
| Dec. 26 | Jack's Burglar (Drama) | 1000 |
| Jan. 2 | Tempest Tossed (Drama) | 1000 |
| Jan. 9 | Her Great Chance (Drama) | 1000 |

### ECLIPSE.

(G. Kleine.)

| | | |
|---|---|---|
| Nov. 27 | A Man for a Day (Com.) | 600 |
| Dec. 4 | Wrongly Accused (Drama) | 1000 |
| Dec. 11 | The Manchester Ship Canal, England (Scenic) | 400 |
| Dec. 11 | Just Missed Him (Comedy) | 600 |
| Dec. 16 | The Red Man's Honor (Parts 1 & 2) (Drama) (Special) | 2000 |
| Dec. 18 | Picturesque Dalmatia (Scenic) | 450 |
| Dec. 18 | Three Rogues Outwitted (Comedy) | 550 |
| Dec. 25 | Beauty Spots In South Wales (Sc.) | 250 |
| Dec. 25 | Wood Industry In French Jura (Ind.) | 300 |
| Dec. 25 | The "Angel" Child (Comedy) | 450 |
| Jan. 1 | Laughing Billy (Comedy) | 400 |
| Jan. 1 | A Four-Footed Cupid (Comedy) | 600 |
| Jan. 8 | Kidnapping the Fiddler (Comedy) | 850 |
| Jan. 8 | Along the Coast of Dalmatia (Scenic) | 155 |

### PATHE.

| | | |
|---|---|---|
| Dec. 12 | The Compact (Drama) | |
| Dec. 14 | The Rise and Fall of Mickey Mahone (Comedy) | |
| Dec. 14 | Reindeer Hunting in Norway (Scenic) | |
| Dec. 16 | Pathe's Weekly, No. 51 (Topical) | |
| Dec. 18 | The Receiving Teller (Drama) | |
| Dec. 19 | Glimpses of Montana (Scenic) | |
| Dec. 19 | Sidi Hadji Moursouik (Acrobatic) | |
| Dec. 20 | The Last Performance (special release, 2 reels) (Drama) | |
| Dec. 21 | A Simple Maid (Drama) | |
| Dec. 23 | Pathe's Weekly, No. 52 (Topical) | |
| Dec. 25 | Dynamited Love (Comedy) | |
| Dec. 26 | The Beach Combers (Drama) | |
| Dec. 28 | The Bear Trap (Drama) | |
| Dec. 30 | Pathe's Weekly, No. 53 (Topical) | |
| Jan. 1 | The Cowboy and the Baby (Comedy). | |
| Jan. 2 | The Frame-Up (Drama) | |
| Jan. 3 | Romeo and Juliet (2 reels) (Special Drama) | |
| Jan. 4 | The Doctor's Blind Child (Drama) | |
| Jan. 6 | Pathe's Weekly, No. 2 (Topical) | |
| Jan. 8 | Peggy and the Old Scott (Drama) | |
| Jan. 9 | The Hollow Tree (Drama) | |
| Jan. 11 | Starting Something (Comedy) | |

### C. G. P. C.

| | | |
|---|---|---|
| Dec. 13 | The Capture of Mr. Softly Beatit (Comedy). | |
| Dec. 13 | The Apple Industry in Washington (Educational). | |
| Dec. 13 | Lisbon and Oporto (Scenic) | |
| Dec. 17 | A Rival of Corusa (Comedy) | |
| Dec. 17 | Metamorphoses (Trick) | |
| Dec. 20 | A Farm House Romance (Comedy) | |
| Dec. 20 | The Dionnes on the Horizontal Bar (Acrobatic) | |
| Dec. 24 | The Christmas Miracle (Drama) | |
| Dec. 27 | French Naval Manoeuvres (Naval) | |
| Dec. 27 | The Chaffinch and Her Family (Edu.) | |
| Dec. 31 | The Caprices of the King (Hist.-Dr.) | |
| Jan. 3 | Between the Girls (Comedy) | |
| Jan. 3 | Sand Hoppers (Scientific) | |
| Jan. 7 | Love Unconquerable (Comedy) | |
| Jan. 10 | Radiography In Practice (Scientific). | |
| Jan. 10 | The Life of Ants (Educational) | |

### SELIG.

| | | |
|---|---|---|
| Dec. 17 | Buck's Romance (Drama) | 1000 |
| Dec. 18 | The Millionaire Vagabonds (Comedy) | 1000 |
| Dec. 19 | Sammy Orpheus (Comedy) | 1000 |
| Dec. 20 | The Last of Her Tribe (Drama) | 1000 |
| Dec. 23 | Harbor Island (Drama) | 1000 |
| Dec. 24 | Roderick's Ride (Drama) | 1000 |
| Dec. 25 | A Counterfeit Santa Claus (Comedy) | 1000 |
| Dec. 26 | The Little Organ Player of San Juan (Drama) | 1000 |
| Dec. 27 | How the "Duke of Leisure" Reached His Winter Home (Comedy) | |
| Dec. 27 | A Pair of Boots (Comedy) | |
| Dec. 30 | Our Lady of the Pearls (Drama) | 1000 |
| Dec. 31 | A Rough Ride with Nitroglycerine (Drama) | 1000 |
| Jan. 1 | A Loyal Deserter (Drama) | 1000 |
| Jan. 2 | Greater Wealth (Drama) | 1000 |
| Jan. 3 | A Curious Family (Comedy) | |
| Jan. 3 | Steak and Onions (Comedy) | |
| Jan. 6 | Prompted by Jealousy (Drama) | 1000 |
| Jan. 7 | The Gunfighter's Son (Drama) | 1000 |
| Jan. 8 | The Man Who Might Have Been (Dr.) | 1000 |
| JAN. 9 | The False Order (Drama) | 1000 |
| Jan. 10 | The Cowboy Editor (Comedy) | |
| Jan. 10 | Whose Wife Is This? (Comedy) | |

### VITAGRAPH.

| | | |
|---|---|---|
| Dec. 17 | The Night Before Christmas (Drama) | 1000 |
| Dec. 18 | Who Stole Bunny's Umbrella (Comedy) | |
| Dec. 18 | At the Dog Show (Topical) | |
| Dec. 19 | The Hat (Drama) | 1000 |
| Dec. 20 | Following the Star (Drama) | 1000 |
| Dec. 21. | A Marriage of Convenience (Drama) | 1000 |
| Dec. 23. | While She Powdered Her Nose (Com.) | 1000 |
| Dec. 24 | It All Came Out In the Wash (Com.) | |
| Dec. 24 | Ida's Christmas (Comedy) | |
| Dec. 25 | Two Women and Two Men (Drama) | 1000 |
| Dec. 26 | Freckles (Comedy) | 1000 |
| Dec. 27 | The Better Man (Drama) | 1000 |
| Dec. 27 | The Reincarnation of Karma (Special—2 reels) (Drama) | 2000 |
| Dec. 28 | Sue Simpkins' Ambition (Comedy) | 1000 |
| Dec. 30 | Planting the Spring Garden (Com.) | 1000 |
| Dec. 31 | A Woman (Drama) | 1000 |
| Jan. 1 | Love Hath Wrought a Miracle (Dr.). | |
| Jan. 1 | Casey At the Bat (Comedy) | |
| Jan. 2 | The Adventure of the Counterfeit Bills (Drama) | 1000 |
| Jan. 3 | Mr. Bolter's Niece (Drama) | 1000 |
| Jan. 4 | A Bit of Blue Ribbon (Drama) | 1000 |
| Jan. 6 | The Angel of the Desert (Drama) | 1000 |
| Jan. 7 | The Wings of a Moth (Drama) | 1000 |
| Jan. 8 | The Delayed Letter (Drama) | 1000 |
| Jan. 9 | Two of a Kind (Comedy) | |
| Jan. 9 | Betty's Baby (Comedy) | |
| Jan. 10 | The Ambassador's Disappearance (Dr.) | 1000 |
| JAN. 1 | O'Hara Helps Cupid (Comedy) | 1000 |

BEGINNING
This week we will have three sheet posters on all Vitagraph releases. Three sheets 30c., one sheets 10c. Send your orders at once to
AMERICAN SONG SLIDE & POSTER CO., 1st National Bank Bldg., Chicago. "Best poster service in America"

# TURN EM' AWAY ON YOUR OFF NIGHTS

and matinees as well by presenting to your audience A REAL GIFT. AS A SOUVENIR, OUR PHOTOPLAYERS PHOTOGRAPH POST CARDS are of such fine quality that the public are enthused into making complete and uniform collections of all the PLAYERS. We learn from many exhibitors that their patrons look forward to souvenir nights. The public are collecting these cards because they want a full set of the players for their albums or for framing and bear in mind it's the QUALITY that has created the large interest and at an actual valuation you are giving away a 5 CENT ARTICLE. If the cards were inferior and a base imitation they would not come back for another. The strength of the drawing power lies in the genuineness of the card.

Do not consider for a moment that "any old thing is good enough," IT'S THE GOODS that will draw the business.

**50 Association Players**

**40 Mutual Players** **30 Universal Players**

so far comprise our collection of post cards and we are adding to them almost daily. Every film manufacturer has their popular players and we can give them all to you.

## AMERICA'S POPULAR PHOTOPLAYERS

Handsome Photos (11 x 14) $2.00 for either set, Postage Prepaid.

**SET NO. 1**

Maurice Costello, Lillian Walker, John Bunny, Florence Turner, Crane Wilbur, Alice Joyce, Marshall P. Wilder, Gene Gauntier, G. M. Anderson, Arthur Johnson, Mary Fuller, Mary Pickford.

**SET NO. 2**

Hobart Bosworth, Kathlyn Williams, Marc Macdermott, Ruth Roland, Edwin August, Blanche Sweet, Carlyle Blackwell, Martha Russell, Francis X. Bushman, Ormi Hawley, Henry Walthall and Anna Nielson.

All the above players are included in the post card collection together with the following:—

Anna Lehr, Tony Sullivan, Mabel Trunnelle, Augustus Carney, Guy Coombs, Robert Vignola, Mae Hotely, Lottie Briscoe, Peter Lang, Mildred Bracken, William Ehfe, Gwendoline Pates, Leah Baird, Adele De Garde, Julia S. Gordon, Edith Storey, Clara K. Young, Hughie Mack, Kenneth Casey, Leo Delaney, Kate Price, Flora Finch, Warren Kerrigan, Jack Richardson, Pauline Bush, James Morrison, Jesselyn Van Trump, George Periolat, Jack Henderson, Herbert Rice, Arthur Finn, Ford Sterling, Mack Sennett, Mable Normand, Fred Mace, John Adolphi, Peggy Reid, Francis A. Newberg, Frank E. Elliott, Margaret Maeder, J. W. Johnston, Irving Cummings, Edgena de Lespine, Rosana Logan, Gertrude Robinson, James Kirkwood, Alex B. Francois, Barbara Tennant, Janet Salsbury, Chas. Pearly, Herschel Mayall, King Baggot, Vivian Prescott, Jane Fearnley, Billy Quirk, E. P. Sullivan, Geo. Siegman, Lee Beggs, Blanche Cornwall, Darwin Karr, Arthur O'Keefe, Florence La Badie, James Cruze, Wm. Russell, Margaret Snow, Harry Benham, Thanhouser Kid, Riley Chamberlin, Justus D. Barnes, Mignon Anderson, Jean Darnell, Clifford Saum, Harry Lillford, Virginia Westbrook, Alice Inwood, Mona Darkfeather, Virginia Chester, Pearl White, Chester Barnett, Margaret Fisher, Louise Glaum, Wm. Clifford, Dorothy Davenport, Jack Conway, Edward Lyons, Russell Bassett, Elsie Albert, Glen White, Florence Barker, Chas. "Pop" Manley, Owen Moore, Fritzi Brunette, Florence Lawrence, Marion Leonard.

**120--Stars of the Film Firmament--120**

**EVERY ONE AN ESTABLISHED FAVORIT**

**POST CARDS**

**$4.00** per 1,000 any assortment, at least 100 of each player.

***SAMPLE SET OF 25 OF EITHER LICENSED OR INDEPENDENT PLAYERS WILL BE SENT POSTAGE PREPAID FOR 25 CENTS***

## PHOTO PLAY ADVERTISING & SPECIALTY CO.

MAIN OFFICES, 121-123 FOURTH AVENUE, PITTSBURGH, PA.

Branch Offices: 1022 Superior Ave., Cleveland, O. 26 W. Naghten Street, Columbus, O. Equity Bldg., Detroit, Mich.

---

THE HOUSE OF

# SELIG

**SELIG FIVE-A-WEEK** **THE INVINCIBLE PROGRAM**

Jan. 6th. **PROMPTED BY JEALOUSY**

A strong drama of modern day society and the petty jealousies that cause women to turn against each other. The theft of a woman's jewels by another woman furnishes the theme. About 1,000 ft.

Jan. 7th. **THE GUNFIGHTER'S SON**

A story of the west in which a young man battles successfully against an instinct which was the undoing of his father—the instinct to protect or shoot when insulted. About 1,000 ft.

Jan. 8th. **THE MAN WHO MIGHT HAVE BEEN**

A real heart interest drama that strikes close to the home and heart of every audience. A story of a man's misspent life and what it might have amounted to if——. About 1,000 ft.

Jan. 9th. **THE FALSE ORDER**

Feature Railroad Drama. A Headliner.

An intense and sensational railroad drama with an excellent story and containing one of the most thrilling scenes ever depicted in motion pictures. See the great head-on collision of two giant locomotives. About 1,000 ft.

Jan. 10th. **THE COWBOY EDITOR**

A most laughable comedy of journalism in the west of yesterday. Good situations and clever characterizations mark this as a winner. On the same reel with

**WHOSE WIFE IS THIS?**

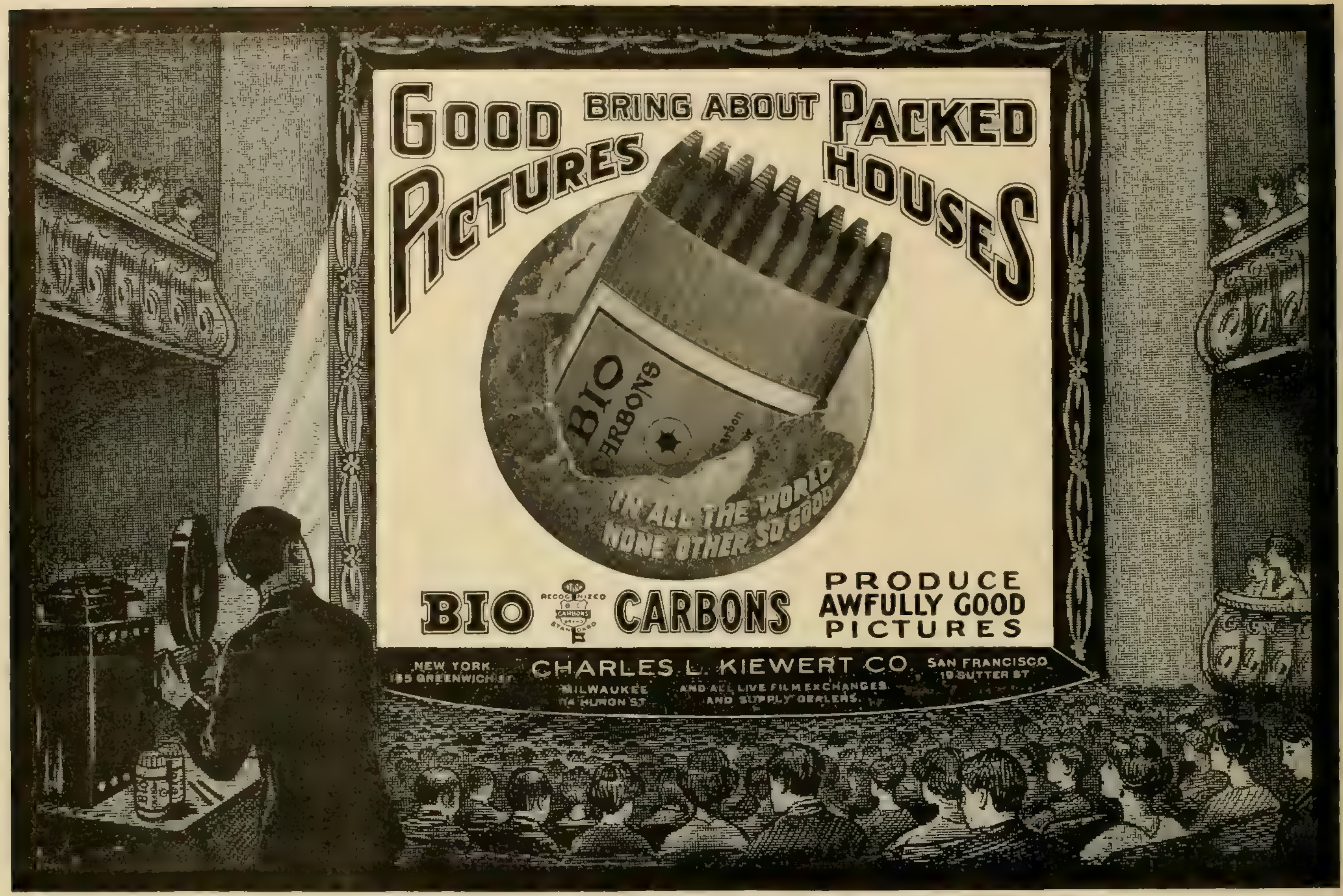
Another brilliant comedy produced in the best style of Selig's western comedy players. Combined length about 1,000 ft.

Watch for announcements of the next great Selig Feature.

## THE SELIG POLYSCOPE COMPANY

20 East Randolph Street
CHICAGO, ILL.

SEND IN YOUR NAME FOR OUR
MAILING LIST
Weekly Bulletins Sent Free


GOOD PICTURES BRING ABOUT PACKED HOUSES
BIO CARBONS
IN ALL THE WORLD NONE OTHER SO GOOD
BIO CARBONS PRODUCE AWFULLY GOOD PICTURES
RECOGNIZED CARBONS STANDARD
NEW YORK 155 GREENWICH ST
CHARLES L. KIEWERT CO.
SAN FRANCISCO 19 SUTTER ST
MILWAUKEE 114 HURON ST
AND ALL LIVE FILM EXCHANGES AND SUPPLY DEALERS.

A slightly used **PIPE ORGAN**, two Manuals and Pedal with Electric Blower, for sale at a reasonable price. For further information inquire at The **WM. SCHUELKE ORGAN Co.** Milwaukee, Wis.

**America's Feature Film Co.**
406-7-8 Schiller Building, Chicago, Ill.

**BRADENBURGH-N. Y. EXCHANGE,** 145 WEST 45th STREET
JOHN CHILD, Mgr.

MR. IN TOWN EXHIBITOR—COMPETITION BEATING FEATURES AND SERVICE FOR YOU.

MR. OUT OF TOWN EXHIBITOR—WELL BALANCED SHOWS AT PRICES THAT LEAVE YOU A PROFIT. DEAL DIRECT.

**"HIS ROGUES' GALLERY RECORD"** THREE BIG REELS, CANVAS FRAME FRONT AND BIG DISPLAY

**Service** | **Features** | FREE FEATURES, POSTERS AND BANNERS WITH SERVICE | **Supplies** | **Posters**

# MOTION PICTURE SUPPLIES

PHOTOGRAPHIC SUPPLIES — *WHOLESALE and RETAIL* — THEATRE SEATING

EDISON
MOTIOGRAPH
POWERS
SIMPLEX
STANDARD

**MACHINES**

ARCO
BIO
ELECTRA
EXCELLO
SIEMEN

**CARBONS**

**Ticket Hangers** **Carrying Cases** **Machine Parts** **Asbestos Booths**
**Reels** **Rewinders** **Disinfectants** **Exit Signs**

***Everything for the Motion Picture Theatre except the Film***

**PICTURE THEATRE EQUIPMENT Co.,** 21 E. 14th St., N. Y. City
Phone Stuyvesant 2478

## FILMO CEMENT

**FOR REPAIRING ALL MAKES OF**

Moving Picture Films. Contains No Ether. Non-Evaporating. Does not Buckle. Guaranteed to be superior to any you have ever used. If you cannot obtain it of your Dealer, send 25 cents in coin or stamps and the name of your exchange, and we will mail you an ounce bottle with brush.

TRADE MARK

REGISTERED

**FILMO CHEMICAL CO., Inc.**
55-57-59 Chrystie Street
New York

---

## Orchestra Music
FOR
## MOVING PICTURES

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

| | | |
|---|---|---|
| Piano, 58 cents each; both No.'s | $1.15 |
| Violin, 40 cents each; both | " | 75c |
| Cornet, 35 cents each; both | " | 65c |
| Drums, 30 cents each; both | " | 55c |

Send for free sample pages.

**CLARENCE E. SINN,**
*1501 Sedgwick St., Chicago, Ill.*

---

## EXHIBITORS

Write us for comic film leaders—hats off, no smoking, etc. We contract for local pictures. You need our Happy New Year Greeting trick film. Price $6.00.

**Photo Records Co., 38 W. 40th St., New York City**

---

Cable Address: McRickfilm, N. Y.

## Old Curiosity Shop
## Films

*Like wine improve with age when properly stored. For 8 years we have been accumulating the World's Greatest Photo-plays and blending the Vintage with Late Features of 2 and 3 Reel Importations. Over 1500 varieties served at $1 to $5 per day, with 3 sheet posters on the side. Sample show sent free for trial.*

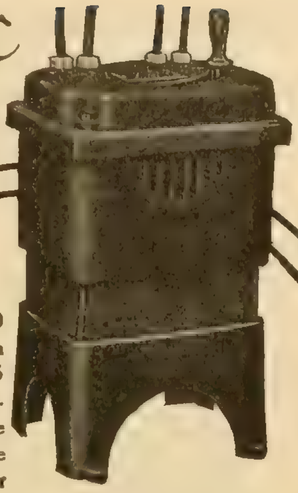
EVERYBODY EVERYWHERE
WRITE FOR LIST

McIntyre & Richter
MOTION PICTURES
23 E 14th St.
New York

BUYING SELLING RENTING

---

## COMPENSARC



This Machine cuts 2/3 from your Light Bills

Mr. Manager

If you are on a 110 or 220 volt circuit and you are using a rheostat to reduce the voltage to 35 at the arc in your lamp, you are paying for 2/3 more "juice" than you are actually using. Can you afford to waste all this energy supplied from the line, over and above what you really need?

### The Fort Wayne Compensarc

saves all this waste by reducing the voltage without losing any: makes a clearer, whiter, steadier light, and eliminates all danger of fires caused by overheated rheostats.

829

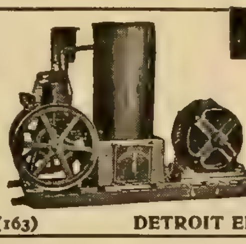
We have a little 22 page booklet "Compensarc vs. Rheostat" that we want to send you. It will tell you plainly how you can make a big saving and a better light. Send us your name and address.

**FORT WAYNE ELECTRIC WORKS**
*of GENERAL ELECTRIC COMPANY.*
1408 Broadway
Fort Wayne, Indiana

*Send TODAY for our FREE descriptive booklet*

---

## MOVING PICTURE ELECTRIC LIGHT PLANT



Used and Highly Endorsed by the United States Army.

BIGGEST SENSATION IN THE MOVING PICTURE WORLD

Can be operated by a boy 10 years old. One customer writes: "Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."

Write to-day for Bulletin 101. It is a mighty interesting booklet.

(163) DETROIT ENGINE WORKS, Dept. 102, DETROIT, MICH., U. S. A.

---

## Wanted --- 500 Managers

To Book Real, Live, Money Getter. Up-To-Date Features for Western Penn., West Va., Ohio, Ind., Ill. and Mich.

APPLY FOR PRICE LIST.
IMPERIAL FEATURE FILM COMPANY,
Gen. Offices, 121 Fourth Ave.,
Pittsburgh, Pa.

---

## NOTICE

We buy and sell Moving Picture Machines, Opera Chairs and Films.
Theater Brokerage Exchange,
508 South Dearborn St.,
Chicago, Ill.

---

## ANOTHER ENTERPRISE TRIUMPH

## TOGO CALCIUM GAS OUTFIT

*Complete with Rubber Tubing and Keyless Jet*

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.

PORTABLE and ready for instant use - $25.00.

*Anyone Can Operate It*

MANUFACTURED BY
**The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago**
FOR SALE BY ALL DEALERS

## START THE NEW YEAR RIGHT

*Make a few resolutions, then carry each one to a successful finish.*

*Resolve to give your patrons all that money will buy.*

*Resolve to purchase a Radium Gold Fibre Screen, in so doing you are placing your theatre above the average.*

*Resolve to cater to the many who do not patronize your house. Give them those soft, naturally beautiful, effects which can only be obtained by the use of the peer of all curtains: The Radium Gold Fibre.*

*Resolve to make your house the one about which everyone has the habit of "dropping in," because the best of everything is found there—a place where they can spend an hour watching good pictures properly displayed.*

*Resolve to have a care for those in the operating room, make their work easier, they will appreciate it.*

*Resolve to give us an opportunity to make good all the claims we have made for the Radium Gold Fibre Screen from week to week.*

*In placing your order for a screen with us you are not only buying a curtain, but also service; we not only sell screens, but guarantee them. We live up to every agreement. We give our customers the best on the market.*

*Resolve to quit experimenting and invest your money in the most talked of curtain before the motion picture public: The Radium Gold Fibre Screen.*

**Watch for our platform announcement.**
**Its true tho almost unbelievable.**

American Theatre Curtain & Supply Company,
105 N. Main Street, St. Louis, Mo.,
Sole Manufacturers.

Pitzer & Smith, 32 Union Square, New York City
George Breck, 70 Turk Street, San Francisco, Calif.
DISTRIBUTORS

---

## New Jersey Exhibitors

If you want to give your patrons something new and wonderful book **"The Miracle."** Details and sample paper on application. Box 219, Madison Square Station, New York City :: ::

---

## Von Duprin Self-Releasing Fire Exit Latches

*"Made on Honor."*

Absolutely Reliable Safeguard Against Panic Disasters.

Approved by New York Board of Underwriters, City of New York Bureau of Buildings.

Applied on thousands of Buildings in more than 500 Cities in the U. S. A. and Canada.

Send for Catalogue No. 10 D.

VONNEGUT HARDWARE CO.,
General Distributors.
Indianapolis, Ind., U.S.A.

Can you afford to be without them!

*Safe Exit Is a Universal Demand*

---

**The only rough or matte surfaced screen.**
**Keep within any possible law.**

**Here is the making of a Happy and Prosperous New Year.**

**Buy the Curtain with the Guarantee behind it.**

## MIRROROIDE!

(Patents Pending)

Over 3,000 in use! Bought by discriminating buyers. Conceded the peer of all—the world's best—bar none! We guarantee Mirroroide to eliminate glare, eye strain, haze and out-of-focus effect—to produce the clearest, brightest picture you have ever seen—regardless of angle or close-up view—permitting you to use every seat. It is waterproof. It won't crack, peel or turn black. It lasts a lifetime. First cost only cost. Needs no re-coating.

**DON'T DELAY.** Get our large samples, absolutely free! Test these samples any way you desire.

**MIRROROIDE** is virtually a flexible glass curtain. It's canvas filled with a pure mercury-foil-glass amalgam.

A Grade—Medium matte finish, extra bright.
B Grade—Extra heavy matte finish, for wide theaters.
C Grade—Intersecting lineal matte finish, for any theater.

It permits you to use older run film.

**MIRROROIDE** will permit you to keep your theater brightly illuminated during projection, giving you perfect moral conditions. It is used extensively in schools, churches and institutions all over the world.

May you all enjoy a Happy and Prosperous New Year, is our sincere wishes.

## The J. H. Genter Company

NEWBURGH, N. Y., U. S. A.

---

World's Largest Mfrs **WURLITZER** Established 1856

Wurlitzer PianOrchestra in Bijou Theatre, San Francisco, Cal.

Write for 32-page booklet, showing

**Wurlitzer Automatic Musical Instruments**

in the leading picture theatres of the country.

The Wurlitzer Instruments furnish better music than musicians and reduce expenses. 50 different styles; time payments; big catalog free. If you can't call, write to our nearest branch.

## The Rudolph Wurlitzer Company

CINCINNATI 117-121 E. 4th
NEW YORK 25-27 W. 32d
CHICAGO 329-331 S. Wabash
PHILADELPHIA 1835 Chestnut
ST. LOUIS 615 Pine St.
CLEVELAND 800 Huron Road
BUFFALO 701 Main
LOUISVILLE 496 W. Greene
COLUMBUS O 57 E. Main

# If I Owned Your House

I would grab the Universal program from the nearest Laemmle Film Service office without letting the grass grow under my feet a single instant. I would protect my future by making dead sure that I had an absolutely perfect program. I would go wild with enthusiasm over the opportunity of getting

## UNIVERSAL Feature Films Without Extra Cost!

The exhibitors of America have never had such a gilt edge proposition put before them. Those that do not grab it but continue to pay fancy prices for "state rights" films not half so good are simply throwing money to the dogs. My offer is so good that you think it can't be true. If that's the case why not investigate and see what's doing in the film business? This is no time to take a nap! Wire immediately!

CARL LAEMMLE, President

## The Laemmle Film Service

204 West Lake Street, Chicago, Ill.
Sykes Block, Minneapolis, Minn.
1312 Farnum Street, Omaha, Neb.
421 Walnut Street, Des Moines, Iowa.

The Biggest and Best Film Renter in the World

# Ornamental Theatres

## PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.
2549 Archer Avenue, :: CHICAGO, ILL.

## When Your Picture Machine Needs Repairing

*Why don't you send it to us?*

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

*We buy second hand machines.*

GEO. M. HOKE SUPPLY CO., 176 N. State St., Bet. Lake & Randolph Chicago, Ill.

THE SIMPSON SOLAR SCREEN

The only Metallic Screen without seams, patented. Buy the real thing. Beware of imitations

ALFRED L. SIMPSON, Inc.
No. 113 W. 132nd St., N. Y. City

Headquarters for

## ASBESTOS

CURTAINS and PICTURE BOOTHS

SEND FOR BOOKLET C. W. Trainer Mfg. Co. 39 Pearl St., Boston, Mass.

## MOVING PICTURE THEATRE LIST

for sale, containing 11,305 throughout United States; guaranteed 98% correct mailed under a two-cent stamp. Price $20.00 for the list or $3.00 per thousand for certain States.

Trade Circular Addressing Company, 166 West Adams St., Chicago. Est. 1880. Phones Franklin 1182, 1183

EASTMAN
motion picture
film—the acknowledged standard the
world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

"Agfa"

CELLULOID POSITIVE CELLULOID NEGATIVE
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)
RAW FILM SUPPLY CO.
15 EAST 26th STREET - - NEW YORK
Tel. Mad. Sq. 7876 Cable Rawfilm New York

FILM LECTURES

By W. STEPHEN BUSH

How to Put On the Passion Play (Pathe Freres' World Renowned Production) ............... $1.00
How to Put On "The Crusaders, or Jerusalem Delivered" (World's Best Film Co.).......... 1.00
Key and Complete Lecture for "Dante's Inferno" (Milano Film Co.; Five Reels) ................ 1.00
"Life of Moses" (Vitagraph Five-Reel) ......... .10
$5.00 per Hundred to Exchanges for This One.
Copyrighted and For Sale Only by
CHALMERS PUBLISHING CO.
BOX 226 MADISON SQUARE P. O. N. Y. CITY

American Moving Picture Machine Co.
MANUFACTURERS OF THE
STANDARD
Automatic Moving Picture Machine
101-102 Beekman treet, New York

*Use the Real*
Projector Carbon
"Biograph"
Brand
L. E. Frorup & Co.
232 Greenwich St., New York City

EXHIBITORS' HEADQUARTERS
CALEHUFF SUPPLY COMPANY
(Incorporated)
50 North Eighth Street, Philadelphia. Pa.
Jobbers in Edison, Powers and Motiograph Machines and Parts
Machines repaired by Expert Mechanics. Genuine Parts Only Used.

SPECIALTIES

Mirror Screens
Chairs
Tickets
Pianos
Bio & Electra Carbons
Special Gundlach Lenses
Condensers
Edison Transformers
Ft. Wayne Compensarcs
Asbestos State Booths
Asbestos Wire
Switches
Plugs
Spotlights
Gas Making Outfits
Limes
Film Cement
Branch General Disinfectant Co.
Scenery, Stage Effects
Theatres Bought, Sold, Rented

CHAS. A. CALEHUFF, Pres. and Gen. Mgr.

CHRISTMAS POEM
With beautiful illustrations, also series of
SANTA CLAUS
*NOW BOOKING*
LOUISE M. MARION
IN HER
NEW ILLUSTRATED POEMS and FEATURE LECTURES
LOUISE M. MARION
459 West 23rd Street, NEW YORK
TERMS REASONABLE

High-Class Vaudeville Sketch
*entitled*
"MOTHER and SON"
*with*
*Strong Specialties*

# Double the Business

**In 1912 Over That of 1911 Proves Conclusively the Merit of the**

## HALLBERG CURRENT SAVING DEVICES

Hundreds of exhibitors, in all parts of the country have benefited by my advice, without any charge, saving money in their original equipment, and by purchasing from me securing only the right goods and the best made.

**Be Wise and Get the Money**

Help me to double my record for the past year and in this way make money for yourself.

Buy the **Hallberg Standard A. C. Economizer** only. It saves the most and gives the best light.

**I EQUIP THEATRES COMPLETELY**

**Free Circulars on all makes of M. P. Machines, but Hallberg's Big Catalogue, 100 Pages, costs you 25c by mail.**

**J. H. HALLBERG, 36 East 23rd Street, NEW YORK**

---

# Opening Announcement

## Up Town Exchange for Universal Films

*On Monday, January 6, 1913, we will open another office in New York City. This is caused by the large demand for Universal Films. The office will be known as the*

## Universal Film Exchange of New York

"Mecca Branch"

1600 Broadway, New York

Telephone 4434 Bryant

Arrange Booking now and get choice runs

THE Foos

ELECTRIC

Generating Set

will furnish direct current for your show and give you better quality of light than you can get from the best Central Station service. With a Foos Engine you can save 50 to 75 per cent. of the money you have to pay for electric current and have all the light you want when you want it.

*Send for Bulletin F-98.*

**The Foos Gas Engine Co.**

809 Linden Ave. Springfield, O.

OPERA CHAIRS

FOR EVERY PURPOSE

1,000 STYLES

ESTABLISHED 1865

WRITE FOR CAT. NO. 31

115-117 So. Wabash Ave., Chicago, Ill.
**The A. H. Andrews Co.**
Branches in all Leading Cities
New York Office, 1165 Broadway.
Seattle Office, 508-10-12 First Ave., So.
San Francisco Office, 728 Mission St.

Steel standards will not break

*Get Our Prices Before You Buy*

THE WISCONSIN SEATING COMPANY

New London
Wisconsin, U. S. A.

OPERA CHAIRS

Get Our Prices Before You Buy
Largest Variety
Lowest Prices
The Latest and Best in Seats

GEO. W. BENNETT
34-36 E. 3rd Street
CINCINNATI, OHIO.

OH! MR. EXHIBITOR!!

Think of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iroquois Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.

It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Give 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write to-day for Circular A.

THE HARDESTY MFG. CO., Canal Dover, Ohio. U. S. A.

CHEAP

STEEL FRAME THEATRE CHAIRS

ABSOLUTELY NON-BREAKABLE

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

*Second Hand Chairs*

Also seating for Out-of-door use.

Address Dept. W.

STEEL FURNITURE Co., Grand Rapids, Mich.
New York: 150 5th Ave. Pittsburgh: 318 Bissel Blk. Philadelphia: 610 Flanders Bldg.

ITALA COMEDIES

TWO ON EVERY REEL

EVERY MONDAY

NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)

ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

SCENARIO WRITERS!

If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made saleable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism for a fee of $2.

Exhibitors!

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

**Epes Winthrop Sargent**
Box 70, Madison Square Station
New York City

"EVERYONE'S USING"
Our Developing System

A. J. CORCORAN, Inc.
11 John Street. New York

Your Own Film Camera

BUY THE JUNIOR PROFESSIONAL, GUARANTEED FILM MAKING OUTFIT YOU NEED IT, SOONER OR LATER. ALL SUPPLY. MACHINES, LENSES.

Eberhard Schneider 219 Second Ave., N. Y.

For bookings Gypsy Blood, The Traitress, The Course of True Love, and all Asta Nielsen Features write

**The United Feature Film Company**
559 SPITZER BUILDING TOLEDO, OHIO

Changeable Illuminated
PROGRAM SIGN

WRITE FOR CATALOGUE

ZENITH MFG. CO.
Box 252 Cincinnati, Ohio

*It pays to discriminate when you buy*

THEATRE SEATING

WRITE TODAY for Cat. V2 (Mov. Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan

Widest range of styles and prices. Large stocks.

**American Seating Company**
218 S. Wabash Ave., CHICAGO 15 E. 32nd St., NEW YORK

# G. MÉLIÈS

*ENGAGED*

# HER GREAT CHANCE

Fleeing from the West after an unconventional episode with Smith, the gambler, Ann, through a kindly stranger whom she had once aided, secures a home with Easterners who educate and refine her. Three years later their son is on the eve of marrying her when Smith burglarizes the house, and, caught, exposes his former lover. He offers love letters as proof, but the son loves Ann for herself and nobly tears them up unread.

G. MELIES, 204 EAST 38th ST., NEW YORK CITY

Approx. 1000 feet

1-9-13

# POWER'S CAMERAGRAPH No. 6A

WILL BRING YOU

## A HAPPY NEW YEAR

## Of Steady Business and Assured Success

## THE MACHINE OF POWER CONSTRUCTED BY POWER

## Means a Full House All the Time

**CONSTRUCTION:** Of the best material—simple but perfect.

**OPERATION:** Almost noiseless—may be run by a child, but does a man's work.

**PROJECTION:** Absolutely perfect—pictures clear, steady, without flicker.

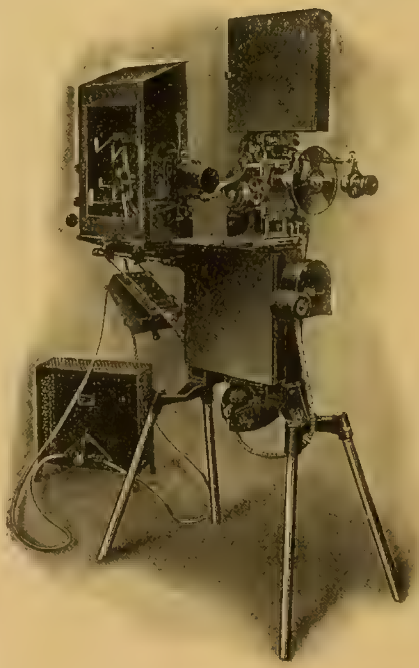
**LOOP SETTER DEVICE:** Resets lower loop automatically without stopping. No more dark screens and interrupted pictures.

**MOTOR DRIVE:** Latest approved design.

## THE RESULT IS

**POWER'S CAMERAGRAPH No. 6A has won the approval of the trade, and is recognized by the Motion Picture World as the leading moving picture machine.**

## THIS HAS BEEN



## PROVED BY

### ITS ADOPTION

**By all prominent lecturers — Lyman H. Howe, Dwight L. Elmendorf, Burton Holmes, etc.**

### ITS ADOPTION

**By the U. S. Government at numerous army posts and aboard many battleships.**

### ITS ADOPTION

**By the big feature shows — Paul Rainey, Alaska-Siberia, etc., and by leading exhibitors throughout the world.**

## AND

The fact that there are sold more **POWER'S CAMERAGRAPHS** than all other machines combined.
**POWER'S CAMERAGRAPHS are in the majority of houses of the world. Why not in yours?**
Catalogue G will give you full details.

## NICHOLAS POWER COMPANY, 90 GOLD ST., NEW YORK

**THE LEADING MAKERS OF MOTION PICTURE MACHINES**

Vol. 15. No. 2 January 11, 1913 Price, 10c

H. F. HOFFMAN

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "A Timely Rescue" (Lubin)

17 Madison Ave. New York—Chicago 169 W. Washington St.

## For EASTER Church Booking

"The Star of Bethlehem," Thanhouser's biblical masterpiece in three reels, which a FEW selected Eastern churches (names on request) showed at CHRISTMAS TIME with such auspicious success, is the newest religious production obtainable. Bookers of Church, society, lyceum and like entertainments should bear this in mind. It is by far

## The Most SUITABLE Motion Picture

of a biblical nature for Easter exhibition, since it deals totally with the Birth of the Redeemer, picturing it in greater detail than has ever been known before. It is the PERFECT EASTER FILM. There is not too much of it; the "happy length," 3000 feet, is reached; and there can be no complaint on the usual "too-long" score.

## Is Thanhouser's "Star of Bethlehem"

to be easily had? Assuredly. There are forty film exchanges (addresses on request) who have one or more sets of the subject. Practically all the larger cities, therefore, hold a copy. The rental sum is small, and the benefits vast. For further particulars address (on your letter-head) BETHLEHEM DEPT., THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y.

## Thanhouser's

next feature is the splendid historical story from the pen of Mrs. Yonge, reproduced in two reels, TUESDAY, JAN. 28.

## The Dove in the Eagle's Nest

A thrilling drama of the stirring days when might made right. There's "perfect publicity" for this!

**Sunday, Jan. 12th** The City Mouse

She goes to the country and becomes a village queen. It is a novel story, but it is a depiction of a condition you have seen in real life and it rings true.

**Tuesday, Jan. 14th** The Tiniest of Stars

A touching story of "Amateur Night." Fine comedy is supplied by the poor acting of the amateurs and fine pathos is furnished by the fine photoplaying of the superb "Thanhouser Stock."

**Friday, Jan. 17th** Napoleon's Luck Stone

The tale of a meek little clerk who is made a fearless hero simply through possession of a charm which he believes to be Napoleon's Luck Stone. And then it turns out to be a——!

# FIVE-A-WEEK ESSANAY

**THIS WEEK!** **A Box Office Attraction!** **THIS WEEK!**

## "Alkali" Ike in Jayville

**EXCRUCIATINGLY FUNNY IN EVERY DETAIL**

"Alkali" Ike, the "Gibraltar of Fun."

Released Tuesday, January 7th

### The "Heiress"

A ridiculously funny comedy of errors, with E. H. Calvert, "Billy" Mason, John Steppling and Eleanor Blanchard.

Released Wednesday, January 8th

### "Here's Your Hat"

Another screamingly funny comedy. Did anybody ever take your hat in a restaurant (or out of it)? That's the answer.

Released Thursday, January 9th

### "Alkali" Ike in Jayville

With Augustus Carney as "Alkali" Ike, in a side-splitting comedy—NUF SED.

Released Friday, January 10th

### "Jimmy"

A corking good comedy-drama. An up-to-date American boy plays sleuth. See him outwit a desperate criminal.

Released Saturday, January 11th

### "Broncho Billy and The Outlaw's Mother"

A heart-rending story of the early days in the far West, featuring Mr. G. M. Anderson.

**Coming Very, Very Soon!** **Coming Very, Very Soon!**

## "KING ROBERT OF SICILY"

(LONGFELLOW'S WONDERFUL POEM IN THREE REELS.)

THE GREATEST SCENIC PRODUCTION EVER STAGED BEFORE A CAMERA IN AMERICA.

**WE HAVE EDUCATED THE EXHIBITORS. THE WISE ONES ARE USING THREE-SHEET POSTERS OF ALL ESSANAY SATURDAY RELEASES.** ARE YOU CLASSIFIED HERE? LITHOGRAPHED IN FULL FOUR COLORS. PRICE, 35 CENTS EACH. ORDER DIRECT FROM YOUR EXCHANGE OR FROM **ARMSTRONG LITHOGRAPH CO.**, CLEVELAND, OHIO. PHOTOS OF ALL ESSANAY PLAYERS—SIZE, 8 x 10; PRICE, $3.00 PER DOZEN—CAN BE SECURED FROM THE PLAYERS PHOTO COMPANY, 177 N. STATE ST., CHICAGO, ILLINOIS.

**SUPERLATIVE AND ARISTOCRATICAL**
**BUY WORDS FOR**

## ESSANAY

## ESSANAY FILM MANUFACTURING CO.

**521 First National Bank Bldg., Chicago, Ill.**
**Factory and Studio, 1333 Argyle Street, Chicago, Ill.**
**Branch Offices in London, Berlin, Paris, Barcelona**

# GAUMONT STATE RIGHT FEATURES

---

## THE HUMAN VULTURE

(TWO REELS)

The drowning of the coal miners sacrificed to the mine owner's greed. How the wife of one of his victims defended the criminal in support of her principles of hospitality. The summary of vengeance which nature wreaked when the mob clamored for his life.

---

## THE WHITE GLOVE BAND

(THREE REELS)

The atrocious deeds of a clique of criminals that terrorized Paris. The passion of a woman member of the coterie of crime for the master detective which saved him from merciless hands. Acting within action which meant liberty and all to a love-regenerated actress. The stirring scenes are laid in the cafes of Paris, an Apache den and the bandits' lair.

---

## IN THE GRIP of the VAMPIRE

(THREE REELS)

---

## THE BRIDGE of SORROW

(TWO REELS)

### THE INTERNATIONAL CONSPIRACY

(THREE REELS)

### AN OPPORTUNITY

**Exclusive rights to all GAUMONT regular releases, including the GAUMONT WEEKLY, are open in parts of the United States.**

**Negotiations will not long remain pending. To avoid disappointment send your inquiry now.**

### PERILS OF THE ATLANTIC

(TWO REELS)

### THE VENGEANCE OF EGYPT

(THREE REELS)

### IN THE LAND OF THE LIONS

(TWO REELS, HAND-COLORED)

**Shipments through FILM SUPPLY COMPANY OF AMERICA**

## GAUMONT CO.

**Flushing, New York City**

# DOING BIG THINGS
## WITHOUT EXTRA PAY

Don't go to sleep tonight until you have made arrangements to get

# "Sheridan's Ride"

**Three Reel "101 Bison" Military Drama**

The greatest Civil War spectacle ever portrayed on film. A picture teeming with vital interest and historical heart throbs.

**WAIT FOR IT — WATCH FOR IT — GET IT**

This *positive state right* feature will be issued as a *regular* Universal release. ***You won't have to pay a penny extra to secure it.***

---

A special company with a brilliant director is now operating in the Hawaiian Islands, and we will soon see some very superior pictures staged in the garden spot of the world.

Each production will be a feature which will be included in your regular service without additional cost.

*The Universal is doing big things for you* at a tremendous cost. *It wants you to share the profits.* You can do it only if you

**"Demand That Universal Program"**

## Universal Film Manufacturing Company

**Mecca Bldg., B'way & 48th St.**
**N. Y. City**

"Demand that Universal Program"

UNIVERSAL FILMS
TRADE MARK

# As Solid

## STABILITY

**The biggest asset you have is your prestige as an exhibitor who gives a uniformly good show ALL THE TIME. The Universal Program is arranged to help you maintain that prestige.**

### IMP

"THE SEE-SAW OF LIFE" (Drama).
Monday, January 13th.

Through the tender ministrations of a Salvation Army lass, a society leader was saved from degradation.

"A LITTLE MOTHER WANTS A MAMMA" (Drama).
Thursday, January 16th.

A theme that will touch a chord in the hearts of both old and young. Brilliantly directed; masterfully staged.

"THE BOOB'S INHERITANCE—THE PHOSPHATE INDUSTRY" (Split).
Saturday, January 18th.

The funniest comedy you ever laid eyes on. The laughs jump out of the picture.——Very interesting and educational.

### "101 BISON"

"A FRONTIER PROVIDENCE."
(Two-reel Drama).
Tuesday, January 14th.

Excitement runs riot throughout the entire two thousand feet. Beautiful settings and enchanting story. You will like it; so will your patrons.

"REGIMENTAL PALS" (Drama).
Saturday, January 18th.

How a dying soldier, goaded on by jealous taunts, was saved from death on the desert. A Western novelty. Not a shot fired during the entire drama.

### Peeps Into The Future

NOW IN PREPARATION:
EVERY FOOT OF THE OFFICIAL INSPECTION BY PRESIDENT TAFT OF THE PANAMA CANAL.

### ECLAIR

"DETECTIVE'S SANTA CLAUS."
Tuesday, January 14th.

The children wanted to trap Santa Claus, but they caught a burglar instead. Delightfully pleasant story, cleverly enacted.

"NOBODY'S LOVE STORY" (Drama).
Thursday, January 16th.

There is a spirit of mystery injected into this dramatic story that makes it an emotional offering of rare merit.

"FUNNICUS MARRIES A HUNCHBACK—LIFE IN INDIA" (Split).
Sunday, January 19th.

Funnicus concocts another barrel of fun for your amusement. Along with it a travel film that will please.

### FRONTIER

"THE LAST RUN OF THE OLD SANTA FE COACH" (Drama).
Wednesday, January 15th.

Fifteen minutes of pleasing diversion. You will like the exciting parts. You will admire the photography and excellence of production.

### REX

"THE FLOWER GIRL" (Drama).
Thursday, January 16th.

The elaborateness of setting, the especial merit of story, and very superior acting make this a particularly worth while release.

"HE NEVER KNEW" (Drama).
Sunday, January 19th.

The fatal step she was about to take was providentially averted, and her husband never knew.

### THE ANIMAT

**Wednesday,**

Nothing escapes the eye of this
news this

# Demand That

# As A Rock

UNIVERSAL FILMS
TRADE MARK

## RELIABILITY

**You don't have to worry about the show your exchange has booked for you. As long as it is a Universal Program, you can rest assured your patrons will be pleased.**

### POWERS

"MAMMY'S CHILE" (Comedy).
Wednesday, January 15th.

Well! Well! An entirely new style of comedy. A little pickaninny plays an important part in this round of merriment.

"THE TRAMP REPORTER" (Two-reel Drama).
Friday, January 17th.

You will feel enraptured when you see how the young reporter sacrificed his career so that an old newspaper man might be reinstated. Highly emotional. Brilliantly produced.

### GEM

"THE NINTH COMMANDMENT" (Drama).
Tuesday, January 14th.

Conscience-stricken, he sought to right the wrong he had done. Pathetic and beautiful.

### VICTOR

"THE HYPOCRITES" (Comedy).
Friday, January 17th.

Tom was a minister's son, but he didn't act like one. The gay neighbors were solemn. They thought they had to be. The deception of both causes no end of laughter.

### CHAMPION

"SINS OF THE FATHER" (Drama).
Monday, January 13th.

There is a sublimity in the story about which you will rave. Photographic excellence and direction that is unexcelled.

**ED WEEKLY**
**January 15th**

wonderful event finder. This week's
week.

### NESTOR

"CUPID FINDS A WAY" (Western Comedy).
Monday, January 13th.

A potpourri of frivolity; twenty thousand laughs crowded into fifteen minutes' entertainment.

"THE QUICKEST WAY" (Western Comedy).
Wednesday, January 15th.

Matt enjoyed playing husband to his friend's wife, until his own wife appeared. It wasn't quite so humorous after that. A very funny comedy.

"A WAIF OF THE DESERT" (Drama).
Friday, January 17th.

Though he aspired to be the husband of the babe he had found on the desert, he bore his disappointment stoically, and blessed the man she had chosen.

### "CRYSTAL"

"A DIP INTO SOCIETY"—"THE FAKE GAS MAN" (Split Comedy).
Sunday, January 19th.

Two admirable farce comedies developing some extraordinarily amusing situations. Miss Pearl White featured in two clever roles.

### MILANO

"LIFE'S LOTTERY" (Two-reel Drama).
Sunday, January 18th.

A graphic portrayal of the plot of a young nobleman to bring disgrace upon a young girl, and her victory over his machinations.

---

## Peeps Into The Future

DON'T LET THIS GET BY.
**SHERIDAN'S RIDE**
Three-Reel 101 Bison.
The greatest military drama ever produced.
The Acme of Motion Picture Art.

# Universal Program

## THEIR MASTERPIECE

A charming drama of pathos and rapture, staged in gorgeous Southern California.

***Release Date, Monday, January 13, 1913***

---

## THE AWAKENING

The story of a waif of the hills, carrying a powerful appeal for life and happiness.

***Release Date, Thursday, January 16, 1913***

---

| His Old-Fashioned Mother | The Walnut Industry |
|---|---|
| A touching human interest story. | A meritorious educational subject. |

***Release Date, Saturday, January 18, 1913***

# THREE A WEEK

PHOTOGRAPHIC GEMS

*American Film Manufacturing Company*
*Chicago*

# WATCH FUTURE ANNOUNCEMENTS

### THE MOST STIRRING ANIMAL DRAMA EVER PRODUCED

## BEASTS OF THE JUNGLE

A thrilling animal drama with a lion, tiger, elephant, monkey and parrot in the leading roles. The only animal picture ever staged in which the players appear in scenes with the beasts. The climax shows a stirring struggle between a man and a lion. Vinnie Burns shows remarkable pluck in a scene with the tiger.

### STATES RIGHTS SPECIAL

Exclusive territory to be sold within a few weeks. Wire or write for reservations.

A remarkable assortment of advertising matter to be circulated with this feature.

### REGULAR RELEASES

## MOTHER AND DAUGHTER

**Released Wednesday, January 15th**

A young widow and her daughter are in love with the same man. The daughter encourages the attentions of the man her mother loves, not knowing the situation. When the mother learns from the lips of the daughter that the man had proposed, she refuses her consent to the match. The daughter is heartbroken, but the mother later conquers the woman in her, and does not interfere in her daughter's happiness.

## THE QUARRELLERS

**Released Friday, January 17th**

A widower marries a widow. The son of the widower marries the daughter of the widow. The children do not get along well together. They quarrel and are disagreeable. To show them how ugly people appear when they quarrel the parents give an exhibition for the benefit of their children. Many novel situations are brought out.

**Solax Company**

**FORT LEE, NEW JERSEY**

# WILL YOU SIGN THIS DECLARATION of INDEPENDENCE?

In the course of film events, exhibitors should realize that their patrons are not interested in motion picture politics—that they are interested in seeing good pictures. Your patrons don't care which side of the political fence you are on, but they do care what pictures they see. Should you show poor pictures, they won't, in revenge, steal your children, but they will reduce your receipts by going round the corner to other exhibitors. The Gaumont Company makes pictures that the people want. That's our business.

To-day show your independence of everything but merit by ordering all Gaumont releases.

---

## THE ROLL OF HONOR

TUESDAY, JANUARY 14th

**DUNGEON OF DESPAIR**

(Hand Colored)

THURSDAY, JANUARY 16th

**ALL CAME OUT IN THE WASH**

AND

**THE BEAUTIES OF BRITTANY**

SATURDAY, JANUARY 18th

**GREAT EVENTS**

Shipments through Film Supply Company of America.

---

**GAUMONT COMPANY**

FLUSHING NEW YORK CITY

FEATURE FILM CO WASH, D.C.

# PANAMA

FEATURE FILM CO WASH, D.C.

PRESIDENT TAFT

**NOW READY !!! NOW READY !!! NOW READY !!!**

**Extraordinary Educational Feature**

# PRESIDENT TAFT'S
## OFFICIAL TOUR OF INSPECTION OF THE
# PANAMA CANAL

In Two Parts.

## UNIQUE, ORIGINAL FEATURES

**The Presidential Battleships**

Showing battleships under full speed taken from the fighting tops. Also close view of President Taft, Col. Goethals and other officials being transferred from the tug to the battleships during a high sea.

**Arrival of Presidential Party at Colon and Start of the Tour of Inspection**

A panoramic view of the Atlantic end of the Canal showing the official inspection by the Presidential party.

**The Gatun Locks in Actual Operation**

**The Pedro Miguel Locks Operated for the Inspection**

**The Miraflores Locks Opened and Closed for the President**

The mammoth locks fully operated for the benefit of the President and his official party, showing the massive gates opening and closing in their control of the waters. Also the enormous masonry and concrete construction in panoramic views.

**New Spillway of the Gatun Dam and Lake Gatun**

The spillway opened for inspection by the official party, showing the tremendous rush of waters into the Chagres River and the filling of the artificially created Lake Gatun with the overflow.

**Presidential Party and Panama Officials at Luncheon**

**Inspection of the Culebra Cut by the President and Col. Goethals During a Landslide**

A general observation of the entire cut from the rear of the Presidential special. Close views of the works showing the steam shovels, drills, etc. A steam shovel toying with a 12-ton rock, especially exhibited for the President. A remarkable picture of an actual breakaway and landslide in this most difficult engineering feat.

**Three Ex-Presidents of the Republic of Panama**

Photos in motion of the different native executives who have had rule over the destinies of the new republic which made possible the great ditch.

**The Presidential Party Visits the Old City of Panama**

The abandoned city, the old ruins, the scenes of the exploits of the buccaneer Morgan.

**Xmas Festivities and Receptions of the Presidential Party**

**Naos and Flamenco Islands, Quarantine Station, Sites of the Great Fortifications**

General panorama of the Pacific end of the Canal showing the entire site from the Presidential tug.

**Native Life, Homes, Public Buildings, and Customs of Colon and Panama**

**ALL NEW!!! ALL NEW!!!**

**ABSOLUTELY THE FIRST TIME PRESENTED OR PHOTOGRAPHED**
**POSITIVELY THE ONLY INDEPENDENT PICTURES OF THIS EVENT**

**BE THE FIRST IN YOUR TERRITORY. WIRE FOR RESERVATIONS**

**2000 Feet of Exceptional Pictures Price Ten Cents (10c) per Foot**

FOR SALE BY **FEATURE FILM MANUFACTURING COMPANY**
**405 Eleventh Street, N. W.** DEPOSIT REQUIRED ON ALL ORDERS **Washington, D. C.**

PRESIDENT TAFT

FEATURE FILM CO WASH, D.C.

# PANAMA

FEATURE FILM CO WASH, D.C.

# GREAT MULTIPLE REEL
# BRONCHO HEADLINERS

All Containing Tremendous Casts and Depicting Scenes of Spectacularism and Wonderful Dramatic Interpretation

## "A SHADOW of the PAST"

TWO REELS, JANUARY 22

A splendidly acted subject showing how a shadow was cast on the life of a young woman by the appearance of a former husband whom she believed dead, during the exciting moment of an attack by Indians whom he, a renegade, is leading. His better nature prevails and he protects her, later meeting his death at the hands of the soldiers.

**COMING! COMING! COMING!**

## "THE BATTLE OF GETTYSBURG"

**IN THREE REELS**

A faithful reproduction of the greatest battle of the Civil War, with thousands of soldiers locked in a death struggle. Thrilling charges—hand to hand conflicts—deeds of daring and heroism.

**THE GREATEST FILM EVER MADE**

**1 — 3 — 6 and 8 Sheet Posters** **Booklets and Slides**

**BRONCHO MOTION PICTURE CO.** LONG ACRE BUILDING, 42d ST. & BROADWAY
NEW YORK CITY

**MUTUAL FILM CORPORATION, 60 Wall Street** **Sole Agent for U. S. and Canada**

# Keystone Comedies

SCENARIOS WANTED. Highest Prices Paid. Address Mack Sennett, Director, 1712 Allesandro St., Los Angeles, Cal.

## A Split Reel January 13

*Scenes from "The Cure That Failed"*

### "THE CURE THAT FAILED"

In endeavoring to break a man of the habit of drinking a friend makes up as a woman and tells him they were married while intoxicated. He sees through the joke, however, and feigns suicide, and the jokers are arrested.

### "HOW HIRAM WON OUT"

Hiram fails to rescue his girl when she falls into the water, as he cannot swim. The city chap does, and wins her gratitude. How Hiram won out shows a series of most amusing incidents. Mirth provoking situations.

### COMING: TWO RELEASES A WEEK

**The second reel of Keystone Comedies will consist of a split reel released on Thursday of each week. The first release of the Thursday Keystone will be**

**THURSDAY, FEBRUARY 6**

**EXHIBITORS: Book it** **EXCHANGES: Place your order**

### COMING RELEASES OF THE WORLD'S BEST COMEDIES

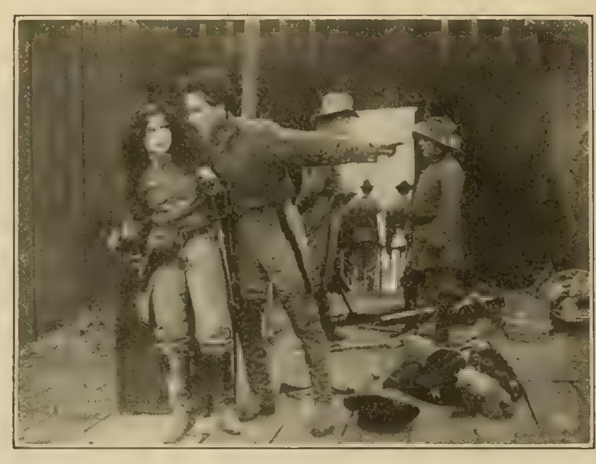
Jan. 13, "The Cure That Failed" and "How Hiram Won Out"
Jan. 20, "Sir Thomas Lipton" and "For Lizzie's Sake"
Jan. 27, "The Mistaken Masher" and "The Deacon Outwitted"

## KEYSTONE FILM CO.

Long Acre Bldg., 42d St. & B'way
NEW YORK CITY

MUTUAL FILM CORPORATION, 60 Wall Street
Sole Agent for the U. S. and Canada

# Kay-Bee Thrilling Features



## "The Little Turncoat"

**2 reels, released Friday, Jan. 17**

Battle scenes of indescribable spectacularism carry this highly dramatic story of a Southern girl who followed the dictates of her heart in effecting the escape of a Northern officer who loved her, and who had saved her brother from death. A great feature.

**Kay-Bee Films are the Greatest Features in the World, Presenting the Greatest Aggregation of People in Every Release of Any Motion Picture Company in Existence, in the Most Perfect Photography**

**COMING RELEASES**

## "THE MOSAIC LAW"

**2 reels, Jan. 24**

## "WHEN LINCOLN PAID"

**2 reels, Jan. 31**

SCENARIOS WANTED: Thrilling military stories. Minimum price, $50. Address T. H. Ince, Director, 1712 Allesandro Street, Los Angeles, Cal.

## N. Y. Motion Picture Company

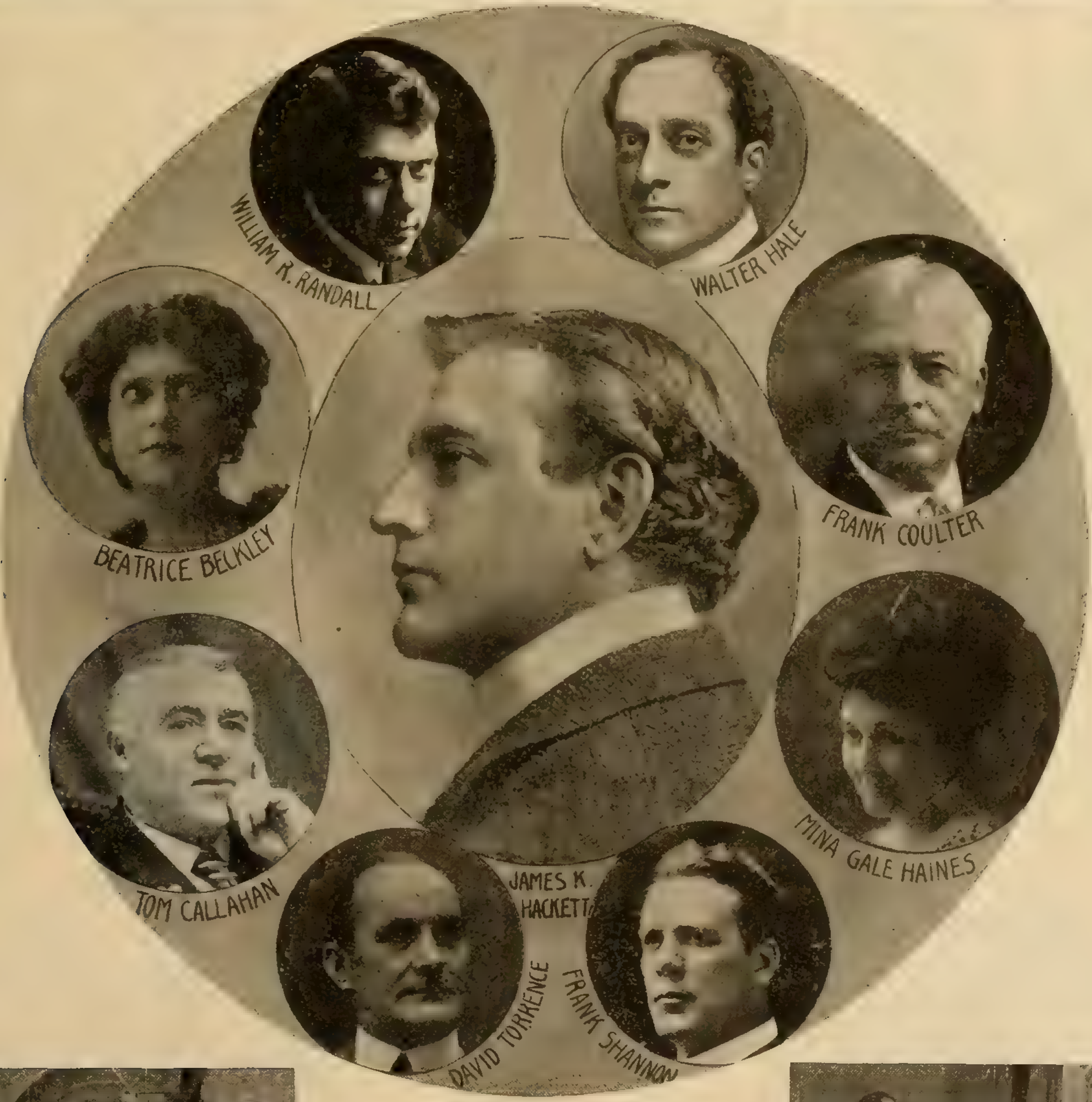
**Long Acre Bldg., 42nd Street and Broadway, New York City**

**Mutual Film Corporation, 60 Wall Street Sole Agent for the U. S. and Canada**

# Daniel Frohman

PRESENTS

# James K. Hackett



And his Special Company, in Mr. Frohman's most famous play

## "THE PRISONER OF ZENDA"

Mr. Hackett's greatest success. A dramatic masterpiece of romance and adventure

By ANTHONY HOPE

IN MOTION PICTURES

Produced by The
**Famous Players Film Co.**

Adolph Zukor, Pres.
Daniel Frohman, Managing Director
Executive Offices, Times Bldg., N. Y. C.

*Communicate at once for territorial rights! Write for elaborate illustrated booklet describing the picture and subject*

# *Handle the CROWD QUICKLY*

## *with the* AUTOMATIC TICKET SELLER & CASH REGISTER

## *Will be recognized as AN ABSOLUTE NECESSITY*

**By Theatrical Managers who want to conduct their box office business**

## EXPEDITIOUSLY, ACCURATELY AND SAFELY

**BECAUSE** You can sell INSTANTLY 1, 2, 3, 4 or 5 tickets by simply pressing a button and foot pedal—THIS SPELLS RAPID SERVICE.

**BECAUSE** All tickets are sold through our automatic machine—your cashier will handle no tickets, *only the cash*—any possible collusion between cashier and doorkeeper will be a thing of the past. Every dollar's worth of business will mean ONE HUNDRED CENTS *in your pocket*—THIS SPELLS SAFETY.

**BECAUSE** Every ticket sold through the machine IS AUTOMATICALLY REGISTERED—the register is accurate and can make no mistakes. The register is locked, and YOU HOLD THE KEY, and the register acts as your bookkeeper—THIS SPELLS ACCURACY AND EFFICIENCY.

**BECAUSE** The AUTOMATIC TICKET SELLING AND CASH REGISTER handles the crowds with mechanical precision—in this speed age it means a great deal to supply customers with tickets in a fraction of the present time required. The AUTOMATIC does it, and box-office congestion is eliminated.

USED WHEREVER TICKETS ARE SOLD

## THEREFORE

DON'T SUBJECT YOUR EMPLOYEES TO TEMPTATION ANY LONGER—GET AN AUTOMATIC—WITH THE KEY TO THE REGISTER, YOU HAVE THE KEY TO THE SITUATION.

*Illustrated descriptive catalogue and terms upon request. Write nearest office.*

USED WHEREVER TICKETS ARE SOLD

## The Automatic Ticket Selling and Cash Register Co.

COMPANY'S OFFICES

| PITTSBURGH | NEW YORK | ST. LOUIS | SAN FRANCISCO | LOS ANGELES |
|---|---|---|---|---|
| 703-704 Farmers' Bank Bldg. | 207 Putnam Bldg., 1493 B'way | Third National Bank Building. | 331 Sutter Street. | 314½ West 2nd Street |

Foreign Agency, M. P. SALES AGENCY, (Ltd.) 86 Wardour St., London, W.

# BELIEVE ME!

## VARIETY

**Is What the People Want!**

**To Serve the People is to be Successful!**

## VARIETY

**Is More Important than all Other Considerations and**

## VARIETY

**With All-Around Excellence Is Combined in the Great**

# C. G. P. C. FILMS

**Therefore: BOOK 'EM!**

# HALLBERG

**STARTS THE NEW YEAR WITH SOMETHING NEW**

**FOR M. P. MENS PROTECTION**

# Hallberg Ticket Dispenser

***The Watchful Eye On Your Business***

will be sent to any one upon receipt of $25.00 in New York Draft or Money Order.

Try it for a week—if not satisfactory, return it and money will be refunded.

## The Hallberg Ticket Dispenser

(1) Takes all standard tickets.
(2) Counts every ticket.
(3) Cuts single tickets or strips as desired.
(4) Registers every ticket cut singly or in strips.
(5) Cuts each ticket exactly at the end.
(6) Can't cut ticket in middle or mutilate it.
(7) Prevents reselling of tickets.
(8) Prevents all mistakes.
(9) Makes ticket chopper unnecessary.
(10) Gives you (on the counter) the actual number of tickets sold at all times.
(11) Absolutely prevents your competitor from getting a line on your business, as you can use unnumbered tickets.
(12) Can be refilled in ten seconds.

Beautiful design—ox. copper or nickel finish—will last a lifetime.

Compact, 8¾" high, 14" long and 3" wide—is an ornament to any cashier's window.

**Absolutely Guaranteed :: Order Today!**

**J. H. HALLBERG**

**36 East 23rd Street NEW YORK, N. Y.**

---

# KLEINE

CINES URBAN ECLIPSE

TRADE MARK

## RELEASES FOR NEXT WEEK

Eclipse, Wednesday, Jan. 15, 1913

# Two Men and a Girl

Frank Becomes Jealous

An excellent drama, filled with unusual situations.

Cines, Tuesday, Jan. 14, 1913

## A Fishermaiden's Heart

(Drama),

## The Velino River and Falls

(Scenic)

Cines Release, Jan. 18, 1913

## Taming the Spooks

(Comedy)

## The Absent-Minded Lover

(Comedy)

Send us your name to be placed upon our mailing list for advance advertising matter.

**GEORGE KLEINE**

**166 North State St. Chicago, Ill.**

**CHARLES L. GASKILL, Manager-Director**

# Helen Gardner

—IN—

# Cleopatra

The most
Beautiful
Motion
Picture
Ever Made

The Story
of the most
Remarkable
Woman in
History

IT is crowded with effective incidents from beginning to end, and the continuity of the story as told by the talented director and sympathetic actress is perfect. There is no lapse of interest at any stage of the production. . . . I rose from the exhibition as I might after watching *and hearing* a great stage performance.

*Louis Reeves Harrison, M. P. World, Nov. 30*

. . . all blending together into what is probably the most stupendous and beautiful picture ever produced. . . Miss Gardner fits the part perfectly. . . The picture is of high educational character . . is one that will not jar the finer tastes. . . Each of the five parts is in itself a beautifully conceived picture.

*—Warren Hastings Abbott in the N. Y. Dramatic Mirror, Nov. 20.*

STATE RIGHT BUYERS—Just Like Investing Your Money In Gold Bonds

QUICK ACTION
IMPERATIVE

☞ Territory Going Fast ☜
If You Mean Business — We Will Do the Rest
WRITE OR WIRE

QUICK ACTION
IMPERATIVE

## United States Film Company

Sole Distributors
145 West 45th Street, New York, N. Y.

Ambrosio's Masterpiece

*Copyright 1912*

# SATAN

## or, The Drama of Humanity

IN FOUR PARTS

## An Educational Feature, Suitable for Schools, Churches or Theaters

**The Greatest Morality Picture Ever Produced**

**A Picture That Will Make Men Think**

### PART ONE

WHEREIN Satan begins at the beginning, tempting Adam and Eve; and later inciting Cain against Abel. Satan's activities among prehistoric men are largely confined to sowing discontent that results in war. Through his evil promptings the offering up of human sacrifices begins. His evil genius is also here manifested in his direction of the manufacture of the first sword. Based on Milton's "Paradise Lost."

### PART TWO

WHEREIN Satan directs his evil influences against Our Savior. This part is based upon the book of "Messiade," by the German author, Klopstok. The coming of Jesus is a sight to Satan that is physically unbearable. The evil one increases his activities and is seen at work among the soldiers of Herod. His particular instrument, however, is Judas Iscariot. Great is the joy of the evil spirit when Jesus is finally crucified. Greater still is his discomfiture as Jesus again walks forth into the light. In this part the visible power of evil working against the visible power of good is a fine lesson.

## PART THREE

WHEREIN Satan takes science unto himself as one of his agencies of evil. In a monastic laboratory he teaches a weak-willed monk the art of distilling liquor, and thereby inflicts upon the human race the curse of drink. Mephisto's work during the medieval period is then taken up. His gradual development of the temptations of life have been handed down to us is skillfully portra The inevitable consequences of the immod of money and wine are shown in a way th a great lesson.

## PART FOUR

WHEREIN Satan appears at work among us of modern times. While many of the sins of other times still continue with us, the Spirit of Evil has developed a number of new ones that we do not forcibly realize until we see this part of the picture. The great trusts are seen as agents of the Devil to wreck the lives of women and workers.

**The Most Expensive Production Ever Made by AMBROSIO, Enacted by Italy's Most Famous Players. A Sumptuous Production**

## State Right Buyers Wire Quick

Territory is Selling Fast. First Come — First Served. This will be the Biggest Money Getter That Ever Came Across the Atlantic

# AMBROSIO AM. Co.

15 East 26th St., New York

# AMBROSIO

## STATE RIGHT FEATURES

## A SICILIAN HEROINE

(COPYRIGHTED)

A Thrilling Story of Garibaldi—in Three Reels - Ready for Shipment

## PARSIFAL

(COPYRIGHTED)

Ready for Shipment — States Going Fast — Don't Write — Wire

## SIEGFRIED

Copyrighted A Few States Open Wire Quickly

## REGULAR RELEASES

**A ROMANCE OF A HEART** Two Reels

The interest never slackens from the first foot of film until the very last.
Released January 11th

**BETWEEN LIFE AND DEATH** Two Reels

An Up-To-Date Moral Story. Released January 18th

**WHAT THE UNKNOWN CONCEALS** Two Reels

A Drama of Great Interest. Released January 25th

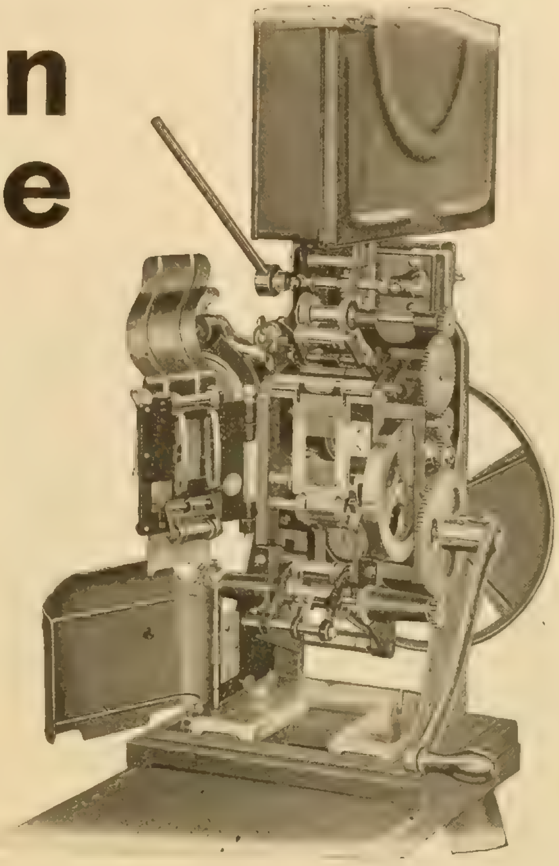
## EXCHANGE MEN AND EXHIBITORS

Send Your Name for Our Mailing List. We Have Good News for All.
Don't Forget All AMBROSIO Films Are Copyrighted

**AMBROSIO AMERICAN CO.**
15 East 26th Street, New York

# The Edison Kinetoscope

**Underwriters' Type "B"**



If your show is on the toboggan---if your attendance is falling off night by night---you can probably lay it up to your machine. Nobody wants to look at flickering pictures or wait during "intermissions for repairs," and that's the reason the crowd is going elsewhere.

Pull the people back to your show by projecting clear, steady pictures with the Edison Kinetoscope---and incidentally cut down your expenses. For the Edison has had all the advantage of the inventor's care and attention, and is *built to last*. Don't wait---begin *now* to get the crowd coming your way. Write for catalog 500 and a copy of the Edison Kinetogram.

**Price, with Rheostat, 110 volts, 24-40 amperes, - - - $225.00**

**Price, with 110 volt, 60 Cycle Transformer, - - - $245.00**

Thomas A. Edison
INCORPORATED

**239 Lakeside Ave., Orange, N. J.**

## CURRENT EDISON FILMS

### Tell Your Exchange You Want Them

Jan. 7—"An Unsullied Shield," by Charles J. Brabin. 1,000 feet. Dramatic.
" 8—"Interrupted Wedding Bells." 1,000 feet. Comedy.
" 10—"The Eldorado Lede," by H. B. Marriott Watson. 1,000 feet. Dramatic.
" 11—"The Maid of Honor," by Bannister Merwin, 1,000 feet. Dramatic.
" 13—"The Lake Geneva Camp of the Y. M. C. A., Lake Geneva, Wis." 400 feet. Descriptive.
" 13—"The Office Boy's Birthday," by Charles M. Seay. 600 feet. Comedy.
" 14—"At Bear Track Gulch," by R. P. Janette. 1,000 feet. Dramatic.
" 15—"The Title Cure," by George A. Imlach. 1,000 feet. Comedy.
" 17—"Leonie," by Bannister Merwin. 1,000 feet. Dramatic.
" 18—"The Mountaineers," by Bannister Merwin. 1,000 feet. Dramatic.
" 20—"The Man He Might Have Been," by James Oppenheim. 1,000 feet. Dramatic.
" 21—"The Ambassador's Daughter, by Bannister Merwin. 1,000 feet. Dramatic.
" 22—"The Power of Sleep," by James Oppenheim. 1,000 feet. Comedy.
" 24—"False to Their Trust," being the seventh story of "What Happened to Mary," produced in collaboration with The Ladies' World. 1,000 feet. Dramatic.
" 26—"The Lorelei," adapted from the song and legend. 1,000 feet. Dramatic.
" 27—"The Dancer," by James Oppenheim. 1,000 feet. Dramatic.

# LUBIN FILMS

## FIVE RELEASES EACH WEEK

### SPECIAL TWO-REEL FEATURE

**Released Friday, January 17th, 1913, Through the General Film Co.**

## "THE MEXICAN SPY"

Tom Loring is saved from the clutches of Senor Luis Rivera, a Mexican spy, by his sweetheart, Mary Lee. Mary receives an appointment as a Red Cross Nurse, and is sent to the frontier. The company starts on a trip. Rivera, hearing of it, starts in pursuit. There is a terrible battle, Tom and Mary being the sole survivors. Mary goes for help, and returns in time to save Tom, who has been wounded. She nurses him back to life and happiness.

**"The Village Blacksmith"** **Tuesday, January 7th, 1913**

Dexter Pratt, the village blacksmith, has a wife and three children, Annie, Tom and Dick. Herbert, son of the judge, is a worthless fellow, but wins the girl's love. They elope, and a mock ceremony is performed. They are followed, Herbert is unmasked and the girl brought back and convinced of his treachery.

**"Twilight of Her Life"** **Thursday, January 9th, 1913**

A beautiful story, showing that true love never dies.

### A SPLIT COMEDY REEL

**"An Accidental Dentist"** **674 Feet** **Friday, January 10th, 1913**

Murphy plays the dentist, catches the crooks, and wins Nora. A scream from start to finish.

**"Stage Struck Sally"** **350 Feet** **Friday, January 10th, 1913**

A real comedy—funny complications—happy ending.

**"The Artist's Romance"** **789 Feet** **Saturday, January 11th, 1913**

Arthur John, an artist, while hunting shoots a rabbit. He is seen by Lottie, another artist, and when he holds the rabbit up, she takes it from him. She carries it home, dresses its wound, and makes it a pet. They both get an inspiration from the incident, and enter their pictures at the Academy. They later become sweethearts, and the rabbit is finally turned loose in the woods.

### ON THE SAME REEL

**"San Xavier Mission"** **229 Feet** **Saturday, January 11th, 1913**

A beautiful educational picture, staged in old Mexico.

**"A Timely Rescue"** **Monday, January 13th, 1913**

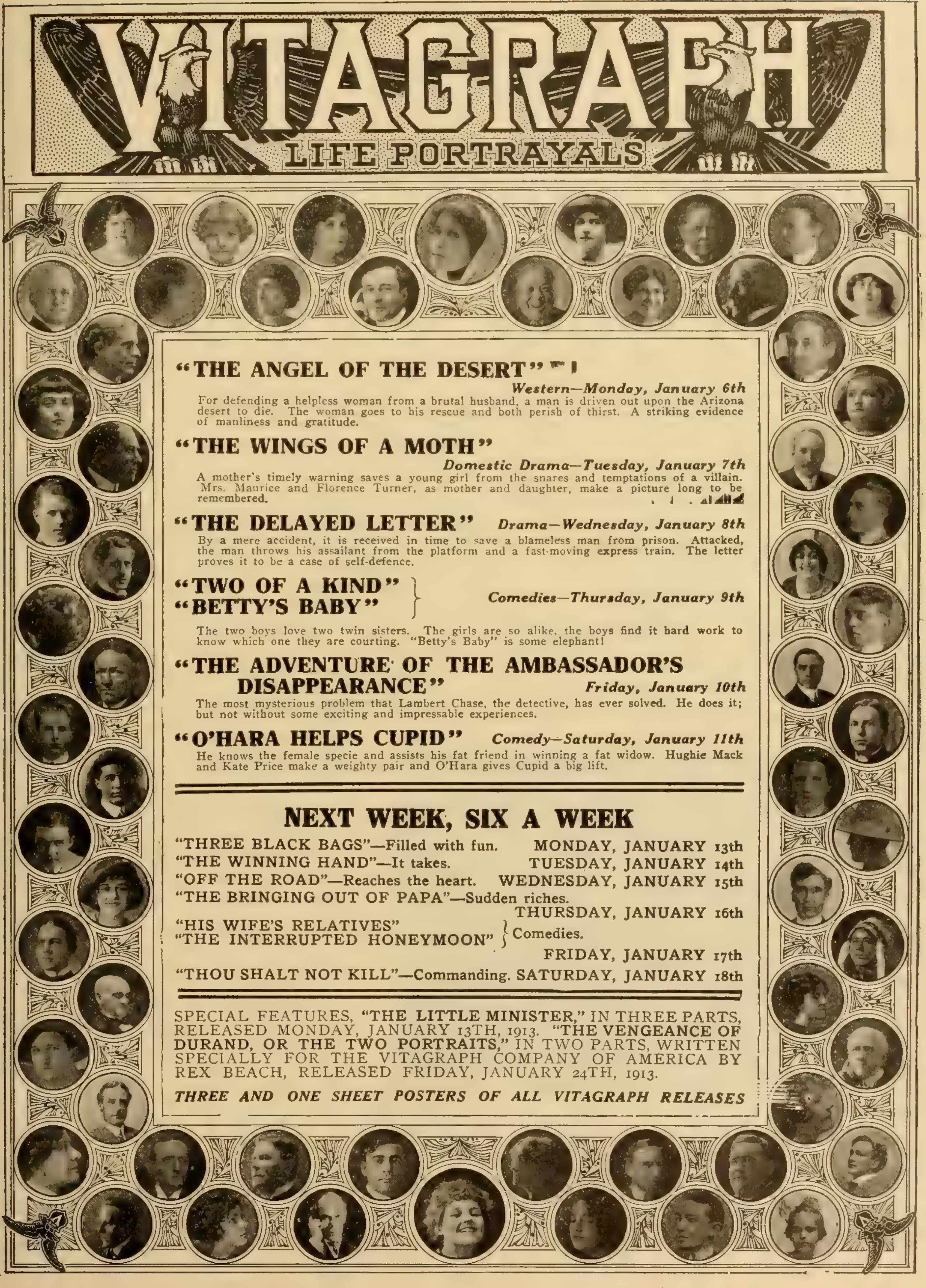
John Bronson leaves his devoted sweetheart and goes to the city in search of fame and fortune. He neglects the home folks. Lottie and her mother follow. Poor and hungry, she finds Bronson in a dance hall. There is a happy reunion and they soon have a cheerful little home.

**Beautiful One, Three and Six Sheet Posters of our Photoplays, printed in five colors can be obtained from your Exchange or the A. B. C. Company, Cleveland, Ohio**

## LUBIN MANUFACTURING CO.

MODEL NEW STUDIOS,
20th and Indiana Avenues,
Philadelphia, Pa.

Chicago: 154 West Lake St.
B. Nichols, 86 Wardour St., London, W., England.
Berlin, 35 Friedrich Str.



# VITAGRAPH

## LIFE PORTRAYALS

### "THE ANGEL OF THE DESERT"

*Western—Monday, January 6th*

For defending a helpless woman from a brutal husband, a man is driven out upon the Arizona desert to die. The woman goes to his rescue and both perish of thirst. A striking evidence of manliness and gratitude.

### "THE WINGS OF A MOTH"

*Domestic Drama—Tuesday, January 7th*

A mother's timely warning saves a young girl from the snares and temptations of a villain. Mrs. Maurice and Florence Turner, as mother and daughter, make a picture long to be remembered.

### "THE DELAYED LETTER" *Drama—Wednesday, January 8th*

By a mere accident, it is received in time to save a blameless man from prison. Attacked, the man throws his assailant from the platform and a fast-moving express train. The letter proves it to be a case of self-defence.

### "TWO OF A KIND" }
### "BETTY'S BABY" } *Comedies—Thursday, January 9th*

The two boys love two twin sisters. The girls are so alike, the boys find it hard work to know which one they are courting. "Betty's Baby" is some elephant!

### "THE ADVENTURE OF THE AMBASSADOR'S DISAPPEARANCE" *Friday, January 10th*

The most mysterious problem that Lambert Chase, the detective, has ever solved. He does it; but not without some exciting and impressable experiences.

### "O'HARA HELPS CUPID" *Comedy—Saturday, January 11th*

He knows the female specie and assists his fat friend in winning a fat widow. Hughie Mack and Kate Price make a weighty pair and O'Hara gives Cupid a big lift.

---

## NEXT WEEK, SIX A WEEK

"THREE BLACK BAGS"—Filled with fun. MONDAY, JANUARY 13th
"THE WINNING HAND"—It takes. TUESDAY, JANUARY 14th
"OFF THE ROAD"—Reaches the heart. WEDNESDAY, JANUARY 15th
"THE BRINGING OUT OF PAPA"—Sudden riches. THURSDAY, JANUARY 16th
"HIS WIFE'S RELATIVES" }
"THE INTERRUPTED HONEYMOON" } Comedies. FRIDAY, JANUARY 17th
"THOU SHALT NOT KILL"—Commanding. SATURDAY, JANUARY 18th

---

SPECIAL FEATURES, **"THE LITTLE MINISTER,"** IN THREE PARTS, RELEASED MONDAY, JANUARY 13TH, 1913. **"THE VENGEANCE OF DURAND, OR THE TWO PORTRAITS,"** IN TWO PARTS, WRITTEN SPECIALLY FOR THE VITAGRAPH COMPANY OF AMERICA BY REX BEACH, RELEASED FRIDAY, JANUARY 24TH, 1913.

***THREE AND ONE SHEET POSTERS OF ALL VITAGRAPH RELEASES***

# The Nurse at Mulberry Bend

***A Story of the Lower East Side of New York***

The young nurse, out of sympathy, cares for the young baby of a poor Italian family. The grandmother is suspicious of the hygienic methods of the nurse and communicates her thoughts to the father of the child, who tells the nurse "If the baby dies I will kill you."

**Released Monday, Jan. 20th**

**One, three and six-sheet posters**

## The Boomerang

The wealthy manufacturer of a harmful patent medicine has no thought or feeling for the injury his vile concoction does to the general public, but when his own little daughter drinks some of the medicine and almost dies from the effects, he awakens to a realization of his iniquity.

**Released Wednesday, Jan. 22d.**

One and Three-Sheet Posters.

## One on Willie

Willie fixes father all right, but the girl will not give her consent. Willie's attempt to force matters and marry the girl anyway does not result satisfactorily.

On the Same Reel,

## The 'Possum Hunt

Showing a real 'possum hunt in Florida, and how the colored brother prepares a feast for his family. **Released Friday, Jan. 24th.**

## The Cub Reporter's Temptation

The new reporter does not seem to make a hit with the editor, and his stories are turned back to him, but a turn in the tide enables him to make a big scoop and win a fortune.

**Released Saturday, Jan. 25th.**

One and Three-Sheet Posters.

**Kalem's three and six-sheet posters are making a big hit. Do you use them?**

# MOVING PICTURE WORLD

J. P. Chalmers, Founder.

Published by
CHALMERS PUBLISHING COMPANY,

Telephone, 3510-3511 Madison Square
17 Madison Ave., Opposite Madison Square, NEW YORK

J. P. CHALMERS, SR., PRES.; E. J. CHALMERS, SEC. AND TREAS.; JOHN WYLIE, VICE-PRES. AND GENERAL MANAGER.
The office of the company is the address of the officers.

Entered at the General Post Office in New York City as Second Class Matter.

SUBSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Phone, Main 3145.

DISPLAY ADVERTISING RATES ON APPLICATION.

CLASSIFIED ADVERTISEMENTS (No Display), Three Cents per Word; Minimum Charge, 50c.

Address all correspondence "Moving Picture World, Box 226, Madison Square P. O., New York," and not to individuals.

NOTE: Remittances, subscriptions and correspondence should be mailed to New York.

Vol. 15 JANUARY 11, 1913 No. 2

## INDEX TO CONTENTS.

ADOLF ZUKOR TALKS OF FAMOUS PLAYERS ... 136
ADVERTISING FOR EXHIBITORS ... 150
AMONG THE PICTURE THEATERS ... 163

BOARD OF CENSORSHIP FINANCIAL REPORT ... 136

CALAMITY ANNE'S INHERITANCE (American) Reviewed by Jas. S. McQuade ... 144
CALENDAR OF LICENSED RELEASES ... 171
CHICAGO LETTER ... 141
COMMENTS ON THE FILMS (Licensed) ... 158
COMMENTS ON THE FILMS (Independent) .. 159
CORRESPONDENCE ... 169

"DOVE IN THE EAGLE'S NEST, THE" by W. Stephen Bush ... 161

DOINGS AT LOS ANGELES ... 142
DUMB ELOQUENCE, by Louis Reeves Harrison ... 133
"DUTY AND THE MAN" (Reliance) ... 137
FACTS AND COMMENTS ... 132
FIRST MOTION PICTURES ... 143
FOREIGN TRADE NOTES ... 146
FOUR-FOOTED PHOTO-PLAYERS ... 162
IMPORTANCE OF DETAIL, THE by Robert C. McElravy ... 145
INDEPENDENT FILM STORIES ... 192
INDEPENDENT RELEASE DATES ... 204
INDIANAPOLIS ... 170
IN THE FIELD WITH HOTALING by E. W. Sargent ... 139
INQUIRIES ... 153
LICENSED FILM STORIES ... 182

LICENSED RELEASE DATES ... 206
LOUISVILLE ... 169

MANUFACTURERS ADVANCE NOTES ... 166
"MARCONI OPERATOR, THE" (Kinograph) 149
MAYOR GAYNOR'S VETO ... 135
MAYOR GAYNOR ON CENSORSHIP by W. Stephen Bush ... 134

NEW ENGLAND ... 170

OBSERVATIONS BY MAN ABOUT TOWN ... 148

PHOTOPLAYWRIGHT, THE ... 152
PROJECTION DEPARTMENT ... 154

SONG SLIDE RELEASES ... 180
STORIES OF THE FILMS (Licensed) ... 182
STORIES OF THE FILMS (Independent) ... 192

TWO FINE EDISON THEMES ... 138

## INDEX TO ADVERTISERS.

**CARBON IMPORTERS.**
FRORUP, L. E. ... 212
KIEWERT, CHAS. L. ... 208
REISINGER, HUGO ... 201

**ELECTRICAL & MECHANICAL EQUIPMENT.**
AMUSEMENT SUPPLY CO. ... 190
CALEHUFF, CHAS L. ... 212
DETROIT MOTOR CAR SUPPLY CO. ... 203
ENTERPRISE OPTICAL CO. ... 209
FOOS GAS ENGINE CO. ... 214
FORT WAYNE ELECTRICAL WORKS ... 214
HALLBERG, J. H. ... 126-213
LAVEZZI MACHINE WORKS ... 178
NIP MFG. CO. ... 201
PICTURE THEATRE EQUIPMENT CO. ... 208
SCHNEIDER, E. ... 214
SMITH, L. C. ... 201
WHITE SPECIALTY CO. ... 203

**FEATURE FILMS.**
AMERICA'S FEATURE FILM CO. ... 208
CARROWCLIFF FEATURE FILM CO. ... 195
CONOLY, JOSEPH (Beverly B. Dobbs) ... 205
COSMOPOLITAN FILMS (K. W. Linn) ... 118
FAMOUS PLAYERS FILM CO. ... 123
FEATURE FILM MFG. CO. ... 119
FEDERAL FEATURE FILM SUPPLY CO. ... 197
GENERAL FILM CO. ... 172-3
GREAT NORTHERN SPEC. FEAT. F. CO. ... 185
IMPERIAL FEATURE FILM CO (Pittsburgh) .. 205
KINOGRAPH CO. OF AMERICA ... 197
LINN, K. W. ... 181
M. & F. FEATURE FILM CO. ... 210
MARSON, R. D., M. P. CO. ... 178
MASKO FILM CO. ... 201
MIRACLE, THE ... 210
NEW YORK FILM CO. ... 209
PORTEOUS, GEO. ... 189
PRINCE FEATURE FILM CO. ... 205
UNITED FEATURE FILM CO. ... 214
UNITED STATES FILM CO. ... Insert
UNION FEATURES ... 176-7
WARNER'S FEATURES ... 175

**IMPORTERS AND DEALERS.**
INTERNATIONAL FILM TRADERS ... 203
WESTERN FILM BROKERS ... 211

**FIREPROOF APPARATUS.**
TRAINER, C. W. ... 211

**FILM EXCHANGES.**
BRADENBURG, G. W. (Phila.) ... 205
BRADENBURG, G. W. (New York) ... 208
LAEMMLE FILM SERVICE ... 211
NORTHERN FEATURE FILM EXCHANGE 190, 197
UNIVERSAL FILM EXCHANGE ... 213

**FILM MANUFACTURERS (Miscellaneous).**
ATLAS MFG. CO. ... 179
BRONCHO FILM CO. ... 120
KAY-BEE ... 122
KEYSTONE FILM CO. ... 121
KINEMACOLOR CO. OF AMERICA ... 191-203
MUTUAL FILM CORPORATION ... 202

**INDEPENDENT FILM MANUFACTURERS.**
**(Film Supply Co.)**
AMERICAN ... 116
AMMEX MOTION PICTURE MFG. CO. ... 180
FILM SUPPLY CO. OF AMERICA ... 193
GAUMONT ... 112, 118
ITALA ... 203
MAJESTIC ... 199
LUX ... 201
RAMO ... 193
RELIANCE ... 195
SOLAX ... 117
THANHOUSER ... 110

**INDEPENDENT FILM MANUFACTURERS.**
**(Universal.)**
AMBROSIO AMERICAN CO. ... Insert
ECLAIR FILM CO. ... 199
UNIVERSAL FILM MFRS. ... 113-4-5-201

**LICENSED FILM MANUFACTURERS.**
EDISON ... 127
ESSANAY ... 111
KALEM ... 130
KLEINE ... 126
LUBIN ... 128
MELIES ... 215
PATHE FRERES ... 125
SELIG ... 207
VITAGRAPH ... 129

**LECTURES.**
MARION, LOUISE M. ... 212
SMITH, NAT. B. ... 182

**LENS MANUFACTURERS.**
GUNDLACH-MANHATTAN OPTICAL CO. ... 209

**MISCELLANEOUS.**
A. B. C. CO. ... 205
AMERICAN SCHOOL OF CORRESPONDENCE ... 209
AMERICAN SONG SLIDE & POSTER CO. ... 206
ARMSTRONG LITHOGRAPH CO. ... 185
AUTOMATIC TICKET SELLING & CASH REGISTER CO. ... 124
BIOSCOPE, THE ... 178
BRADY, A. ... 182
BRUNSWIG BROS. ... 197
BRYANT, WILL H. ... 202
CHALMERS PUBLISHING CO. ... 212
CLAPHAM, A. J. ... 197
CLARK, C. C. ... 189
CLASSIFIED ADVERTISEMENTS ... 190
CORCORAN, A. J. ... 203
EASTMAN KODAK CO. ... 212
EXHIBITORS' ADV. & SPEC. CO. ... 171
FILMO CHEMICAL CO. ... 203
GREATER J. D. WILLIAMS AMUS. CO. ... 197
HETZ, L. ... 197
HOKE, GEO. M. ... 211
McINTIRE & RICHTER ... 197
McKENNA BROS. BRASS CO. ... 197
MERVIN NOVELTY CO. ... 209
MOVING PICTURE WORLD (Handbook) ... 187
MOVING PICTURE WORLD (Binders) ... 189
MURPHY, C. J. ... 197
NATIONAL TICKET CO. ... 204
NATIONAL X-RAY REFLECTOR CO. ... 205
NEWMAN MFG. CO. ... 197
OZONE PURE AIRIFIER CO. ... 191
PHOTO RECORDS ... 197
PHOTOPLAY ADV. & SPECIALTY CO. ... 207
RAW FILM SUPPLY CO. ... 212
SARGENT, E. W. ... 214
SHOW CARD CO. ... 178
STEBBINS, C. M. ... 203
TRADE CIRCULAR ADDRESSING CO. ... 211

**MOVING PICTURE MACHINE MFRS.**
AMERICAN ... 212
EDISON ... 127
ENTERPRISE OPTICAL CO. ... 183
POWER'S CAMERAGRAPH ... 216
SIMPLEX ... 169

**MUSICAL INSTRUMENTS.**
AMERICAN PHOTOPLAYER SALES CO. ... 197
SCUELKE ORGAN CO. ... 208-211
SINN, C. E. ... 203
WURLITZER, RUDOLPH ... 210

**OPERA CHAIR MFRS.**
AMERICAN SEATING CO. ... 214
ANDREW, A. H. ... 214
BENNETT, GEO. W. ... 214
HARDESTY CHAIR CO. ... 214
STAFFORD, E. H. ... 214
STEEL FURNITURE CO. ... 214
WISCONSIN SEATING CO. ... 214

**PROJECTION SCREENS.**
AMERICAN THEATRE CURTAIN CO. ... 210
MIRROROIDE CO. ... 210
MIRROR SCREEN CO. ... 203
SIMPSON, A. L. ... 211

**SONG & ADVERTISING SLIDES.**
BATTERSHALL & OLESON ... 178
CHROMOTYPE CO. ... 178
MIDLAND TRANSPARENCY CO. ... 209
NIAGARA SLIDE CO. ... 197
SCOTT & VAN ALTENA ... 178

**THEATRICAL ARCHITECTS.**
DECORATORS' SUPPLY CO. ... 211

# Facts and Comments

THERE are at this moment scattered through the country many large theaters waiting for the right sort of man to convert them into model moving picture theaters. The steady losses of patronage in gallery and balcony are responsible for this state of affairs. Expenses exceed revenues, dark nights increase in number and the start is made for the bottom of the chute. Dark nights are more fatal to the prosperity of a theater than ever before in the history of amusements. The electric theaters are open every night and their invitation is always present. From the dark theater to the theater with the bright front is but a step and it comes much more natural than the step back into the theater which was closed the day or week before. The managers of such theaters, often clever and experienced men in their own particular lines, are afraid of motion pictures. They realize that the motion picture is a new thing in amusements, that it requires expert handling to make a commercial success with it.

*

The stage is now set for the coming of the right man, who is no other than the alert, wide-awake, progressive exhibitor. He has to begin often by breaking down the prejudice of the owner or manager of the theater. To their way of thinking "pictures" are still "pictures," something of an inferior nature; something that requires explanations of an apologetic character. "What will our patrons say to this radical change of policy?" is the question often asked. Remembering, however, that the patrons have been decreasing anyway, the management under clever persuasion will let the exhibitor try the experiment. It now depends almost entirely on the character and the intelligence of the exhibitor whether the new venture will bring the right solution of the problem or whether "pictures" will be nothing more than another station on the road to ruin. Given a large theater with a seating capacity of a thousand and more, a good neighborhood, whether residential or commercial in character, there is no reason whatever why the exhibitor should fail to make good.

*

The best people in the community are ready to come into the right sort of motion picture theater. If the theater has always borne a good reputation, but has never been used for moving pictures before it is just the right kind of a theater to make an appeal to the most desirable classes of the public. Here is a chance for a revision of prices on the upward plan. No seat should cost less than 10 cents and none more than 25. Features, orchestral music, occasional lectures, plenty of scenic and educational pictures will be the great assets of this kind of playhouse. This is no finespun theory; we have seen such a plan succeed wonderfully well in practice. Lurid posters outside and an ill-assorted crowd and bad ventilation inside will drive away just the class that will come to see the pictures in a good house in clean and decent surroundings. There are thousand opportunities—no less—waiting for a thousand exhibitors.

THE MOVING PICTURE WORLD wishes to call attention to a legislative measure about to be introduced in the House of Representatives of Pennsylvania. This measure provides that vaudeville exhibitions may be given in any public place of amusement with a seating capacity of four hundred or over. Petitions are now being circulated among the exhibitors of the Keystone State favoring this bill. We earnestly hope that the exhibitors will individually withhold their support and collectively rise to condemn it. All kinds of rumors are afloat as to the influences behind the bill, but whatever the influences there can be no two opinions as to its effect on motion picture houses. Pennsylvania has happily overcome the blight of cheap vaudeville and we hope that no step backward will be tolerated by the organized exhibitors. Cheap vaudeville is the especial foe of the small exhibitor. Cheap vaudeville in the past has been the source of ruinous competition among the exhibitors in the smaller communities. The legislature at Harrisburg should not be left in doubt as to where the majority of exhibitors stand on this question.

* * *

THE New York World in its last Sunday edition prints a remarkable article recommending "accuracy and fair play" as the foundation stones of modern journalism. Old New Yorkers with any sort of a memory will be amused at this anything but charming inconsistency between theory and practice. If, however, the Pulitzer school of journalism is to inculcate accuracy and fair play as the mottoes of future journalism we would respectfully suggest that a beginning be made with the motion picture. Day after day the paper mentioned has sent out reporters apparently under instructions to criticise, exaggerate and distort the moving picture situation in New York City. Not one good word was permitted to find its way into the reports. Nothing was heard but the sound of the hammer. Accuracy and Fair Play were conspicuous by their absence. We are willing to believe in the accuracy and fair play of the new journalism just as soon as we see some concrete samples of it.

* * *

THE moving picture still lacks a universal name. In this country we do not seem to care particularly for the word kinematograph, although that word is fairly well acclimated in all the countries of Europe. We stick to "motion" or "moving pictures." The word "kinematograph" was, we believe, introduced and made current in Europe by the Lumieres more than seventeen years ago. Our English cousins took up the term, but did not seem certain whether to say "cinematographic" or "kinematographic." In the English and Australian papers the "c" and the "k" are used indiscriminately. This is confusing and should be stopped. At the imminent peril of "starting something" we want to point out that the only proper way of spelling and pronouncing is "kinetograph." The word is taken from the Greek, and in the original language, ancient and modern, is spelled and sounded with a k.

# Dumb Eloquence

By Louis Reeves Harrison

WE often speak of the eloquence of tears or of silent grief, and somewhat of their character are mute manifestations on the screen, especially when portrayed by actors of high intelligence. One reason so many picture-plays stay flat where they are projected, and are thus of doubtful meaning to the audience, is that members of a studio company do not invariably realize that they are soon after to be face to face with just about such people as they would meet in daily intercourse throughout society.

I am not much of a believer in acting of the false-face kind. It is nothing great for a child to depict what it is not. Some of us are doing that from habit, playing a part whether we hold nine high and deuce low of varied suit or four aces pat, and all the world is our stage. We become so accustomed to assuming roles according to the people we meet that the difficulty is not to depart from the normal but to show that we are really trying to live up to our best ideals. The hardest thing for a man to do is to set forth the best there is in himself.

As a student, as an observer of rehearsals in many studios, any man of common sense would soon perceive that one of the greatest mistakes made by actors is in supposing expression of feeling to be a purely physical manifestation, that there are twists of the face and movements of the hands which will be accepted as depicting this or that phase of mind. Anger, indignation, or any of the affections may be shown in a hundred different ways, according to the character of the individual. There are no universal methods in exhibiting emotion. Each man is a law unto himself.

Of all the misconceptions that become settled convictions one of the most deplorable is that an actor must not feel the sentiments he is helping to make visible. This idea is responsible for nearly all the artificiality that mars stage performance. It makes little difference what form of work a man may undertake, he will lower it if his conceptions of what it should be are not high. The whole tendency of stage experience is to belittle the discrimination and intelligence of a mixed audience, with a result that performers play down to the poorest element for the applause of a few instead of up for general delight and for appreciation none the less high because silent.

There is a great deal for thoughtful minds to correct in moving pictures—the trend of criticism must be suggestive or creative to be of definite value—and right methods of acting seem as well worth discussion as other factors of screen presentation. The trouble in offering what is new in this art is the opposition the critic is sure to encounter from those who cling to conventions—they are not easily taught that what *has been* is not necessarily a fact today, that truth is new rather than old. We would never progress if some of us were not able to discard tradition.

Some of the finest actresses who have appeared in photodramas never had a day's training on the stage, and they were selected for more than beauty alone—they have personality. They have a certain amount of natural intensity that is revealed in their portrayals. They constitute an intervening medium between the author and the audience through force of personality, without which the original conception can rarely be made so manifest as to be deeply impressive.

Personality is what counts. The actor who lacks it will never impress an audience. And he may fail when he has it from attempting to thrust it into prominence or from a desire to repress its natural manifestation. He must be himself. He must reveal his whole soul in action. He cannot pound it into an audience, and any attempt to do so will result in strained and artificial effect. If he tries to give it delicate finish he will simply cover the depth and intensity of his own nature. He must be himself. That is why children, dogs and horses do so well in screen presentations. They are never anything else than themselves.

One of the best comediennes in moving pictures is a tomboy. She was rehearsing a Mrs. Youngwife part with her hands in the dough when the leading man in dress-suit teased her from the side. He was out of scope but not out of range. She hurled a wad of dough at him with such unerring aim that it hit him full in the face and spread over his immaculate shirt front. This purely spontaneous piece of business was incorporated in the photoplay and was the hit of the piece, to be forever after imitated, though it was purely spontaneous at the time. The pure spontaneity of the young actress has always constituted her greatest charm. She is, however, the terror of directors.

One of the greatest faults of directors is exhibited in not according actors of quality greater freedom in self-revelation. Men and women of artistic instinct best express themselves when untrammelled by too many instructions. The pressure brought upon them from the outside is liable to make them one-sided, too intense or too repressed, all of which leads them astray if it does not make them ridiculous. In directing a play I have never gone further than giving a general idea of what was to be done and timed entrances and exits. I leave the rest to the performer, and he seems to know by instinct what is to be put over.

Technique is, like health, a valuable thing to understand in order that we may know what to avoid, but health is spontaneous and so is good acting. Those who study the subject closely come to know in time that it is through the earnestness of a man and the depths of his sure convictions that we reach contact with his soul. That is why we often like men who oppose our views, or even favor them over those who pat us on the back—it is in us to admire and appreciate sincerity.

We love Raphael better than those who copy him. His dumb eloquence was that of a great soul. We love Duse better than those who try to imitate her for the same reason. The mute eloquence of the faithful dog lying beside his dead master more surely reaches our hearts than all the ranting and strutting in the world. The eloquence of the picture is that of a true heart. Even a critic who knows what he is talking about and says what he means may pass through twenty studios and emerge without a scar, though there is nothing particularly dumb about his eloquence—damn him.

The author's story is the revelation of one soul in its struggle among others, and the interpretation is not a mere matter of stage "business." The intervention of the actor is a matter of interpretative art. He must understand what he is to tell or he will give false testimony. Wherever there is a demonstration of truth involved it must be traced back to its birth and run free from its source to its destination if it is to be clean and unclouded.

# Mayor Gaynor on Censorship

By W. Stephen Bush

WITH the instinct of a statesman and a true friend of the people Mayor Gaynor has on every occasion evinced great interest and regard for the motion picture. When at times a particularly fierce chorus of denunciation against the moving picture resounded through the press and the City Hall demanding of the mayor that he do something at once, the latter would calmly refuse to be impressed by mere noise, though that noise often proceeded from eminently respectable sources. His answer to the floods of indiscriminate abuse of the motion picture was the framing of a practical plan of regulation and improvement. This plan was embodied in an ordinance and introduced in the Board of Aldermen by Alderman Folks. When this ordinance came up for passage it was saddled with a "rider" in the shape of a censorship clause.

In arranging a public hearing on the ordinance and stating in the plainest fashion possible the legal impossibility of any official censorship whatever, Mayor Gaynor has rendered an inestimable service to the cause of cinematography. In our opinion his stand in the matter, as indicated by his remarks at the hearing, is the longest step toward the full and final enfranchisement of the motion picture. In seeking for just grounds for a veto of the censorship clause the Mayor need not have looked beyond the manifest absurdity of the Board of Aldermen trying to confer any kind of special authority on the Board of Education. Happily for every friend of the motion picture the Mayor chose the broader topic of censorship for the main theme of the public hearing. What he said in the course of the hearing will be repeated from one end of the country to the other, and we hope that every exhibitor and every organization of exhibitors will stow away his words as the best of arguments in their arsenals. It must be borne in mind that Mayor Gaynor is one of the foremost American jurists of his time. It was the sheer weight of his knowledge, ability and integrity which, without any political assistance whatever, caused his elevation to the appellate bench. He is justly regarded as one of the greatest constitutional experts now living.

Assembled at the hearing before the Mayor were the Rev. J. Lewis Hartsock, President of the Methodist Ministers' Association for New York City; George R. Brennan, representing the Brooklyn Young Republican Club; Gilbert H. Montague, representing the Women's Municipal League; Dr. Walter Laidlaw, Secretary of the Federation of Churches, and the Rev. Charles H. Gilbert, of the Social Service Committee of the Protestant Episcopal Church for the Diocese of New York; Edward P. Lyons, of the Brooklyn Y. M. C. A., and Joseph M. Price, of the Recreation Alliance and the Citizens Union. All the men and societies mentioned were, with the exception of the last two, in favor of the censorship clause. Ex-District Attorney Eugene A. Philbin read a letter from Cardinal Farley, in which the prelate said it was his belief that "the censorship is needed to check a serious menace to the morals of the young."

Like most well-meaning people, thoroughly absorbed in their own pet amendments to the universal scheme of things, these advocates of Aldermen-made censorship calmly and innocently ignored the organic law of the country. They had given so much time to working out the pretty details of their censorial systems that they had no leisure left for a perusal of the constitution of the State of New York. We are told by the reporters that speaker after speaker was asked by the Mayor what he thought about the constitutionality of the censorship plan, but there was no reply given except such as may be found in complete silence. Some of the speakers no doubt were bored by the Mayor's persistence and secretly wondered what in the name of Reform the constitution had to do with the question anyway. Finally the Mayor sent for a copy of the old instrument, and sure enough he found a passage there which seemed very germane to the question of censorship. "No law," His Honor read to the astounded shouters for official censorship, "shall be passed to restrain or abridge the liberty of speech or of the press."

Before the relationship between the constitution and their censorship enterprises had had time to percolate, the Mayor had this to say to the amateur statesmen:

> An attempt to censor the press has never been made in this State before. Our founders did away with the censorship because it had been abused so much. They did not permit the censoring of religion. As the representatives of the various denominations have come before me to-day, I have thought that each one of you has been under a censor at some time or other. That's the spirit in which I approached this. If this ordinance is legal here it may be equally applicable to the press if the Aldermen choose to pass it.

Therein lies the crux of the whole question. If the press and speech are free, by what manner of logic is liberty to be denied to the motion picture? For years The Moving Picture World has urged and advocated the legal enfranchisement of the motion picture. In our issue of August 12, 1911, we had this to say about the legal rights of the motion picture as compared with the newspaper:

> The discrimination of the law between the moving picture exhibitor and the newspaper is an absolute injustice. Any man, as our laws stand today, with enough money to buy the needful type and hire the needful help can publish a newspaper and there is no censorship, no license, no attempt of control by the State. He may devote the columns of his paper both in print or picture to the delineation of crime and the description of moral cesspools and the invasion of privacy and no one may call him to account except through long and wearisome proceedings at law. It is urged that the freedom of the press is "the bulwark of our liberties." Then why not extend this same liberty to the moving picture, which pursues in a more effective manner precisely those objects, for which the press is assumed to work; enlightenment, education, amusement and information? Every man according to the constitution is free to write and publish what he chooses, being responsible for the abuse of such freedom only. Why assume that the newspaper publisher, who works with types, is far less likely to abuse his privilege than the moving picture exhibitor, who works with moving pictures?

It will be observed that the Mayor's opinion coincides almost literally with the views we expressed more than a year ago.

Do we mean to say there should be no censorship or regulation of any kind? Not at all. The manufacturers and exhibitors of moving pictures are even now responsible under the law of libel for any injury they may do to individuals. A verdict of punitive damages has but recently been given to a man who complained that his privacy has been invaded and his name and picture had been used without authority by a producer of moving pictures. The manufacturer and exhibitor responsible for the making and showing of immoral, criminal and obscene pictures can be dealt with by the police authorities under laws now on the statute book. We need no legislative and official censorship of any kind. What we do need is just what we have: a civic body, fairly representative in its composition of the best sentiment in the community, deriving its jurisdiction from the consent of the manufacturers, who voluntarily submit their productions for examination and approval. In other words, there can be no censorship except the kind exercised by public sentiment. When it is time for the police to act, the film is beneath censorship, and is suppressed just as any other nuisance is abated by the police. The police, as we have pointed out, are scavengers, not censors. They do not "censor" a burglar, but immediately convey him to jail.

The best and decisive influences for the right kind of censorship must come from within the ranks of the different groups of manufacturers themselves. High standards of ethics and criticism in the motion picture journals constitute another important factor working for real and effective censorship. We view with honest suspicion any censorial propositions fathered by such virtuous and eminent statesmen as Alderman Dowling and other able exponents of Tammany ethics.

---

# Mayor Gaynor's Veto

### Text of His Honor's Letter to the Board of Aldermen on the Picture Ordinance.

THE Folks ordinance, which had been amended just prior to its passage by the New York Board of Aldermen by the addition of a censorship provision, tacked on and accepted by the Tammany and Fusion Aldermen at the last moment, was vetoed by Mayor W. J. Gaynor in a letter made public on Tuesday. Mayor Gaynor sends the entire ordinance back to the Aldermen with the suggestion that the original ordinance prepared by a committee appointed by him and without the censorship provision be again considered by the Aldermen and passed in that shape.

Mayor Gaynor writes one of his characteristic letters and gives lots of information to the Aldermen about censorship, saying that it is an evidence of a tendency backwards and says that the enforcement of such a provision would lead to endless confusion and would entail the liberties of a free press and free speech.

It was said at the City Hall today that the Aldermen could not command enough votes to pass the ordinance over the mayor's veto and at the present writing it looks as if censorship by the city officials is a dead letter.

We give the entire correspondence in regard to the subject:

CITY OF NEW YORK.
Office of the Mayor.
December 27, 1912.

To the Honorable the Board of Aldermen:

Gentlemen—I return disapproved the proposed ordinance, No. 89, entitled:

"An ORDINANCE relative to motion picture theaters."

I am constrained to do this because of the provisions therein creating a censorship. It is provided that the Board of Education shall appoint one or more censors to examine all motion pictures in advance and determine whether they shall be exhibited or not.

It has hitherto been the understanding in this country that no censorship can be established by law to decide in advance what may or may not be lawfully printed or published. Ours is a government of free speech and a free press. That is the cornerstone of free government. The phrase "the press" includes all methods of expression by writing or pictures. In past ages there were censorships to decide what might be published, or even believed. Every Christian denomination has at one time or another been subjected to such censorship. The few were very anxious not to give freedom of speech or of the press. They thought the many were not fit for it. They therefore set themselves up as censors and guardians over the bulk of their fellow men. The center of thought was then among the few, and they were very anxious to keep it there. But in the course of time, in spite of all opposition, the center of thought began to pass from the few to the many, where it is today. It was then that censorships, and all interference with freedom of speech, of the press and of opinion, began to give way by degrees, until in the end all of them, at all events, eventually were abolished. And that is now substantially true under all free governments throughout the world.

In our fundamental instruments of government in this country, which we call constitution, we expressly guaranteed from the beginning free speech and a free press, and prohibited the passing of any law abridging the same. The provision in the constitution of this state on that subject, which is substantially the same as the like provision in the constitution of the United States, and also of the states generally, is as follows:

"Every citizen may freely speak, write, and publish his sentiments on all subjects, being responsible for the abuse of that right; and no law shall be passed to restrain or abridge the liberty of speech or of the press."

So universal has been the opinion that these constitutional provisions abolished all censorship of the press, and forbade them in the future, that I have been able to find only one attempt in this country to set up such a censorship before this one of yours. Our constitutional provision plainly is that publications whether oral, or printed, or by writing, or by pictures, shall not be restrained in advance, but that every one shall be free to speak or publish what he sees fit, subject to being prosecuted afterwards for libel, immorality, obscenity or indecency therefor. There seem to be a few among us who wish us to retrace our steps, and resort to censorships again in advance of publication, and make it a crime to publish anything not permitted in advance by the censor. Do they know what they are doing? Do they know anything of the history and literature of the subject? Do they know that the censorships of past ages did immeasurably more harm than good? Do they ever stop to think that such censorships now would do even more harm than they did in past ages, in comparison with what little good they might possibly do? I do not believe the people of this country are ready to permit any censor to decide in advance what may be published for them to read, or what pictures may be exhibited to them. Our laws forbid the publication of any libelous, obscene, indecent, immoral or impure literature or reading matter. Is not that enough? If anyone does this he commits a criminal offense and may be punished therefor.

If this ordinance be legal, then a similar ordinance in respect of the newspapers and the theaters generally would be legal. Are you of opinion that you have any such power as that? If so, you should probably begin with the newspapers and the so-called high class theaters. Once revive the censorship and there is no telling how far we may carry it. These moving picture shows are attended by the great bulk of the people, many of whom cannot afford to pay the prices charged by the theaters. They are a solace and an education to them. Why are we singling out these people as subjects necessary to be protected by a censorship? Are they any more in need of protection by censorship than the rest of the community? That was once the view which prevailed in government, and there are some among us, ignorant of or untaught by past ages, who are of that view now. Are they better than the rest of us, or worse?

When I became Mayor the denunciation of these moving picture shows by a few people was at its highest. They declared them schools of immorality. They said indecent and immoral pictures were being shown there. I personally knew that was not so. But I had an official examination made of all the moving picture shows in this city. The result was actual proof and an official report that there were no obscene or immoral pictures shown in these places. And that is the truth now. Wherefore then is all this zeal for censorship over these places?

The truth is that the good, moral people who go to these moving picture shows, and very often bring their children with them, would not tolerate the exhibition of obscene or immoral pictures there. A place in which such pictures were exhibited would soon be without sufficient patrons to support it. At all events, the criminal law is ample to prevent the exhibition of such pictures. I have asked these people who are crying out against the moving picture shows to give us an instance of an obscene or immoral picture being shown in them, so that the exhibitor may be prosecuted, but they have been unable to do so. What they insist on is to have the pictures examined in advance, and allowed or prohibited. That is what they are still doing in Russia with pictures and with reading matter generally. Do they really want us to recur to that system?

Perhaps I should say I understand that comparatively few of your honorable body are in favor of the censorship. Many of you voted for the whole ordinance in the belief that the Mayor has the right to veto the censorship provisions and let the rest of the ordinance stand. But I find that the Mayor may not do that. The censorship provisions are not independent of the rest of the ordinance, but interdependent and so connected therewith that the whole ordinance must stand or fall as a whole.

I trust you will pass the ordinance which the commission prepared. It safeguards these most important and wholesome places of amusement physically and morally.

Respectfully,
W. J. GAYNOR,
Mayor.

CITY OF NEW YORK.
Office of the Mayor.
December 27, 1912.

To the Honorable, the Board of Aldermen:

Gentlemen—I am returning proposed ordinances No. 67 and No. 68, the one with regard to the fees for moving picture shows, and the other classifying such shows, so that they can be taken up again and passed with the new ordinance for moving picture shows as a whole, which I trust will be done as soon as possible.

Very truly yours,
W. J. GAYNOR,
Mayor.

## Adolf Zukor Talks of Famous Players.

By George Blaisdell.

IT used to be said that of the making of books there was no end. Now it may be said in all truth that of the making of motion pictures there is no end. There is one fact standing out in a survey of the film industry—a fact patent to those who follow pictures day in and day out—and this is that, so far as the public is concerned, there is today as much room for new producing companies, good ones, as there has been at any time. The entrance into the field of a well-equipped organization gives matter for congratulation on the part of picturegoers. The effect is cumulative. Not only will it add to existing programs; it will stimulate the manufacturers already in the field—serve as a tonic, if you will, so that there will be steady effort on the part of ambitious men to keep at the head of the procession.

The Moving Picture World learns through Adolf Zukor, the president of the Famous Players' Film Company, that this organization intends materially to extend its field of activities. Much has been printed as to the stage stars who will appear on the screen under its brand—James O'Neill and James K. Hackett, whose best works have already been reduced to film; William Faversham and Julie Opp, the next on the list, who will produce the success in which they are now starring, "Julius Caesar"; Minnie Maddern Fiske, Viola Allen, Mrs. Leslie Carter, Henry E. Dixie, Weber & Fields and Lillian Langtry. As the work of adequately putting on these productions involves so much detail and care, it is intended to devote sixty days to each. In arranging for the marketing of these plays there has been built up a machine which it is found can with advantage handle other productions. Confronted with requests from its agents for more pictures, the Famous Players Company has decided on the formation of two stock companies, the principals to be taken from the legitimate stage. The first of these is so well under way that already four women and five men well known to playgoers have been engaged. The companies will work independently. It is expected that the entire casts will be announced by the middle of January. Each company will produce one play a month. Probably a majority of these will be in two reels, although it is intended to make single reels as well.

Daniel Frohman has become enamored of moving picture work. His experience with Edwin S. Porter in making "The Prisoner of Zenda" was his first in the silent drama, but he liked it so well that hereafter he will give much of his time to it, collaborating with Mr. Porter in future productions. Mr. Hackett's drama, by the way, will be released on January 25. With the exception of one or two scenes which require a visit South in order to obtain suitable temperature of the water everything is finished and Mr. Hackett's company has resumed its tour. The booking of the film is practically completed.

"We have disposed of the 'Sarah Bernhardt' pictures to states rights buyers," said Mr. Zukor. "We have sounded all of these men as to the possibilities of our future productions, and they agree to take all they can get of them. We have placed no restrictions as to the price to be charged to see these pictures, even though they are elaborate and expensive. Our aim is to have them within reach of the people who cannot afford to pay more than ten cents. I don't agree with the men who say we should charge 50 cents and a dollar for big productions. We believe that we are doing a sort of missionary work for the higher art—that we are aiding in the cultivation of a taste for better things. While of course we feel that our productions would command higher prices we want to encourage people to go to them. It may not be to our financial advantage at the beginning, but in the end it will undoubtedly."

Referring to the fact that Mr. Faversham and Miss Opp will be pictured in a play in which they are now starring, Mr. Zukor was asked if there was any feeling on the part of stars that the exhibition on the screen contemporaneous with a stage presentation would in any measure militate against the financial success of the latter. "In the beginning," Mr. Zukor replied, "when we first broached the question to the different stars, they were more or less afraid of it. When they learned the elaborate manner in which we are going to stage their productions their attitude changed. They saw that it would be to their advantage, that it would arouse popular interest not only in their productions but in their personalities as well."

Mr. Zukor emphasized the point that the Famous Players Company is building on a permanent basis. "We realize," he said, "that we are undertaking something that many manufacturers have tried to do or thought of doing, but fortunately we are so situated that we can carry out our plans. We aim to impress educated people, and feel that we are going to succeed."

Mr. Zukor said that one of the objects sought by the director of the Famous Players is the elimination of sub-titles or at least the reduction of the number. "We are trying to let the story tell itself so far as possible," said he; "to do this we are introducing more scenes and connecting links."

Brander Matthews, of Columbia College, has made an offer to the Famous Players Company to preserve in his private collection a copy of every film made by the company and to make suitable provision for the conveyance of these at his death to some organization which will guarantee their care. The offer has been accepted absolutely. That this fact will be the strongest inducement to all the players of the American stage to impel them to consent to portraying their work for the screen needs no saying. James O'Neill was so pleased with "Monte Cristo" that he has decided to present a copy of the film to one of the clubs with which he is connected.

A bit of news of deep interest to all picturegoers, and significant as indicating the steady progression of moving pictures, was contained in the announcement of Mr. Zukor that his company is now negotiating with several well-known authors for original scenarios. He is not quite ready to reveal their identity, but will be shortly. These stories will be produced by the stock companies now forming.

## BOARD OF CENSORSHIP FINANCIAL REPORT.

The National Board of Censorship has issued a statement of its receipts and expenditures for the fiscal year beginning October 1, 1911, and ending October 1, 1912, in which the following items appear:

RECEIPTS.

| | | |
|---|---|---|
| Balance on hand October 1, 1911............ | $ 461.10 | |
| Received from the People's Institute......... | 7,200.00 | |
| Received from other sources................. | 45.80 | |
| Received from N. Y. Telephone Rebate...... | 11.21 | |
| | | $7,718.11 |

EXPENDITURES.

| | | |
|---|---|---|
| Rent ....................................... | $ 390.00 | |
| Printing .................................. | 272.18 | |
| Telephone and Telegraph..................... | 175.75 | |
| Postage .................................. | 266.00 | |
| Traveling Expenses for Speakers to Conferences ................................ | 130.24 | |
| Paid to People's Institute for Secretarial Services .............................. | 1,300.00 | |
| SALARIES: | | |
| Walter Storey, General Secretary.......... | 2,080.00 | |
| W. D. McGuire, Jr., Asst. Secretary...... | 1,470.00 | |
| Fritz Krog, Asst. Secretary, Sept., 1912.... | 48.00 | |
| Stenographers ............................. | 896.00 | |
| Office Assistants, Filing, Indexing, etc...... | 142.75 | |
| MISCELLANEOUS—Typewriter rental, stationery, press clippings, office supplies, special exhibits, etc.......................... | 271.21 | |
| | $7,442.13 | |
| Balance on hand October 1, 1912........... | 275.98 | |
| | | $7,718.11 |

# “Duty and the Man.’.

### A Two-Part Melodramatic Subject by Reliance.

THIS substantial, well-made melodrama, in two reels, is worthy of attention. The cleverness with which, at its climax, the heroine finds a way out of her difficulties by a means unexpected and novel gives it much freshness. It is one of those convincing improbabilities and shows that the scenario writer has mastered the art of effect planning, for as shown it is not only plausible but seems, while we are watching, the natural and inevitable solution of the heroine's problem as she finds it. Such incidents add doubly to the final impression of a picture, because they not only enchance the heroine's character, showing her as a competent woman which appeals to our admiration and deepens our interest in her, but the incident itself, not thought of by us before, gives us something of a new sensation.

The situation is new, although Philip Steel, a character we have seen before in Reliance pictures of the North Woods, appears in it. The place is near the border between the States and Canada, and the story deals with three men and a woman. One of these men, an old-time magnanimous lover of the girl, is placed in an official position as the head of police, and, as the story, in which the woman who has married the young quarryman (Jim) is hounded by her husband's rich employer (Hodges) develops he acts as the power for good and is the indirect means of bringing the happy ending.

Scenes from “Duty and the Man” (Reliance).

At Jess's wedding to Jim, MacGregor, the police official, writes this in her album: “Follow your conscience, both God and man will reward you in the end.” And the paper on which this sentiment is written plays an important part in the outcome. Not the whole story of Hodges' pursuit of Jess is pictured at the time it happens We see that he gives Jim a job in the big stone works owned by him, and we see that Jess repels advances he makes to her. Jim comes home one evening and finds her struggling in Hodges' arms. There's a fight and Hodges is shot through the arm. He accuses Jim of an attempt to kill him and, in spite of the wife's plea, Jim is taken into custody by the local authorities. Jess pleads with MacGregor to release Jim, but this being unlawful, the inspector sends Philip Steel to investigate the case.

The second reel is taken up mostly with the carrying out of the woman's brilliant idea for convincing the deputy of her husband's innocence. She and her friends, of whom there are many, tie this deputy up, gag him and close him in a big box with the intention of compelling him to overhear Hodges “give himself away.” The box is taken to Hodges' home. The woman follows. The conversation that she and Hodges have, pictures (in double exposure scenes) all that has transpired between her and the man. He thinks the box that has been brought in contains books and is entirely unsuspicious of any trap and entirely unconstrained in his brazen admission of many things that it would have been wiser for him to have locked in his own heart. He not unnaturally thinks that the woman has come to him, now that her husband is in jail, perhaps to buy him off by a reluctant submission to his will. She again accuses him of the brutal advances of which he has been guilty, and he retaliates by renewing them.

All this the man in the box sees and overhears. She is in danger again and he strains at his bonds hoping to free himself and come to her assistance, but the cords are too strong. Hodges is surprised at finding the woman in the strange mood. It exasperates him to hear her make new accusations against him after she has put herself in his power by coming alone to his house. That she again indignantly repels his embraces works him up to a fury. As he wrestles with her, she tries to get the gun from the holster at his side and does manage to draw it out, but at once he catches it from her. In the tussle it goes off and he is killed by a bullet through the heart. Jess is almost overcome with horror at what has happened and for a moment stands dumfounded, then remembering that the nearest help is the man in the box, rushes toward it. We see her face, wild eyed from terror coming toward the hole through we are looking, a hole left so that the deputy might see all that transpired.

The action that the now released deputy takes is dictated to him by his own conscience. He has found the leaf torn out of the album of Jess, the one on which MacGregor had written, “Follow your conscience, both God and man will reward you for it in the end.” The death of Hodges has complicated the case and he sees that the quickest, if not the best way out of the difficulty, is to help Jim and his wife out of the Dominion into the States where, after he has given his evidence, they will be safe from molestation. But it takes a subterfuge to free Jim who is being held by the local authorities. Without letting any one know what his intentions are, he comes to the jail and, as an unknown masked sympathizer, holds up the officer on guard there, who is then bound and made to take Jim's place in the cell. Jim is given a horse, directed to get Jess and hurry to the railroad station. Later the deputy appears, seems surprised to find that the prisoner has escaped, and himself takes up the chase which of course is fruitless.

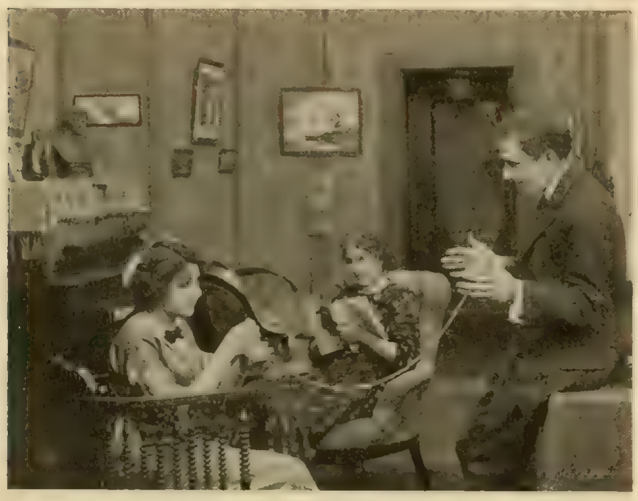
That in the story there is much that is improbable can not be denied, but the producer, Oscar Apfel; has conducted his story so smoothly that we see it through a veil of plausibility that leads us, while it is being enacted, into a symathetic frame of mind that makes us uncritical and keeps us in suspense while the pretty heroine's fates are still in the balance. Gertrude Robinson takes the role of Jess and fills it with all her well-known distinction. Her beauty and the sympathetic way in which she sets forth the characters she takes, adds much to this and has added much to many another picture. Her qualities make her one of the very best actresses in romantic roles to be found in picturedom. James Ashley, as Hodges, has the second most important role, the villain, and provides plenty of good contrast by skillful acting. Charles Elliot as Jim, the husband, has a part that doesn't call for any very imaginative work, but acts naturally and smoothly, doing his part with the rest to make the offering effective. Irving Cummings, who plays the deputy skillfully, is well-known. He has taken many roles and is noticable for the marked improvement over his work of two years ago. He has lost his self-consciousness and is now a natural and competent actor. George Seitmann plays the inspector of police. His role dropped out of the picture after the first few scenes and gave him little chance, but he is acceptable and should not be overlooked as an important adjunct to the picture.

# Two Fine Edison Themes

Reviewed by Louis Reeves Harrison.

IT is rather remarkable that two photodramas based on ground for intellectual action and handled in such a masterly manner that they represent the very latest ideas of double exposure should lack in anything, but there is a common fault in "The Man He Might Have Been" and "The Dancer" which is, for that matter, characteristic of nine plays out of ten shown on the screen—the requisite tension is lacking. It is partially covered in these two releases by superb quality of production, the delightful presentation of the subject matter compensating heavily for the absence of suspense in the stories.

"The Man He Might Have Been" leaves the barren ground of convention and ventures diffidently into a beautiful field of thought—one which will bear treatment in the largest sort of way. The greatest of modern writers are reaching some unexpected conclusions on the relation of remarkable men to the educational resources of the locality in which they were brought up, arriving at their new views by exhaustive investigations and careful elimination of false theories based on limited knowledge of the subject, and these conclusions are not so surprising to the plain, ordinary man as to some of the most brilliant scientists of a few years ago.



**Scene from "The Man He Might Have Been" (Edison).**

Francis Galton, best known from his studies of heredity, and Paul Jacoby, French authority on the same subject, contended that education played no appreciable part in the making of great men; Lombroso entertained the same view, and a long list of eminent writers held irreconcilably to the pre-efficient idea, but the data they gathered is now being used to contradict their own arguments. The surprising part to the layman now is that authors of such rank, who were devoting their lives to the study of the genesis of genius, should be so unanimous in rejecting education as any considerable factor in the making of a great man.

The tremendous role that education plays in the career of every man has long been a matter of common appreciation among Americans, and the whole country is now in the throes of devising superior methods of teaching on the sensible ground that the human brain is merely soil, rich or poor, and knowledge the seed to be planted there to grow according to the nourishment it receives if permitted by the uncontrollable power of circumstances. To the support of this thesis come De Candolle, Alfred Odin, August Weisman and a long line of brilliant writers who are men of the hour.

Joseph Mazzini, in his address to workingmen, summed up in forcible words what many of us are convinced is true: "Education is the bread of the soul. Without it you can not acquire a knowledge of your rights and you can not even choose between good and evil—you can not arrive at a definite comprehension of your own mission. Without it all your faculties lie dormant and unfruitful, even as the vital power lies sterile in the seed cast upon untilled soil." Such is the theme treated in the first named Edison release.

Development on the part of the playwright is very inadequate. It is made interesting by some of the most exquisite work in double exposure—to the credit of Director Miller—I have seen in a long time. The story is that of a boy who exhibits a special capacity at school and longs to continue the study of what best suits him—the only way to success. He is taken out in the midst of progress by a practical father, who can see no further than he has gone. He imposes his own limit on his child.

This act proves to be a deflecting agent in the boy's career. He follows the road of drudgery and distasteful employment until it becomes a down-hill path of decadence, though he stops at times to dream of what might have been if he had been given the "bread of the soul" for which he hungered. His thoughts are most delicately portrayed in pictures gradually superimposed, his natural trend being thus contrasted with the power of faulty environment. The motive is to be highly commended, indicating, as it does, that education is one of the truest sources of happiness known to the human race.

Rather less modern in theme is "The Dancer," but again Director Miller has excelled himself, and this time he has given us a gem that will set many experts thinking. Its beauty is so startling, the surprise is so sweet to the eye, that he must be complimented on the originality as well as the development of the conception, unless I have wrongly credited the creative part. But to describe it I will have to tell the story from which it is very naturally evolved.

The play deals with a prejudice that is fast fading away, if, indeed, it exists out of narrow communities—the hypocritical antagonism to dancing. Everybody danced several years ago, when I was a mere kid, and everybody's doing it now, even the children in the parks and public schools. A mother objects to the tendency exhibited in her daughter's conduct—the latter is a natural dancer, delighting in the poetry of motion—and puts the girl to work in a braid mill. She has, however, drawn the attention of a dancing master, and he finds her at work at the whirling loom.

**Scene from "The Dancer" (Edison).**

The girl, like the boy in the other play, turns her mind to what she loves, and we are afforded an exquisite view of the trend of her thoughts. The whirling loom on which her attention has been concentrated gradually dissolves and is as gradually replaced in exact proportion, form and situation by a whirling bevy of little girls dancing around a May-pole decorated with flowers and ribbons. The girl stands entranced by the mental picture until it gradually fades away and is replaced by the instrument of her daily torture.

The dancing master succeeds in removing the girl from unattractive labor by patient and tolerant methods, including the enlightenment of her bigoted mother; trains her for professional life on the stage and demonstrates that there is such a thing as fitness to be considered in the preparation of children for their future careers. The girl is healthier, happier and more productive as a wage-earner when occupied with an employment for which she was especially equipped by Nature, and which was indicated from the time she was a child. Both themes are worthy of high approval and also of such treatment as would enslave interest from start to finish.

# In the Field With Hotaling

### Lubin Jacksonville Company Winters in a Boat Club House on the Banks of the St. John's.

"A REGULAR STUDIO," was the way Arthur D. Hotaling described the quarters he had engaged for the winter in Jacksonville, and "regular" studio it is.

This is the second year that the "Boy Director" of the Lubin comedy section has wintered in Jacksonville and he has been exceptionally fortunate in his location this year. Each winter the presence of static electricity above the frost line drives the companies south. Some of them work entirely in exterior scenes, changing the scripts to throw the action out of doors. Others fake scenery with wall paper and wood trim, but few of the gypsy troupers work with much equipment. Three years ago Mr. Hotaling worked south an entire winter with not a stick of scenery and he even made a western mining scene on the seashore because there were no streams in the vicinity. A "brook" was dug in the beach and dressed with stones and brush hauled from above the shore line and no one save those in the company were any the wiser until the travelers returned and the brook was told of as a good joke.

E. W. Sargent, Enjoying a Siesta.

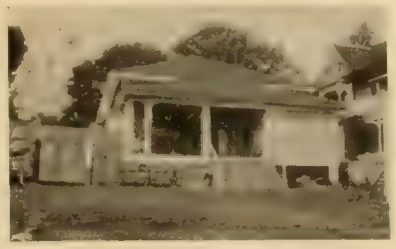
Last season some scenery was carried, but not much, and a house was engaged next a vacant lot where the public hung over the fence and greatly enjoyed the free performance. This year when Mr. Hotaling walked in on Frank Montgomery, that model exhibitor hailed him with the good news that a real location could be had. A boat club in the fashionable Riverside district had given up the ghost. Their house had been turned into a chapel with no great success and Mr. Montgomery was considering pictures in the structure when Mr. Hotaling walked in and changed the plans. The result is the best outdoor studio this side of Los Angeles and a comfort such as few traveling companies enjoy.

Natives Watching a Picture.

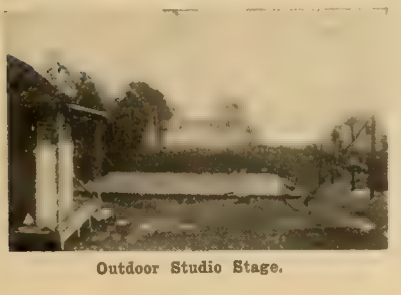
The house fronts on Riverside Avenue, running down to the St. John's river with a private dock right on the lot. The house is about forty feet wide by sixty deep with a porch in front and one at the rear. On either side of the entrance is a comfortable private office and then one passes into a huge room forty by fifty and thirty feet high.

On either side, nearest the entrance are the property and costume rooms and beyond the dressing and dark rooms. In the wide central space large properties and trunks are stored and the entire place is lighted by electricity, though there is no electric studio.

One side of the back porch is used for a scene dock and two small outhouses are used for storage when needed, though their greater use is to tack snake skins against. By next spring the entire comedy section will be fitted out with snake skin slippers, for snakes are by no means unknown on the lot and are still more plentiful close to hand.


The Studio.

The stage is in the open, a bare board platform with a light sun screen. In December days the men of the company spend half their otherwise spare time in working this screen since the sun alternately shines and clouds over with the regularity of an intermittent alarm clock trying to rouse its owner on the morning of the day after. Now and then, by way of variety, a thundershower comes up with tropical suddenness and everybody grabs something and scoots for the shelter of the house. Statistics thus far go to show that they have had two daylight thunder showers that have not happened while a scene was up, but they are getting used to storms now and the soft sunlight filtered through the screen gives a photographic value that no electric studio can afford.


Outdoor Studio Stage.

There is plenty of space beyond the stage for grass scenes with the river and the dock beyond. Standing on the latter the photographer can "shoot" downstream and get the city, or upstream and get a charming vista of handsome residences. The handsomest homes in Jacksonville are within the radius of a mile from the studio and beyond may be had characteristic woods and stream while a small but beautifully kept park is but three blocks away.

Miss Julia Calhoun.

The yard is fenced in so that the company can work in quiet though there are several benches that generally are occupied by visitors, for the Lubin Company has made many friends, but a majority of the scenes are made outside the studio to the great delight of the small black boys who replace the delivery wagons of the north. Every grocer, butcher and baker maintains from two to twelve delivery boys each with a bicycle in the last stages of repair, and these pedal about the well paved streets with baskets on the handle bars. At best they are slow and lazy, but days when the "Lubiners" are out housekeepers get supplies only after the company has returned to the studio. Sometimes fifteen or twenty delivery boys form part of the audience, not counting the children on foot.

Breaking loose from tradition, the Hotaling company is not housed under one roof, but is divided among the apartment houses in the vicinity of the studio. Their home life is a thing entirely apart from the studio and the scheme works far better than where the players are together all their waking hours.

In the evening the Grand theater, the leading Montgomery house, is the centre of attraction for the men. Stand in front of the Grand between seven and nine and you are pretty certain to run into most of the company coming to see the pictures or stopping for a chat. Mr. Hotaling's personal car has its own standing place in front of the theater along with Mr. Montgomery's and together they have fine hunting in their little comedy sketch entitled "Want to earn two dollars?"

Mr. Hotaling and Miss Hotely Discussing a Scene.

It is worked with all sorts of variations, but the essence is the waylaying of some cullud gentleman and asking him if he wants to earn two dollars for an hour's work. Very naturally he does, but he grows suspicious when he is told to see a certain physician. Sometimes the discussion is terminated right there by the abrupt departure of the darkey with the emphatic statement that he does not desire to earn the money of any physician, but generally they last through the added fact that they must drive a horse and that if they will see the doctor at midnight he will provide a horse and a flash lamp with which to find "them." It is a brave darkey indeed who lasts to the point where it is explained that he is supposed to drive back from the cemetery with three corpses on the back seat and holding in a fourth on the seat beside him. The coup de grace is the casual question as to whether one of the defunct passengers died of yellow fever or small pox. Out of about five thousand negroes approached in the last two years but four of them have held out to the end, to be rewarded with a coin. The expression on the black faces as the idea gradually dawns upon them and their efforts to back gracefully out of the situation without betraying their fears are excruciatingly funny.

Cameraman at Work.

When the company arrived in Jacksonville this winter the city was under martial law on account of the car strike and street work was forbidden because of the likelihood of attracting crowds that might prove unmanageable. Before the militia was recalled Mr. Hotaling got a fine military comedy with everyone from the Adjutant down acting in the picture. It makes an able companion picture to last season's A Gay Time in Jacksonville when the entire municipal forces were placed at the director's disposal as well as the local company of militia. Jacksonville is nice to the picture people when the picture people are nice to them, and Mr. Hotaling can borrow anything from a policeman to the City Hall because they know he will return what he borrows.

Working in the field with the Lubin section is anything but a hardship. It's quite the reverse—except when those blamed thunder showers entail a marathon betheen stage and dryness.

## MR. TAFT'S PARTY RETURNS FROM PANAMA.

On December 31st, L. J. Simons, cameraman of the Feature Film Manufacturing Company of Washington, returned from the Panama Canal, where he had been with the presidential party during Mr. Taft's inspection of the canal. "During a number of years' experience as a cameraman I have never had the privilege of taking such a remarkable set of pictures," said Mr. Simons. "In addition to the presidential inspection, many of the features were photographed for the first time, and under the most favorable conditions, as they were at their best for the official inspection by the President—the first inspection of this nature. All the great mechanical and engineering features were taken in actual operation, showing the wonderful ingenuity and engineering skill of the army of workers which have made this maritime highway possible. All the locks were opened and closed, controlling the enormous masses of water passing through them. The mammoth spillway of the Gatun Dam was operated, the seas rushing through into the Chagres River, the overflow filling the artificially created Lake Gatun."

## GILBERT M. ANDERSON VISITS NEW YORK.

Gilbert M. Anderson, secretary of the Essanay Film Manufacturing Company and leading man of his own Western company, has taken a leave of absence from his studio at Niles, Cal., and during the holidays has been paying a visit to his mother in New York City. Mr. Anderson, who is a life member of the Screen Club, and also first vice-president of that organization, dropped in at the clubrooms on West 45th Street and was extended the glad hand by all the members present. Mr. Anderson had not been in New York for a year. It was in this city, by the way, that the creator of the popular "Broncho Billy" pictures did his first work in the silent drama, and where he was among the first to realize the possibilities of motion pictures.

## WORLD'S BEST TO MAKE ANIMAL PICTURES.

A company of 25 persons has during the past week left for Jacksonville to make animal pictures for the World's Best Film Company. The work will be under the direction of Harold Shaw. Joe Graybill, formerly of the Biograph, will be the leading man. An active participator in the making of the pictures will be Bonavita, who has with him a group of 25 lions and a number of hyenas.

## E. P. SULLIVAN IN "THE BELLS."

The Reliance will present Mr. E. P. Sullivan as "Mathias" in "The Bells," on January 22nd, as a special two-reel feature. Mr. Sullivan is an actor of long experience and recognized ability, so "The Bells" will make an interesting picture for more reasons than one, especially as Mr. Sullivan has long been identified with Reliance films.

## KINEMACOLOR SHOWS PANAMA PICTURES

Before a large audience at Carnegie Hall on the evening of Monday, December 30th, the Kinemacolor Company gave its premier presentation of the Panama Canal pictures, consisting of seven reels, and "Scenes from the Balkan War," in five reels. A fine orchestra discoursed music during the evening. The applause of the guests of the company attested their hearty enjoyment of the evening's entertainment.

## WARNER'S FEATURE NOTES.

Mr. Warner has received word from Sidney Olcott, director of the Gene Gauntier Feature Players, that he is building at Jacksonville a developing and dark room. The company, whose pictures will be distributed through the agency of Warner's Features, plans to remain in the Florida city for three months.

Maurice Feingold of Pittsburg has assumed charge of the Indianapolis office of Warner's Features.

Jack Warner is now in command of the office at Kansas City, and in future will make his home in that town.

## DUSTIN FARNUM VISITS UNIVERSAL'S RANCH.

Dustin Farnum, playing in Los Angeles recently in "The Littlest Rebel," made a visit to the Pacific Coast studios of the Universal company. Mr. Farnum had a busy day, among other things donning a cowboy's outfit and appearing in one of Mr. Montgomery's big scenes. Many of the Universal boys were Mr. Farnum's guests at his performance that evening.

Another of the Universal's recent visitors was Jack Kerrigan, of the American company, located at Santa Barbara. He received such a hearty reception that he has pledged himself to call again.

Dustin Farnum Inspects Indian Photo-players at Universal Ranch.

## CHICAGO LETTER

By JAS. S. McQUADE

THE collapse of the roof of the Home Theater (a new moving picture house in this city), several weeks ago, has led to a thorough investigation by the authorities and to wide, and almost daily, publicity of the facts. The building inspector explains that the blame for the existence of this death trap was not due to any oversight of his, and the council committee, which has to do with the granting of special permits, also refuses to shoulder the responsibility. However, that a structure was permitted to be run as a death trap for women and children, when the steel girders supporting the roof would withstand only a pressure of 34,000 pounds to the square inch, when the resistance of a weight of 42,000 pounds was called for, shows laxity of the most dangerous kind. How fortunate that the house was empty at the time of collapse, both for the good name of the city and for the interests of the moving picture!

Great good will result from the investigation, which is being made with merciless vigor. Already has Building Commissioner Ericsson suspended three of his inspectors—two of them in connection with the acceptance of bribes for permitting violations, and a third for inattention to duty. Klafter, the architect of the Home Theater, has been handled without gloves, and R. Goldstein, the owner of the theater, has been taught the lesson of his life. It has been shown that Goldstein received the following letter from F. E. Davidson, an architect, whose opinion he requested regarding the safety of his theater:

"I beg to advise you that your building is absolutely unsafe and that it should be closed by the police power of the city. You are assuming a fearful financial responsibility personally in permitting this building to be occupied." And yet this warning was unheeded, to the very near destruction of hundreds of precious lives! Every exhibitor should feel that he is responsible for the lives of his patrons, while in his theater, so far as it is in his power to safeguard them.

Henceforth roof tests will be made of all suspected theaters in Chicago to prevent such a collapse as took place in the Home Theater.

Another good influence exerted by the wreck of the Home Theater is a reconsideration of the dangerous loft theaters that were ordered closed several months ago, and which are at present operating under court injunctions. Corporation Counsel Sexton has formally declared his intention to push the cases against the loft houses.

"It has been the custom," he said, "when orders are issued against a theater and it takes the case into court, for the attorneys to agree that conditions remain as they are at the time until the matter has been passed on by a court.

"A case is taken into a court where there is not time to consider it at once, and the attorneys agree that, until the judge can give it attention, conditions shall remain as they exist. Later the judge may issue or deny an injunction.

"I have instructed my assistants to follow this policy no longer, but to insist upon a hearing at the earliest possible moment and make no agreements. This will put the matter directly up to the courts.

"The legal department does not wish to take the responsibility for keeping any place open after the building department has ordered it closed."

The local branch of the M. P. E. L. of America, in every city, should rigorously insist that every moving picture theater afford as perfect safety to its patrons as the larger theaters.

### Otis Skinner Praises Moving Pictures.

Contrary to the usual attitude assumed by actors toward the moving picture shows, Otis Skinner, at the City Club, St. Louis, recently, commended moving pictures as being thoroughly worth while, often educational and always furnishing a cheap form of entertainment for the masses.

He lamented their influence, however, in depriving the legitimate theaters of their gallery audiences, where approval takes audible form instead of being suppressed by the conventionality which prevails in the parquet and balcony.

"Nowadays," said Mr. Skinner, "we see a yawning chasm where once the gallery 'gods' held sway. I would there were some way to call this audience back, but it seems impossible.

"In order that the younger generation be not deprived of the best the theater affords, it seems to me that such organizations as your City Club should devote themselves to providing a city theater, subsidized from public funds, where standard plays could be produced at cheap prices.

"The theater has become such a vital factor in the life of the country that we must not allow it to lapse. Though many theaters are suffering for want of patronage, I still believe that the future of the theaters is assured."

### The Selection of Moving Picture Programs.

By personal observation, and from the opinions expressed by many exhibitors, I am more strongly inclined to the belief that picture theater programs should be selected by the exhibitor himself, in so far as present conditions will permit his doing so. The exhibitor is in close touch with his patrons and, if he be intelligent and up to date, he has learned to know what they prefer in pictures. His box office is the pulse that registers the success or non-success of his entertainments, allowing for variations caused by weather conditions.

Success in any business, which depends on the sale of what one has to offer, lies in one's possessing the things that patrons want. They must be suited, irrespective of the cost. The exhibitor, therefore, must delicately sense the desires of his patrons and offer them programs that will please and entertain.

The high class audiences of several moving picture theaters, which I know, will have none of your slapstick comedy and little or none of wild west melodrama. They prefer high class drama and comedy, historical subjects, travelogues and scenics, etc,, and well varied programs of such subjects. And so along the list, with patrons of varying tastes. The aim is to please them, and win their regular attendance.

It is growing more apparent every day that no man in the booking office of an exchange can select programs that will suit these audiences of varying tastes. His is merely a **mechanical** selection, taken at random from the films at his disposal. The **intelligent** selection of the exhibitor is what is needed, and we need more intelligent exhibitors. The real showman can read his patrons like a book, and he contrives to spring as many delightful surprises as possible. There is no hope for the non-intelligent showman.

### Chicago Film Brevities.

Joseph Hopp, president of the Standard Film exchanges, of Chicago and Louisville, has received a magnificent gold-headed cane from the manager and employees of the Louisville branch, as a Christmas present. H. W. Fulton, manager of Mr. Hopp's Princess Theater, Dubuque, Ia., has also sent, as a Christmas present, a five-piece lacquered smoking set. Joe does not smoke, but his son does, and so the set comes in all right.

* * *

F. P. Bloomfield, traveling representative of the Mirror Screen Company, Shelbyville, Ind., reports that he sold last week one of the latest makes of snow white velvet mirror screens, size 11 x 14 ft. 8 ins., to E. Korinovsky, of the New Bridgeport Theater, Archer Avenue and Keeley Street, this city, for $490 cash. F. J. Rembusch, president of the Mirror Screen Company, was in the city Monday, Dec. 30, in the interest of his theaters.

* * *

E. T. Keech, of the Ticket Premium Company, Ft. Wayne, Ind., called at the World office last week.

* * *

E. Powers White and wife, of Livingston, Mont., called at the World office last week on their way to New York City. Mr. White owns the Alcazar Theater in Livingston, and runs Licensed feature films exclusively. The Alcazar seats 300 people and the admission is 10 cents.

---

## NO WONDER THE ACTORS LOOKED CAREFUL!

President Hite, of Thanhouser, believes in realism. He believes in real fires, real runaways and real rescues when called for in the scenario—and now in real bonds. There was a story called "The Evidence of the Film," in his director's hands for production, that called for the employment of some bonds; and Mr. Hite immediately sent to the National City Bank of New Rochelle, for $20,000 worth. Likely if someone in the studio had "faked up" a bundle of bonds you would never know the difference if you saw the picture, but still Mr. Hite has the satisfaction of knowing that his actors were handling the real article, and looked in the film as if they were! They were as careful as a man would naturally be in fingering $20,000 of real money. The picture is released, Friday, Jan. 10th.

# Doings at Los Angeles

### Reel Club Takes New Name; Now The Photoplayers—Fund for William Paley—Notes from the Studios.

"THIS is the greatest production ever made since motion photography was invented," General Manager Kennedy, head of the Universal forces in California, telegraphed to the Universal headquarters in New York, December 22d, announcing that Director Otis Turner had just completed "Sheridan's Ride."

Although it was a superlative statement that Kennedy made, it was made in all sincerity. He and all the other members of the Universal staff who had anything to do with the production really believe that another genuine classic has been added to the list of notable films. Judging by the scenes the writer saw taken, and by the accounts of spectators of the others, the Universal company has produced three reels of war pictures which will once again call the attention of the public to the fact that motion pictures have become a serious, dignified and important department of art.

With only a couple of minor variations, the picture accurately follows the most authentic historical accounts of Sheridan's ride and the events leading up to it. There are about 500 feet of actual battle which cost to produce more than twice as much as all the rest of the 2,500 feet. A military expert was engaged by the company to plan and rehearse the battle so that it would be historically correct. The battle scene had to be staged on Sunday—an unusual day for work at the Universal plant—because practically every militiaman in Southern California was engaged in the sham battle. The cost of the picture has not been counted up, but it will reach a staggering sum, for in addition to hiring more than 500 extra people and as many horses, the company was obliged to rent and purchase a great quantity of costumes, artillery and other properties.

### Reel Club Changes Its Name.

"The Photoplayers" is the permanent name which has been adopted for the club of motion picture people recently formed in this city, under the temporary name of the Reel Club. The new name was selected by a popular vote of the members at a regular meeting held the night of December 21st. Among the names which were balloted on but rejected were "Film Club," "Silent Drama League," "Photo Reel Club," "Cinema Club" and "The Photoplayers' Club." The members liked "The Photoplayers," but rejected the word "club" in connection with it.

The articles of incorporation have been completed and have been forwarded to the State capitol at Sacramento, to be filed with the Secretary of State. They designate the club as a social organization with the widest powers and activities. Under the wording of the articles the organization may engage in almost any activity that can be imagined, providing it is undertaken for the purpose of entertaining or benefiting its membership.

A committee is still at work trying to find permanent club quarters which will be a credit to the organization, and which members will be proud to show to visiting motion picture people from the East. At the rate the motion picture industry is growing in this city it seems certain that the Los Angeles club will eventually become the largest of its kind in the world. Already the membership exceeds 150, with a long list of applications pending.

A new project which has grown out of the new club is a movement among the women engaged in the producing end of the industry to form an organization of their own on similar lines. They are very secretive about their plans, but it is reported that a committee has already been formed to arrange the preliminaries.

### Fund Established for Unfortunate Cameraman.

Voluntary subscriptions which have come to Fred Mace, president of The Photoplayers, on behalf of William Paley, now amount to $250. With this sum as a nucleus, Mace has opened an account at a local bank, in the name of The William Paley Fund, and has named three trustees, including himself, to administer it until better arrangements can be made.

Paley was employed by the Nestor Film Company as a cameraman, when, last March, while photographing mountain scenery in California, he was thrown out of a wagon and hurled over a cliff. His right leg was broken, and afterward an infection set in. Several operations were performed at a local hospital, in a vain effort to check the infection, but finally, a week ago, the surgeons decided that it was necessary to amputate the leg below the knee. Meanwhile the little savings he had accumulated were spent, and when Fred Mace learned of his plight he was practically destitute. Paley is nearly 70 years old, and his wife, who is wholly dependent upon him, is past 70. Temporary aid was rendered by the local Masonic lodges, and Mace, through The Moving Picture World, appealed to Paley's many friends in the industry for assistance. In response to this appeal about $250 has been received.

Paley is one of the oldest cameramen in the motion picture industry and has a wide circle of acquaintances, many of whom have prospered exceedingly and could give him material assistance if they were so disposed. Since the amputation Paley has been making rapid recovery, but his impediment, coupled with his age, will make it difficult for him to support himself and his wife. He will never be able to operate a camera again. One of the local studios has offered him temporary employment, as soon as he is able to leave the hospital, patching film, but the wages are small and the employment uncertain. It is Mace's plan to appeal directly to Paley's friends, asking them to contribute to the fund so that a nest egg can be accumulated for him which will make it possible for him to establish some kind of a little business which will support the aged couple for the rest of their lives.

### What the Studios Are Doing.

The completion of the first three-reel production undertaken since the company arrived in Southern California indicates that the Monopol Feature Film Company is comfortably established. For the time being the members of the company are obliged to share the grounds in Hollywood with outsiders, for carpenters are at work erecting bungalows and other buildings. Director Taylor evidently believes in beauty as much as utility, for he is turning the property, which was a lemon grove when he bought it, into a luxurious Italian villa. When it is completed according to the plans it will be the most beautiful, though not the largest, motion picture studio in Southern California.

* * *

Paying for a dead horse is a positive delight compared with what Arthur Mackley, director of the Los Angeles Essanay company, is doing at his Hollywood studio. For the last week Mackley has been re-taking pictures which were supposed to be perfect, but turned out to be utterly worthless. He will be engaged with re-takes for several weeks longer, for there are nine full reels that have to be made over from start to finish. For several weeks there has been an undetected defect in the camera which Mackley has been using. It turned out pictures photographically perfect, but played such havoc with the perforations that the pictures made on it could not by any possibility be kept on the screen when they came to be projected later. All sorts of devices were tried to make it possible to use the 9,000 feet of perfectly good pictures, but it was no use. In the end Mackley was forced to make the best of hard circumstances.

* * *

Twenty-four members of the Thanhouser company have joined the big motion picture colony of Southern California and are now at work, under the direction of Carl L. Gregory, at the old Imp studio. It is the understanding that the company is to remain here permanently.

* * *

Director Griffith and the dramatic section of the Biograph company are scheduled to arrive in Los Angeles New Year's Day, to take up their winter quarters at the big Biograph studio, Girard and Georgia Streets, where the comedy section, under the direction of Dell Henderson, has been working for the last two months.

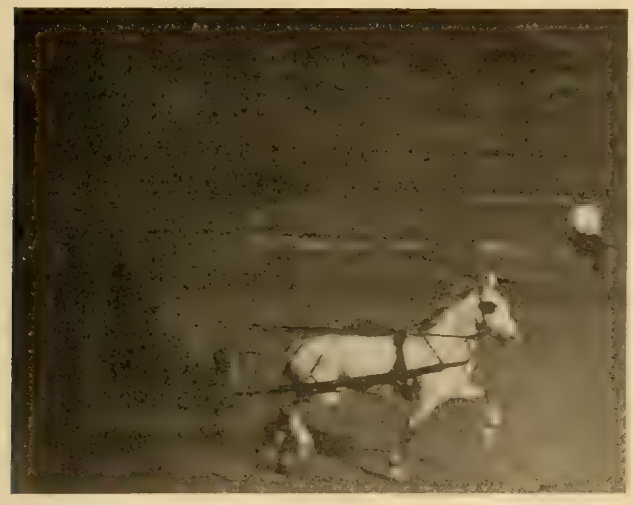
* * *

Three new companies have just been added to the Universal group by an order of General Manager Kennedy just issued. Previous to this order there were three Nestor companies, two Bisons, two Powers and two Rex. Charles Insley has been given a directorship and sent to Honolulu with a company of 16 people for an eight weeks' stay. The Universal studio had been accumulating photoplays which called for South Sea Island backgrounds, and Insley took the scripts with him. It has not been decided under what brand his Honolulu pictures will be released. David Wall has been named as director of a new Powers company which has been organized, and the third director is Sidney Ayres, who will direct a new Bison company. This makes a total of 12 Universal companies now in Los Angeles, with five more scheduled to arrive from the East before the close of January.

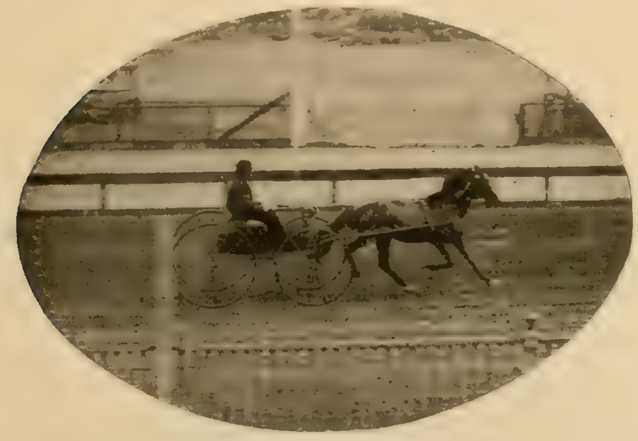
P. M. POWELL.

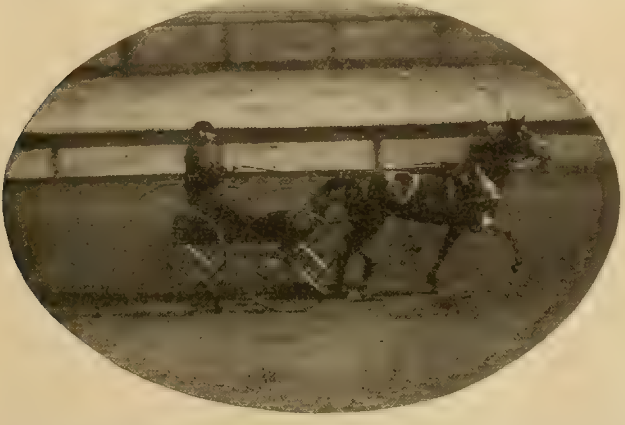
## THE FIRST MOTION PICTURES.

The three pictures on this page are of unusual interest in that they are not only the first pictures of consecutive motion but the actual forerunners of the motion picture of today. They are from the collection of Mr. F. Davey, of Palo Alto, who possesses a number of these pictures. They are loaned The Moving Picture World through the courtesy of Mr. Oliver Kehrlein, of the San Jose Theater, San Jose, California, where Mr. Davey is a regular attendant.



These pictures are nothing less than some of those made by Muybridge at "Lucky" Baldwin's stock farm at Palo Alto. There had been a discussion as to whether a trotting horse ever has all four hoofs off the ground at once, and to settle the dispute Muybridge was commissioned to make a series of photographs of trotters in motion. This he accomplished by ranging a battery of cameras across the track, the shutters of which were released by means of threads stretched across the track and which the horse broke as he breasted them. The result was a series of glass plates recording the consecutive movements of the horses. Photographs of motion had been made before this, but this was the first attempt made to obtain a series of exposures, and the success of these experiments of Muybridge first directed the attention of Mr. Edison to the problem of pictured motion, though not much was done until the development of the celluloid film.





## VITAGRAPH'S CHRISTMAS STOCKING.

### Twenty-Four Thousand Dollars Made a Merry Christmas For Its Employees—Everybody Delighted.

The distribution of $24,000.00 among the employees of the Vitagraph Company of America made a very Merry Christmas and a Happy New Year for them. The employees of the main studios located in Brooklyn, New York, received $14,000.00, the Paris factory, $7,000.00 and the London branch, $3,000.00. No one received less than $5.00.

In addition to this liberal recognition of services rendered, each and every one received a turkey weighing from 12 to 20 pounds. The nucleus of the $24,000.00 distributed was the accumulation of the Employees' Fund, which the Company deposits every year at the rate of $1,000.00 a month in the Nassau National Bank, of New York, which created a total at the end of the year of $12,115.00. To this was added further bonuses amounting in all to $24,000.00.

The evidences of appreciation of the employees upon receipt of their gifts was a sight which filled the spectator with the spirit in which they were presented by the heads of the concern, Messrs Blackton, Smith and Rock, who personally wished all of their co-workers a "Merry Christmas" and a "Happy New Year," as the line passed by. Several of the girls working in the mechanical departments, who had been with the Vitagraph Company only a short time, gave vent to their surprise and joy, before they had left the office, and opened their envelopes, by letting out a loud scream of astonishment when they saw the glittering gold pieces. A young fellow who had only been at the studio six months, said, "I have been working nine years for different firms, and this is the first time I ever received a Christmas present." Among the employees themselves, there were many exchanges of remembrances. Some of them on their way home at one o'clock were carrying full dress suit cases filled with gifts from their associates. The liberality and kindness displayed by the Company seemed to be contagious, and everybody, at two o'clock P. M., with smiling faces shouted a cheery Merry Christmas and Happy New Year as they left the studios with their turkeys.

There is no wonder that the business heads who make their employees sharers in their own prosperity disseminate among them an inspiration which brings an interest that adds largely to business achievements and profit. Like begets like.

## A CHANCE FOR SOME ONE.

Securing the diversity of actors and actresses necessary to the production of hundreds of films at Universal City, California, is one of the most complicated questions confronting Aubrey M. Kennedy, general manager of the Universal Western Coast organization.

In addition to the hundreds of regular attaches of the Universal studios at Hollywood and Oak Crest, near Los Angeles, Mr. Kennedy has been obliged to recruit many men and women from the city to secure the required number of persons for many pictures.

Despite the fact that the casts of the several Universal companies now at the western coast studios contain the names of men and women noted for their particular ability in comedy, drama, and other classes of pictures, the demand thus far for experienced actors and actresses has exceeded the supply.

Many "floaters," or persons who have become stranded on the Pacific border, have found ready employment at the Universal headquarters. In several instances, actors and actresses dissatisfied with their employment, or seeking greater opportunities, have been engaged to fill permanent positions with the companies.

"It is a difficult task for me to get photoplay people," said Mr. Kennedy recently, in recounting his difficulties in meeting the demands of the directors. "We are obliged to recruit every week at the Universal Coast Studio at Hollywood. The scarcity of competent actors and actresses has enabled many men and women to get work for several days or several weeks, and thereby secure sufficient funds to return to their cities, or theatrical headquarters.

"We are constantly on the lookout for good material, and make it a point that, whenever a man or woman of merit requests work, he or she is given ample opportunity to show ability."

## "Calamity Anne's Inheritance" (American)

Reviewed by James S. McQuade.

PRODUCER Allen Dwan, of the American Western company, has furnished patrons of the "Flying A" films a breezy, snappy farce comedy of Western life, in "Calamity Anne's Inheritance," which will be released Jan. 11, 1913. While the farcical element prevails, there are, here and there, little incidents that border on real life and that possess the charm of true comedy. This naturally speaks well for the scenario and for the producer's skill.

The acting of the principals is very praiseworthy, more especially that of Miss Louise Lester, in the titular role. Her make-up as the virago, Anne, is a scream in itself; but that, expressive as it is, becomes subordinated by an artful and eccentric characterization. Anne is a veritable child of Nature in the rough. Her joyous and angry fits find vent in expressive gesticulations that speak louder and better than words. She is either a torrent of good nature or a cataract of fury. Miss Lester mirthfully depicts her in both lights. And note that delicate side light on another phase of Anne's character, so affectingly revealed by Miss Lester. I refer to the scene in which Anne is seen weeping over the death of Wall-Eyed Jake, who has willed her the Black Hole Mine. Her outburst of joy, after hearing of her good fortune, has taxed all her faculties to give it expression; now that reflection centers her attention on the death of her friend, her heart speaks and she mourns all alone. Anne can fight with either pistol or rifle, and she carries around her waist a well filled cartridge belt, with a ponderous revolver in the holster. She can shoot straight too, as she shows by smashing a pint flask at 100 yards, and putting to flight a crowd of mine jumpers.

Jack Richardson, as the bad man, Cal. Edwards; Warren Kerrigan as Williams, the young mining agent; Miss Charlotte Burton, as Jane Baxter, and Miss Jessalyn Van Trump as Lola Barton are all happy in their parts.

The scenes are nearly all out of doors and several fine landscapes are shown, the photography being uniformly good.

Calamity Anne is discovered attired in a man's slouch hat, a short riding skirt, top boots, and smoking a "cutty" pipe, black with months of usage. She is smoking with evident delight, when young Williams, a mining agent, approaches and presents a document, written in sprawling letters, from Wall-Eyed Jake, deceased. "You was good to me once. I'm croakin' and here's my will. I give and bequeath the Black Hole Mine to you," the document read. Anne immediately seeks out Lola Barton and Jane Baxter, two girls whom she has taken under her protecting wing, and tells them of her good luck.

Soon afterwards the trio start for the mine, a burro being used to carry their belongings. On arriving at the Black Hole, Anne found herself confronted by Cal. Edwards, a claim jumper, and his band; but, nothing daunted, she takes possession of the shack used by her dead benefactor, and awaits developments. Edwards and his companions attempt to oust her and the girls from the premises, but are forced to flee when Anne prepares to use her rifle.

Edwards now resorts to strategy. He contrives to meet Miss Baxter while she is out on a stroll, and that impressionable young woman falls a victim to his handsome face and cute black mustache. She promises to take the cartridges out of Anne's repeating rifle, so that Edwards and his party can approach the shack with safety and hold parley with the irate woman. As a result, Anne is overpowered and bound, and Edwards gains possession of Wall-Eyed Jake's will.

After accomplishing his purpose, Edwards chances to meet Miss Baxter, who evidently expects that he will welcome her as his sweetheart, but he treats her with scorn and, pointing to the will, brutally tells her that it was for the purpose of securing it that he had simulated love for her. But a woman scorned never fails to wreak vengeance on the man who has been so foolish as to stir the fiend in her, and Jane Baxter's fiend moved that she go a-gunning for bad man Edwards. The manner in which Jane shot up Edwards and his gang is one of the big laughs of the presentation. The fleeing men scarcely hit the high places as they try to get out

"Mine Owners and Operators" Scene from "Flying A" Release, "Calamity Anne's Inheritance."

of range, and Edwards's limping flight shows that he has been hit in a spot that will make standing imperative for some time to come.

The stolen will is recovered, Calamity Anne is released from her bonds, and the Black Hole Mine is sold to mining-agent Williams at a handsome figure.

## The Importance of Details.

By Robert C. McElravy.

IN the presentation of a painting, a novel, a short story or any work designed to create an illusion of reality in the mind of the observer or reader, it is fundamental that the thing must hang together. It must be coherent and consistent, or the illusion fails.

Attention to details is perhaps more important in moving pictures than in art or writing, for the reason that the mind must be swept along from one scene to another as the story progresses. If there is a slip, even of a minor character, it detracts at once from the effect of the impression sought to be gained. The picture then has to overcome this fault before the illusion can be restored, and it is frequently impossible to do this, so the film is classed as an ordinary production, when it may have very superior points.

The moving picture of the future will not gain its ascendancy over the present product by more exciting plots, or funnier ones or more pathetic ones. It will assert its superiority by weeding out the glaring absurdities that are sometimes allowed to pass, on the ground that nobody notices them.

As a matter of fact almost everybody notices them. One does not have to be a scholar to see the inconsistencies of certain pictures. The clerk, the workingman, the ordinary businessman—they are all critics. They challenge every picture placed before them. Does it ring true? Is this a section of real life? The ordinary observer may laugh off the crudities in a good natured way, but he has made note of them, and has yet to be shown that the moving picture is a thing to be reckoned with as an artistic product.

When the girl heroine grabs up a lead pencil and dashes off a hurried note, which appears on the screen carefully written in pen and ink, perhaps in a masculine hand, this is inconsistent. A small matter, but many people notice it. Nothing adds or detracts more from a photoplay than the character of the notes and documents displayed on the screen. When the queen signs the death warrant for Essex in "Queen Elizabeth" and the death warrant is thrown on the screen, seal and all, it is in keeping with the tone of the production and a favorable impression is made on the mind of the observer.

In a recent film of a somewhat sensational character, the heroine was supposed to be bitten by a rattlesnake. She fell at the side of a log, and the snake could be seen lying on top of it. It was a grewsome monent, of an unpleasant character at best, and the audience was very properly shuddering over the situation. Then the heroine's arm fell across the log, or rather she stuck it out in front of the snake. Instead of bitting her, the snake turned and crawled the other way. This of course threw the audience into shouts of laughter, and the picture wound up anything but successfully.

This could easily have been avoided by merely suggesting the incident of the snakebite. But there are details that slip in almost in spite of every possible care. In a recent three-reel Indian production a white man played the part of a leading redskin character. The man had a vaccination mark on his arm, which obtruded itself with startling distinctness through most of the first reel. A number of people pounced upon this vaccination mark and discussed it for ten minutes, debating whether or not an Indian could have been vaccinated at the period depicted. When the picture, which was a very good one indeed, had been shown, they returned to this argument again. This vaccination mark was a small thing, and yet it only goes to show that the little details do much to mar a film.

On the other hand, you will find by close analysis of pictures that make a big success, that much of the favorable impression was due to good handling of details. It is frequently the simple, natural things that do most to "put an offering over" as the saying goes.

In this connection, I remember watching one film in particular, wherein a very good company of actors appeared. The scenes were good and the characterization and action all that could be wished. Yet the film went slipping along without making any visible impression on the observers. Suddenly the hero stopped to do a kindness for a child in the streets, who was crying. It was a simple act, but one that instantly revealed character and you could simply feel the manner in which the picture took hold from that point. It was like putting chains on the skidding tires of an automobile.

Several Western pictures have achieved distinction merely by introducing new oddities of character among the minor parts. Where there is a tendency to group the cowboys, so that they are as alike as peas in a pod, sometimes a few simple variations will add new interest. But care must be used that the details are not so far over-emphasized as to interfere with the main incidents of the story.

## NEW STAR AT "FLYING A" SANTA BARBARA HEADQUARTERS.

A distinguished lead came in over the stork route and is the first acquisition of his type since the advent of the company at Santa Barbara. He is a lusty little actor of ten and one-quarter avoirdupois and bids fair to excel all possible competition. "Chick" Morrison, his father, feels more like the boss of the ranch than ever, and he certainly has every reason to be for the time being, at least, until we hear from the other Benedicts at the "Flying A" studios.

The year 1912 was particularly productive for the matchmakers in the American Company. Wedding bells sounded some five or six times during the year, but Pauline Bush, Jessalyn Van Trump, Kerrigan, Richardson, and the other leads are still enjoying the single blessedness.

LITTLE HELEN.

The little maiden, still of rather diminutive size and proportions, bids fair to excel her more mature sisters in the moving picture arena of stars. At her tender age of three, she plays the parts assigned to her with an air of one who knows how and Director Dwan finds no difficulty in getting her to understand just what he wants. She is demonstrating a natural talent and is a prominent character in the "Flying A" studios. Her efforts are much appreciated by the public who look for her appearance on the screen. Her part in the recent release, "Pals" won her many laurels and her admirers are already aggregating quite a host. Future "Flying A" releases will give Helen ample opportunity to share the popularity accorded the able cast of moving picture stars participating in these productions.

# Foreign Trade Notes

## BRITISH NOTES.

[By Our Own Correspondent.]

IN unexpected contravention to my remarks of last week on the subject of British produced films I have to record the appearance here of the first film produced in England by an American company. At least that is the unique distinction claimed by the Kalem Company for their country drama, "The Poacher's Pardon." I saw the film in company with an artist of no mean order and the commendable manner in which he spoke of the scene which features a typical old English landscape with a rustic bridge in the foreground was admirable testimony to the photographer.

I cannot truthfully assert that I have seen a technically better film taken here. The common and apparently unconquerable defects are manifested in some of the sections. Halation and atmospheric fog are the pet apathies of the English climate against the photographer. The acting in the film is as almost unnecessary to add, of the usual Kalem standard, but it is by reason of its unique position that the film in question will enjoy in England the vogue which it has already begun.

* * *

The New Century Animated Picture Company, one of the largest exhibiting, renting, and producing concerns in the northern countries, held its meeting last night and declared an annual dividend of 10 per cent. on ordinary stock. The managing director in his address crushed, with a remarkable illustration, the pseudo-puritanical critics. "Where is it better for poor children to be," he asked, "in a warm and comfortable show for a penny admission or playing in the back streets of a city?"

* * *

By the time these lines appear in print Christmas of 1912 will be but a memory. Never such a festive season has been seen here in the world of the cinematograph. The pantomime film in such brilliant members as Selig's "Cinderella," Pathe's "Babes in the Wood," or Edison's "Jack and the Beanstalk" has proved to the full its rightful claim to competition with the stage production. As a matter of fact public opinion here does not seem to hesitate much in favor of the picture pantomime over the second rate touring company of actors. This deduction is also substantiated by the continual grumble of the music hall managers.

* * *

Evidently that criterion of public bodies, the London County Council, are doing all in their power to encourage the use of non-inflammable films. After deliberation they refused to prosecute a Woolwich manager who had converted an ordinary shop into a cinema, but who was using safety films.

* * *

The much-discussed film, "Dante's Inferno," which has been exhibited in hundreds of towns in this country without official objection, has at last been censored by the Tynemouth Watch Committee. According to the latest accounts, some of the patrons of the hall where it was being shown complained to the mayor and corporation officials. A special meeting was called and the film was exhibited before the assembly and relegated as unsuitable for exhibition.

* * *

The filmed version of Reinhardt's wordless play, "The Miracle," which was staged at Olympia here last autumn, has been the subject of a law court injunction, in which Mr. Joseph Menchen claimed exclusive rights of reproduction and sought to restrain the Elite Sales Agency from producing a similar film. It will be remembered that the first prints of this film shipped to America went down with the "Titanic." Prof. Volmoeller, the author of "The Miracle," stated that he dramatized certain famous legends and wove them together into the wordless written play, "The Miracle." He gave consent to Mr. Max Reinhardt to have the play reproduced on Kinematograph films. Since this, however, they had found that the Elite Company had made a similar film, with the exception that in his opinion it was a base and degraded version of the ancient legend upon which his own work was founded. The defense was that Prof. Volmoeller's version of the play was not in any sense original. The legend spoken of (it was argued), was no more the plaintiff's property than anyone else's. The legend was that a nun ran away from the convent out into the world and met with sin and cruelty, and after tiring of the tumult of the existence, returned to the convent. The story varied a good deal throughout the different parts of Germany, but was generally well known. It was so well known that it formed the subject of a play by Maeterlinck and a poem by Davidson, called "The Ballad of the Nun." The judge admitted that he could not decide the question of copyright, but suggested to the defendants that they call their film by some other name, as there could be no objection to saying it was another version of "The Miracle." This course was agreed to by both parties.

* * *

The London General Omnibus Company are turning the cinema to good account as an educational factor. They have just taken a series of films depicting horrible motor-bus collisions and accidents to pedestrians through careless driving. These the company will exhibit to their probationary drivers at lectures to be arranged later on the subject of avoiding accidents. The "scenes" included in the films illustrate a passenger measuring his length on the road by alighting from a 'bus going at full speed; the narrow escape of a foot passener from being run down; a side collision between two 'buses through improper steering; a scene showing the dangers of congested traffic and also one showing the correct way to pass and overtake other vehicles.

* * *

Mr. F. J. Nottage, of Rhodesia, has brought to London a vast stock of undeveloped films of wild animals in natural surroundings which, when finished, he intends to place on the market. Mr. Nottage has had many hair-raising experiences during his excursion in the Rhodesian wilds. On one occasion the party suddenly encountered a pack of twenty lions and with some patient waiting managed to secure exposures of the animals at distances of from ten to sixty feet. Once when Mr. Nottage was "filming" a lion he was attacked by a wounded lioness, who fastened her claws into his legs. The natives rushed up and managed to spear the brute in the nick of time. One length of film 500 feet long is really remarkable showing, as it does, a clear and natural series of pictures of over 18 distinct varieties of wild animals each in their native haunts.

* * *

The Amalgamated Cinematograph Theater Company, Ltd., who control in London alone over 400 theaters, have declared a five per cent. dividend on the year just commenced. The year's profits are only £16,105 and it is estimated that the year's patrons numbered over 3,000,000.

* * *

A new occupation for women has been discovered here. It is the female "viewer" of films for provincial showmen. The special qualification of the woman as a selector of films is said to be that the feminine instinct, strong in feeling the public's pulse, is most suitable from both moral and artistic standpoints.

* * *

Messrs. Pathe exhibited their new 12,000 ft. film, "Les Miserables," from the story by Hugo, at the London Alhambra last week. The film lasts nearly four hours and will be released in due course. As I have not seen the production criticism must, of course, be reserved.

* * *

The moving picture exhibitors of Vienna have recently held a meeting to protest against the law excluding minors under sixteen years from electric theaters after 8 o'clock P. M. To this meeting the public were invited and there was a decided sentiment against the ordinance. It was pointed out that the electric theater was being discriminated against because no such regulations touch the vaudeville and cabaret shows of the city. Another monster meeting was held later in the month and while the meeting was in progress every electric theater in the city closed its doors as a protest against the ordinance.

The Swiss Federal Council has passed a body of very drastic and arbitrary laws against kinematographic exhibitions. Statistics were submitted in the course of the debate preceding the passage of these laws, showing "that motion pictures had done more harm than the ravages of alcohol."

* * *

### British Films of the Week.

| Title and Description— | Length. | Maker. |
|---|---|---|
| "For Baby's Sake" (Drama)............ | 690 | Barker |
| "Lieut. Rose in Chinese Seas (Drama)... | 1215 | Clarendon |
| "Jewel Thieves Outwitted" (Drama).... | 850 | Hepworth |
| "At Cross Purposes" (Drama)......... | 960 | Urbanora |
| "Visit to Copenhagen" (Travel)......... | 360 | Urbanora |
| "Sister Love" (Drama)................. | 1562 | Pathe |
| "Knight of the Snows" (Drama)......... | 1320 | Pathe |
| "Duty Conquers" (Drama).............. | 1020 | Gaumont |

## PATRIOTIC PICTURES.

Wherever pictures can do the people a true service, there surely they can expect ample justification. Nearly all the most popular offerings in the past have been patriotic pictures and in New York City where audiences seldom applaud, the rule is likely to be broken whenever pictures like "The Battle Hymn of the Republic" or the "The Cry of the Children" are shown. We could stand more like these; but there is a field that is too often overlooked and where a sincere picture maker could do fine patriotic service. We refer to what is called "The Melting Pot" where we are all being mixed up together to make the Americans of the future.

The trouble is that the elements in the melting are so different. Many of us are not in sympathy with the others; we call them by some nick-name that isn't complimentary and don't consider them as Americans. To find any real patriotism in them would be to many something of a surprise. The truth is, that many who talk English with an accent are even more fervent Americans than we are ourselves. They have found conditions here much better than in their own homes. One Italian is reported to have written home that it was better to work in an American mine than on Italian meadows. Doubtless that man and his sons would be more willing to sacrifice themselves for this country than for Italy. In outward appearance, he doesn't show it and we don't hear him shouting it out; but if we knew that it was so, he could hardly be a foreigner to us any more. If it is true, and we believe that it is, it is worth while showing. But even if it were not, how has his experience here taught him to look upon us and our institutions? The writer of this doesn't know. No picture has ever given him any light on the matter. He would like to know. He has often passed Italian villages; there are some in Connecticut. He has often wondered what kind of life was lived in those little farm houses. He has read that money is being made on these farms. Perhaps some scenario writer knows all about it. Why not put it in a picture so that we all could know? There is an interesting Armenian community we are told in Yonkers. They are keeping their old customs and ceremonies, even national dances. Are those people good Americans? We don't doubt it, but we would like to know.

What makes this more important is that these little communities are not one or two, but many; they're going to have an important effect on this country's future. They are like little knots and are being still made tighter by lack of sympathy and a stand-off attitude of many people in their neighborhoods. The understanding that well-written and well-made pictures that told the truth about them would give, would help and not a little. They would have to be interesting and would have to be dramatic to be really effective; but if they were truthful they would be popular, there is little doubt of that. If they were made patriotic and were sincere, they ought to be the most popular pictures made. Take for instance a Russian. Suppose something of what his life had been in the old country were shown and that were contrasted with his experiences in one of the Russian communities to be found in New Jersey. Supposing it were also shown truthfully that he took interest in local politics and was the means of helping some reform, would it not be good for us all? We think such a picture would be very popular, if it were well done in every way.

## ECLAIR SENDS COMPANY WEST.

The accompanying cut shows the departing Western Eclair Stock Company, which now occupies the Pawnee Bill Ranch near Pawnee City, Okla.

Will Haddock is director and manager, and with him are Lamar Johnstone, George Larkin, Hal Wilson, Lindsay Hall and the Misses Lucille Young, Mae Wells and Eleanor Parker. George Benoit is cameraman, with L. Androit as mechanician.

Eclair Western Stock Company, Now at Pawnee Bill's Ranch in Oklahoma.

# OBSERVATIONS
## BY OUR MAN ABOUT TOWN

AFTER all Mayor Gaynor has vetoed the Folks' motion picture ordinance. This will be a great disappointment to those who worked so hard for its passage, for they fully believed His Honor would affix his signature in approval to the essential features of the measure and veto the clause relating to censorship. But it was not to be so, and the work that has taken months to perfect must now go on the shelf, for how long none can tell.

* * *

Whatever the effect may be, it will undoubtedly serve as a criterion for cities throughout the country, owing to the time devoted to and the exhaustive nature of the discussion. Press, pulpit, laymen, playmen, lawyers, politicians and hosts of others have had full swing in the discussion for and against the picture theaters, and the Mayor's decision should be accepted as final.

* * *

Since the submission of the ordinance to the Mayor there has been a marked diminution in the attacks upon the picture houses. This is primarily due to a realization by those who have headed the radicals that their demand for censorship lacks merit and would not stand a test before the courts. The Mayor stated this to a committee a few days ago, and the New York World has admitted that "the censorship clause in the moving picture ordinance is not only of doubtful legality, but of doubtful value. There is already plenty of law on the statute books to deal with men who give immoral shows." The paper intimates that the crusade in which its evening edition took such an active part was intended to regulate moving picture theaters rather than moving picture shows, which is true only to an extent. The real truth of the matter is that all concerned in the crusade tried to jam into the ordinance anything and everything that would tend to bind the moving picture man hand and foot, and the back-down on the censorship proposition did not come until its unconstitutionality made itself apparent.

* * *

But the change of front on the censorship question may possibly have been accelerated by other developments. Following the passage of the moving picture ordinance there was a movement to organize a committee to act as censors of plays, and the managers of the regular theaters were up in arms in a jiffy. One of them has stated through the press that "the public should be allowed to be its own censor, because no man or group of men is capable of determining what is good for the public to see." Added to this we have Mayor Gaynor's statement that if the aldermen, by ordinance, can censor pictures in a moving picture house, they might equally apply a censorship to the press—the right to say what pictures should appear in a paper. So you see the worm has turned at last. People who have persistently persecuted the poor "movie" man have been brought about with a sudden, strong, common-sense jerk. The moving picture man has his rights in law that must be respected. He is a part of a great, legitimate business involving an investment of millions of dollars, and that bona fide capital cannot be wiped out by arbitrary regulations and laws.

* * *

The people at large fail to realize the fact that a censorship regulation could be applied with such effect as to practically cripple the motion picture business, especially if such a board consisted of political appointees. By dilatory methods of censorship the manufacturers could be crippled because of inability to get an approved film; the renters could be handicapped by inability to get sufficient new films to meet the requirements of their customers; and the exhibitor would find his business gradually falling off for the same reason. Only those having a knowledge of the business can realize the great hardship that could be wrought upon these three factors. Some companies are making six and more new pictures a week and the combined output of the manufacturers who would be obliged to submit their films for approval is enormous. It is not fear, or unwillingness, that makes the picture people antagonistic to the censorship part of the ordinance awaiting approval. It is a resentment of any illegal action that may curtail the legitimate returns on their investments.

* * *

As the matter has assumed a form of national importance and is being watched with interest by the officials and every motion picture man throughout the country it is quite proper to quote here what Mayor Gaynor told a committee that waited upon him the other day. He said: "Our forefathers abolished the censorship and declared for freedom of speech and a free press. Now, apparently, you want all these things and yet you are arguing for a specific censorship. . . . For all I know, this ordinance might deprive us of a personal liberty."

* * *

It is too bad that the press is so seldom inspired with sentiments of this character. One of the newspapers states that the great interest manifested in the bearing before the Mayor was proof of the widespread concern with which thoughtful citizens properly view the influence of "these moving picture places which have so long been permitted to be a law unto themselves." Ye Gods! Why, there is no more law-burdened legitimate business on the face of the earth, more especially in Greater New York. The building, electrical, fire, health and license departments, and the Board of Fire Underwriters, are on the job at all times. Then there are the police and various society agents, and fifty-seven varieties of "butters in." It is ridiculous for any newspaper or individual, to assert that the motion picture houses have been a law unto themselves when the many channels of authority named have had ample supervision of the places whenever they desired to exercise it. The blame does not rest with the picture houses, but with those who fail to exercise the powers vested in them. There are plenty laws of such wide scope that the moving picture men have as much chance of escape as a Turk who has fallen into a Balkan well. If there are any picture houses in existence that are not abiding by the law it is because one or more of the departments are neglecting their duty. I was about to say also that neglect of duty on the part of the so-called reformers was also responsible for the conditions, but what's the use? When called to account they tell you there are paid officials to look after such matters. There are few real reformers. Most of the people who claim to be the real thing are only fooling themselves. No, they do not fool the public so much these days. Past records have established pretty clearly that, if they are not cranks, their chief aim in life is to stir up some kind of trouble so that they may get in the limelight with a speech. After they relieve themselves of it they fold up their tents and quietly steal away to await another opportunity to spread themselves. If nothing else turns up they fall upon the poor moving picture man. There is absolutely no occasion for the public attacks that have been made against the picture people. Not one charge has been made that is not covered by some law or local ordinance; and in addition to this every exhibitor guilty of a violation can be subjected to the additional penalty of having the license of his house revoked. The authority on this score is very broad. All these charges could have been disposed with justice to all in regular form and without subjecting thousands of responsible and law abiding people to humiliating conditions. There is only one answer: When the limelight fever strikes the reformer (?) he can see no course but a crusade. During the entire period of the present upheaval it has not occurred to any of these people that charges should have been made against the officials for permitting violations of the law. All their discussions have been directed against the motion picture business. To say the least it looks insincere.

---

Miss Ruth Stonehouse, the popular leading lady of Essanay's Eastern stock company, danced at a benefit performance given under the auspices of the Faulkenstein Settlement for the benefit of the poor children. Hidden behind a Christmas tree laden with beautiful ornaments and glowing candles, Miss Stonehouse, in the garb of a fairy queen, came forth from behind the lighted tree of joy and treated the young waifs to enjoyment never before bestowed upon them. The event will be marked down in the history of the poor children's lives as one of utter enjoyment.

Beverly Bayne, a charming member of Essanay's Eastern stock company, with her partner, Fred Conklin, treasurer of the Kappa Phi fraternity, led the grand march in the gold room of the Congress Hotel, Chicago, Friday night, December 27th, where the annual dance of the Kappa Phi fraternity was being held.

## "The Marconi Operator" (Kinograph)

THE third release of the Kinograph Company will be "The Marconi Operator." It is in three parts. Like its predecessors it has more or less to do with the sea. Likewise in this picture there is depicted in the peculiar Kinograph way, the intimacy of the home circle. It seems that the makers of these pictures take special pains in portraying the domestic hearth. The photography throughout the three reels is of the best. This, by the way, seems to be a foregone conclusion in Kinograph pictures. Much attention is given to settings, indoor as well as outdoor. The scene of the garden party at the home of the manufacturer is a fine bit of work. There is more than the usual degree of suspense. There is besides a strong element of heart interest accentuated by the interposition of a third party—a woman who was not in love with the man she was baiting, but pursuing him simply to gratify her own vanity and incidentally to win a wager with a friend.

The story is of Ellen, a cashier in a department store, who, in bathing one day, ventures out too far and is rescued by Robert, a wireless operator, who with his chum had been spending the day on the water fishing. The following day Robert calls on Ellen and meets her family; her brother Charles, who shows him over an extensive laboratory, the mother and the father. Ellen returns the call by visiting Robert at the wireless station. The two go fishing. It is while they are on the water that Robert declares his love for Ellen. It is reciprocated.

Scene from "The Marconi Operator" (Kinograph).

Mr. Warming, a yacht owner, advertises for a wireless operator. Robert applies for the position and secures it. While he is at the home of the manufacturer he meets the daughter of Mr. Warming. Miss Warming makes every effort to attract the attention of the young operator. She is successful. A few days later, when Robert shows to Ellen a letter he has received from Mr. Warming inviting him to attend a lawn party, Ellen plainly shows her displeasure. She seems to feel that it bodes no good to her. Her fears prove to be well founded. At the party, Miss Warming makes special effort to entertain Robert. She makes a wager with one of her friends that she will win the love of the young operator in a week. She does even better. Before the evening is out Robert writes a note to Ellen, telling her that he has made a mistake and asking her to forget him. Ellen reads the note and faints. Her brother picks it up and threatens trouble. Charles immediately sets at work to destroy the man who has ruined his sister's happiness. He goes to his laboratory and manufactures a bomb with a clock attachment. Then he goes to Robert's room where he finds a note from the employer of the operator, informing him that the yacht sails at three o'clock that day. Charles times the device in the infernal machine to explode just after the boat has left the pier. He puts the bomb into the waiting suit case.

Robert, entering his room, takes his suit case and goes to the yacht. The boat sails immediately. Charles goes home and tells his sister what he has done. She rushes to Robert's home, sees on the table the note indicating the time the yacht is to sail and realizes she must move fast. She hurries to the wireless station and tries to get into communication with the boat.

On board the yacht, Miss Warming has thrown overboard a rose and dares Robert to recover it. Robert accepts the challenge. He has a long swim and a cooling one, in fact his ardor has undergone such a change that, when he reaches the deck, in contempt he throws the rose at the feet of the young woman who induced him to go overboard. All this time the operator at the station has been desperately trying to get into communication with the receding boat. As Robert goes to the wireless room and picks up the receiver, he receives a message from Ellen that a bomb is in his suitcase. He reaches down by his side, takes up the clock and goes on deck and hurls overboard the infernal machine. There is a heavy explosion as the clock strikes the water. Robert then sends to Ellen word that the danger is past. On the return from the cruise there is a happy reconciliation; even Charles is brought into the group, protesting, but is finally won over. It is all a pretty story, but the family note is the deepest.

## GEORGE KLEINE'S RELEASES.

First-class comedies are very difficult to obtain and are much appreciated by exhibitors who like to provide the best upon the market for their patrons. George Kleine will release two excellent comedy subjects and a well-acted drama of heart interest for the week ending January 11th, 1913.

For the Tuesday release, "A Maid's Devotion" describes the unfailing attachment a young girl displays for her beloved mistress in a time of domestic difficulties. It is interesting to witness the clever way in which she follows every move of the suspicious husband who is making a strong effort to fasten the guilt upon his wife, as is also the final scenes, in which she displays such humility and self-sacrifice when she calmly accepts all the blame upon herself to shield her mistress from disgrace. It is a story which is extremely well acted and which will go straight to the hearts of all; not one in the audience will fail to sympathize with the poor, innocent little maid.

"Kidnapping the Fiddler," the Eclipse for Wednesday, is certainly a "scream" and furnishes a truly feature comedy. It describes the adventure of Billy, a fiddler, who is engaged to take the place of the famous violinist "Lubekik" in giving a drawing room recital at the home of the wealthy Madam Strafford. His success is instantaneous. The guests are held spellbound by his music, and the baroness present is so enraptured with Billy that she has him kidnapped and taken to her home. However, when Billy's wife learns of his whereabouts she assembles her family of ten and, with a thick stick in hand, goes to the palatial residence in search of him. Forcing her way in, she seizes Billy by the collar and angrily belabors him over the head with her stick. He finally breaks from her grasp, however, and runs home, followed by his family in picturesque array.

To complete the reel, "Along the Coast of Dalmatia" is a most fascinating travelogue spreading before us the territory on the Adriatic Sea adjacent to where the Balkan War is being carried on with such great loss of life.

For the Saturday Cines, "The Woes of a Peacemaker" is also an excellent comedy attraction. It deals with the domestic difficulties of Albert and Louise, a pair of newlyweds, who are both of a high-spirited disposition and inclined to quarrel at the slightest pretext. To keep the peace the wife's parents suggest that an uncle should pay them a visit. His alarm and utter consternation when the disturbances arise are extremely amusing. But he proves to be very useful in the end, however, for he learns by a varied experience how to cope with this domestic strife, and when finally a real serious difficulty arises he proves the real hero of the hour. Josephine Scotti and Guido Serena make a fine appearing couple and carry their parts well, while Thomas Lupi as the old uncle does some of the best work of his career, and people who follow his acting closely know what that represents.

## ECLAIR NOTES FROM PAWNEE CITY.

While making a scene near Big Bear Creek recently, Director "Will" Haddock of the Western Eclair company had a narrow escape from serious injury. While descending a steep embankment Mr. Haddock's horse fell, and rider and horse were rolled over together. The director received a bad cut on his face, but remounted immediately.

Lamar Johnstone and George Larkin are fast rounding into shape and expect to do some real riding in Eclair pictures. Mr. Hall and Hal Wilson are studying Indian traits so that they may faithfully portray them.

The Eclair men report excellent picture weather since their arrival at Pawnee.

## SIMPLEX IN THE NEW YORK SCHOOLS.

The Board of Education, of New York City, has just placed an order with The Precision Machine Company for a Simplex Projector for use in one of their school buildings.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## A Chat from China.

M. S. AYER, manager of the Arcade theater, Tientsin, China, answers our request for some information about his house with a chatty letter that will interest the readers of this department. He says:

We are pleased to note your favorable comments on our style of advertising. Your comment, "It presents much the same appearance as the work here, etc.," is perhaps a veiled hint that we take most of our advertising matter from your valuable paper. In one of your late numbers you gave the advertising matter for Sarah Bernhardt film and said that it may be noted and used when the film is exhibited. We followed your good advice and perhaps improved on it a little by getting it done on gold edged cards. We carefully read your paper always and any notes on advertising and the reviews of films never escape our notice. We make free use of these and hope you do not object to this. (It is what we are here for. Ed.)

We are very pleased to learn that our advertising receives your approbation and further on comparison with the samples you receive from Manila the balance is largely in our favor. By-the-bye, in answering one of our enquiries once you referred to us as "The wily Manchu," and again once commenting on our advertising you said, "More from Japan," and again you call our advertising as "Chinese work." If you haven't a map handy please turn to an atlas and you will find that Tientsin is in China, North, and it is a river treaty port. Mr. A. Bari, a British Indian is the sole proprietor and Mr. M. S. Ayer, the manager is also a British Colonial. This is a one man company.

The theater is situated in the French concession. Almost all nations have their concessions and extra-territoriality in Tientsin and hence the patronage we cater for is a mixed one. Mostly we send our handbills in German, French, English and Chinese and at times in Russian even. It is an enormous cost, but a necessary evil that cannot be avoided. We advertise largely by hand bills, posters, and newspapers. The foreign population is about 2,000, leaving out the military. There are some 1,000 American soldiers, 2,000 English, 1,000 German, 1,000 French and about 2,000 Russion soldiers. The soldiers of all nationalities patronize our hall. The Americans preponderate, English second, Germans third and the others altogether negligible. By post we send almost daily and sometimes twice a day 600 handbills and distribute among the soldiers in the barracks 2,000 or 3,000. This year, up to date, we have issued 290 handbills and 30 posters. Besides these, we have our booklets for feature films.

The printing presses in the place are almost all newspaper offices under foreign supervision and all our printing work is done by these presses. Herein lies our advantage for booming our shows. We get into the papers as many paragraphs as we like.

We have made arrangements with the M. P. Sales Company of London to ship us films monthly. They send us together with the films, a large quantity of advertising matter. The only drawback is the films are very old, although free from rain. We have an agent in London who buys for us the topicals (all second hand), and features. From the first of this month we are changing our programme on Mondays, Wednesdays and Saturdays. Mixed programmes on Saturdays and all American programmes on the other two change days. You will see this from some of our handbills sent you this day under separate cover. The Americans turn up in numbers to see these American films, and we do good business with these films. The place was overstocked with French films these three years and therefore the change to American products is well appreciated by the public. We may say, in China, we are the only concern showing exclusively American films. All other stick to the French products.

We use a Pathe machine, by the way, these are the only machines used all over China, and ours is a particularly antideluvian one. We have used it for these three years and when we bought it, it had been in use for over five years. The pictures are shaky and miserable, but no one complains, because ours is the only theater in the place. There is another third class show on the same road as ours catering mostly to the Chinese and some of the American soldiers drop in there at times, owing to its cheap prices. The projection there is worse than ours. So we are happy in our egotism. However, we have decided to improve things in every line and have on the way two new machines from Messrs. Charles Urban Trading Co., London, a Mercury Arc Rectifier, from Mr. Hallberg, America, and a Pictonia Transparent screen from Messrs. Gaumont, London. The writer thinks these absolute necessaries, but the proprietor thinks these as unnecessary waste of hard earned money. Well, you may judge who is right. A Chinese boy operates the machine and does the best he can with the bad material he has.

We think we have given you a very long account of our way of doing business here and if there be anything more you would like to hear, we shall be pleased to write to you.

Your paper has become an indispensable necessity to our theater and we heartily thank you for the notes.

## Think of That.

The letter is dated November 16th, and the figures on the handbill and poster record to date. That is hustling some for a theater in China (we always knew it was China, honest.), especially when the copy is largely prepared by the house. Mr. Ayer got the wrong impression from the line he quotes. It was our intention to explain that the work suggested the better class of American printing, rather than the crude typesetting and display that is current in some parts of China. It is smart and metropolitan in appearance, except when the use of native paper gives a foreign apearance, and Mr. Ayer creates much more than he borrows.

It is surprising that a house so enterprising in other ways has not procured a good projector before this and we think that the owner will agree with Mr. Ayer, after the improvements are installed, that the investment was a wise one. Even in North China good projection is appreciated and should help the business.

Recent advertising is largely directed to calling the attention of the patrons to the new service. Some of the stuff is more than two years old, but it is new where it has not been seen before. Three Lubins and three Biographs with two issues of the Gaumont Graphic is something of a show even if it does rain.

With the new affiliation the Arcade can profit by the work of B. Nichols, who is alert to supply his patrons with a splendid supply of printed matter.

## Now a Regular Paper.

In this connection it is interesting to note that The Pictures, the M. P. Sales agency weekly giving the stories of the leading films handled, has outgrown the house organ stage and has been passed on to a firm of publishers who will handle it as a publication and not as an advertisement. Meantime Mr. Nichols has established the new Topline Indicator as his personal organ. This is more of an advertising sheet, but it has grown from four to eight pages in a few weeks. It handles the M. P. agency releases with the breeziness of an American management. Perhaps in time Mr. Nichols will find that he has supplied Great Britain with a trade paper as well as a lay weekly.

## Mr. Chaney's Newest.

We've missed N. E. Chaney, of the Orpheum, Hillsboro, Ohio, lately, but he makes up for it by coming in with a new eight page and cover program running from December 16th, to January 4th; three full weeks. In spite of the eighteen announcements there is room for some cuts and announcements with advertising top and bottom. The cover is lithographed and is without face printing so that it can be tacked up if desired. Mr. Chaney has been giving candy to the kiddies on Christmas, but this year he has hit upon something new. Here is the idea.

> Special Matinee today at 1:30 p. m.
>
> FREE MATINEE FOR CHILDREN TODAY.
>
> In accordance with our usual custom of remembering the children on Xmas we will this year vary from our former system of giving candy, and will give a *Free Matinee* for all children under 12 years of age, provided they call and get their *Free Admission* tickets before that day. They will be on distribution at the box office on Monday and Tuesday, Dec. 23 and 24, and at no other time. None will be given away on Christmas Day. These Free tickets must be secured in advance. They are not good for admission any other day or evening. Our first performance starts promptly at 1:30 and will be over in ample time to go to Opera House matinee.

We fancy that not many managers will have the nerve to give away their Christmas matinee, but a special treat on that day will mean a lot more to the children than one the day previous or a day later and it is something that will be remembered the year through. Mr. Chaney is one of those up to date managers who wants to stay in the same town year after year and for that reason he argues that a thing done just right is better worth while even if it does mean a loss at the moment. Mr. Chaney holds to the usual make up that he has followed for a long time, but we note that he gives more of the black type to the names of the players, including those of the Biograph.

## Does Sensation Pay?

Does it pay to be sensational?

Does it really pay to make your house a home of vulgarity if not actual indecency?

Have you ever figured it out?

Can you prove Lincoln a liar and fool all of the people all of the time?

Here's a little advertising gem that was in front of the Savoy Theater, Philadelphia, the other day:

> WE HAVE IT!
>
> The picture you have been looking for. It is not possible for us to go into details except to say that
>
> A FIG LEAF
>
> IS NOT MUCH TO WEAR.

That's what the Savoy had on a sign three by six feet right on the sidewalk.

And then some exhibitors wonder why it is that some people are still complaining of the vicious motion pictures. It is not so much the pictures that are vicious as the men who seek to create the impression.

The correspondent to whom we are indebted for this example of advertising is a showman himself, though not in the motion picture line. He is a devotee of the photoplay with a strong leaning toward Edison and Thanhouser products, and adds this personal experience:

> I make the trip up Market Street every day, and pass the houses mentioned in the "Tokio" ad I sent before. The two houses I go into are the "Dreamland," showing the first run Mutual pictures, and the "Family," showing first run Licensed. The former is the first I come to—at Ninth and Market. The latter, the last—at Thirteenth and Market. And, by the way, the manager of the Dreamland is the real article. He has been accustomed to showing a two or three reel feature and two or three of the regular Mutual releases daily. His features were of the "Deadwood Dick" and "Parisian Model" type, and his house was always packed. He has the only orchestra on the street. About three weeks ago, the features began to be conspicuous by their absence, and one night I met him and congratulated him on having eliminated the objectionable (to me) parts of his program. He was amazed, and told me that he had tried it as an experiment, and was going to put the foreign features back on the next day, and continue as before. I gave him an argument, and said that the Mutual program contained enough features that were not objectionable, to enable him to run a feature every second day, without going outside of it. He said: "Maybe so, but take the Thanhouser 'Star of Bethlehem' for instance. It will cost me $80.00 extra and I can get 'Society Life in Paris,' under the title of 'Trapped,' for ten dollars, and the lithographs of the naked artist's model will bring in a hundred people to the one that Joseph and Mary's pictures in my lobby, will attract." I answered: "If that's the way you look at it, why don't you go get a half dozen women from Noble Street, and have them appear naked on your stage—don't get any pictures at all." His answer told the whole story—"I'd be arrested if I did."
>
> He knew he would not be arrested for showing indecent pictures, and a saving of seventy dollars for his owner was not an item to ignore, so for the next week, he had the old "ten dollar a day" features on again. Last week, I asked him why he had not shown "The Thunderbolt," a Thanhouser I wanted to see. He looked in his book and showed me that he had had it on the day it was released, but as the paper for "The Acrobat's Daughter," his feature for that day, took up all the room in the lobby, the Thanhouser paper was not out. The consequence was that I did not go in. I told him that "The Acrobat's Daughter" had kept me out, and in another conversation, mentioned another similar picture keeping me out. The owner coming along then, the manager remarked, laughing: "Here's a fellow that won't come in when we have a foreign feature." I don't know what the owner thought of such a "fellow," but the foreign features have been absent ever since, and today the manager told me that he did not intend to have any more.

### Not Pretty Work.

Here are some more samples of the Philadelphia advertising:

> This is the Greatest Hold Up ever done in any country. Not only money. It means lives, too.

This was not some lurid western nor underworld tale but the Pathe, The Orleans Coach, that in dramatic form as The Courier of Lyons and The Lyons Mail has been standard for years, forming a part of the repertoire of men like Sir. Henry Irving. The Pathe production was made with the same care as the stage version for Mr. Irving. There was no effort made to play up the violence. It was a serious and well considered effort to reproduce in photoplay a dramatic classic, yet it is tortured by a sensation monger into a blood and thunder and hundreds who have passed the door probably never realized that this "greatest hold-up" was a genuinely artistic production. They judged only by what they saw in passing. They were not tempted to investigate and so the manager of the Princess Theater spread broadcast in the minds of possible patrons the belief that the pictures have not been improved upon since the early days of crudity. He put his attraction into the same class with the Royal, showing "Jesse James in Missouri—Blood and Thunder."

No wonder that the papers storm, the preachers denounce and decent people regard the pictures as something unclean when one management prefers naked ladies on the posters to the announcement of more attractive offerings and another hints that the characters in his attraction are dressed only in a fig leaf.

It may be regarded as good advertising to use imported filth or distort the facts of decent films, but the men who are in the business to stay, who have regard for the dignity of their profession, should get together and help the police suppress these offenses, for they are offences against decency that should come within the jurisdiction of the police.

It is not fair that the hundreds of decent, clean minded managers of picture theaters should suffer from the unintelligent blunders of the few. And the worst of this particular case is that some of these houses are supposed by the public to be owned by S. Lubin, head of the Lubin Manufacturing Co. though it is well known that his interests in the exhibition end in Philadelphia were disposed of almost three years ago.

### On the Other Hand.

It is a pleasure to turn from the contemplation of this filthy advertising and note that Samuel Trigger, manager of the Tremont theater, and President of the Exhibitor's Association in New York, announces a recital of Christmas Carols as his Christmas Eve feature. He has one of the Hope-Jones unit orchestras and can give the old time music with good effect. This is written before the day announced. We hope by next issue to have a report on the experiment. Mr. Trigger himself does not seem over-certain of the success of the scheme. It may not pay him in money on the evening of December 24th, but it will yield him a large return in credit, position and future business unless we are very greatly mistaken. It's one of those things that lasts beyond the night of performance, that marks the house as one of those that does things well and impresses the casual patron favorably and makes him over into a regular. Mr. Trigger has no use for nude ladies nor yet for fig leaf costumes. He fights a dull night with novelty, not nastiness.

Another of his schemes is to print half tones of some old releases and offer prizes for those who first correctly name the productions. Ten prizes of five dollars each are given and as the scheme is a test of skill and not pure luck it does not involve an argument with the authorities under the lottery law. The names of the winners are announced from the stage on Monday evenings.

### Some Clever Catchlines.

Bertram I. Williams, of Ponca City, Oklahoma, is doing the press work for the Wonderland as part of the output of his publicity shop, and sends in some good lines along with a word of praise for this department. One of his small sheets reads:

POPULATION
OF THE WORLD AT LARGE

| | |
|---|---|
| Actors Who Played With Booth and Barrett..... | 11,456,189 |
| People Who Knew You When You Were So Poor.. | 78,506,987 |
| Oldest Inhabitants .......... | 56,187,345 |
| Assorted Liars .......... | 356,456,100 |
| People With a Grievance .......... | 108,567,876 |
| People Who Remember You When You Were "So High" .......... | 64,457,732 |
| Knockers .......... | 76,345,566 |
| Damphools, all Varieties .......... | 763,453,657 |
| Total .......... | 1,457,378,961 |

And it's a double-distilled wall-eyed cinch they'd all be on the dot at the Worthwhile Wonderland tonight if they had the price.

GET WISE!!!!

Here's another that will make talk:

TO-NIGHT
A Rip-Roaring, Rousing, Risable Comedy
THAT WILL GIVE YOU THE LARGEST, LONGEST, LOUDEST
LAUGHS OF YOUR LIFE
"CAUSE FOR DIVORCE"
A Rib-Cracking Phunny-Philm That Would Make a
Mummy Laugh, and You'll Lend a Joyous
Laugh Yourself
A comical filmatization full of crisp mirth and jollity.
A wildly laughable Fotoplay that's a Scream all thru
Three Reels of Tangibly Touching Tickles
A delightfully piquant dramatic comedy, full of snap and
ginger and fairly sparkling with humor. Made by one
of the leading film companies of the world, and
which is the first three-reel comedy ever attempted by motion picture manufacturers
You Want to Get in Early Tonight at the Worth-While
WONDERLAND
Come and Have a Dime Good Time

This may "listen loud" to some managements, but for a rough and ready audience it is the sort of stuff that will land the crowd. Here is a third example:

TO-NIGHT
A subject that plays upon the heart-strings like a master musician upon the harp—a film that you will see and call for again,
THE
TRUST
Rich in its settings, artistic in its photoplay and excellently acted, this two-reel subject will be found among the best of the films of the season. It will simply make you gasp with its realism, detail, beauty and perfection.
OPPORTUNITY KNOCKS AT EVERY MAN'S DOOR
But it won't skin its knuckles if you don't respond. Opportunity is knocking, but no one is knocking
THE WORLD'S MASTERPIECE OF PHOTOGRAPHY
A story unsurpassed for its appeal to the human emotions, and the intense interest the unfolding plot excites.
Settings Dazzling With Grandeur
The photography is superb, bringing out in stereoscopic relief the details of magnificent settings and beautiful women.

### Montgomery Advertising.

Here is a Sunday advertisement that we picked up down in Jacksonville the other day. The features were The Model for St. John, Atala, and A Noble Profession. Sunday shows are all the thing in Jacksonville, but Mr. Montgomery does the best the General Film Company will let him to mark the Sundays by running subjects of an educational or classical value. He says—in large type:

LEND ME THINE EAR.

I wish all thoughtful and well-meaning persons after attending their church service today could visit my Grand Theater, for I know that in all of my life I have never shown a more noble or elevating performance than I am prepared to show today. It is the kind of performance I find pleasure in recommending to you.

READ THE FEATURES BELOW.

Then ask yourself the question, "Can I afford to miss seeing this performance?"

Advertising for the church goers might seem to be going a bit strong, but we saw the performance and it was better than many of the sermons preached in the Jacksonville churches that day. If you do go after the church goers, go after them in the Montgomery way, quietly and effectively. You cannot get them in with a ballyhoo and you are apt to offend them.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## Manufacturing a Plot.

Several writers have given their plan of work for the enlightenment of others, but we have not yet seen the deductive method explained, though this, after all, is the surest way to get a plot when you want one, granting that you have a reasonably fertile imagination. We will suppose that a play is to be written and there is no inspirational theme at hand. The only thing to do is to evolve one and here is about the mental process that follows:

The chief ingredient of almost any play is a man and a woman. Now what do they do? We are tired of elopement stories and so are the editors, so they can't run away to get married in spite of parental objection. But there must be some obstacle to their happiness to be overcome or there will be no story. Suppose that she wants to go on the stage. We'll call her Daisy, because that suggests something frivolous. We'll call him Dick. She wants to go on the stage, then, and Dick wants her to give up the idea. She loves Dick but she is stage struck and it is going to take something big to get it out of her silly little head. It might be that she falls in with some actress, who tells her all about it. That might be all right for a book, but it won't show up in action. Perhaps she *does* get on the stage, the company goes to smash and she telegraphs Dick to come and bring her home. That's been done several times, but not as often as lots of other themes, but that would be more of a comedy than a serious play and this is to be a drama. We could fuss it up by bringing in a lecherous stage manager to pick on the girl after the company gets a few hundred miles from home, but that might make trouble when the picture got before the board of censors, and it wouldn't look very nice, anyway. Suppose she gets out on the road, gets a chance as understudy, goes on some night when a big New York manager is out front. He hires her for one of his companies, she gets the star part, makes good in New York and Dick has to admit that she made the best choice. But this is tame and the famous New York manager, according to the magazines, seems to spend most of his time in the one-night stands. A bit stale. There was that play Miss Mabel Trunelle did so well with—the one where her baby is dying. Something like that would be bully, but Daisy has no child, and anyhow we don't want to get too close to the Majestic release. But let's go back and pick up that understudy idea. Suppose we use that and sickness in this way: The company is struggling along. The leading woman quits because she has not had her salary. There's a pretty good sale in the town. There'll be money enough to run on for a time if they can give the show. Daisy knows the part and the business. She's the only one in the little troupe that can look the part. It's the off chance, but perhaps she can pull it through without the audience wanting its money back. The manager puts it up to Daisy and she is game enough to try. The leading woman gets a wire. The stage doorkeeper doesn't know Daisy is not Miss Montressor. He puts the telegram in her dressing room, and Daisy, who is all excitement, opens it without reading the address. It reads: "Come home at once. Your mother is dying." It is signed "Father." Of course Daisy goes up in the air, and the company crowd in. They urge her to go through with the play. It's their only chance, and there is no train east until two o'clock, anyway. She plays and scores such a hit that they all wonder. But she feels no triumph. There is only the thought of her mother, dying and perhaps calling for her daughter. The play is done, and she collapses and is carried to her dressing room. All crowd in to see what they can do to help her. The comedian kicks a piece of paper. It's the telegram that Daisy crumpled up and dropped in that first rush of anguish. He picks it up and reads. It is not for Daisy at all. He shows her the address, "Violet Montressor." Everyone cheers up. They have money enough to move the company, and they'll go on with Daisy for a star. But Daisy doesn't see it that way. Suppose that some time the telegram *should* be for her! She goes east on the two o'clock train, marries Dick and stays close to her mother. There's a pretty good plot, with plenty of heart interest, dramatic situations, suspense and the needful happy ending. Time, twelve minutes.

But suppose we had wanted a comedy, or perhaps a farce. Take the telegram idea. There are two Smiths in town. One lives at 926, and the other at 296. It's a new operator in the little branch office, and he gets the numbers wrong. Mrs. Smith gets a telegram from a nearby town that her husband is dangerously hurt. She must get there at once. No train for five hours. But hold on a moment. That telegram won't do. All the time the audience will have an undercurrent of sympathy for the real Smiths—he in the hospital and she all unconscious of the fact. That is a false lead. Start again. Smith, not Mrs. Smith, gets the wire. It's apparently from Mrs. Smith's mother, and it says that she will arrive on the five o'clock train. It's up to Smith to do something to head the old lady off. He persuades Mrs. Smith to go for an auto ride. Once around the corner, he sneaks back to the house on the pretense that he has forgotten something. He pulls down all the blinds and puts a sign on the door that reads, "Gone to Europe; back in five months." Now for the ride. The auto breaks down and Mrs. Smith wants to take the trolley back home. Not a bit of it. He has looked at his watch, and it is only two. He hires a man to come for the car, and gets a fresh machine from the garage. They make a new start. Out in the country they come upon a man wheeling a crate of eggs on a wheelbarrow. He has just time to jump out of the way. The car hits the barrow—and the eggs. Smith passes over $20 and starts out again. Mrs. Smith gets hungry and wants to turn back. Not a bit of it. It's only three o'clock and they can reach home in an hour. There is an inn ahead, so they stop for dinner. It's a big dinner, and Smith doesn't stop eating until after five. Then they start for home. They reach there, and under the door is a slip from the telegraph operator that the telegram is for the other Smith. Smith figures up the damage: Repairs to his car, about $10; hire for the other car, $16; eggs, $20; dinner, $18; total, $64, to get away from the other Smith's mother-in-law, not counting the fact that Mrs. Smith found that "Gone to Europe" slip and can guess the rest. That's a fair comedy. Time, fourteen minutes.

It is quite possible that you'll have more trouble with the suggestions and eliminations than this, but the idea is the same, whether it takes you fourteen minutes or as many hours. You simply take nothing and add to it until you have a story. Once you train yourself to the system you do not have to depend upon inspiration. You can write a story any time you have to, and with practice you can train yourself to think of a good enough story to get over. Just as a matter of fact we wrote a story like this yesterday, but that process brought such a good comedy that we withdrew the example and made it into a photoplay. If the script is accepted we'll publish that version when the play is released. Meantime if anyone wants to take any part of this as a starter for a story of their own they are welcome to it.

This was started with no idea of what we were going to write, and we have put down precisely the reasoning we did as we went along. It represents the actual building of a plot.

It has been done quickly because we are familiar with this style of work, but there is no reason why you cannot do better than this with a little practice. Solid, methodical work is better in the long run than alternate fits of inspiration and inaction.

## No Alias.

When you start to write a play decide what you are going to call your characters, and adhere to your decision. If you have a character named Robert Wilson, do not indiscriminately call him Bob, Robert and Wilson. Decide on one of the three and use that one invariably. If your character travels under an alias, being known as Montgomery in society and Jimmie the Rat in the underworld, do not call him Montgomery in the society scenes and The Rat when he gets among his proper associates. Call him Montgomery straight through, and the first time he changes from Jekyl to Hyde tell the audience in the leader that he is known as The Rat, but in the plot of action hold to Montgomery, because you started with that and do not want to confuse the director. The editor is going to read in a hurry the first time through, and he cannot continually consult the cast to identify your constant changes in cognomens.

## Cutting Down Comedy.

Probably the hardest thing in photoplay writing is the three hundred foot comedy with a story. It gets easier with each added hundred feet, but there is a tendency to overwrite that should be checked.

Perhaps the greatest fault is not forming a quick climax. The moment you let out the joke that is your climax, your story is done and you want to close the shop and put up the shutters right then and there. Do not add half a dozen explanatory scenes to pad out in the idea that you will get more money if you make it a full reel. The half-reel you can sell is greatly preferred to the full reel no one wants.

It is well to remember that comedy is played from a third to a full half faster than dramatic action, though some companies drag out the work like a carpenter hired by the day. Several companies utterly spoil their comedy product by making one idea do for the whole reel. One was released the other day that had three hundred feet of padding that merely showed a man in a room. It should have run about four hundred feet, but it was stretched to close to a thousand feet. It ceased to be a comedy long before the middle was reached and in the last few hundred feet it tired.

When you write a comedy keep it just as short as the story will stand. Get all the meat in in the form of extract of beef. Make your campaign against some likely company and you will not have to complain of prices for long. One of these days we are going to put out comedies three to the reel and clean up the market. If you can beat us to it, go ahead.

## Synopsis and Action.

Here's a letter from a Los Angeles correspondent who has a lot of ideas, but no technique. He says:

> I have before me a letter (written some time ago), from the editor of a local film company, in which he says, "Our Director, Mr. ———, likes very much the synopsis recently submitted us and thinks if it were well worked out with plenty of love interests combined with your novel idea that it would make a very acceptable story." Another letter says, "Your synopsis entitled, 'The ———' is at hand. Have read same and believe that a good story can be written around it. I would like to have you work it out carefully in scenario form and submit it to me at an early date, etc. If you have any other synopses, etc." The scenarios have since been written and returned, comment being, "Our director was very well impressed with your synopses, etc., but when the scenarios came he was disappointed for he feels that the stories have not been worked out as well as they should be. In the ———, in working out the story you seem to have lost the best part of the meat. In ———, you have utilized several ideas that we have done before." As you will see, I write fairly good stories as far as idea and plot developement goes, but somewhere in the scenario are faults in technique. I think it would be a very good plan could writers who really possess ideas that have been *proven good* and those who have the technical training get in touch with each other and benefit themselves through the union of their individual capabilities with mutual profit. The quality of the output would certainly be materially improved. I think that it is too often the case that an editor, much impressed

> by the brilliancy of a certain idea or plot, is forced to fruitlessly lament the fact that so very practical a plot had not fallen into the hands of a better trained man.

Some few directors insist that they want no more than a few lines of synopsis, but we think that most directors prefer the work of the author since the man who originates the idea might be supposed to be better able to develop the plot than some outsider. It has been our personal experience as well as deduction from observation that few collaborators work well together. It is almost impossible to get in complete mental touch with another.

But usually the shoe is on the other foot and the would-be photoplaywright is more apt to have technique and no ideas than ideas and no technique. Having the ideas, the technique should be reasonably easy to acquire.

We do not mean the technique that comes from the reading of books or the study of a school course, but the development of an idea into a complete product through common sense and study. No man ever was born with a complete technical foundation. He acquired it with more or less rapidity according to his mental equipment. It is not so much a matter of inspiration as hard work. The trouble is to get right down to the hard work. Ideas may come easily, but it takes a workman to get them out right.

Train yourself to get the best out of each situation. Take a commonplace scene and try and raise it to greatness. Work it in every possible way. Practice remaking situations. Take the hackneyed and make it new.

As a concrete example, take the familiar situation of the dead baby's shoes. The wife is about to leave her home, but the shoes come between. Perhaps the most familiar version of this scene is in Sir James Young's one act play, Drifted Apart, where the couple, ready to separate, make division of the baby's belongings. That has been done in photoplay several times as has the variant where the wife comes across the shoes as she is about to leave home.

Here we have three or four factors; the husband, the wife, her lover and the shoes. Now ring the changes. Here are some suggestions:

> The wife stops for the shoes. The lover, impatient, draws her away with some sneering remark about her foolishness. Mother love is stronger than illicit passion. She turns back at the last moment.
>
> The baby is not dead. The woman callously passes the crib where the sleeping child lies and proceeds to pack up. The waiting lover picks up a shoe and so is drawn to the crib where the child lies. He thinks of the little son he is leaving for the love of a woman not his wife. His conscience is awakened. It is he who breaks off the affair.
>
> The husband catches the pair. He does not offer to interfere but calls her back to offer her a share of the little toys and the tiny boots. She breaks down and seeks and obtains forgiveness. Here the husband, a quiet, masterful man, wins through pretending not to oppose, knowing that opposition but serves to delay the flight.
>
> The woman does not take the shoes because of her sense of guilt. In the flight she comes upon a worn little shoe upon the sidewalk. It reminds her of those left behind, of that moment when the man she is leaving was her tower of strength as they stood beside the little grave. She goes back and finds a welcome still.

These are just a few machine-made examples, but it is the training of this faculty of remaking that constitutes the real Technique, the ability to dress the bare idea with effective action and supply heart interest. See what you can add to this set. Perhaps you will find that you have a play of your own before you realize it.

But don't ask others to supply your technique for you. Learn to do it yourself and you'll not have to feel the sense of failure. Don't try to lie down on the job. Get to work.

### Look Out.

Keep an eye on the advertising pages for new companies. We'll try to keep you posted, but sometimes an advertisement will come in after these pages are made up. The Mutual-Film Supply split will bring new companies into the field on both sides. Naturally they will need scripts and you can help supply that need if you get in in time.

Writing for a new company it is well not to call for setting of too elaborate a nature. The staff is not fully organized, the strength of the players is not fully known and there is a tendency to use the script easily and quickly made in preference to the one calling for elaborate settings and large casts. Keep them simple and salable.

### Chicago Beats Us.

Chicago beat us to our own idea of a get together club. Marc E. Jones writes:

> The Chicago Photoplaywrights met, and all (3) voted that a most pleasurable time was had (a la Podunk). By all means issue a call for more to get on the band wagon, for I must admit that I have learned more in one meeting than my fondest hopes would have led me to anticipate. Frambers, Kramer, and myself answered "here" to the roll, and Miss Justice will be with us at the next meeting. Miss Justice wrote after receiving your letter, and I called on her last week, and found her very pleasant. Selig has her joined out, and I understand that her work is fine.

We had hoped long ago to have had our own Inquest Club in swing, but a somewhat serious illness and a trip south made extra work that prevented the giving up of an evening. We hope early in January to get the local section started. Those who have written in will be duly advised. Others desiring to sit in should send their addresses at once.

### Don't Get Nasty.

The other day Hopp Hadley sent us a couple of letters that came in the same mail. One was a penciled warning that the writer could not write for nothing and that if the Reliance dared to produce his rejected play he would take action. The other was from a pestiferous cuss down in Washington who scribbled a rejection slip all up with what he thought was clever comment.

This sort of thing is foolish. It does not help the writer and it may hurt. Write the letter, then tear it up, but do not make an ass of yourself. The editor would rather take your play than send it back, but you've got to give him something for the money he pays you or he'll be in bad with his employer.

### Playing It Up.

Look over your scripts after you've written them and try and see if you have played up the big scenes. Have you made them important or have you given them just the same emphasis as the others?

Start slowly, but gain in speed as the scenes pass and hurry your audience along to the climax. Do not let the action drag and then come to the big scene to be played in the same tempo as the rest. Put in a couple of beats on the bass drum, a fanfare in the brass and let the wood wind shriek. Lots of scripts are spoiled because the author writes the climax as casually as a connection scene and the director, reading in a hurry, decides that there is not enough to the play. Play up the big stuff, hold down the rest and your big scenes will be big because the others do not interfere.

### Tens and Elevens.

Here is what Richard V. Spencer thinks of the envelope question:

> Regarding the folding of scripts, would say that it sometimes happens that authors will send us a story in a No. 10 envelope and enclose a stamped envelope of smaller size for return. In that way mistakes are sometimes made and scripts folded to fit the smaller envelope, owing to the amount of time saved in handling stories. If authors would be careful to send their stories in No. 11 envelopes and use No. 10 as an enclosure, stamped and addressed as usual, the envelope would be used and there would be no trouble in that respect. Personally, I dislike to consider anything but double fold script, which, as you say, fits naturally in a No. 10 envelope. There are several reasons for this, one is that it goes through the mails better, another, that it is easier filed, and a third reason is that when taking scripts to the director, as often happens, the unfolded script is bulky and unwieldy to carry and unless the story is very good will not be considered at all.

Unless you have had the editorial desk you would be surprised at the number of scripts that come in number ten envelopes and with a commercial size provided for return. This is in part due to the belief of the novice that the small envelope will be used to apprise the writer of rejection; that a larger envelope may be sent, but editors have no time for such foolishness. Do it right. It's just as easy.

# Inquiries.

**NOTE**—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be supplied on receipt of a **STAMPED AND ADDRESSED ENVELOPE.**

**F. J. S.**—Replies are not sent by mail. Miss Mona Darkfeather, or the Princess Darkfeather, has been leads with Bison, Selig, Bison again and apparently has tried out with Kalem. In being billed by the Kalem under another name it is possible that she was loaned by Selig. Did you note that you asked no question, but merely made a statement?

**L. E. F.**—You are not very clear in your inquiry, but if you mean the chief gangster in "The Musketeers of Pig Alley," it was Alfred Paget.

**E. G.**—Henry Walthall was Jack in "Friends." His friend was Lionel Barrymore. Walter C. Miller was opposite Miss Marsh in "Brutality." Miss Claire McDowell was the old maid in "The Sunbeam." Wilfred Lucas, and not Edwin August, was the king in "When Kings were the Law." He also was the sailor in "A Sailor's Heart." The Identifier did not "get" "An Absent Minded Burglar." Miss Florence Geneva was the actress in "Two Daughters of Eve." This has been stated repeatedly. Read this department every week and you'll find many questions answered before you ask them.

**W. C. E.**, who sends a one-cent stamp and no envelope for a list of studio addresses, is requested to read about these being sent for a stamped and addresed envelope.

**M. N.**—"A Darktown Duel" is not cast. William Christie Miller and Miss Kate Bruce were the old couple in "An Indian Summer."

**L. A. C.**—See E. G. above for part of "Friends." Miss Pickford was the orphan, Charles Mailes the bartender, and Robert Herron the hostler.

**V. S. U.**—We fail to see that your development infringes upon the one published. The basis of the two stories is the same, but the development is sufficiently different to pass. If you sold your adaptation and have failed to sell original work, it should suggest to you that your original scripts lack the proper novelty of idea. You may not be as original as Dean Swift, but perhaps you can improve the ideas.

**M. S.**—In "The Struggle of Hearts," Burton King was Rodney Ford. We believe that he has left the Lubin Company.

**RICHARD ROE**—Romaine Fielding was the westerner in "His Western Way." We have not yet received the cast for "The Divorcee." Henry Walthall was Indian Charlie in "My Hero." We do not know where "The Muskeeteers of Pig Alley" was made. To acquire this information of all releases would entail too much of a task. Any of the first four books of the New Testament will give you the information you seek. The account reads that Joseph and Mary were denied admission to the inn because it was already overcrowded by those who had come to their place of nativity to be registered under the Roman law.

**ORIENT**—Miss Mary E. Ryan played opposite to Romaine Fielding in "His Western Way." We cannot find record of the Champion "Twelfth Juror," though it is our recollection that the story was used by another company than Thanhouser, which released under this title. Possibly the story was done under another name. Our identifier did not get the Biograph for December nineteenth yet.

**M. B. C.**—You are sufficiently close to New York to declare in on the New York section.

**C. E. C.**—Bison does not name its people. In future please omit the adjectives. Miss Loveridge is with Biograph.

**A. W. V.**—Query the companies regarding your acting goat, but we would suggest that a more respectful hearing will follow the use of better stationery than telegraph blanks.

**A. M.**—The fact that Miss Briscoe is to join the Vitagraph, very probably is news to that player. We do not know Mr. Johnson's middle name. Perhaps Bennie from Lubinville does. It's up to him.

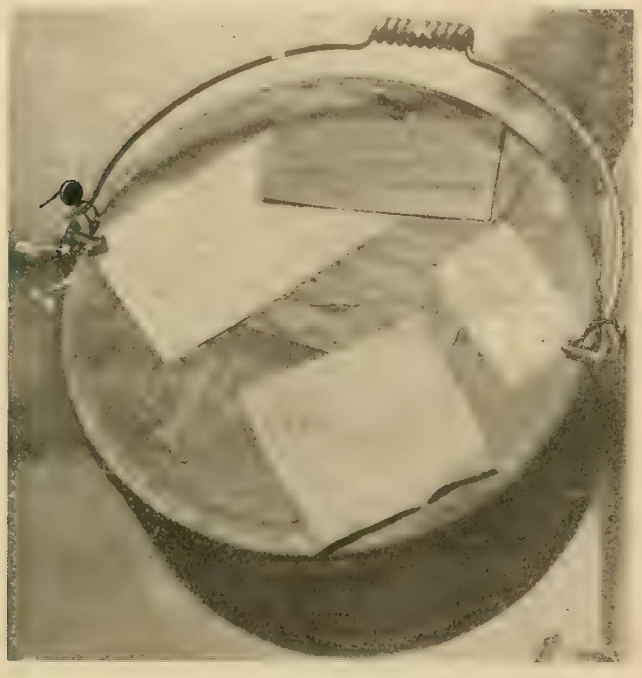
**J. B.**—Miss Lillian Gish remains with the Biograph. Her sister is with "A Good Little Devil."

# Projection Department

Edited by F. H. RICHARDSON

## Metal Shipping Pail.

WE illustrate herewith a shipping pail known as the "Wagner Film Holder," the same being made by a firm in Independence, Kansas. A sample of this pail has been forwarded for inspection, and it appears to me to be the ideal shipping package for reels of film. I do not see how anything better suited to the purpose could be had at a more reasonable cost. The pail is to all intents and purposes water tight and would be absolutely fireproof, except that it be placed where the metal itself would become heated to such an extent that the film inside would be charred—a thing exceedingly unlikely. The pail is very strong in construction, yet it quite light. Space is provided at the top of the pail for posters. The pails are made in sizes to contain from two reels up, and the additional weight in the larger sizes, as against the smaller, is very slight indeed. In a three reel pail an inch is allowed inside for sending posters. This space allowance presupposes each reel to be first enclosed in a separate tin box, as is required by interstate law. With this kind of package, a law of this kind would be unnecessary, and considerable weight would be saved by the elimination of the separate tin package. In the illustration it will be noticed that the end of the bail 1, is doubled over. This heavy part of the bail ends slips through slot 2 (the slot doesn't actually show in the photograph), in ear 2. In end 1 is a hole through which the wire of seal 3 is run, and the seal is then clamped round the bail at each of its ends. The lid of the pail cannot be removed without first removing the bail, so that the seal effectually prevents any tampering with the package. The entire pail is of metal, even the bail handle, 4, being made up by spirals of the bail metal itself. This container has my hearty approval and commendation.



## Several Things.

Mr. Norman E. Bucklin contributes the following interesting letter:

> I am told that you published some time ago a complete description of the method of taking and projecting Kinemacolor pictures; also describing the projector mechanism. What date or issue of the paper did this appear in? I am not posted on this new developement of the business, but want to keep up with the times. I am now working in an exchange. For the love of Mike, isn't there some way you can beg, caution, advise, demand or plead with a certain class of operators in regard to the handling of films? It certainly gives me a double breasted Katzenjammer (have you ever been on one?), to get first run films every night with foot after foot of sprocket holes torn off and apparently needlessly; also there will not be a little bit of leader left, all because the operator will not put the rubber bands on the reel, but slams it in the can and jams the lid on with three feet of film sticking out to be torn and mangled. It has been a week since it happened, and my hand still reminds me where I ran a pin in it with which some brilliant operator had made a patch, while inspecting a film. He might have had sufficient consideration to use a safety pin, anyhow. And, now I want to say a few words about the mirror screen, being prompted thereto by an exhibitor who is using one. He opines that neither love nor money would drag it from him were it the last one to be had. Before instaling it he was using 60 ampere, a.c. He is now using 45 of the same current, and gets a much better picture. The dark and medium toned pictures show up fine, but with the extremely light ones, the flicker is noticeable, though not objectionable. The operator must exercise care to run at correct speed, since the current being 60 cycle and the shutter a three wing, too much speed would get the shutter blade into synchronism with the alternations of the current and the flashing of the light would give bad results on the screen as it is extremely sensitive. The pattern of wall paper, clothing worn by the actors, etc., show up with surprising clearness. He is doing more business than any other show, advertising the fact that he runs only two reels of good pictures shown right; whereas his competitors grind out three reels in thirty minutes. His people notice the difference and tell him that they would rather get quality, rather than quantity. The moving picture public is becoming discriminating, and you have got to show pictures right to get their nickels and dimes. I just opened the December 14th issue. I agree with Mr. Spraker of Rich Hill, Mo., as to the tailpiece between subjects on split reels. Even an insertion of 2½ feet of "This picture approved by the National Board of Censorship" (provided it was, of course), would not be bad.

I have not gone into an exhaustive description of the process of taking Kinemacolor pictures, though I did give a fairly complete description of the mechanism on page 1406, December 17, 1910 issue, but that description would be out of date now. Power's No. 6 mechanism also has been used to a considerable extent for Kinemacolor pictures, and I believe a special machine is now being made in this country for the Kinemacolor people, but I do not know just what it is as I have not paid much attention to that subject lately. I think the only way a certain class of operators will be made to treat films decently is for the exchanges themselves to compel that kind of treatment by charging up all damage done, seeing to it that that damage is paid for. There would be a terrific howl for a while, but the ultimate result would be immensely beneficial to the business. Some of the damage to films is due to excessive speed, demanded by the speed-maniac manager, some of it is due to the projector not being kept in proper repair, some of it may be charged to ignorance on the part of the operator, and some of it to pure carelessness. This damage will robably continue until exchanges themselves call a halt, and this can only be done by the exchanges acting together. I intended, as soon as I can possibly get the space, to publish a series of articles on this very thing—in fact the articles are now written, awaiting space. As to the mirror screen, I can heartily commend that article as being first class, provided the proper finish is used to fit the conditions in each house. Is is expensive, but it is in the nature of a permanent investment, since the screen will last practically forever.

## Further Information.

On page 1076, December 14th issue, is a sketch illustrating the motor-drive used by Greenville, Miss., concerning which I asked a little further information, which Greenville now supplies as follows:

> Sliding base No. 1 is held down by a half inch rod over its top, one end of which is fastened to the machine and the other behind the base. This allows the block to slide back and forth, and still holds it in line, the rod setting in a slot in the top of the block. I am a member of Local 144, Memphis, Tenn., not 140 as you had it.
>
> I will be in again soon, as I have perfected another useful invention which I want to put out about January first.

Glad to hear from you Greenville, and trust your new invention will be of value to the business. Many thanks for complying with our request for further information.

## From Constantinople.

Mr. Salvator Tanti, who has been an exhibitor in California, and who called on the editor not long since, while on his way to Turkey, his native land, where he intended engaging in the business of exhibiting moving pictures, sends back the following interesting letter:

> Constantinople, November 27, 1912.
>
> I arrived here safely after a fine trip. Am in good health and trust this will find you the same. I did not go to London to secure the Power's and other machine agencies, as I intended, fearing the closing of the Dardanelles, which was the talk of the papers when I left New York. Besides, I thought there would not be any business in machine selling on account of the war, and I was not mistaken in that. I have made an inspection of all the photoplay theaters in this city, and will now make a report which may be of interest: The Cinema Pathe Freres, the largest and most frequented, seats about 1500, mostly on hard-bottom benches. The Cinema Eclair is a nice place, seating about 800. The Cinema Orientaux seats 250, and the Cinema Central and the

> Cinema Gaumont seat about 200 each, the latter showing a talking picture or two. The Cinema American is owned by Austrians. There is nothing American about it, except one large flag outside, a small one inside, and an American film or two in the program. Two other theaters are in course of construction. The fronts of them are very poor, with no ornamentation whatever, nor are they lighted sufficiently, all the display consisting in cheap posters, and too many of them. These are displayed without any taste whatever. The theater interiors are entirely bare, except the Pathe and Orientaux, in which there is a little attempt at decoration. Most of the houses are in complete darkness during projection. Ventilation is the worst possible, except the Pathe, Orientaux and Eclair. As to music, there is a four piece orchestra in the Pathe, and some attempt is made to play to suit the pictures. In the Orientaux pictures are played perfectly by a pianist. The others have only a piano player who massacres the scenes to the best of his, or her, ability. The seats are cheap and uncomfortable, particularly when one considers that the program lasts about two hours. The operating rooms are very poorly built, though the projectors (Pathe machines) seem to be in good condition, but are without the most necessary safety devices, such as film magazines, and fire shutters. Projection, the most important thing of all, is very bad, except in the Pathe and Orientaux, where it is passable, but could be very much improved upon. Prices are good, being forty, thirty and twenty for adults, and children twelve and eight cents. In the Pathe the highest priced seats are in front. In the other houses the highest priced seats are in the last row. Both ladies and gentlemen are allowed to keep their hats on. Smoking, is allowed, and as there is little or no ventilation, I leave it to you to imagine the result. Enclosed find programs printed in the prevailing spoken languages, viz: Greek, French, Turkish and Armenian. Pathe and American films are the most popular; particularly Indian and cowboy scenes. Business is good, taking into consideration the fact that the city is in a state of siege, with a war at its very doors. I am told it was excellent before. There is a fine field for theatrical enterprises here, for there is not a single theater worth while in this city of over half a million and a half. Locations are hard to get, but you know that money talks. Believe me I am lonesome without my best friend, the Moving Picture World, and the Projection Department. How many good lessons have I missed. I hope I will be able to again shake hands with you in I hope I will be able to again shake hands with you in my passage through New York, for I long for the good old U. S. A., and my glorious California.

Such letters are indeed interesting, showing, as they do, conditions in far-off lands. It will be noticed that the highest priced seats are 40 cents, (presumably Brother Tanti means U. S. value), for a two hour show. This would be equal to 20 cents for our one-hour performance. Therefore Turkish prices seem to be double, or more than double ours, for an inferior performance. It is indeed surprising that there is any amusement business at all in Constantinople under present conditions.

## Isolated Plant.

Atchison, Kan., writes:

> In the house where I am now working we have a 12 h. p. International Harvester Engine, and a 5 k. w. dynamo. We also have a Mercury Arc Rectifier. All this is in the basement. The operating room is six feet square, made of steel and contains a Power's Six machine, with the operating switch on the ceiling. The switch is a double throw, one side connecting with the rectifier, and the other with the d. c., generator current. If I have any trouble with the engine. I just throw the switch to the other side and go ahead on alternating curent from city mains, through the rectifier. I pull 40 amperes on both. Our switch board has ten switches and a dimmer. Eight of these switches control the house and lobby circuits. I believe the best way to learn is to study one's own trouble, when there is one, and I have not asked information from anybody yet. In running, my ordinary speed is about 50 a minute. When I have something like a death scene, I drop to about 40, and exciting scenes I run at 65. There is no man who can run a machine with a motor and get the results he can with a hand grind.

I cannot at all agree with your plan of not asking information of anybody. I am a firm believer in talking things over with brother operators and learning all one possibly can; though of course, one learns also by studying his own troubles, and he should by all means do that; but if he depends altogether on that plan, the process of learning will be a very slow one indeed. Your plant seems to be an excellent one. It is quite possible to project as perfect a picture with a motor as by hand, if you have the proper speed control, but the trouble is that the average operator will not stick right there and watch his picture as closely, where he has a motor-drive, as he will when running by hand.

## Motor-Drive.

Mr. Vene Royston, Grand Ledge, Mich., contributes a sketch of his motor-drive. It is, however, too simple to justify the expense of illustration. It consists of a stand on the left side of the machine high enough to bring the motor pulley on a line with the take-up sprocket shaft of the mechanism. To the take-up shaft is attached a wheel 5½ inches in diameter, covered with insulating tape. The motor pulley is built up by winding insulating tape on the end of the shaft. He then arranges an idler pulley by attaching one end of the arm to the motor casting, the idler pulley on the other end being held to the drive belt by a rubber band attached to the arm and the machine table board. Instead of the regular fan speed regulator he uses a regulator having more contact points. The plan is simple and effective. Mr. Royston has recently sold the Vaudette Theatre, of which he was manager, but expects to have another later on. In the new venture we wish him every success.

## Manufacturer Made Good.

Dorson Bros., Waseca, Minn., writes:

> Some time ago we wrote asking your assistance regarding a travel ghost we were troubled with. The Precision Machine Co., became very much interested in our case, and finally sent us new parts for our machine, without any cost to us, to be placed as directed. These parts brought the shutter up close to the lens, allowing a narrower shutter blade to be used, which cuts the flicker down to a minimum. We write this to show our appreciation to the manufacturer who took sufficient interest in the exhibitor after the machine was sold, and to remedy the trouble.

This is something that every manufacturer should feel in duty bound to do. It is simply making good on promise made, and the fact that the machine is sold and paid for should cut no figure, and will cut no figure if the manufacturer is honest. We are glad to know that the Precision Machine Co., took this course.

## No Objection.

Manitoba, Canada, writes as follows:

> In a letter some time ago I said we could not use an Edison rheostat with our 110 volt, d. c. generator. In your reply you said we were wrong. I tried this matter out myself, and sure enough got a dandy light—much better than the other rheostat gave. Two different operators tried this before, but could not strike an arc, but since then I have gotten a new generator, I know, however, with the other generator, same style and make, we could not force a current through the Edison rheostat. And now for a question: What is your opinion of building and running a picture show in connection with an opera house in a town of 2,000. By this I mean, cut out the pictures and play traveling companies whenever they appear. We have no opera house here and the people want me to take hold of this proposition. They will put up the building if I will take it and close down the pictures when companies can be booked.

If your other generator would not force current throught the Edison 110 volt rheostat, then it was not a 110 volt generator, or else the rheostat was in some way out of order. I see no possible objection to the plan proposed. If the people want an opera house they will probably have it whether you take the management or not; so you might as well accept the proposition, provided they do not want too much rental for the building. The only disadvantage would be that you would lose your film rental on the nights the companies appear, unless you could arrange with the exchange to cut off shipment on such dates, and make a corresponding reduction—a thing which is doubtful. Anyhow, I think you had better accept the poposition. If you don't somebody else probably will, and you will then have opposition.

## I. B. E. W. Vs. I. A. T. S. E.

Mr. Will Merrell, President Local 208, I. B. E. W., Des Moines, Iowa, writes as follows:

> In December 14th issue, you say that we have made a mistake and should have affiliated with the I. A. T. S. E.; also that our cards will not be good in very many cities. After thoroughly investigating, we decided to affiliate with the I. B. E. W., where we, as operators, think we belong, and local 208, I. B. E. W., will remain there until our cards are recognized all over the U. S. We take the position that, as between the two—electrical workers and stage hands—we are where we belong. We have to be electricians to be good operators, but we do not have to be stage hands, and we can get as much, if not more, help from the I. B. E. W., as from the I. A. T. S. E. You yourself must admit that this is the fact. We are not making a mistake, friend Richardson. I will bet that you class yourself as an electrician rather than as a stage hand, and that is exactly what we do. Do examining boards consist of stage hands or of electricians? Could an operator pass an examination because he was an expert stage hand, or because he was an expert electrician? In Des Moines, all stage electricians are members of the I. B. E. W. I would like to hear from you and any of the delegates of the I. A. T. S. E. convention held in Peoria this year. I was in Peoria at that time and helped to try to organize the operators there, but could not do it, as Brother Woods of 'Frisco will tell you. The I. B. E. W. of your city will show you where the operators belong. Take it up with them, and you will soon be convinced. Think it over and you will have to admit that Local 208 is right. This is the statement of the case as we see it.

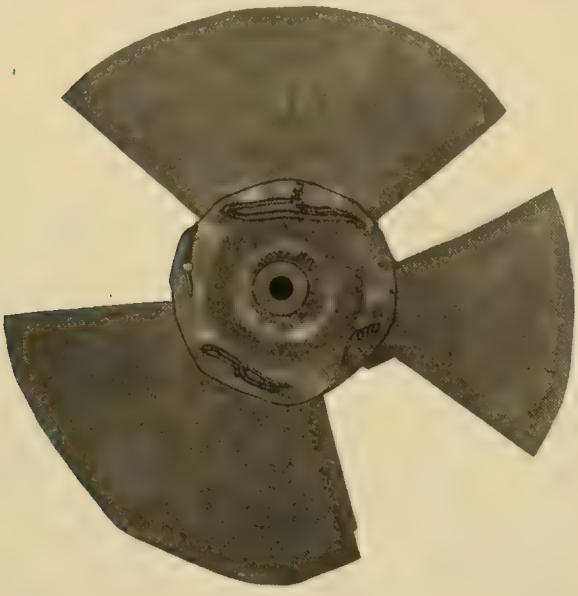
Well, brother Merrell, I cannot but admit the correctness of what you have said, yet I repeat that you are in error in affiliating with the I. B. E. W. If you believe that the operators ought to be affiliated with the I. B. E. W., the way to accomplish that is not, in my judgment, the way you have gone about it. The American Federation of Labor is the governing body, and, as such, it has given jurisdiction of the operators to the I. A. T. S. E. Now, without discussing the rights or wrongs of this action, as long as this is the case, I hold it is the duty of operators to affiliate with the I. A. T. S. E. If this affiliation is wrong, then let the I. B. E. W. take the matter into the American Federation of Labor Convention and there fight it out and change the affiliation. With that method of procedure, I have no fault to find. There are, of course, things to be said on both sides of the question. It is quite true that the operator is not, in any sense, a stage hand. He probably doesn't know any more about stage work than a crow knows about Sunday school. On the other hand, he is and must be, at least to some extent, an electrician. The whole thing hinges, however, on which body the operator can receive the most practical benefit from in the bettering of his conditions—the raising of his wages, if you please. Will the I. A. T. S. E. or the I. B. E. W. be able to give him the most practical assistance in time of trouble? I can understand exactly how you feel about the matter, but I must repeat that the place to fight this matter out is in the American

Federation of Labor, and not by an isolated affiliation of a few locals with the I. B. E. W., thus dividing the forces of the operators and lessening their power in every way.

### Worst Ever.

Ralph E. Bishop, secretary Local 194, M. P. M. O., Indianapolis, Ind., sends in a most interesting specimen. He writes:

> Under separate cover am sending you a shutter I removed from an Edison machine. I have been in charge of the repair department here for the last four years, and have seen some very funny things in the machine line. I think this is about the worst that has come in, and I thought it might be interesting to you as a curiosity. The party who brought the machine in said his picture was not very good, and wanted to know the reason why. I told him.



The photograph speaks for itself, so there is not much use in commenting or making remarks about the benighted mind that produced this "horrible example." I have not bothered to measure it out, but do not think it cuts more than 75 per cent. of the light. As a piece of mechanical construction it is a wonder—it certainly is. Thanks, brother; it is interesting, all right.

### Two and Three Wing Shutter.

Mr. Rae Peacock, Stafford, Kan., sends in check for the handbook and asks:

> What advantage is there in having a two-wing outside shutter on an Edison machine? Would a three-wing be better?

The two-wing shutter gives a greater percentage of light, and more flicker. The three-wing shutter gives less percentage of light, and less flicker. See reply to Brother Turnpaugh's letter last week for a more detailed explanation.

### Water-Cooled Condensers.

Brooklyn, N. Y., writes as follows:

> In December 7th issue, you asked if any one ever heard of water-cooled condensing lenses. Saw one once. It was very thick and looked as though an ordinary lens was hollowed out from the plano side, filled with water and fastened to a flat glass disc a little larger in diameter than the hollow lens. I didn't learn who the maker was. I read of your visit to a theater in the vicinity of Flatbush and Atlantic Avenues. I think I know the place. Have heard that the manager does not pay much salary, and hires anyone who comes along when in need of a crank turner. This would explain the poor results. Why don't you visit the smaller houses sometimes? When you write of your visits, it is always of the large houses. There are operators in this city who work without a supper hour. I cannot understand this. The daily laborer digging in the streets gets his supper hour. It would really seem that an operator ought to be treated with as much consideration as a ditch digger. For various reasons eating supper in an operating room ought to be a matter for the consideration of the Board of Health, and the man who consents to eating his meals while twisting a crank ought to be ashamed of himself.

Brooklyn closes his letter by informing us that he is the guy who put the cam in Cameragraph. I don't have much time to visit theaters, Brooklyn, and naturally when I do drop into a house it is usually one of the larger ones. I wish I did have more time to visit the boys, but I have about all I can attend to. I thoroughly agree with you in the matter of operators working during the supper hour. I also agree with the Board of Health might as well take a hand in that proposition.

### Operators' Union.

Texas writes:

> Can you tell me how to form a moving picture operators' union, and how many it would take to get a charter? Enclosed find money order for the new Handbook.

Your letter, Texas, has been referred to Mr. Lee Hart, General Secretary and Treasurer of the I. A. T. S. E., Chicago, Ill., who will supply the desired information.

### The Needle, Watson!

Mr. Charles A. Balsley, Connellsville, Pa. sent the following to the Enterprise Optical Co., Chicago:

> Why not have the intermittent sprocket calmly take up the star cashier for a motor-drive around the lower loop before she is flimflammed by some crank. Give her a free upkeep for one year in the lamphouse by the main switch and shield her from all harm by closing the outside front shutter. She could then place the arc lamp on the stand, sit down on the metal operator seat and read all about the 1913 Motiograph Model in the article.

Huh! Yes, I suppose all that could be done, and then the young lady might dance a Virginia Reel, take a drink from the tension spring and then visit Mammouth Cave. If she happened to fall in the Echo River, she could have the guide-roller over a barrel, all of which is a very nice frame-up. But we repeat, Watson, the needle! The gink has got the papsie-lal.

### Discovered.

Some time ago Los Angeles asked about a flicker in his light, which appeared only when the machine was run at a certain speed. He has now concluded that the effect is due to the synchronizing of the shutter with one side of the current alternations. No doubt he is correct, though this does not produce a flicker, but a flashing of the light. This effect has been described in the Department several times. It was first discovered by the Editor of this Department when he made a trip to Wilkes-Barre to see what a flashing of the light described by Lyman Howe meant. The Howe people were thoroughly puzzled, and so was the Editor when he first saw it.

### A Star Number.

Recently a New York operator detached the three wing outside shutter from his Power's Six machine, and sent it to the factory with the request that new screws be put in and that *the shutter be carefully set*—that is to say, timed. One sees and hears some funny things in this business, but to my way of thinking this particular genius is fully entitled to the booby prize, and I guess he will hold it for some time.

### Cupola.

W. S. Turnpaugh contributes the following:

> In your issue of November 30th, Vol. 14, No. 9, Illinois writes of fireproofing his operating room. You gave him some good instructions about galvanized iron and sheet asbestos backing ¼ in. thick at least, but I will relate the way I had my last operating room constructed, as follows: 12 ft. x 10 ft. x 8 ft. 6 in. high, a 4 ft. vent flue or cupola out to the roof. This cupola extends 4 ft. above roof with the North side solid. The East and West side had lowered sides, the South side had a door about 24 x 36 for use in case it was necessary for any purpose to go out on the roof. The operating room and cupola were built of No. 20 gauge galvanized iron, which was not nailed to any wood whatever, but was built on an angle iron frame, with each joint overlapped and bolted together. The iron room was built full 4 inches away from any wood.
>
> Now don't you think that this 4 in. air space will radiate and carry off more heat than asbestos would, even if the latter were ⅜ in. thick? The ceiling of the operating room was 12 inches from the wood ceiling of the theater, and all this air space opened into the vent pipe. The state and city fire marshal came in and looked for asbestos, etc., and when they examined the air space stunt, they both said if all the operating rooms in the state were like it, they would be mighty glad. I wish you a Merry Xmas and a happy, prosperous New Year.

Yes, Brother Turnpaugh, an iron room built inside of a wooden one, with a four-inch air space between, opening into a cupola four feet across, would be all right. I would consider it as more than equal to a ⅜-inch asbestos backing. However, I do not like an iron lining in any event. If properly made, as yours seems to be, it is fireproof, but give me brick, concrete or hollow tile every time. There is now being made a gypsum block, which comes from four to six inches thick and about 24 inches square. It is impervious to the action of fire and is very light, making an ideal operating room wall, where light weight is a consideration. Congratulations on that cupola, brother Turnpaugh, but it should be made to open automatically in case of fire. (See page 78 of the new Handbook for the illustration of the idea.)

### Home-Made Handbook.

Newark, N. J., writes interestingly as follows:

> Enclosed find $2.50 for the handbook. I have been a reader of the department for three years. Am not well informed so far as electrical matters are concerned, though I have been operating for three and a half years. This is how I have kept the department: Every week when the paper comes to the theater I amputate the Projection Department and fasten leaves together. These I bind in a cover of cardboard, using enough issues to make a good sized book. Any time I am in trouble I look through this handbook of my own invention, and usually find the remedy. Although I have operated for the above named period, I do not believe I could pass an examination on the electrical end. I have been away from Newark, my home town, for four and a half years. I would like very much to secure license. I must therefore prepare myself. I know the uses of the different electrical appliances, but could not, I fear, answer the questions properly. I have tried hard to learn, but we must all have help of some kind, and I am in hopes the new book will supply what I am deficient in. Can you tell me how to go about getting a license in Newark?

My understanding is that no license is required in Newark. If there is, then go to the City Hall, Licensing Department, and find out where to make application. Your method of preserving the department is excellent, but I would suggest that you index the various articles for convenience in reference.

### Operator's License.

Ashtabula, Ohio, encloses $2.50 for the new handbook, and makes the following inquiries:

> Am operating two Power's "6-A" machines. This city does not require that operators be licensed; therefore there is no examination. Would you kindly give me instructions as to what procedure to take to pass examination so that I would be permitted to operate in large cities—Cleveland, Ohio, for instance?

There is no license that will permit you to operate in all large cities, though in Massachusetts, as I understand the matter, once you are licensed you can operate in any city in that state. Just what other states have this system I do not positively know, though I believe there are others. You would have to go to Cleveland, or whatever city you desired to operate in, and, after making application, pass an examination before receiving license. In Cleveland you would, I believe, also be obliged to become a member of Local Union No. 160, I. A. T. S. E.

### Slap on the Wrist.

J. T. May, Bartlesville, Okla, says:

> I humbly accept your criticisms on running dramas twenty-five minutes and up. I know I should not do so, except in rare cases. I will be glad to run them faster if you will tell me some other way to make four reels last from 1:30 to 3:15, or from 6:30 to 8:30. That is what I am required to do, so as to put the vaudeville act on at the correct time. However, I must give you a slap on the wrist on that carbon holder proposition. I have used the Motiograph, Power's and Edison. The two former are practically the same. With even ordinary care the Edison will give perfect satisfaction on any amperage up to 60 a.c. I have used 60 amperes on my lamp for over six months steadily, from 1:30 to 11:30 P. M., and so far have used only one carbon clamp screw and three terminals. The total repair bill for six months was twenty-eight cents. I have a side throw of six in sixty. We use a 6½ and 7½ condenser, 4½ inch e.f. tube. Front condenser sets 18½ inches from the aperture. If I line up my lens correctly I have no ghost, but have an out-of-focus effect on one side. I can get an even focus by throwing the lens out of line, but that brings in a ghost. Can you help me any on this proposition? I understand that the Simplex machine is approved by the National Board of Fire Underwriters with a motor-drive. Is that correct?

While it is quite possible that the carbon clamp of the type you name has given you satisfaction with 60 amperes of current, still I can only repeat that, with heavy current, that type of clamp is not giving general satisfaction and should be discarded. As to the focus trouble, I would suggest that you loosen your aperture plate and place a small piece of paper behind, in such way as to bring the short throw side slightly further away from the lens. By this, I mean angle your aperture slightly in relation to the lens. Please try this out and report results. I think you will find it will be effective. I have not been notified of the approval by the N. B. F. U. of the Simplex for motor drive. Is your vaudeville act of enough importance to justify the injuring of your projection?

### Advertising.

Florida comes forward with an order for the handbook and the following complaint:

> I am one of the managers of the only show in this little town which boasts of 4,000 population—mind, I say boasts—in winter, but in summer has less than one-fourth that number. My operator projects a fine picture but business is mighty poor. Music is supplied by as good a pianist as I can afford; also as good as I could get here. Our circuit supplies films from two to six months "of old age," which is also the best I can afford. I greatly appreciate any hints you can give me as to waking people up to the fact that I am giving a first-class show at very small profit. With limited means I cannot afford to go to a great expense in advertising; in fact I have tried advertising and it doesn't seem to get results. People just appear to be tired of the pictures. We have good pictures all the time, and there is no fault to be found in the show. Perhaps I myself need a "jar." If so, please send it along.

It is exceedingly difficult, Florida, to suggest a remedy for conditions such as you name. It strikes me that your show would be almost anything but first class, using films six months old. A film six months old usually is in pretty bad condition; full of rain marks, dirty and chunks cut out of it. With such service it would be utterly impossible to put on a really first-class show, no matter how good the projection might be, and this might, in large measure, account for the lack of interest displayed by the people. It is not my province to tell you that you can afford a better service, but if I were in your place I think I would experiment, for one week at least, with a fifteen day service. You could not lose so very much, and possibly you might find it a paying proposition after all, though I will admit that in such a small town the result would be problematical. It is difficult for me to diagnose the case, because your idea of a good picture and my idea of a good picture might be at wide variance, and I dare say they are. I don't think expensive advertising would pay in so small a town. It is probable that you have started on a five cent basis, where you should have commenced at ten cents and used better service. It is possible that the interior of your theater is unattractive and not sufficiently ventilated. Your description of conditions is altogether too indefinite for me to form an intelligent opinion. If you are one of those fellows who will run a picture without a title or a title slide and leave the spectators guessing as to what they are looking at, the answer is easy. Any manager who will permit that sort of thing will surely get the "Absent Treatment" from the public, sooner or later.

### Questions.

Mr. R. L. Clark, Elkhart, Ind., writes as follows:

> I will contribute a couple of stunts which are new to me, though perhaps old to others. Found the tracks of my Power's Six aperture plate worn. Turned it over and found it worked fine. There are film tracks on the other side, the same as on its face. This refers only to Power's Six and Six A. When my framing lever was in the center, there was a bad grinding sound. I had tried every way I could think of to eliminate this and finally tightened both setscrews up good and snug, just so the framing lever worked medium hard, then I put a thin washer on the left-hand stud and put the cross bar back on. Have had no grinding noise since, no matter what position the framing lever is in. My idea is that the small idler gear which meshes into the fly-wheel pinion was not traveling true. Those who have this trouble should try putting a washer on one or the other of the studs which hold the ends of the horizontal bar. The possible result of this can be first tried by inserting the point of a small screwdriver between first one end and then the other of the cross bar, prying gently outward while running the machine with the framing lever in different positions. Now, here is a question: I cannot tighten the screw in the fly-wheel without its tightening the movement so that I cannot run the machine, unless I tighten the screw when the intermittent sprocket has just passed the pin. Please explain. I installed wall shutters according to the plan you sent me and they work fine. Of course, I have not had a fire to actually try them out, but I cut the string over the machine aperture, and they all drop together like clock work—a mighty fine thing whether you have a fire or not. My operating room is 9 x 14 x 6 feet high. It is steel lined. The wiring is all in conduit. The auditorium is lighted with the inverted system. It seats 450, with a six foot aisle in the center. To lubricate my Power's Six intermittent movement, I unscrew the oil cup and screw the mouth of a tube of white vaseline into the hole from which I took the cup. I leave it there until empty, just squeezing the end a little, two or three times a week. I find forcing about one tube of vaseline into the intermittent every eight days serves. It works out the intermittent and fly-wheel shaft. I ran a Power's Six for nearly three years, and have never had a breakdown. What do you think of the new 11 inch reel with 5 inch hub?

As to the aperture plate, I presume it would work fairly well for a short time, if turned over, but it isn't, as you imagine, the same. The tracks on the front side of tempered steel, whereas the back is of comparatively soft metal. Moreover, there is a bevel in the aperture and the turning of the plate over would cause the mask to blurr on the screen. As to the reason for your being obliged to tighten the fly wheel screw at one particular point in the revolution of the cam, I cannot offer any explanation. It should not be so. The vaseline tube stunt is unique, and I am not prepared to say that it is not all right. Grinding noise in toggle gear might sometimes be helped by the plan you suggest. In other cases it would not. Am not yet ready to express an opinion on the reel in question.

### Poor Contact (?).

Brooklyn asks help on the following: He is working on 220, 60 cycle a. c., through Power's Inductor; 12-foot picture on a 60-foot throw; ⅝ cored carbons above and below. The carbons burn fine for about half an hour after installation, then the buzz ceases and they become red and needle badly. Has tried three brands of carbons, with the same result. Machine is Power's Six A, motor-drive and all contacts are clean. I think, brother, that last remark is not correct. If you correctly describe the difficulty, the trouble lies in the fact that your carbons are not making good contact with the carbon arm. Take the carbon arms out and clean their inside surfaces thoroughly with a file. You will probably find the metal has roughened and burned. If so, file down to a smooth surface.

### Carbon Sharpening Knife.

Mr. Leonard L. Carr, member Seattle Union 154, I. A. T. S. E., sent the editor a very neat little carbon sharpening knife, the same being made from an old file, one side of which is ground down to a knife edge, which is then, after the temper has been drawn, cut into a serrated form, by means of hack-saw gashes about one-sixteenth of an inch apart along the entire edge of the blade. A wooden handle is added and, on the sample sent, the editor's initials are neatly stamped. Brother Carr says:

> This article was made by myself, and, so far as I know, is not patented. It can be made and used by anyone, or they can be had from the Baker Sharpening Shop, 1717 Main St., Seattle, at $1.25. The knives work fine on all projection carbons, but the street lamp variety is too hard for them.

Many thanks for the knife, Brother Carr. I have tried it, and it works very nicely indeed. My view is, however, that a twelve inch cabinet maker's wood rasp is better for sharpening carbons.

### Weak Light.

Harrisburg, Pa., encloses $2.50 for the new hand-book and inquires:

> Am running two Standard machines, 7½ and 6½ condensers, an 18 foot picture at 112 feet, with 30 foot drop in the throw. Get a good picture but not very bright. The screen is dull white paint. Pull 40 amperes from 110 volt mains. Would you please let me know what kind of glass to use in the ports, and how much current I ought to use?

You have not said, Harrisburg, whether your current is alternating or direct—a very vital bit of information indeed. If a.c. then you should have not less than 60, and preferably 75 amperes for an 18 foot picture, using a painted screen. If your current is direct then 40 amperes should give you fair illumination, although you ought to have 45. But how do you know you are pulling 40? Perhaps it is less. Increase your amperage and see what the effect is. I think two 7½ condensers would give you better results than one 6½ and one 7½. Use ordinary window glass in the ports.

# Comments on the Films

## Licensed

"BILL MIXES WITH HIS RELATIONS" (Essanay), Dec. 26.—Augustus Carney gives us one more of those laughably comic characterizations by which he has won his enviable reputation. In this picture he plays an eccentric tramp who, dressed in evening clothes and plug hat, taken from a drying line, makes a visit on Sarah Springer, as Cousin Whooper, an expected but unknown relative. The spinster is cleverly played by Eleanor Blanchard. The real Whooper when he comes is played by E. C. Calvert, and the constable by John Stepling. We have seldom seen comic table manners that were really funny, but Bill's gormandizing of Cousin Sarah's vittles kept the whole house in laughter—the secret lies in Augustus Carney's facial expression which, at such times, is that of a very wise monkey. He is truly one of the best clowns in picturedom. As usual in Essanay comedies, the leading player is ably supported by the whole cast. This offering will make fun everywhere and can safely be recommended as good entertainment.

"A BUSY DAY IN THE JUNGLE" (Kalem), Dec. 25.—John E. Brennan and Marshall Neilan (with some help of two Kalem girls) play a farce in which two comic huntsmen get a real scare from a lion, pretty fierce, and one, almost real, from a band of very well-made cannibals.

"BRAVE OLD BILL" (Kalem), Dec. 25.—On the same reel is this farce that is undeniably funny, yet at the same time is just a trifle vulgar. It won't please some, but it will be acceptable to most. J. E. Brennan plays Old Bill, a character who loves to sit on the beach in a bathing suit and spin yarns about his life-saving exploits. Ruth and a friend of hers get two drygoods store legs and stick them up in the water for him to save.

"TWO WOMEN AND TWO MEN" (Vitagraph), Dec. 25.—Charles Gaskill's work usually shows care and thoughful handling of the scenario. In this picture, unusually interesting because of its contrasts, his knowledge of his craft and its possibilities is even more apparent than usual. It is indeed an admirable piece of artistry. We don't mean to imply that it lacks originality, but that wise criticism rather than inspiration is seen in it. The action strikes fire now and then; but the art of the players supplies it; that it gives them the chance is the writer's great merit. The story is harmed by the trite, happy ending in which a child plays the usual role and is the means of reuniting the parents. The character drawing is first class. Most interesting, perhaps, are the roles taken by Edith Story and Harry Northrup; the first, an unscrupulous actress (just woman) and the second, a young man about town (wise owl). Earl Williams plays the married man in the woman's snare and to Julia S. Gordon is left the role of wronged wife and mother. It was ably produced by Van Dyke Brook.

"THE BEACH COMBERS" (Pathe), Dec. 26.—A melodrama, of the according to rule kind, dealing with the adventures of a pretty fisherlass with beach combers, who have wrecked a boat (this doesn't get over) and are afraid that she will betray them. The girl is Betty Gray and the chief male part is taken by J. W. Johnson. There are some scenes that are very strong, one in particular, the beach combers gathering flotsam with a drowned corpse showing where it came from.

"THE LITTLE ORGAN PLAYER OF SAN JUAN" (Selig), Dec. 26.—This picture lacks the artistic photography that it needs; good photography seems scarcer than some months ago and this is a pity, for its effect on the impression given to even the most ignorant spectator is marked. This picture deals with the effect of music on people, even on a wild mob, to make them reverent. In one or two scenes it succeeds in making us feel the music by sight alone, which is something; but there is too much that reminds one of the producer's troubles in making the picture and it seems artificial. It was plain that the girl at the organ bent awkwardly down to let the light shine upon her face. There was another woman, in the mob, whose lack of acting spoiled one whole scene. Perhaps Colin Campbell, the producer, didn't give Lanier Bartlett's scenario the best chance of making good; it has possibilities. Thomas Santschi, as the priest, is just what was wanted; Bessie Eyton, as the motherless orphan who grows up to play so powerfully, makes a very strong appeal in the center of the picture. We didn't recognize Camille Astor in the old Mexican woman that she plays so well. Wheeler Oakman and Eddie James play two Spanish dons.

"A CLUE TO HER PARENTAGE" (Edison), Dec. 27.—This is the sixth installment of the Edison's interesting serial story. The leading characters are Marc MacDermott, Mary Fuller, Miriam Nesbitt, Charles Ogle and Ethel Browning. There are several scenes taken on shipboard, the placing of the camera so as to show the rising and falling horizon being especially effective. A moonlight scene taken at the side of the ship is all too short. The same is true also of the view of New York harbor as the vessel slowly ascends the North River. The picture does not depend on these, however, for its interest, as there are many strong situations, one of them being where Mary is shown the portrait of her mother.

"A BUSINESS BUCCANEER" (Kalem), Dec. 25.—This is a story of a business intrigue, in which a rival corporation president tries by the aid of burglarious methods and assistants to obtain a secret formula. The story turns on this point. Alice Joyce has the part of the secretary of a rubber company's president, and is besides in love with the son of her employer. One of the office scenes may suggest to some that her costume was rather pretentious for a business woman. However, this is immaterial, and does not affect the dramatic qualities of the picture, which will hold. Tom Moore as the son of the president does good work. George Middleton, as the president of the successful company, looks the part. The photography is excellent. A dog is a factor in a big situation, but his presence did not strengthen it, as the animal did not pursue the course that would be followed by a real dog whose mistress was being strapped into a chair.

"THE GOD WITHIN" (Biograph), Dec. 26.—A real Biograph. Among those contributing to make it such were Blanche Sweet, who portrayed the mother wronged; Henry Walthall, as the father of the baby who lived; Claire MacDowell, who took the part of the mother who passed away; and Charles Mailes, the doctor. The work of all of these, as well as that of the betrayer, was of the best. The final scenes were unusually impressive and splendidly handled. As the picture faded there was a significant coughing and clearing of throats on the part of a large audience.

"TWO BOYS" (Lubin), Dec. 26.—A comedy drama in which Arthur Johnson and Lottie Briscoe have the leads. Two young boys have parts. The comedy situations created by the work of the two leading characters go far to make the picture a success. There are some excellent settings, the one of the hotel lobby being especially good.

"JACK'S BURGLAR" (Melies), Dec. 26.—Good comedy drama, in which there are some typical Western scenes.

"BILL BOGG'S WINDFALL" (Biograph), December 30.—We have had several farces like this one which the audience seemed to enjoy, for there was a good deal of laughter while it was on. Boggs is a poor day laborer. He gets a legacy and has a day or so of uncomfortable affulence, but in the midst of a party given to his friends is told that it was a lawyer's mistake. If such a picture were made convincing, it might be very funny.

"A DAY'S OUTING" (Biograph), December 30.—This farce, on the same reel, also made laughter, but isn't so well acted or so amusing. It is rather poor.

"PATHE'S WEEKLY, NO. 1," December 30.—A few Balkan war scenes of great interest are included with several other good items among which, and perhaps the most valuable, is a view of a new kerosene motor plow that was tested near Stockholm in Sweden. It forks up the loam and will make any agriculturist with a sense of humor laugh.

"PLANTING THE SPRING GARDEN" (Vitagraph), December 30.—Flora Finch with the good help of Hughie Mack, makes many a laugh in this fresh and clever farce, picturing the luck of two city people with their first garden. Mrs. Citiman is a first rate organizer and planner. She lays out gardening for her stout spouse, buys him the tools, seeds and all that is needed and reads novels while he does the work. Comical trouble ensues, especially when Flora finds Hughie asleep at the hoe. The fun comes from the clever playing rather than from the humor of the action itself; yet the author of the scenario, Ida Hall, deserves credit for working up into an acceptable picture a good idea. William Humphries produced it.

"SUE SIMPKINS' AMBITION" (Vitagraph), December 28.—In this offering Leah Baird plays Sue the country girl, somewhat of a gawk, who has subscribed to directions to guide tyro photoplay actresses-to-be. There's a swain in the village who wants to marry her, but she has a career opening before her and he seems of small account. By a train of circumstances, in which her own impossibility plays a large part, she does succeed in getting a try-out. Her acting on the screen makes a roar and she is in the house to get the full benefit of the jolt. Miss Baird shows remarkable versatility in this picture which is quite out of the line in which she has made her mark. Kingsly Higgins, who plays the country lover, seems to be a new face on the screen. His work is such that we are looking forward to seeing more of it with much expectancy. W. V. Ranous, Richard Rosson and Harry Northrup are also in the cast. It is a very laughable offering that will be enjoyed. Its authoress, Hattie Gray Baker, and Ralph Ince, the producer, deserve credit.

"THE BLIND CATTLE KING" (Lubin), December 28.—A poetical romance that is quite new in pictures so far as we know. Its central character is a very rich Mexican who is blind and who goes forth alone to seek for a worthy mate. He finds her in an American girl who is charitable and who, after he has been turned out to wander all night in the woods, goes to find him, falls into a pool and is rescued from drowning by him, blind though he is. She, thinking him poor, consents to marry him and go to his home. The picture's idea is as delicate and light as the dust on the wings of a butterfly; it could hardly have been made convincing to the common light of day, and worthy of praise as it is, makes a not very strong offering. Its weakness comes chiefly from the fact that the man's character, his poetical Don Quixote sort of soul, wasn't made the big fact of the picture. We didn't know the peculiar charm of the man until the end and failed to believe that he was real.

"A MOUNTAIN TRAGEDY" (Kalem), December 28.—A picture that, though it has a trite Western situation, has a good deal of freshness in its development. Much more plausibility and naturalness has been found in making the ill-used hero seem guilty of robbing the stage and then in showing how he is not only cleared but wins a pretty girl for his wife, than we thought possible. Ruth Roland plays the heroine; Marshall Neilan, the young hero; P. C. Hartigan the girl's father, who is the villain, and Horace Peyton, the gentleman of the road who really held up the stage. It is a very well acted and smoothly conducted offering.

"HE SWORE OFF SMOKING" (Edison), December 28.—The work that William Wadsworth does, especially in the opening scenes of this farce comedy, has a quality that makes it a joy forever. He is the father of a family and has been persuaded by his wife (Miriam Nesbitt) to swear off smoking. In a delightful little scene, partly around the dining-room table, he is found not only admonishing his son (Yale Boss) to take note of the dangers of smoking, but is counting up the benefits that will come to the whole family from the money that will be saved. We can see that he is going to break his pledge. It is a tip-top offering straight through and one audience heartily enjoyed it.

"HOW A HORSESHOE UPSET A HAPPY FAMILY" (Edison), December 28.—Louise Sydmeth, the authoress of this character sketch, has given Edward O'Connor a fine chance to play an Irishman (Mike) with a black eye, one of the prettiest ones we have ever had the good fortune to see. Alice Washburn plays the Irishman's wife and is almost as funny. It is she who finds the horseshoe and brings home that which is to be the cause of a free fight in the kitchen, the breaking of china and of other unlucky things. Mrs. William Bechtel plays Mike's mother-in-law. Marty Fuller and Yale Boss have roles as two boys. Arthur Houseman plays the other Irishman who is hit when Mike flings the offending bit of iron out of the window and who comes in to find why such things should happen. The picture is very amusing and made much hearty laughter.

"FOR HER" (Edison), December 31.—A good commercial offering without any special originality or insight, but also without any weaknesses. Very plainly it was made by a producer who knew his business and from the script of a man who can prepare a scenario and get a situation over. As for the acting, Mary Fuller plays the daughter of a counterfeiter (Charles Ogle), who consents to make himself scarce in the neighborhood for her sake. As he was about to be arrested, it doesn't seem a very noble action, but the story didn't demand that it seem so. William West plays an old waiter who has taken a fatherly interest in the girl and in her love story. Harry Beaumont plays the son of Mary's rich employer who in the end marries her. Robert Brower plays Harry's father and Bigelow Cooper, the detective who has arrested the girl's father once and is on his trail again when the story ends. Bannister Merwin has done much better work than this, but the picture is a good offering notwithstanding.

"A WOMAN" (Vitagraph), December 31.—A story of passion in which Leah Baird has the most interesting role and is ably supported by Harry T. Morey and Courtnay Foote. The backgrounds are furnished by high social life and nearly all the scenes are ball-room pictures in which there is a good deal of graceful dancing and many pretty girls. The situation has been clearly conceived by the authoress, who is none other than the leading woman, Leah Baird. Out of pique, the heroine marries the man she doesn't love. The other is a cold-hearted egoist and his attentions to other women is the cause of her anger. The drama develops out of the struggle in her heart after marriage, when the egoist comes back into her life and it ends in her falling in love with her husband. The producer, Charles Kent, has put the scenario's intention over a hundred per cent. It is an effective picture.

"THE POWER OF SILENCE" (Lubin), December 30.—A two-reel picture dealing with a Western love story and one that has a sensational catastrophy that will surely give a thrill; but it is not a very strong offering. Two reels were too long for the story and it seems strung-out, the more because the acting, with the sole exception of the leading player, Romaine Fielding, who draws as usual an interesting character, is poor. At the end, this strange man uses hypnotic power to make the villain who has married and abused the girl whom he loves, throw himself over a cliff. The two fall together from ledge to ledge of a deserted city of the Cliff Dwellers.

"A MOTHER'S STRATEGY" (Lubin), December 30.—A picture that is too melodramatic in its scenario to be a very good vehicle for artistic acting. As a consequence, it furnishes more than one scene that may be thought by some to be comedy. Edwin August, who plays the lead, has one or two moments when his playing is at its best, but only one or two. Ormi Hawley has a most ungracious part and she does nothing to redeem it.

"THE CAPRICES OF A KING" (C. G. P. C.), December 31.—In this picture is told the love story of Louise de Valliére and Louis XIV. Perhaps it was photographed in the beautiful parks of Versailles; in any case, the scenes, lavishly hand-colored, are lovely. It stands on these scenes rather than on the story which is well known by most spectators; but on account of them it may safely be commended as a masterpiece. The acting is graceful and the players pleasing.

## Independent

"THE HUNDRED DOLLAR" BILL (Majestic), Jan. 7.—Showing the predicaments into which a poor man who has been given a hundred dollar bill may get. With a sick baby at home, he tries to get the bill changed. The druggist, the grocer and everyone he meets become suspicious. He is about to be arrested when the original owner of the bill comes along and helps him out.

"A POOR RELATION" (Thanhouser), January 3.—Florence La Badie and James Cruz play leading roles in this drama. Domestic scenes of interest are shown, interspersed with glimpses of the Bronx zoo. The story shows how the young doctor's regard was won by the abused poor relation, in spite of the fact that the young widow was setting her cap for him. The injury of the child by fire was well handled, but the denouement of the picture was not quite strong enough.

"A GUILTY CONSCIENCE" (Thanhouser), January 5.—This photo-play has a good little plot, but it treats farcically what might have been handled more strongly as plain drama. Pictorially it is good and the manner in which the scheming guardian was induced to give up his stolen securities and money, was quite ingenious.

"ARABELLA'S ANKLE" (Nestor), Dec. 30.—In this comedy there are some remarkably fine views of rocky shore. The story portrays the difficulties experienced by an artist in securing a model to complete a sketch on which he is working.

"A TAMMANY BOARDER" (Eclair), Jan. 2.—A comedy with many laughs. A tiger is featured; he is turned loose in a boarding house and creates consternation.

"DOROTHY'S BIRTHDAY" (Gem), Dec. 31.—A story in which is featured a sick child, whose recovery is brought about by a party.

"THE BEARER OF BURDENS" (Imp), Jan. 2.—King Baggot and Jane Fearnley have the leads in this good dramatic picture. There is excellent work by the entire company.

"WITH THE MOUNTED POLICE" (Thanhouser), December 31.—The scenic features of this picture are very striking, though the plot seems not quite so strong. The young trooper is bound by anarchists and thrown into the bottom of the aqueduct. A flood is opened and he is in danger of drowning. His dog brings the girl to the scene and she rescues him. Later the anarchists are rounded up by the mounted police.

"COUSINS OF SHERLOCKO" (Solax), January 1.—A burlesque detective story which develops into passably good comedy. It concerns mainly the resemblance between a crook named Jim Spike and the hero. The latter and his friend are shadowed by detectives and dress up in swell feminine garb. In the end the heroine of the story hales the real miscreant into court and succeeds in getting her friends released.

"SAVING MABEL'S DAD" (Keystone), January 6.—A comedy half-reel in which Mabel falls in love with George and her father wants her to marry Henry. The scene of greatest interest is where the two lovers go to the father's rescue in a row boat and motor boat. George, of course, wins her.

"A DOUBLE WEDDING" (Keystone), January 6.—This, on he same reel with the above, is more successful than the other. It concerns two wedding parties, one white and the other black. By an amusing accident, the practical jokers follow the colored bride and groom, and the newlyweds who outwitted them get safely away on the train without being molested. A good offering.

"FOR LIZZIE'S SAKE" (Keystone), January 20.—This half-reel is a comedy of the screaming sort. Its situations are absolutely side-splitting. It is a sort of "Desperate Desmond" picture, and in spite of the fact that the heroine's predicament is perilous in the extreme, the laughter goes on without stopping. A particularly good offering.

"SIR THOMAS LIPTON OUT WEST" (Keystone), January 20.—This, on the same reel with the above, shows the genial yachting enthusiast and cup-challenger, Sir Thomas Lipton, visiting an Indian camp in the West. There are some mule-riding exhibitions given.

"IN THE RANKS" (Broncho), January 8.—This fine two-reel film depends not so much upon actual warfare and bloodshed for its strength as upon its freshly interesting plot. The opening scenes, in which the young sergeant rides on the back of the coach with the girl to town, his interference in the fight between drunken soldiers, and his marriage to the girl before the justice of peace, are worked out naturally. Then follows the father's displeasure and the rival's scheme to have the hero sent into a hostile Indian country, to almost certain death. The girl, hearing of this, saves him. The part of Ruth is admirably taken. The later scenes are in keeping with the first, making altogether an offering above the average of merit.

"BLACKENED HILLS" (American), December 28.—This allegorical picture gets up quite a strong interest as it proceeds. It contains a witch-like creature, hobbling along with a crutch, an evil hearted woman, a perfectly good hero and a perfectly bad villain. Besides these there is a good little girl, around whom most of the interest centers. The witch repays the kindness shown her by the hero and the good little girl, by saving their lives. She also sets fire to the evil woman's beautiful hillsides as just vengeance for her selfishness. The California setting helps along the fairy story type of film, which has by no means been exhausted.

"THE GROUCH" (Victor), Jan. 3.—A comedy of character in an office life setting with the boss as a most pronounced type of grouch. It is pretty well made, naturally acted and very interesting. Owen Moore plays the grouch who makes life burdensome for his stenographer till she rebels. Fritzi Brunette, whom (in the picture) it has already been shown has a temper of her own, is promoted to be office stenographer and the boss, meeting his match, doesn't know why he doesn't fire her. The ending, in which he compels her to marry him by a threat of imprisonment (she had sent her father with some money belonging to the boss and he had stolen it) fails to convince and is the weakest part of a good picture.

"TOYS OF FATE" (Powers), Dec. 27.—A picture not up to the standard that Powers has been setting of late; in fact, it is crude in its story and, for the most part though not wholly crude in its acting. Edwin August plays a peculiar character, a married man who lives a kind of huntsman's club life in the woods, quite impossible as shown, and the story is of his relationship with his wife from whom he is separated and whom in the end he forgives. It seems to be a poor picture made by a good man in a hurry.

"THE LITTLE ENCHANTRESS" (Majestic), Jan. 5.—A picture with many fine qualities. Its center of interest is a child; but although the little player who takes the part is fairly natural, the old bachelor who adopts her and also his old valet are so finely drawn that the satisfaction that the picture gives comes largely from them. The girl's father dies and, like a stray kitten, she insists on the kindly old man taking her home where the difficulties of taking care of her, and the amusing facial expression shown by the old bachelors who have human hearts but unaccustomed minds, make good, unforced comedy.

"JUST HARD LUCK" (Majestic), Jan. 12.—A dramatic picture of an innocent man who goes to prison and five years later is freed by the confession of the guilty one. The most interesting part of it comes after he is freed when he once more lands in a cell on another unjust charge, but this time he is proved guiltless by a detective and also by the capture of the real crook. The scenes showing the sleuth's laboratory with all its up-to-date apparatus, chemicals, etc., is very interesting.

"POOR BOOB" (Punch), Jan. 9.—A farce of married life in which a bald spot on the husband's head, the mix-up of a bottle of hair-restorer with a bottle of magic love potion, and other lively doings have an important part. It is just nonsense to make laughter; but is well acted and while not the best Punch picture, will be acceptable.

"MIX-UP" (Punch), Jan. 12.—On the same reel, is this laughable Chinese laundry farce with Finney and Rice (the long and the short) as Chinks from whose shop a fat woman's wash gets mixed with that of a thin woman. The trouble is straightened out on the city sidewalk, but not without the good help of a big cop. We think it will get 'em; it's good fun.

"FINNEY'S LUCK" (Punch), Jan. 16.—The new idea used in this farce does give a punch. Poor Finney finds on the street stolen theater tickets and takes his best girl to the show. Soon a detective intrudes rudely on their joy and invites them out to a real drama in the station house. That the thieves are found and Finney and the girl freed doesn't make things square; for the girl doesn't like the ending of the show at all. It will go all right.

"SAW WOOD" (Punch), Jan. 16.—This dramatic farce on the same reel will also make many a laugh. It deals with an author, who, in spite of his wife, would go out as a tramp in search of local color. He accepts a pie fom a quickly passing real tramp and meets the man with a gun who makes him do the sawing. It is acted briskly and breezily and makes a good offering.

"THE CITY BOARDER" (Champion), Dec. 30.—A clown character farce in which the city man's canned vegetables and old eggs at a country boarding house serve as the backbone. The woman who plays the farcical farmer's daughter is not well cast; but the amusing city man saves the picture, which has substance enough to make more than one good laugh.

"THE WHITE HERON" (Champion), Dec. 30.—This beautiful nature picture, taken in South America, is on the same reel. It shows us a pair of snowy white herons, caring for their two fledgelings. It is well photographed.

"HER KID SISTER" (Crystal), Jan. 5.—A picture in which a girl is given the role usually allotted to the bad small boy; she decides which of her sister's two lovers is most desirable (she has been bribed) and makes it hot for the other. It is an offering more vulgar than usual and seems made for the gallery. Pearl White plays the small girl and Chester Barnett, the happy lover.

"JONES RESURRECTED" (Crystal), Jan. 5.—This farce on the same film, uses an old idea which is still fresh enough to please. Jones gets very drunk (his experiences make a large part of the film), misses a train that is wrecked and they have a funeral. Jones comes home drunk, lies down on the bier and wakes up during the funeral.

"A FATHER'S STRATAGEM" (Milano), Jan. 4.—The novelty of this picture comes from the sub-titles which lead forward a domestic quarrel in the terms used in reporting the diplomatic conferences of two nations on the brink of war. The conceit is quite apropos today and is very amusing. Aside from this, the story is commonplace, but the picture makes an acceptable offering.

"TRYING TO KEEP BEDELIA" (Reliance), Dec. 28.—A new Bedelia (Miss Weston) makes this one of the best of the series that has appeared; she is more natural in the role and has a lighter touch in her acting and it tells in the picture's effect. The scenario, as dealing with the troubles a family has in keeping its cook, has perhaps more substance than usual and this makes the mere nonsense of it more amusing.

"LOVE AND THE TELEPHONE" (Majestic), Dec. 29.—By a very clever handling of sets, this picture conjures up with unusually convincing clearness a big city office building with its corriders, elevator, offices, etc. And the story is worthy of the care used in making it clear. In it, a telephone girl overhears a message and is the means of saving her sweetheart from losing all his money. This clerk's employer is a broker and wants the girl for himself so sneakily sets a trap into which the young man is ready to step. The girl has to keep him locked in a closet to save him from speculating. In a dramatic scene, she waits, the key in one hand, the stock tape in the other, until she knows she can safely let him out. It might have been made a bit more powerful by restraint in the acting, but it gets over.

"CANINE RIVALS" (Solax), Jan. 3.—A comedy in which a young husband cures his wife of her infatuation for a lap dog by purchasing eight or ten canine pets for himself. Some highly bred dogs are shown, such as Pomeranians, Scotch Deerhounds, Spitz, Poodles, etc. Dog fanciers will enjoy this picture, but for the average observer the plot is a little thin, though there are amusing moments. The story could perhaps have been shown more briskly in a half reel.

"THE WHITE GLOVE BAND" (Gaumont), (State Rights).—A three-reel production in a colorful French setting, with views of Monte Carlo and its surroundings, hotel life, gay restaurant scenes, etc. In contrast with these are pictures of low resorts, thieves' headquarters, and bands of the notorious Apaches. The manner in which Roland Ladeaux, police inspector, trails and finally captures the "white glove" band is graphically worked out, with many interesting and thrilling moments. His disguise as the rich Egyptian and subsequent love affair with Nina, who is aiding the thieves, holds the interest strongly. Just how convincing is the regeneration of the girl and the inspector's love for her, is something the observer will want to settle for himself. Madam Claire Simonet in the part of Nina handles the work artistically. As a whole, the picture makes one feel that he has been looking at a close representation of the gigantic outlaw bands which occasionally work havoc in Paris and its vicinity—a strong production throughout.

"RAGUSE, THE PEARL OF THE ADRIATIC" (Gaumont).—A series of excellent views in and about Raguse, showing the harbor front, San Blaise Church, the Old Mint, Franciscan Cloister, street scenes, etc. Picturesque and well photographed.

Power's Cameragraph No. 6A has been installed at the Empire theater, Frederick, Maryland, by Arthur D. Gans, 104 North Gay Street, Baltimore, Maryland.

## NEW BRANDS FOR FILM SUPPLY.

All uncertainty and rumor as to the future plans and policies of the Film Supply Company of America, are completely set at rest by announcements from that company's offices during the past week. The plan of distribution remains unchanged from that which, since the inception of the Film Supply Company, has been successful. Business will continue to be conducted along the same lines as heretofore and a strict adherence to the firm's slogan, "The Exhibitor Be Pleased," will be rigidly enforced. With this end in view, the company has planned for the immediate addition of several of the more prominent brands of "out of combine" films, which will materially strengthen their program. Chief among these is perhaps a brand to be called "All Star," which is being prepared for an early marketing. These films will be only of productions which have been past successes on the legitimate stage, and in many instances the original star and company will enact the play for the "All Star" films. These will become part of the regular program.

"Pilot," another new brand soon to make its bow, is being produced in a spacious and most modern plant in Yonkers, N. Y. This product will be under the watchful eye of George A. Magie, who for considerable time has been business manager of the Solax Company, where he has proven his capability as a film manufacturer. Then there is to come at an early date, "Prairie," a brand of westerns that will mark an epoch; "Monitor," a brand of comedy films for which a tremendous cast and general producing force has been engaged; "Monitor," a film which is entirely original and unique in its conception; and Anchor, a brand which in the majority deals with stories of coast and deep sea life.

It has also been announced that "Ammex" films are to take their place among the others comprising the Film Supply program, beginning Thursday, January 23rd, 1913, with a single reel western drama, "Love and Circumstances." "Ammex" films are the only brand which, without association, have weathered the storm among unattached regular release manufacturers. It speaks well for this company to say that their product has passed the discriminating eye of the Film Supply Co. "Ammex" films will be westerns exclusively and will be released every Thursday for the present. These pictures are made on the famous Santa Marguerita Ranch of 365,000 acres near San Diego, California. This is perhaps one of the largest ranches in existence and furnishes with its extreme area an abundance of wonderful locations to work with.

Among others, Gaumont, the de luxe edition of all films; Solax, the people's favorite; Itala, the split reel comedy creations; Great Northern, mastermakers of features; Lux, the established brand; Comet, the new film with an old name; Gaumont Weekly, the famous film of the whole world; and Great Events, the new idea film, continue as part of the Film Supply Company's program.

With such a program, exchanges and exhibitors allied with the Film Supply Company may feel well assured of the future.

## FILM FEATURE OF MUNICIPAL ENTERTAINMENT.

When the Board of Water Supply of the City of New York holds its annual entertainment at the Palm Garden, Manhattan, on the evening of Jan. 19th, the feature will be furnished by C. J. Hite in the form of a Thanhouser release entitled "With the Mounted Police." The reason is that the mounted police in question are the Aqueduct division of the New York department, which division guards a great deal of territory of the Board of Water Supply. The whole division were loaned to Mr. Hite for use in the production of the aforementioned reel. They played their parts with enthusiasm, resulting in a very stirring and accurate portrayal of police life. Many heads of city departments will be at the Water Supply affair to sit in judgment on the coppers' debut as photoplayers.

Two directors, instead of one, are at work temporarily at the Vitagraph studio at Santa Monica. Rollin S. Sturgeon, who has charge of this company, went to Wisconsin to spend the holidays with his parents, and incidentally to introduce to them the bride he acquired a couple of months ago. In his absence Major McGuire and Scenario Editor Durham have been helping each other direct a photoplay written by Stanley, the leading man of the company.

Mr. MacDonald's first picture will be a Western, with Mr. August in the lead. There will be much interest in the appearance of this popular actor in a real Western role. There is no doubt among his friends that he will bring to his latest interpretation the same skill and care that he displays in all his work. The title of the picture will be "On Burning Sands."

# "The Dove in the Eagle's Nest."

### A Two-Part Thanhouser Feature.

Reviewed by W. Stephen Bush.

THE choice of a subject like this creates a strong presumption in favor of the producer. The filming of a clean piece of fiction is always praiseworthy. The assurance of no leather pants and cowboy hats is worth something, too. The story of this feature is a pretty one, and it is prettily told.

The time is about the fifteenth century, and the scene, the castle and environs of a German robber baron, known as "The Eagle." This marauding nobleman, surrounded by his swashbuckling retainers, lives in his castle—an aerie among the mountain crags. There they abide, reveling and carousing, only sallying forth from time to time to rob the pack trains of wayfaring merchants.

But one thing in all the world does this ruthless baron hold dear—his little sister. And so, when the child falls ill and needs a woman's care, he sends one of his vassals to get some one to nurse her. The servant enters one of the peasant cottages in the valley and insolently commands the girl there to accompany him. She is fearful, but the stern baron's behest none dare refuse, and she goes to the castle.

Scene from "The Dove in the Eagle's Nest" (Thanhouser).

After lingering a while, faithfully and tenderly watched by the peasant girl, the child dies, and her nurse returns home, but her gentle ministrations to the ill one, her pitying intercession in behalf of tortured captives, have left their imprint upon the chieftain, and he is deeply in love with her.

While she is sitting pensively at her window, dreaming of the bold warrior, he is restlessly pacing his floor and thinking of the dove who has left the eagle's nest. At last the impulse grows irresistible; he determines to wed her. He calls at her humble abode and makes his offer of marriage. There would be no gainsaying him even were she so inclined, for he is the lord of the manor. But she is not, for she loves him. The parents, proud of the honor shown their daughter by their feudal lord, bow gratefully, and the day is set for the nuptials, which take place soon thereafter.

Years pass. The dove has borne him two fine sons—twin eaglets. The baron is called away to fight for the King. At the head of his soldiery, and accompanied by his trusty squire, he starts away. During a skirmish he and his squire are captured. After suffering many indignities and brutalities, the Eagle falls, overcome by his wounds and his hardships. The squire manages to escape from the dungeon. After much travail he arrives at the "eagle's nest," and informs his noble lady that her lord and master has perished. . . .

But the baron had not been killed. He had been revived, and been sent to the galleys. At a moment when his captor's vigilance has relaxed he escapes the galley, successfully reaches the shore and turns his face to his distant mountain home.

His arrival is timely. A neighboring lord has stormed his castle and, inflamed by the beauty of the baroness, is seeking to embrace her. In spite of her frantic struggles, he is about to succeed, when the husband, long mourned as dead, enters. The two grapple in deadly combat; the husband is victorious. He embraces wife and children, and the dove and the eagle are re-united in the "eagle's nest."

This, very briefly, is the story told by this striking film. The ensemble scenes, showing the motley soldiery in fray and at frolic, deserve particular mention. The gay abandon of these ruffians and the unconcerned, almost jovial, cruelty with which they treat their helpless victims depict, better than language could describe, that semi-savage state which knew neither pity nor compassion.

The quick transitions on the screen from roysterers, holding high wassail in the castle halls after a successful foray, to the little maid, gasping out her life alone in the turret chamber above, form a vivid contrast.

There are one or two false notes. The child's dress in the opening scenes may be historically accurate, but the fabric at once brings to mind a New England cotton mill. The illusion of medievalism, thus dispelled—though but for a moment—destroys the veri-similitude of the picture, and the proper atmosphere is but gradually restored. It is not enough to be correct historically; we must sedulously avoid the appearance of anything that might, rightfully or wrongfully, suggest another era than the one portrayed.

The same objection holds good as to the statue which forms the most prominent adornment of the baronial hall. Its selection was unfortunate. Statues of cavaliers became popular only after the real cavalier had ceased to be a familiar sight. And this particular cavalier is so obviously machine made, and is of a kind that forms the staple ornament in so many "parlors" of the present time, that on seeing it we are again, unconsciously, wafted from the fifteenth to the twentieth century.

In those scenes where the exterior of the castle is seen in the background the same defect may be noted. The architecture is not at all characteristic of the period, and the latticed balcony looks decidedly American. Besides, there is a vague suggestion of modern chimneys in the adjacent structures.

Throughout the reels there is evidence of considerable directorial skill, which needs, however, moving picture experience and a closer adaptation to moving picture requirements. With proper direction and development the ability which speaks out of these pictures will render good service in the future. "The Dove in the Eagle's Nest" is a splendid feature, and is more than that. It carries a distinct promise of many fine things to come.

---

### SHERIDAN'S RIDE" (101 Bison).

THOSE who love battle scenes will find in these three reels plenty to hold their attention. They portray some of the more stirring events of the ride made famous in American annals chiefly through the poem of T. B. Read, written in 1865, and known to every schoolboy. It is a safe and conservative statement to say, that in the third part of this production occur some of the best and most realistic battle scenes yet thrown on the screen. We see men fighting from behind intrenchments; we see Confederate cavalry in action. Large masses of men are employed; there is apparently no attempt to save any expense necessary to create the illusion of battle. In line with this is the scene of the field after the action is over. A horse lends realism

Scene from "Sheridan's Ride" (101-Bison).

to this view. He tries to rise; he gets on his fore feet, but cannot get up. He falls back and lies stretched out, as though mortally wounded.

Sheridan, described by General Horace Porter in his well-known "Campaigning with Grant" as the ideal cavalry leader, is at Winchester attending an important conference of Federal commanders. Word is brought to him that his troops are in retreat, having been attacked in the early hours of the morning and surprised. With a troop of men he sets out for Cedar Creek, twenty miles away. As he comes near the zone of the retreating men he stops on a hilltop and surveys the surrounding country. Through his glass the audience sees the straggling troops, mounted and afoot, hurrying away from the merciless pursuit of the Confederates. History repeats itself as the Federal commander rallies his men and turns them back to retrieve their defeat. There are many stirring scenes.

A love story runs through the three reels. It touches the family history of the famous Federal cavalryman and forms the thread of human interest. William Clifford carries the role of Sheridan. Victoria Forde and her talented mother, Eugenia Forde, have prominent places in the cast and materially contribute to the dramatic quality of the picture. The women, of course, will be interested in the story as a story. The male element without any doubt, however, will follow the military features of the picture to the exclusion of the other factors.

In the first part there are fine views of an ante-bellum interior —in fact, much care is given to the settings throughout. The scenario is written by Messrs. Dayton and Willis, the Western Universal editors. Otis Turner is the producer. He has done well. He has drawn freely on the large forces at his disposal, and has shown much skill in effectively placing masses of men so as to bring them within the field of the camera.

## FOUR-FOOTED PHOTOPLAYERS.

### The Solax Menagerie Used in the Production of "Beasts of the Jungle."

The Solax studio has been transformed into a veritable menagerie, with carnivorous animals the center of interest. A lion, tiger, elephant, monkey, and parrot, were used in the big state-rights special "Beasts of the Jungle." It is estimated that four weeks will be consumed in the preparation and taking of the picture. A force of fifty men was added to the studio staff besides a large number of extra members used in the cast. If all the "props," scenery, and other paraphernalia used were piled on trucks, it would take eight trucks to carry all.

Nero, the lion, used in this production, is a big majestic animal only two years in captivity. He is fine in appearance, but ugly in disposition. He is about seven feet long, and four feet in height and weighs approximately six hundred pounds. He has a roar that sounds like the rumbling of thunder. He is not very pleasant company in a parlor or at an afternoon tea.

Princess, the tiger, is a large sinuous animal, by turns snarling or spitting, or submissive as a cat. Princess's spirit, has been partially broken by the trainer's javelin. She has been in captivity for more than ten years. She is about eight feet long and three and a half feet high. Her long period in captivity has not interfered with her voracious appetite. Ten pounds of meat for Miss Princess is like a bonbon. Since her sojourn in the Solax studio she has made away with two hundred pounds of meat, two cans of milk and seven inches of wood from the side of her cage.

Big ponderous Jumbo and his young son Trump are elephants that, in the aggregate, weight about a ton. Young and frail little Trump tips the scales at 700 pounds. Jumbo is about as old as Methuselah, and still carries seven or eight persons without losing his temper. He is as playful as a child, and shakes hands like a politician or a society matron, according to the way he sizes up his company.

Laura, the parrot, is a marvel. Laura is on familiar terms with everybody, and glibly repeats at appropriate occasions whatever she hears about the studio, including "tales out of school." She is a linguist, and can say "Vilst tu ein Vienna snitzel und Pilsner haben?" and repeats "Oui, oui," with deliberation.

Laura shares honors with her neighbor at the right. Mr. Dick is a personage according to the Darwinian theory, and an animal according to common sense. Dick, the monkey, is a diversion between rehearsals. A bribe of a lump of sugar will be sufficient to induce him to give a repertoire performance. Dick can hold up a mirror and imitate people combing their hair, shaving, or will powder his nose and get the proper expression too!

While these animals will do many entertaining stunts voluntarily, it is an entirely different matter when a particuar stunt is ordered by the director, Edward Warren, who has staged pictures with almost every animal in creation, rats, dogs and cats not excepted. It is estimated that he will waste seven thousand feet of negative before he will get the desired results.

Little Vinnie Burns more than once showed her pluck in pictures. She is a little dare-devil, in her riding, and can do more stunts on a horse than some cowboys. In the "Beasts of the Jungle" she is the little daughter of the American engineer. She rides off on an elephant and loses her way. Eventually she finds herself in a trap alongside of a jungle tiger.

There are other thrills, other sensations. Paul Bourgeois' spectacular fight with a lion in one of the scenes will undoubtedly be the talk of the country. During the fight every man and woman in the studio was armed with a rifle or a revolver.

Scene from Solax's Animal Picture, "The Tiger."

# Among the Picture Theaters

## News and Views of Houses Here and There

### DREAMLAND THEATER, LOUISVILLE, KY.

**An Interesting Resumé of the First Picture Theater Established in Louisville and the Third to be Opened in the United States.**

DREAMLAND, the first moving picture theater established in Louisville, and said to be the third started in the United States, was thrown open to the public of the Kentucky metropolis on April 6, 1904. Dreamland, though according to the standard of that time in phototheater circles a high-class house, appears crude and unattractive when compared with houses which have since been erected in Louisville and elsewhere. While the third to be established in the entire country, it is further given the honor by many veterans of being the first animated picture house to possess an ornamental front. Harry Davis was the owner of a moving picture house in Pittsburgh at the time Dreamland opened, while Eugene Cline also operated one in Chicago. Neither of these, however, was as ornate as Dreamland, and the front of these two varied little from that of the ordinary retail store.

Irvin Simons was the proprietor and manager of Dreamland. William Barron, shown in the photo as the individual with the fireman's cap, was the operator at Dreamland, and is still working at that trade in Louisville, being in the employ of the Princess Amusement Company, which operates a string of houses. Mr. Simon is wearing a derby in the picture.

There was nothing cheap about Dreamland or its owners, and the house opened with an admission price of 10 cents. The Louisville public, eager to see the new entertainment, patronizd the theater liberally, and Dreamland literally coined money. The reels were extremely short, and in many instances, one performance lasted only fifteen or twenty minutes. An intermission of about the same period followed each show, in order that the house might again be filled before the performance was continued. Even with the intermissions, Dreamland usually ran about twenty shows a day, and as the house contained 124 seats, it may be seen that it was a money-getting proposition.

The first picture presented at Louisville's first moving picture house was "The Chicken Thief," a French importation. "The Chicken Thief" was 300 feet in length, and scored a tremendous hit with the patrons of Dreamland. A film shown shortly after the opening of the house was, "The Great Train Robbery," which was an Edison product. All films in those days were secured from Eugene Cline, of Chicago. Shipping facilities between Louisville and Chicago were unreliable, indeed, and the managers of Dreamland were often put to it for an attraction. Innumerable times the films for the show arrived in Louisville late. The Dreamland owners, however, were equal to the occasion, and every time the new films failed to put in an appearance, "The Great Train Robbery" was brought forth from the shelves, dusted off and run to the plaudits of the multitude. The film was held in reserve for emergencies and valiantly performed its numerous roles.

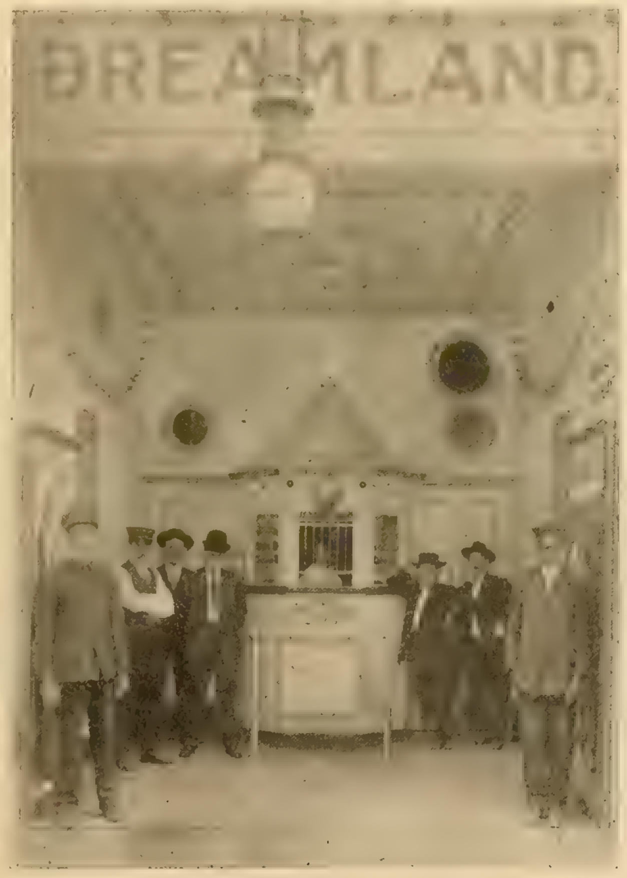
Exhibitors these days have things pretty nice, according to Irvin Simon, who recalls the old days with pleasure, nevertheless. Mr. Simon, when operating Dreamland, used stock posters in front of the theater, being one of the first to realize the value and necessity of publicity and exploitation. One of Mr. Simon's first moves on opening the theater was to hire a sign painter. This artisan was kept pretty busy, as he was given the job of making signs bearing the name of the current attractions at Dreamland. A negro porter also was kept out of mischief, as his duties consisted of winding and running a phonograph. A circular hole was cut in the operating room, and the horn of the instrument turned toward the street. Thus passers-by were startled by the strains of music coming from some mysterious spot, and it was a long while before pedestrians learned that Dreamland was the source of the melodious strains.

A. F. Mayer, now manager of the Central Film Service Company, of Louisville, also was an important adjunct of Dreamland. He was doorkeeper and "spieler," and the oldest inhabitants say that Mr. Mayer was some spieler. His penetrating voice could be heard for blocks, and only a deaf and dumb man could have been unaware of the attractions offered by Dreamland and made known through the medium of the enthusiastic spieler.

As now, Saturday and Sunday were always big days in the amusement field, and Dreamland therefore offered hardly as much to the public for its dime. A split-reel was provided on those days, while at night the performance was cut even shorter, a half-reel being cut out. Thus the shows were short indeed on Saturday night, but the amusement offered was so novel that no complaints were ever heard on that score. Residents of Louisville paid their dimes enthusiastically and came back for more as soon as the films were changed, which, by the way, was not too often.

The music provided by Dreamland consisted of strains from one piano. However, an illustrated song singer also helped out and this feature was one which did much toward popularizing the theater. Shop-girls were especially fond of the illustrated songs and would patronize the house liberally during the noon hour.

Complaints from church folk were singularly few when Dreamland first began to captivate the Louisville public. Preachers and others who had heard tales of the programs offered by Mr. Simon and his associates regarded the entire affair as merely a fad, which would die out in a short time. Therefore, Dreamland was not considered worth serious attention by the opponents of photoplaydom, and the house continued its triumphant career without interruption. Not until other houses sprang up and the industry really began to take on impressive proportions did the opposition rise against it.



Dreamland Theater.

William Barron, the veteran operator, had his troubles when Dreamland was the lone animated picture house in the Kentucky metropolis. He and a mechanic were kept busy repairing the machines, which were of the old one-pin variety. Lack of parts was a serious drawback, but despite that severe handicap, Mr. Barron did great work and few were the performances that were omitted or interrupted by delays in the operating booth. Mr. Barron is now considered one of the topnotchers of the Louisville field.

Even judged from present-day standard, Dreamland was a really remarkable house. It compares favorably with many theaters now operating in country towns. Electricity was used plentifully, a big electric globe in the center of the lobby and numerous small ones fringing the front, providing plenty of light. A half-dozen electric lights on the interior also provided illumination for patrons. The interior of Dreamland, though hardly as ornate or handsome as theaters of the present day, was nevertheless clean.

Dreamland ran steadily for about a year and a half. At the end of that time, it was decided to open other houses more pretentious and even nearer to the heart of the business district. In those eighteen months wonderful changes had taken place in the moving picture field. Theaters were springing up in all parts of the country. Film manufacturing companies were being organized, and, in short, the moving picture industry was beginning to take on a new aspect. Louisville men were wide awake to the possibilities of the business, and with the closing of Dreamland, there opened in rapid succession the Columbia, Princess, The Avenue, for the summer only, Casino, Orpheum, Hoppkins, and a chain of others.

The new houses embraced all of the latest improvements. Even Dreamland had not stood still. The phonograph had been replaced by an electric piano in the lobby, and the negro who had provided the music was given a job mopping up. Better machines had come into the market, and Mr. Barron was having an easier time. However, Mr. Mayer was one individual who was forced to work even harder than before. With fresh competition arising daily, his vocal organs were given little or no rest, and the present exchange-man was then in the midst of one of his busiest periods.

Little old Dreamland doesn't look very well when compared with big 1,500-seat moving picture theaters now standing in Louisville. The fact that it was the leader of the field, however, lends enchantment to its rather dingy exterior and moving picture exhibitors have been known to stare long and intently at its reproduction. Dreamland, perhaps given that name because of the probability that it would last no longer than a trip to the land of dreams, was the pioneer which blazed the trail for other moving picture exhibitors, and because of the thoroughness with which it did its work, it has a warm spot in the hearts of Louisville animated picture men.

---

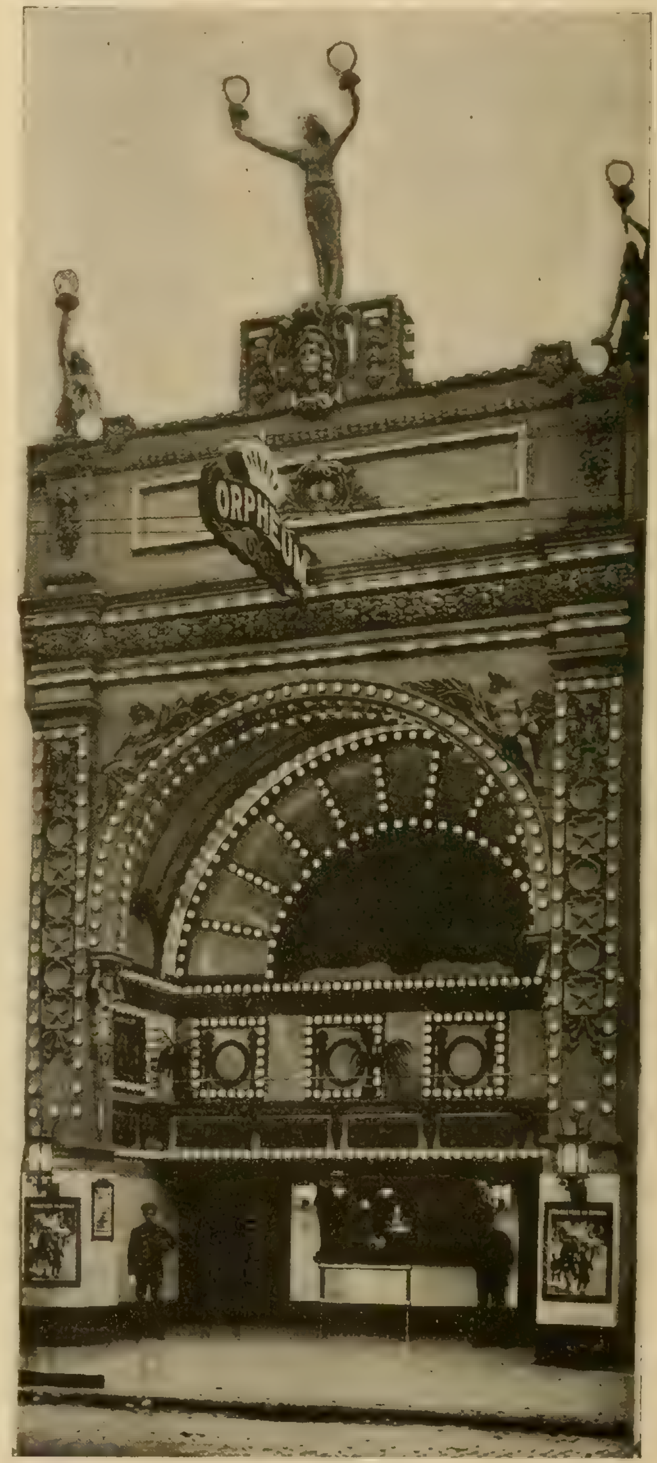
## ORPHEUM THEATER, LOUISVILLE, KY.

One of the most popular moving picture houses in Louisville, Ky., and one which is bringing in a steady flow of prosperity for its owners, is the Orpheum, located on Jefferson street, near Fourth. The Orpheum is operated by the Princess Amusement Company, which also conducts several other motion picture theaters. While Irvin Simon, president of the Princess, is justly proud of all the theaters operated by his corporation, he is especially proud of the Orpheum. When plans for the handsome Jefferson-street theater were being drawn up, Mr. Simon gave the benefit of his experience and wisdom, the result being the Orpheum and its consequent popularity.

The Orpheum has a seating capacity of 500, and the interior of the house compares favorably with any in the Gateway city, as far as comfort and sanitation are concerned. Where the Orpheum excels, however, is in exterior appearance. Realizing that the crowds will follow the bright lights, Mr. Simon and his associates have outdone themselves in this particular, and the Orpheum is one of the bright spots of Louisville. No less than 1,200 powerful Tungsten lights illuminate the lobby and exterior of the theater.

The Orpheum cost $22,000 when originally constructed, but this sum has been augmented by improvements installed from time to time. However, despite the big expenditure, the theater has maintained its reputation as one of the best dividend payers of the Princess Amusement Company. Combined with the handsome appearance of the theater is high-class service, the two forming an attraction which has coaxed the public into the house regularly. The Orpheum shows three reels of film daily, each performance lasting about an hour. About a dozen shows are given daily, the performances beginning at 10 o'clock in the morning and running steadily until 10.30 p. m. All pictures are first-run, and this feature has of course been somewhat responsible for the success of the Jefferson street theater, patrons being assured that they will witness nothing which they have seen elsewhere.

The Orpheum insures comfort to its clientele through a modern steam heating system which distributes plenty of warmth through the building during the winter months. A ventilating apparatus installed at a cost of $1,200 changes the air every four minutes, and renders the atmosphere of the theater fresh and sanitary in that respect. The house is 30 feet wide. The floor is cement, the same material being used in the operating room, which is twelve feet square, being practically fireproof. The stage of the theater is 16½ by 13½, and should the company desire, vaudeville might be used without changes of any kind in the stage. However, moving pictures only have gained such a hold on the public that a change of this kind is quite improbable.



Orpheum Theater.

Standard machines are used by the Orpheum. The distance from the operating booth to the stage is 95 feet, no trouble having been encountered in securing clear, steady pictures, though the distance is a bit longer than the average.

Stucco work is a feature of the Orpheum's lobby. This material has been used liberally on the inside, combined with terra cotta, conveying a luxurious effect which has done much toward making the house popular. About twelve persons are employed at the Orpheum, including two cashiers, three operators, a barker, ticket-taker, manager and musician. Only one musician is now used, the Orpheum, like many other Louisville houses, using an automatic piano for providing its patrons with suitable musical accompaniment to the films.

Representing art, poetry and music, three handsome statues ornament the top of the theater, each bearing one or more electric globes. The three statues have attracted much attention. and have done their share toward individualizing the theater. Like other features of the structure, the idea of bringing the allegorical figures into play was that of President Irvin Simon, of the Princess Amusement Company. Judge W. Allen Kinney, secretary-treasurer of the corporation, also assisted in designing the Orpheum,

## PALM GARDEN THEATER, PITTSBURGH, PA.

The Palm Garden Theater, 1729 Carson Street, Pittsburgh, Pa., a cut of which is published herewith, was purchased by W. H. Ketcham on the 15th of April, 1912. Mr. Ketcham has made a number of improvements since he bought the house, and is well satisfied with the receipts his books are showing from the exhibition of moving pictures. This is the only moving picture house in the city of Pittsburg bearing the name of Palm Garden. It has a seating capacity of 300, two Edison machines are used in the projection room and the musical accompaniment emanates from two pianos, one electric, and from an orchestra with drums every Wednesday. The place is well ventilated, and it is well provided with exits.

Palm Garden Theater.

## PARK THEATER REOPENS.

The Park Theater of Moundsville, W. Va., which had been closed for several days to undergo extensive improvements, reopened recently, under the management of Mr. Sybert, formrly of Marietta, Ohio. Mr. Sybert has had considerable experience in the picture exhibition business and promises his patrons a good program at all times.

The Alhambra Theatrical Company will shortly begin the erection of a moving picture theater in Ogden, Utah.

## FROM NEWSBOY TO OWNER OF PICTURE HOUSE.

Abe Potiker, aged nineteen, was brought to America from Kassia, Austria Hungary, his native land, four years ago by Mrs. Fannie Nebel, his aunt, on account of the poverty of his parents. When he arrived in New York he started to make a living by selling newspapers, and gradually worked his way to Cleveland where he opened a newspaper stand. Luck was with the young man and soon he had between 4000 and 5000 regular customers, which brought him a net profit of $25.00 to $30.00 a week. When he had saved up $700 dollars he went back to his native land and brought the rest of the family over to America.

The Wade Park Theater: The First Picture House Which Mr. Potiker Bought.

Back in America he again established a newsdealer's business making a good profit. Inside of two years he had saved up $2,000. With $300 of this sum he bought the Wade Park theater at 8008 Wade Park Avenue, Cleveland. Out of this moving picture house, a cut of which is herewith published, he made over a thousand dollars clear profit in less than a year. He sold the place to purchase the Comet theater, a moving picture house, situated at 113th and Superior streets, Cleveland, an engraving of which is also printed herewith. This house has a seating capacity of 500. Its appointments are all that patrons could expect; its operating room is fitted with two Power's No. 6 machines and it has a big stage. The young manager-owner says that he is making a clear profit of $50 to $75 a week. A. Potiker is also a member of the Motion Picture Exhibitors League of Cleveland, Local No. 1.

The Comet Theater: The House Which Mr. Potiker Now Owns and Manages.

E. J. Brunlett and E. M. Moyle of Scranton are remodeling the old Cox restaurant building of Gowrie, Pa., into a moving picture theater. The house will be known as the "Star."

# Manufacturers Advance Notes

### "ALKALI IKE IN JAYVILLE" (Essanay).

For an excruciatingly funny story portrayed in an exceptionally clever and up-to-date manner, "Alkali Ike in Jayville" is indeed a feature.

Mr. Dicks, a prominent widower of Jayville, is in love with the widow Towle. Mr. Dicks' son, Rube, is in love with the widow's daughter, Phoebe. Alkali Ike, a brother of Mr. Dicks, is smitten with the widow. Under pretext of being sick, Alkali sends his brother to the village for the doctor. In the meantime Alkali's love for the widow ripens and he tells her. She, a fickle member of the feminine sex, accepts him. The doctor arrives with Mr. Dicks. They find the widow fanning Alkali, who, when hearing them approach, throws himself on the couch and pretends to be suffering from a severe attack of indigestion. Mr. Dicks realizes that Alkali loves the widow. The doctor suggests that the two brothers play checkers for the hand of the widow. While they are thus engaged the doctor makes rapid progress for the hand of the widow herself. She accepts him. In the meantime the widow's daughter falls in love with Rube Dicks and marries him. The doctor then marries the widow. The two newly married couples return to the house, where the two men are engaged in playing checkers for the hand of the widow. The doctor announces the marriage. Alkali Ike and his brother are overwhelmed and, being expert checker players, decide it is their cue to "move."

Scene from "Alkali Ike in Jayville" (Essanay).

Alkali Ike, the gibraltar of fun, is extremely funny in this one. This is a meritorious feature. This picture is booked for release January 9th.

### "MIXED COLORS" (Pathe).

"One touch of color makes the whole world laugh," might have been said, for it certainly is true. There have been more jokes perpetrated on the colored race than on any other. Yet our darker brethren never complain, and, indeed, they have no reason to be offended by this film, for the fact that their coloring is darker is the only feature of which use is made. "Mixed Colors," a product of Pathe, which will be released on January 16th, is that peculiar combination of circumstances that might happen to anyone, and while it would be a serious affair for them until the mixture had been dissolved, to recall the predicament would be to enjoy it. And so, watching the performance on the screen, one appreciates the situations as exceedingly humorous.

Mrs. White, who is white, sends Betty, the nursegirl, out to give the baby an airing. Mrs. Black, who is black, and who cannot afford the luxury of a maid, takes her infant out for an airing, and at the same time she takes Jasper, her pet fox terrier, with her. Mrs. Black sits down to rest in the park on a bench adjoining Betty and her charge. Clarence, the cop, on his rounds, sees Betty. They have met before and he suggests a walk. The perambulator and its occupants are a stumbling block, but Clarence persuades Mrs. Black to mind the white child in payment for his services in chasing a crowd of boys that has been abusing Jasper, the dog. Accordingly the White carriage is placed beside the Black carriage. After Clarence and his lady fair have departed arm in arm, the boys return and lure Jasper away. Mrs. Black leaves her post to pursue the dog and the boys. The boys outwit her and return to the carriages while she is still away. The two infants of different color attract their attention. One of them secures two pots of paint. They paint the black baby white and the white baby black, finishing just as Mrs. Black returns. They leave the dog behind in their hurry, which leaves Mrs. Black happy. Betty returns on Clarence's arm, takes the White carriage and hurries home. Grandfather has called at the White home, but none of the family expected he would take from the carriage a black baby. Betty, in some haste, gets back to the park, where she meets Mrs. Black hurrying back with the white baby. The children are exchanged, and taken home to the anxious Black and White families. Mrs. Black gets a black baby back, but when she kisses it it turns white, while Mrs. White's kisses turn the white baby black. Another hurried exchange is made, with the assistance of the police, and finally the Black and White families superintend the washing away of the black and white paints.

Scene from "Mixed Colors" (Pathe).

"It's the cutest little thing," and will be released on January 16th.

## "FIFTY MILES FROM TOMBSTONE" (Kinemacolor).

This story is a combination of comedy and pathos, filled with gripping scenes and strong suspense. The man of the East leaves wife and baby for the gold fields. Later he strikes gold, writes for wife and baby, the mail bag falls off the stage coach, floats down and catches on the rocks, while the husband and wife wait for news of each other. Here occurs moments of intense suspense as we flash from the waiting husband and wife, back and forward to the lost mail bag.

The wife starts to find her husband, but arrives too late for the weekly stage to the camp. A boy takes her in a wagon across the desert. At a "water hole" the woman alights to fill the canteen. Some drunken Indians frighten the boy, who drives off. The mother wanders till her strength gives out, leaving the baby under some bushes. She climbs a nearby hill, hoping to see some signs of life. She falls exhausted and is found by some Indians, taken to their camp and nursed back to life. The baby is discovered by some cowboys, taken to camp, and Jim, being the only man who knows about babies, adopts it. Here occurs a great comedy scene. The baby must be fed; there is no milk, but the Chinaman solves the difficulty by buying up the "only female in camp"—a goat.

Scene from "Fifty Miles from Tombstone" (Kinemacolor)

An itinerant priest visits Jim's shack and sees the baby. He next visits the camp of the Indians, hears the white woman's story, and by his efforts the little family is united. Even the goat gets the priest's blessing. In this film there are pathos and comedy, a beautiful story, strong suspense and the wonderful coloring of Kinemacolor.

## UNIVERSAL OPENS A NEW EXCHANGE.

The Universal Film Exchange has opened a branch in the Mecca Building, 1600 Broadway. It will be known as the Mecca Branch, and is in charge of Edward Saunders. The new exchange will have unusually commodious quarters and will handle the full program of the Universal Film Manufacturing Company.

## NO TWO-REEL RELIANCE RELEASE ON JAN. 15.

The next two-reel Reliance release will appear on January 22nd, when a pretentious production of "The Bells" will be released. On January 15th, will be presented a special single reel subject with a double name "The Wheel of Fate" or "Trapped by Science."

The Russian manufacturers of films have combined in an organization with headquarters in St. Petersburg. It is claimed that the French and American manufacturers monopolize the Russian market and the organization of native producers is intended to check a further spread of the alleged monopoly.

Mr. E. H. Calvert, leading man of Essanay's Eastern stock company, appeared in a special pantomime sketch, written especially for an entertainment held Tuesday afternoon, December 31st, in the Fine Arts Building, Chicago. The entertainment was given by the Daughters of the American Revolution. Mr. Calvert played the lead.

## "A TIMELY RESCUE" (Lubin).

This is one of the intense stories so much favored by Arthur Johnson and his clever little leading lady, Lottie Briscoe. The atmosphere of the big scenes is very realistic as is notable in all of Mr. Johnson's pictures. The story is at once pathetic and true to life, and the moral shows the power of lovely womanhood to bring out the better nature of a reckless man.

John Bronson, Mr. Daly's farmhand, desiring advancement, goes to the city much against the wishes of Lottie Daly, who loves him. John soon gets a position in a department store and is well liked. Lottie's father dies, leaving nothing but a mortgage on the little home and eventually the mother and girl are dispossessed. They go to the city and Lottie seeks work, but her inexperience prevents her from getting employment. One night heart broken and hungry she falls fainting against the door of a dance hall. A girl accosts her and giving her some food induces her to enter the hall. Lottie is frightened, but mixing with the crowd a man puts his arm around her waist. She struggles to get away, but the man holds her firmly and is about to wheel her into the dance when they recognize each other. The man is John Bronson. The owner of the hall endeavors to make Lottie dance, but John knocks him down and carries Lottie from the place. Bronson takes her home, relieves her needs and makes the home happy by marrying his faithful little sweetheart.

Scene from "A Timely Rescue" (Lubin).

## GAUMONT WEEKLY No. 43.

The world-wide activities of the Gaumont Weekly forces are clearly indicated in its issue of January 1st—No. 43. Subjects covered include the Philippine typhoon of recent date; a religious ceremony in Lima, Peru; a railroad journey through Cuba; the launching of a German vessel, and a party of American tourists with a Gaumont Weekly camera operator at the Pyramids in Egypt. There are also subjects covering events in California, Washington, Illinois and New York. To gather material for this issue of the Gaumont Weekly, ten cameramen were employed. The combined distance necessary to travel from New York City to the places filmed total 28,000 miles. The pictures of the Philippine typhoon were the only ones taken of that disaster, which cost millions of dollars in damage and many lives. The weeklies produced by film manufacturers having international connections thus occasionally show their wider scope. The Gaumont Company has branch offices and camera operators in almost every large city in the world. Consequently producing a weekly as comprehensive as No. 43 is a simple matter.

## THE OLD AND NEW.

McIntyre & Richter of New York have the unique distinction of inventing a long looked for idea in the film renting and selling business, which is proving very successful. Exhibitors everywhere are taking advantage of the special service, which they run in connection with their regular service. McIntyre & Richter serve a special club service, and also have the exclusive rights in New York and New Jersey on all the Ambrosio Gold Series classics, such as "Siegfried," and "Parsifal." They have issued a handsome catalogue, which fully explains their entire system of film renting.

### "JAMES, THE HUNGRY ONE" (Great Northern).

James is a private soldier who falls into disgrace through a combination of hunger and appetite. The army rations are liberal enough, but they are not sufficient to appease the appetite of James. He has been appointed to duty at the home of Colonel Kraft, and loses no time in finding his way into the family kitchen. Here he plays havoc with a special luncheon which is being prepared for the Colonel, and, to make matters worse, proceeds to make love to the buxom cook. He is interrupted by the arrival of the butcher, who has a soft spot in his heart for the young woman. He promptly throws James through a window and cuts off one of the tails of his military jacket in order to make his revenge complete. James runs a considerable distance and, being again overtaken by hunger, pauses in front of a country home. Peering through the window, he sees a table spread with good things, and climbs in without an invitation. He is mistaken for a burglar while seated at the table partaking of the food prepared for supper, and escapes only after he has been shot at repeatedly by the angry householder. His hasty flight brings him to a steep hill, and he loses his footing and rolls to the bottom. Here the Colonel and his guests are enjoying an outing, and James promptly tumbles into the midst of the party gathered about the luncheon cloth. He begins to eat, but is placed under arrest and sentenced to pass his time at the barracks doing gymnastic physical culture exercises.

Scene from "James, the Hungry One" (Great Northern).

"The New Boot Cleaner" is another spirited comedy appearing on this reel. Fritz obtains a job as boot cleaner in a fashionable hotel, but through inexperience he mixes the boots and shoes that he has collected during the night, and when morning arrives there are many complications on the upper floors. Guided by their own shoes, guests find themselves in the apartments of others, and a riot is narrowly averted until the truth is learned. Fritz is found at work in the basement and only saves himself from physical violence by administering a dab of blacking on the face of each angry guest who appears at the small window. Finally he is surrounded and ejected from the hotel.

### "BRONCHO BILLY AND THE OUTLAW'S MOTHER" (Essanay).

Mr. G. M. Anderson, in his impressive and world-wide popular character creation of "Broncho Billy," in "Broncho Billy and the Outlaw's Mother" plays the part of a Western sheriff in an exceptional manner.

Jim Dawson, a desperate Western outlaw, is seen sleeping by the roadside. His horse is startled by the approach of a stage coach, which awakens him. Mounting, he waits in ambush and holds up the driver and occupants. In the meantime his mother is seen leaving her home to visit her son in the far West. The sheriff, having been informed of the hold-up, makes a record-breaking ride to the scene of the robbery and traces the bandit to the woods. A revolver battle takes place and the sheriff is killed. Placing the body on his horse, Dawson takes him to the road. Writing a note which reads, "Send his deputy, Broncho Billy, after me; that's the man I want," and, pinning it to the saddle, he gives the horse a slash with the whip and starts him on a gallop to the town. Broncho Billy finds the horse, with the note attached. With a reward notice in his pocket offering $5,000 for the capture of the outlaw, dead or alive, Broncho takes up the hunt. Seeing Broncho entering the woods, Dawson fires at him and misses. Broncho, having a better eye, hits his mark. The outlaw, wounded, finally reaches the road, where, with much difficulty, he mounts his horse and gallops to his home. Entering the house, he falls on the bed. Dawson's mother arrives and, finding her son in a most serious condition, prepares to nurse him back to health. During her absence from the room Broncho Billy enters and covers the outlaw with a revolver. Seeing his condition, he puts up his gun and speaks to Dawson. The outlaw tells him that his mother is there, that she does not know the kind of a life he has been leading, and that it will please him if she is not informed. A moment later Jim Dawson dies in his mother's arms. Broncho takes some gold from a bag in his pocket and, placing it on the table in Dawson's room, unobserved, quietly leaves the house.

Scene from "Broncho Billy and the Outlaw's Mother" (Essanay).

For a feature Western dramatic story this one is unparalleled. This picture is booked for release January 11th.

---

### KINEMACOLOR AT LOS ANGELES.

The Kinemacolor company also has added a new director, Charles Fleming, who has been chief assistant to David Miles, the producing director. The other two directors are Frank E. Woods and Jack LeSaint. The principal reason for the new move is that Mr. Miles will devote his entire time to directing the special pictures in which Lillian Russell is to appear, and will have to give up most of his routine work. It is understood, however, that Fleming is to continue after the Russell pictures are finished, and that the output of the Kinemacolor company will be correspondingly increased. Miss Russell made her first appearance before a motion picture camera December 23d. Extraordinary preparations were made for her comfort at the studio preceding her arrival. A special dressing room was built and luxuriously furnished for her, and a retinue of servants employed. All of which was appropriate, considering that Miss Russell is one of the most famous personages in the theatrical world, and that, in addition, her husband, Alexander Moore, owner and editor of the Pittsburg Leader, is reported to own $75,000 worth of stock in the Kinemacolor company.

---

Eustace Hale Ball, of the "Majestic," has just presented the literary world with a new book of modern satires and epigrams, called "Bubbles." Mr. Ball is a firm believer in the artistic and financial possibilities of photoplay writing, selling at least two successful scenarios every week, in addition to his other literary labors.

---

Charles Weston, director of the Punch comedies, has not forgotten how to skate. It has been several years since Charlie toured the world as a "Wizard On Roller Skates," but he appeared in one of his own pictures recently, and some novel comedy was the result.

# CORRESPONDENCE

## LOUISVILLE.

THE past week, as a matter of course, has been one of the most prosperous of the entire year with the moving picture exhibitors of Louisville and Kentucky. Christmas time invariably develops business to the fullest possible extent for all shows. All conditions affecting the development of patronage have been very favorable, and while the capability of the houses to handle any audiences coming to them was threatened for a time by the impending strike, this labor difficulty has been met without the least serious embarrassment. Local theater owners and managers are delighted that the insurgency of their operators, coming at the most inopportune moment as it did, was met in so capable a manner and proved to be of a comparatively trivial nature. The difficulty in which the trade hereabouts has become involved may be termed trivial because the most vital matter at which it was directed—the operation or suspension of local houses—has not been affected. As was anticipated, twenty-three operators employed by members of the Louisville Photoplay Association and belonging to the International Alliance of Theatrical Stage Employees, Local No. 168, were dismissed last Saturday night and non-union men were put into their places. The trouble began some time ago, when the exhibitors and their musicians could not agree as to a new form of contract which was proposed for 1912-13 by the Musicians' Mutual Protective Association, Local No. 11, specifying that the orchestra members in local picture shows shall be given at least three months' notice by their employers before termination of the contract. The new form provides that an incompetent man, or one who does not meet the requirements of his employer by reason of a personal failing, may be dismissed in short and accustomed order.

The exhibitors have felt that they cannot meet the demand of the musicians in this connection, and the rupture between the employing trade and the unionized branches has resulted. When a few union men walked out in sympathy with the musicians a short time ago, notice was served that the remaining unionists would be dismissed immediately and this has been done.

Since the strike has actually been broken, and non-union operators have been taken on by the house owners and managers, the situation is strained but easier. One or two attempts of discharged employees to remove fuses and otherwise incapacitate picture machines have been reported, but the exhibitors are on guard, employing experts from other cities to take charge of their operating-rooms, and the general attitude of the two parties is one of friendship. Harry Hughes, business agent of the local operators' organization, and Oscar Shreck, of Cleveland, O., third vice-president of the International Alliance of Theatrical Stage Employees, have charge of the situation from the operators' end, and declare that a firm stand will be maintained, while the members of the Louisville Photoplay Association are equally confident of being able to hold their own. The present chance of a compromise or of one side or the other winning is very vague, inasmuch as the business of not a single house has been interrupted, and the exhibitors declare that they are doing admirably with men from other cities at their machines.

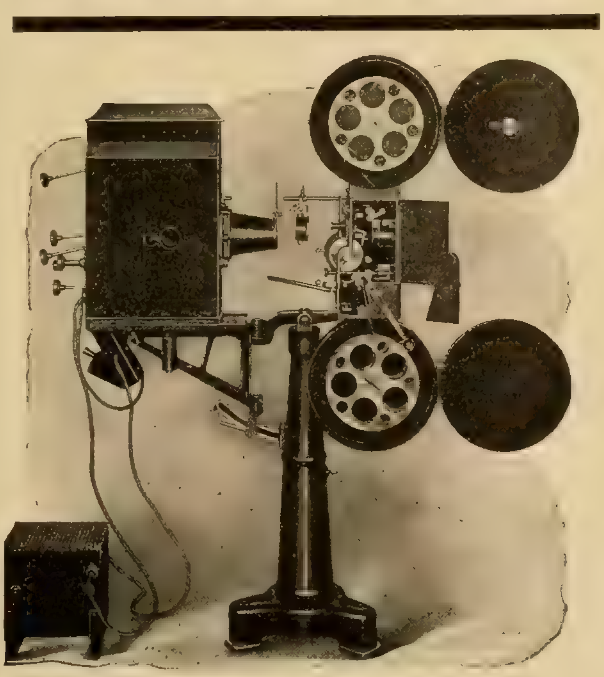
Shortly after the first of the year definite steps will be taken toward the establishment of the new National Theater on the southwest corner of Fifth avenue and Walnut street in this city. The National will be a combined vaudeville and moving picture house, giving several shows daily and featuring a very complete popular-priced programme. It is expected that either a straight ten-cent or a ten-twenty-and-thirty admission scale will be adopted. The National is to cost upwards of $250.000 and will seat 3,000 people, figuring as one of the biggest play houses south of the Ohio river. In addition to the auditorium proper, the building will contain seventeen stores and a number of offices and is to be one of the handsomest and most modern in Louisville. Plans for the house have been completed by Joseph & Joseph, well-known architects in the Commercial building, and contracts for its erection are to be awarded early in the new year. The National theater will be owned by the National Theater Company, a big corporation which has been organized. David King, the owner of the National theater in Detroit, Mich., is one of the majority stockholders in the enterprise, along with George J. Eppstein, of Detroit, a real estate man, while extensive local interests are involved.

The Consolidated Theaters Company, of Louisville, recently tendered to the State Railroad Commission, of Frankfort, Ky., the use of the Empress, its handsome moving picture theater in Central City, Ky., for hearings by the Commission during the meeting of that body in southwestern Kentucky. The Commission met in Central City to hear the discussion which has arisen between the coal miners and operators of that district and the Illinois Central Railroad Company. The Empress met the needs of the occasion admirably.

A motor generator set of 15 kilowatts capacity has been installed in the Royal theater at Eighteenth street and Broadway in this city, purchased by the Royal Theater Company from Childers & Waters, well-known local electrical contractors. The new equipment will provide an amperage of more than 80 units for the new Kinemacolor pictures which are being featured at the Royal. The original electrical equipment of the house did not possess sufficient strength for the new type of colored-to-life films and in giving his patrons the best service available, President Louis J. Dittmar decided that better light for the Royal machines was essential.

The opening of Hopkins' theater for excellent moving picture business has been signalized by exceptionally fine trade and the owners of the well-known Market street house have decided to play up special reels more prominently than has ever been done heretofore by the management. "The Speckled Band", telling one of the famous Sherlock Holmes stories pictorially, was one of the first features at Hopkins', immediately followed by "Death & Resurrection." In showing the latter feature reels, the theater employed Edward W. Dustin, who recently visited the Vatican at Rome and who is thoroughly acquainted with the foreign topics of which the film treats, to lecture at each show. Both offers were warmly received by audiences of the house.

A fight has begun in Indiana, and is now centering about the cities of New Albany and Jeffersonville, directly across the Ohio river from Louisville, to secure favorable legislation in the matter of Sunday opening for the photoplay interests of the Hoosier state. It is proposed to secure the enactment of a law at the coming session of the Indiana legislature in Indianapolis which will legalize the opening of moving picture theaters on the Sabbath, an amusement which has hitherto been under the ban. The result of the campaign



PROOF of our claims for endurance, and continuous satisfactory service in the

Simplex

The Peer of all Motion Picture Machines

Galveston, Texas, December 17th, 1912.
The Precision Machine Co., New York City.
Gentlemen:

Kindly ship the following parts C. O. D.:
2 Int. Sprocket Shoes No. 160 @ 35c each...........$0.70
2 Int. Sprocket Shoes No. 161 @ 35c each........... .70
2 Lateral Guide Rollers No. 153 @ 50c each......... 1.00
Total.........................................$2.40

We wish to say that the two Simplexes which we have are holding up to all that is claimed of them, and are the ONLY machine, the few minor parts ordered above being the only parts requiring renewal since the machines have been installed, something like one year and a half ago and running 13 hours per day every day.

Yours very truly,
GALVESTON AMUSEMENT CO.,
By G. K. DeLaune, Mgr.

How much have your machines cost you, Mr. Exhibitor, during the last year and a half? Get out your bills and foot it up. The result may surprise you.

Ask your dealer to show you a Simplex. If he hasn't one in stock, write us for the name and address of an up-to-date dealer who has.

Catalogue A will tell you all about the Simplex.

MADE BY THE PRECISION MACHINE CO. 317 EAST 34th STREET NEW YORK

is that petitions have been circulated in many Hoosier cities and are gaining many signatures. At the same time considerable opposition is developing among the church and settlement workers and it appears that the patrons of the exhibitors will have to work hard to win the statute which will give them harmless, honest pleasure on the seventh day of the week.

The Orpheum is the newest moving picture theater, recently dedicated with appropriate formality, in Carlisle, Ky. The house is one of the prettiest and best equipped in that section of the state, seating approximately 400 persons. A three-reel show with musical accompaniment by the Carlisle orchestra of eight pieces constitutes the program of the new theater.

John White, the proprietor of the Crystal, one of the best known moving picture theaters in Madison, Ind., recently co-operated with the pupils of the Eggleston school in that city in a novel manner, calculated to develop endless good will in Madison for the Crystal. The juveniles of the school announced their intention of securing funds with which to purchase an Edison Kinetescope for educational purposes, and Mr. White offered liberal cash bonuses to the children for the sale of Crystal theater tickets. The pastboards were sold at a rate which brought the school $50 in less time than it takes to talk about it.

Christmas week at the Lyric theater in Huntington, Ky., was signalized by the donation of an entire day's receipts to the Huntington branch of the Salvation Army. "The Passion Play" was the film offering at the Lyric during the day when the Salvation Army gained by the shows.

The Plaza Realty Company, of Charleston, W. Va., was recently incorporated in that city to develop moving picture theater and real estate. The company is capitalized at $100,000 and its incorporators are as follows: J. B. Crowley, P. J. Crowley, J. B. Prairie, F. C. Major and T. W. Legg.

A handsome moving picture theater seating more than 600 persons is to be erected on the northwest corner of Fifth and John streets in Cincinnati, O., by the Lincoln Amusement Company. Plans for a thoroughly up-to-date house were recently completed by Stewart & Stewart, well-known Cincinnati architects and the general contract for the building has been awarded to Bruce Brothers, to be rushed to completion.

G. D. CRAIN, JR.

## INDIANAPOLIS.

THOMAS A. Winterrowd, city building inspector, has submitted an ordinance to the city council incorporating a new building code, in which is incorporated drastic provisions regarding the construction and operation of motion picture theaters. The ordinance also increases the annual license fee from $25 to $100. All walls and floors must be fireproof or if joist construction is used, the space between the joists must be filled to a depth of at least four inches with fireproof material. Seats must be spaced thirty-one inches from back to back, must be eighteen inches wide and not more than six seats between aisles. All vaudeville or other theatrical attractions are prohibited, but an orchestra of four pieces and a piano or organ is permitted.

Petitions are being circulated throughout the state, asking that the state legislature, which convenes in bi-ennial session during January, pass an act permitting Sunday performances by motion picture houses. At the present time Sunday performances are permitted through suffrance of some places while in other localities the law forbidding one to follow his usual vocation on Sunday, except in case of charity or necessity, is enforced to the letter.

D. P. Roberts, who has been interested in motion picture theaters in this city for several years, has disposed of his interests to E. M. Rife and will devote his attention to another line of work. About thirty of his former employes gave a farewell dinner to Mr. Roberts at the English Hotel.

With an authorized capitalization of $10,000 the Peoples Circuit Company has been organized and incorporated here to operate a circuit of motion picture theaters. Those interested in the company are George W. Ray, C. W. Horn, Edward Schuenemann, J. C. Hall and A. L. Blunt.

The superintendent of the Indiana State Reformatory at Jeffersonville has introduced motion picture entertainments in the prison for the inmates. An entertainment is given each week, the program including largely films of comic, historical and scientific subjects. All films portraying criminal acts are forbidden.

Morris I Wolf, Louis Friedman and Isidor J. Siegfried have organized the Cosmopolitan Amusement Company at Gary to conduct a motion picture theater. The company has been incorporated with an authorized capitalization of $10,000.

The board of school commissioners at Crawfordsville has bought a motion picture machine for use in the schools of the city. This is one of the first cities in the state to introduce motion pictures as a means of teaching history and other subjects.

J. Earle Cunningham lectured at the Iris motion picture theater in this city recently. Cunningham is making a trip from New York to San Francisco in a japanese jinrikisha on a $10,000 wager. He is to earn his way by lecturing on his trip in motion picture theaters.

C. L. CUMMINS.

## NEW ENGLAND.

A MOST severe epidemic of scarlet fever is raging at Lowell, Mass., and it is believed that all schools, theaters and other places of public amusement will be closed, unless there are immediate signs of abatement. Nearly 300 cases have been reported thus far.

Gordon's theater, Chelsea, Mass., is slated to play moving pictures and vaudeville during 1913.

On Monday, December 23d, Poli's new theater opened at Bridgeport, Conn. The house, which seats 3000, was taxed to its capacity and good business is expected as a general thing. The new theater is a model in every way; fireproof and up-to-the-minute in construction. Vaudeville and pictures form the program. Mr. Poli now has two theaters in the city of Bridgeport, but the old house is playing stock company shows, in order that the new house may not have this competition to overcome.

When B. F. Keith decided to switch his Portland, Me., theater to vaudeville and picture programs, instead of continuing with stock company attractions, he started things! It seems that Julius Cahn immediately hired the entire stock company for his Jefferson theater of Portland, which had been playing road attractions. However, it is understood that Keith's will adhere to the vaudeville and picture policy.

In Burlington, Vt., there is considerable discussion going on regarding the possible re-opening of the Lumiere North American Company's plant at Lakeside, just outside the city, for the manufacture of moving pictures.

The Moving Picture Operators' Union, Boston Local, is having a most spirited argument with Mrs. Alice S. Wells of Los Angeles, Cal. Mrs. Wells, who claimed bat she had made a careful, impartial investigation of Boston photoplay houses, stated that some of Boston's moving picture houses were "positively degrading," going on to remark that the inspection of the shows is inadequate and that the theaters are principally attended by boys and girls. Such an obviously untrue and misleading tirade might well have been ignored, but it was promptly answered by William C. Franke, business agent of the local. Mr. Franke stated that in justice to the industry, Mrs. Wells should be answered, and simply explained that the theaters were operated under the direct supervision of the Mayor's office, and inspected by the state police. Mr. Franke truthfully stated that the Boston theaters were owned by conservative business men who, having invested large amounts of money, would not jeopardize their business for the sake of showing degrading pictures. Mrs. Wells's attack is of a kind that was formerly quite frequent, but which now appears but seldom.

After the opening performance of the new Poli theater at Bridgeport, Conn., Sylvester S. Poli was tendered a dinner at the Hotel Stratford. Stephen J. Breen is resident manager of the new theater.

Geoffery L. Whalen, New England's premier dramatic lecturer on the films, is now happy in the possession of a bouncing son.' Mr. Whalen is just now startling the natives of Lynn, Mass., where he is lecturing at Gordon's Olympia. Mr. Whalen is a remarkably fluent talker, and highly educated.

W. C. Franke, business agent of the Boston Local of the Operators' Union, was presented with a handsome gold watch charm, with the emblem of the order, by his organization.

M. H. Gulesian reports that his new St. James theater is more than pleased with the films secured from the Boston Offices of the Mutual Film Corporation. The St. James is a stock company theater, but plays to pictures on Sundays, at 15, 25 and 35 cents admission.

J. W. Hawes reports excellent business at his Puritan theater, Washington street, Boston. This house seats about 800, and delivers the goods in the shape of first quality Mutual service.

Miss L. M. Pierre is accounted one of the cleverest of New England exhibitors, even if she is a member of the fair sex, and her Lyric theater, Manchester, N. H., is proving that fact by being full regularly.

"Buffalo" Jones, the former game warden of Yellowstone Park, and a renowned hunter and lecturer on films played his annual Boston engagement at Tremont Temple, for a week, beginning December 30. Mr. Jones had some unusually instructive and pleasing reels and gave an account of his experiences in Africa and among the Rocky Mountains.

Loew's South End theater, Boston, strongly advertised and featured "Dr. Gar El Hama," the great detective story. This house is now charging up to fifteen cents for admission.

The New Hampshire State Hospital has installed a Power's Cameragraph, No. 6-A., and expects to give regular photoplay programs to the inmates.

Burton Holmes, the well known globe-trotter and lecturer, plays his regular Boston engagement at Tremont Temple, beginning with Friday evening, January 10th, and extending until March 1st. Mr. Holmes is a big favorite in Boston, and has no difficulty in drawing full houses to see his motion pictures, and to hear him lecture and explain them.

The Mutual Film Corporation announces that it has opened a branch office at Bridgeport, Conn., in order that prompter and more efficient service may be given to exhibitors in that section. Manager M. Leighton is installed at 15 Fairfield avenue, where he is ready to "deliver the goods."

Messrs Rush Brothers have opened their new theater at Millinocket, Me., and are more than pleased with the outlook. The house is reported to be one of the nicest in the state and should find it easy to fill the auditorium.

John Griffin has been engaged to fight the absurd five minute law in Massachusetts by the Massachusetts section of the Motion Picture Exhibitors' League, when legislature convenes again. This law has been a sore spot to exhibitors for several years, and is popularly supposed to have been a piece of graft legislation. The results following the passage of the law have been most pernicious—for the presence of vaudeville in the Massachusetts picture houses can be traced to the five minute bill. No theater can show a moving picture for longer than 20 minutes, without interspersing five minutes of something else; either slides, or vaudeville. In order to urge the passage of this bill many gave testimony going to show that motion pictures were injurious to the eyes. Many operators swore that the pictures had not harmed their eyes, but this availed but little. Under this law, Massachusetts houses can't run multiple reel features without these absurd five minute haltings, which spoil the effect of the two and three reel pictures.

Mr. George Therrin announces that he has secured a lease on the Central theater, Old Town, Me., and will take possession on February 13th., when Mr. McPhee steps out. This house has been a money maker, and plays to vaudeville and pictures.

The Theatrical Stage Employes' Union of Boston, has selected Edward J. Reynolds, John J. Barry, James H. Duffy, William Marr and Walter J. Goff, delegates to the meeting to be held at Worcester, Mass., next month to consider forming a New England District Council.

Manager C. B. Kelliher of the City theater, Waterville, Me., reports great business with a programme of vaudeville and pictures. Manager Kelliher is most popular with the trade.

Hartford, Conn., will soon have two new theaters built for moving pictures—the Princess and the Bijou. Both of these theaters are of the better sort and should do well.

Manager James H. Donovan of the Central Square theater, Lynn, Mass., reports that his business was excellent for holiday week. "Just added special features as a special inducement, and advertised the fact," said Manager Donovan.

Manager A. J. Burns reports that his Johnson Opera House, Gardinar, Me., is doing a mighty good business, with a steady policy of pictures and vaudeville.

Mr. Louis Mayer, Manager of the Colonial theater, Haverhill, Mass., gave a party to some of his friends last week, consisting of a theater party to hear Madame Tetrazzini sing. After the theater, a supper party was held.

A most popular Manager is Frank L. Collier of the Washington and Old South theaters, Boston, who was presented with a silver watch by William Zimmon, assistant manager of the Old South theater, in company with Fred Norris, assistant manager of the Washington.

It is persistently rumored that James W. Greeley, Manager Greeley's theater, Congress street, Portland, Me., is to build a second theater in that city.

Manager Rundel of the City Opera House, Biddeford, Me., is doing very nicely, and has demonstrated that even a small city will patronize a theater well, provided good shows are offered. Manager Rundel never hesitates to book two and three reel features, provided they are of standard quality. Next summer Mr. Rundel will have a theater at Old Orchard, Me., a famous summer resort.

A recent incorporation is the Maine Theater Company at Augusta, Me. This concern has a capital of $10,000, with these men of Augusta as the promoters: Ernest L. McLean, Joseph Williamson, V. B. Williamson and another.

John S. Whistler has leased the Unity Church property, Springfield, Mass., for a term of three years, and will change the place into a photoplay theater to seat about 750. The location is one of the best in Springfield and Mr. Whistler should make good in his new venture.

The Crown theater, Hartford, Conn., had a most satisfactory opening on Christmas Day. This theater is situated on Main street, and formerly was a garage. A seating capacity of well over 1,000, plus a mighty good location, should spell prosperity for the Crown, provided the bright grade of photoplay programs are offered.

John J. Sheehan is about ready to open his new photoplay house at Waterbury, Conn. The theater is being renovated from what was Schlitz Hall, and is well located on South Main street. Mr. Sheehan's intention is to operate the theater as a picture house.

HENRY.

# Calendar of Licensed Releases.

## Current Releases.

### MONDAY, JANUARY 6th, 1913.

BIOGRAPH—The Telephone Girl and the Lady (Dr.)..
EDISON—The New Day's Dawn (Drama)............
EDISON—It Is Never Too Late to Mend (Two-Reel Special) (Drama) ..............................2000
KALEM—The Usurer (Drama)........................1000
LUBIN—Courageous Blood (Drama)...................1000
PATHE—Pathe's Weekly No. 2, 1913 (Topical)........
SELIG—Prompted by Jealousy (Drama)................1000
VITAGRAPH—The Angel of the Desert (Drama)......1000

### TUESDAY, JANUARY 7th, 1913.

CINES—A Maid's Devotion (Drama)...................1000
C. G. P. C.—Love Unconquerable (Comedy)...........
EDISON—An Unsullied Shield (Drama)...............1000
ESSANAY—The "Heiress" (Comedy)...................1000
LUBIN—The Village Blacksmith (Drama).............1000
SELIG—The Gunfighter's Son (Drama)...............1000
VITAGRAPH—The Wings of a Moth (Drama)........1000

### WEDNESDAY, JANUARY 8th, 1913.

ECLIPSE—Kidnapping the Fiddler (Comedy)......... 850
ECLIPSE—Along the Coast of Dalmatia (Scenic)...... 155
EDISON—Interrupted Wedding Bells (Comedy).......1000
ESSANAY—Here's Your Hat (Comedy)................1000
KALEM—The Manicurist and the Mutt (Comedy).....
KALEM—Johnny Goes Ducking (Comedy)............
PATHE—Peggy and the Old Scout (Drama)...........
SELIG—The Man Who Might Have Been (Drama)....1000
VITAGRAPH—The Delayed Letter (Drama)..........1000

### THURSDAY, JANUARY 9th, 1913.

BIOGRAPH—The Best Man Wins (Comedy)..........
BIOGRAPH—The Bite of a Snake (Comedy)..........
ESSANAY—Alkali Ike in Jayville (Comedy)...........1000
LUBIN—Twilight of Her Life (Drama)...............1000
MELIES—Her Great Chance (Drama)..................1000
PATHE—The Hollow Tree (Drama)...................
SELIG—The False Order (Drama)....................1000
VITAGRAPH—Two of a Kind (Comedy)...............
VITAGRAPH—Betty's Baby (Comedy)................

### FRIDAY, JANUARY 10th, 1913.

C. G. P. C.—Radiography in Practice (Scientific).......
C. G. P. C.—The Life of Ants (Educational)............
EDISON—The Eldorado Lode (Drama)................1000
ESSANAY—Jimmy (Comedy-Drama) ...................1000
KALEM—The Wives of Jamestown (Two-Reel Special) (Drama) ..........................................2000
KALEM—Grandfather (Drama) .......................1000
LUBIN—Stage-Struck Sallie (Comedy)................
LUBIN—An Accidental Dentist (Comedy).............
SELIG—The Cowboy Editor (Comedy)................
SELIG—Whose Wife Is This? (Comedy)..............
VITAGRAPH—The Ambassador's Disappearance (Dr.).1000

### SATURDAY, JANUARY 11th, 1913.

CINES—The Woes of a Peacemaker (Comedy)........1000
EDISON—The Maid of Honor (Drama)................1000
ESSANAY—Broncho Billy and the Outlaw's Mother (Drama) .........................................1000
KALEM—A Sawmill Hazard (Drama).................1000
LUBIN—San Xavier Mission, Tucson, Ariz. (Industrial)
LUBIN—The Artist's Romance (Comedy-Drama)......
PATHE—Starting Something (Comedy)..............
VITAGRAPH—O'Hara Helps Cupid (Comedy)........1000

## Advance Releases.

### MONDAY, JANUARY 13th, 1913.

BIOGRAPH—Pirate Gold (Drama)....................
EDISON—The Lake Geneva Camp of the Y. M. C. A., Lake Geneva, Wisc. (Sporting)...................... 400
EDISON—The Office Boy's Birthday (Comedy).......... 600
KALEM—A Dangerous Wager (Drama)................1000
LUBIN—A Timely Rescue (Drama)......................1000
PATHE—Pathe's Weekly No. 3 (Topical)................
SELIG—The Clue (Drama)...........................1000
VITAGRAPH—Three Black Bags (Comedy)............1000
VITAGRAPH—The Little Minister (Special—3 Reels—Drama) .............................................1000

### TUESDAY, JANUARY 14th, 1913.

CINES—A Fishermaiden's Heart (Drama)................ 688
CINES—The Velino River and Falls (Central Italy—Scenic) ............................................. 315
C. G. P. C.—The Jelly Fish and the Plankton (Educational)
C. G. P. C.—The Palace of Fontainebleau (Scenic)......
EDISON—At Bear Track Gulch (Drama).............1000
ESSANAY—China and the Chinese (Educational)......1000
LUBIN—Peter's Pledge (Comedy-Drama)...............1000
SELIG—Bud's Heiress (Drama).......................1000
VITAGRAPH—The Winning Hand (Drama)...........1000

### WEDNESDAY, JANUARY 15th, 1913.

ECLIPSE—Two Men and a Girl (Drama)..............1000
EDISON—The Title Cure (Comedy)...................1000
ESSANAY—The Girl at the Brook (Drama)...........1000
KALEM—Red Sweeney's Mistake (Comedy)...........1000
PATHE—The Faithful Yuma Servant (Drama)..........
SELIG—A Plain Girl's Love (Drama)..................1000
VITAGRAPH—Off the Road (Drama)..................1000

### THURSDAY, JANUARY 16th, 1913.

BIOGRAPH—An Adventure in the Autumn Woods (Drama) ..............................................
ESSANAY—The Closed Door (Drama).................1000
LUBIN—It Might Have Been (Comedy-Drama).........1000
MELIES—The Kill of Salvation (Drama)...............1000
PATHE—Mixed Colors (Comedy)......................
SELIG—A Revolutionary Romance (Drama)............1000
VITAGRAPH—The Bringing Out of Papa (Comedy)......1000

### FRIDAY, JANUARY 17th, 1913.

C. G. P. C.—Our Enemy, the Wasp (Educational)..........
C. G. P. C.—Along the Riviera (Scenic)..................
EDISON—Leonie (Drama) .............................1000
ESSANAY—What George Did (Comedy)................1000
KALEM—A Hero's Reward (Comedy)...................
KALEM—King Cotton (Educational)....................
LUBIN—Quarantined (Comedy) ......................
LUBIN—Fooling Their Wives (Comedy)...............
LUBIN—The Mexican Spy (2 Reels—Special—Drama)..2000
SELIG—Poison Ivy (Comedy).........................
SELIG—The Clay Industry (Industrial)..................
VITAGRAPH—His Wife's Relatives (Comedy)..........
VITAGRAPH—The Interrupted Honeymoon (Comedy)..

### SATURDAY, JANUARY 18th, 1913.

CINES—Taming the Spooks (Comedy)...................
CINES—The Absent-Minded Lover (Comedy)............
EDISON—The Mountaineers (Drama).................1000
ESSANAY—Broncho Billy's Brother (Drama)...........1000
KALEM—A Desperate Chance (Drama)................1000
LUBIN—The Girl and the Gambler (Drama)...........1000
PATHE—The Family Jar (Comedy).......................
VITAGRAPH—Thou Shall Not Kill (Drama)...........1000

**Send us $4.00**
and we will send you 1000 Postcards of your own selection. Over 100 Association, Mutual or Universal Favorites to select from.

**SEMI-ANNUAL CLEARANCE SALE**
**10,000 LICENSED POSTERS 28 x 42 AT 5c EACH**
In order to make room for new stock we are compelled to sacrifice all posters for one-reel subjects released four months to two years ago at the above price, less than 1-2 their cost price.
**ALL NEW PICTORIAL POSTERS — NOTHING SECOND HAND**
**EXHIBITORS' ADVERTISING & SPECIALTY CO.** Arthur D. Jacobs, Pres. & Gen. Mgr. **30 Union Square, N.Y.**

**Send us $4.00**
and we will send you
**24** Handsome Photos 11 x 14 **24**
of the leading popular Licensed Photoplayers.
*Write for free Catalogue and Advertising Matter.*

# Special

Jan. 20. 1913

## The Ways of Destiny

Pathe 2 Reels

*Colored Photography*

Horace Blackwell, being mortally injured by lightning striking the tree beneath which he was standing, tells his adopted daughter, Dorothy, of her parentage, and how she, a tiny mite, was found on his doorstep. He gives her the locket found about her neck, containing the picture of a beautiful woman, and which he believes to be her mother. With Horace Blackwell's death, Dorothy is dispossessed of her home, and because of jealousy of her charm and beauty she is forced into the ranks of the unemployed. She, however, finds employment in a department store, but is accused of theft and brought before the proprietor, who questions her closely as to her history. Her story, together with the locket and picture, solves the mystery of her birth, and Dorothy finds a home with her father.

Jan. 17, 1913

## The Mexican Spy

LUBIN 2 Reels

Tom Loring, a handsome but dissipated youth, loves Mary Lee, daughter of the regiment's paymaster. In order to pay his gambling debts to the Mexican, Senor Rivera, supposedly rich but in reality a spy, Tom steals $5,000 from the paymaster's safe. The Mexican threatens exposure unless Tom secures the plans of certain forts in the Southwest, but Mary hears of the situation and pawns her jewels to replace the stolen money. Realizing the sorrow he has caused his father and sweetheart, Tom disappears, leaving a note that he will not return until he has redeemed himself. He enlists under an assumed name, and his regiment is ordered to the Mexican frontier. Mary becomes a Red Cross nurse and is also ordered to the Mexican border. Tom's bravery and strategy during a desperate encounter with the Mexicans under Rivera wins him promotion to Lieutenant, but he is seriously wounded, and Mary is greatly surprised to find among her patients, her lover. Her careful nursing restores him to health, and having redeemed his former misdeeds by his faithful and heroic service to his country, he claims Mary for his wife.

Jan. 13, 1913

## The Little Minister

Vitagraph 3 Reels

A young Scotch Minister falls in love with a Gypsy girl. The ban of the "Kirk" and the condemnation of the austere town folk intervene as a barrier to their marriage. Unexpected circumstances of a startling nature happen and their prejudice and intolerance are removed. Love conquers. The "Little Minister" and "Babbie" are married.

Jan. 10, 1913

## The Wives of Jamestown

KALEM 2 Reels

Bryan O'Sullivan, an Irish lad of humble birth, rescues Lady Geraldine from drowning as her boat capsizes, thereby meriting her lasting gratitude. Forgetful of his station, Bryan falls madly in love with Lady Geraldine, who momentarily listens to his pleadings. Her acceptance of attentions from O'Rourke angers Bryan and he upbraids her for falseness. The nobleman draws his sword, but Bryan wrenches it from his hand and breaks it to pieces. Knowing that he cannot now remain, Bryan bids farewell to Lady Geraldine and sails for America. Bryan O'Sullivan, Irishman, becomes John Pierce, Colonist of Jamestown, Virginia. Years later Lady Geraldine suffers many vicissitudes; her castle is besieged by the Cromwellians and she with many others is sent to Jamestown to be sold to the colonists as wives. John Pierce is startled to see Lady Geraldine, but she fails to recognize him because of a heavy beard. Seeing that he is an honest man, she offers to become his wife. He takes her to his cottage and stepping into another room shaves off his beard, and begins to play the flute, which he so loved in days gone by. Lady Geraldine, who is about to end her life, hears the music and stepping to the door recognizes John Pierce, her husband, as Bryan O'Sullivan, her lover, and love claims its own.

# General

# Features

## It Is Never Too Late to Mend

January 6, 1913. Edison. Two Reels.

The Fielding Brothers, farmers, are served with notice of foreclosure of mortgage on their farm. George, the elder brother, is engaged to Susan Morton, who is also beloved by John Meadows, the wealthiest man in town. Meadows realizes the futility of his efforts to win Susan by fair means, and plans George's undoing and his own aggrandizement. George goes to Australia to seek his fortune; and Meadows, sure of success, selects the house for his bride, and ousts the present tenant, Isaac Levy, thus gaining the enmity of the Old Jew. Levy has been protected from Meadows' cane by George Fielding, and he now determines to protect George from the plotters. He rents an office next to Meadows, and through a hole which he bores in the wall keeps informed of their plans. Meadows' schemes are frustrated, and George returns with six thousand pounds to clear the home and claim his bride.

## ROMEO *and* JULIET Shakespeare

A wonderfully Colored Film of the Immortal Playwright's Great Romantic Play

January 3, 1913. Pathe. Two Reels.

Romeo, of the House of Capulets, and Juliet, of the House of Montagues, scorn the family feud of years, and love each other with all the fervor of Veronian youths. The ardent wooer sings his love beneath his lady's window while the stars wink their approval of the lovers' happiness. Juliet's father urges her marriage to Tybalt, a man of his choosing, but Romeo determines she shall not, so together they visit the venerable Friar Lawrence and are secretly united in marriage. Romeo is challenged by his rival, Tybalt, and in the encounter wounds his antagonist, for which he is exiled. Romeo's departure leaves Juliet open to the demands of her father, who insists upon her immediate marriage to Tybalt. In terror she flees to the old Friar, who gives her a powerful sleeping potion, and on the day she is to marry Tybalt, her friends are horrified to see her fall into a deathlike swoon. She is interred in the vault of her ancestors, and Romeo, hearing of her death, returns home, enters the vault and after gazing upon the face of his beloved plunges a dagger into his heart. Juliet awakens to see him expiring, and in her agony seizes the same dagger, inflicts a death-wound, and expires beside her lover.

## POWER OF SILENCE

An Adaptation from the play, "Where the Trail Divides," by permission of Robert Edeson

December 30, 1912. Lubin. Two Reels.

Thomas Lowry, a wealthy Western ranch-owner, realizing he is dying, leaves his adopted daughter, Jane, to the care of his head shepherd, who because of his personality is called "Silent." The young people decide to marry when Sinclair, a nephew of Lowry, comes west, and learning of the fortune Jane inherits, decides to marry her. She listens to his descriptions of the wonderful East and promises to become his wife. Silent warns Sinclair that he will pay for any mistreatment of Jane with his life. Sinclair brings Jane east, and after squandering her fortune deserts her and she dies of a broken heart. Sinclair returns west to sell the balance of Jane's property and meets "Silent;" in the fight that follows they plunge over the balcony of an old ruin to death below.

## The Reincarnation of Karma

December 27, 1912. Vitagraph. Two Reels.

During the early Christian era, Karma, a very spiritual and virtuous High Priest of the Temple of India, resists with all his religious fervor, Quinetrea, a beautiful and fascinating enchantress. Quinetrea eventually conquers and Karma falls a vctim to her wiles. She triumphantly taunts him, and outraged at her cruel deception, Karma curses her, and Quinetrea is transformed into a huge snake. Fifteen hundred years later, Karma appears, reincarnated in the personality of Leslie Adams and loves the beautiful heiress, Lillian White. Together they visit the ancient Temple of Karma and are shown the reptile, which every hundred years resumes human form. While Leslie gazes fascinated, the snake uncoils and Quinetrea stands before him in all her bewitching charm. She holds him with her hypnotic power and forces him to accept an amulet for his betrothed, upon receiving which Lillian falls dead. Karma beholds a vision of his former self as High Priest, again curses Quinetrea, and drops dead across the prostrate body of his betrothed.

## THE SHAUGHRAUN

A Genuine Irish Drama Produced Amid Genuine Irish Surroundings

December 23, 1912. Kalem. Three Reels.

By the death of their father, Robert and Claire Folliott are given into the care of Corry Kinchela, an unscrupulous land agent, who schemes with Harvey Duff, a dishonest police officer, to secure possession of the children's lands. Robert is convicted on Duff's testimony and sentenced to the penal settlement in Australia. His sister, Claire, and sweetheart, Arte, are dependent upon Conn, the Shaughraun, who supplies them with food by his poaching. Several years later Robert returns to Ireland, but is captured and thrown into prison. The crafty Conn assists him to escape and feigns death when fired upon by a sentinel. It is commonly believed that Conn has been killed, and a wake is held, during which the Shaughraun learns of a plan to spirit the girls out of the country. Kinchela and his accomplices are brought to justice and the sweethearts reunited.

## The LAST PERFORMANCE

December 20, 1912. Pathe. Two Reels.

Rose Mailand, the celebrated equestrienne of the famous Barnon Circus, awakens the love of Count Hans von Harten, and they are ideally happy until the Count's father angrily forbids the marriage, which compels the Count to adopt the circus for a livelihood. His spectacular thriller, "The Platform of Death," wins him the title of the "Greatest Horseman in the World," and because of the public admiration his wife becomes jealous. She drugs his horse, and as he mounts the Platform of Death the horse becomes frightened at the first explosion of fireworks and plunges forward, bringing with him the Count to death in the ring below.

## THE RED MAN'S HONOR

December 16, 1912. Eclipse Kleine. Two Reels.

June Dew, a pretty Indian maiden, is betrothed to Red Hawk, the bravest warrior of the tribe. Seated Bear, another brave, also loves the dark beauty and his savage heart is inflamed with jealousy at the success of his rival. One day he surprises her alone and forcibly carries her off to his canoe. Red Hawk appears just in time to see the act, and springing into the stream soon overtakes his rival. A desperate struggle follows in which Red Hawk's arm, strengthened by the "Great Spirit," mortally wounds his treacherous enemy. Red Hawk and the maiden return to the village and the wounded Indian painfully makes his way to shore, where he tells a greatly distorted story of Red Hawk's crime. The accused warrior is ordered before the great chief "White Eagle," and the death sentence imposed: "He that kills a brother must die. Twelve moons hence his spirit shall join that of the dead warrior." Red Hawk's heart is filled with bitterness and he leaves his tribe to join the army of the pale faces. His bravery in surmounting indescribable difficulties to destroy a mountain bridge, thus checking the advance of the enemy, gains him the high regard of the army, but his happiness is short lived as he remembers the sentence and returns to his tribe to pay the debt of a red man's honor. With his beloved June Dew he is taken to the funeral pyre and their souls go forth to join the Happy Hunting Ground of the "Great Spirit."

## THE CROOKED PATH

*A Story of the Underworld*

December 13, 1912. Lubin. Two Reels.

A valuable watch and money stolen from a banker by Dan Lyons results in the arrest and conviction of the crook. His sweetheart, Nell Harris, is approached by a young clergyman, William Kimball, who questions her regarding her trouble. Nell admits her wrong deeds and tells him of her desire to follow the straight and narrow path. Kimball takes her to his blind mother and soon grows to love her. They become engaged. Dan Lyons in his prison cell succeeds in communicating with his pals by means of a note tied to a rat's tail and receives a supply of saws with which he effects his escape. He arrives in the town in which Nell lives, asks her to return to the old life, but she refuses, and in revenge Lyons plans to rob the home of William Kimball. He and his pal are discovered and handed over to the police, and the minister accuses Nell of assisting in the robbery. She confesses her former associations with the crook and is forgiven by her fiancé.

## THE HAREM CAPTIVES

December 9, 1912. Pathe. Two Reels.

The story is concerned with the adventure of Fatima and Ourida, two Arabian sisters, although widely different in dispositions. Fatima is beautiful and petulant, while Ourida combines with a lovely face a charming, peaceful nature. Arthur Budlong, a westerner, is in love with Ourida and has won her heart, which kindles the spark of jealousy in Fatima's breast. Fatima bribes a tribe of nomads to kidnap her and her sister. With his Hindoo servant, Arthur follows the trail until it reaches the City of Tunis, where it is lost. The sisters arrive in the city, are sold to a wealthy merchant and accordingly enter his harem. Budlong finally learns of the abode of his beloved and her sister and despatches his servant with a note to them, giving his plans to effect their release. Ourida is overjoyed and Fatima feigns to be, but instead, turns informer, and when they come to the gate to await Budlong's arrival they are met by servants and brought back to the harem. Arthur and his servant reach the gate and after a desperate struggle with the guard they rescue the girls. Finding that Fate is against her, Fatima gives vent to her jealous anger. They hurriedly leave her, to act as principals in a wedding ceremony.

## THE DAWNING

December 6, 1912. Vitagraph. Two Reels.

Helen Mason prefers the love of Victor Gardier, a young artist, to the attentions of Henry Pendleton. The latter asks her hand in marriage, but she refuses. The young artist visits Helen, but instead of proposing, he acquaints her with the fact that his uncle offers him an opportunity to complete his art studies in Paris. She begs him not to leave her, but he turns a deaf ear to her pleadings, and after his departure, in retaliation, she weds Pendleton.

They visit Paris and Helen conceals the joy to her of a visit to the artist's studio, and her vanity is flattered by a request to have her portrait painted. She appears for the first sitting, when Victor alone with her, vehemently expresses his love, she repulses him and flees to her husband. The artist and husband meet on the field of honor and Victor is seriously wounded.

# Film Co.

# Calendar of Independent Releases.

## Current Releases.

### SUNDAY, JANUARY 5th, 1913.

REX—It Doesn't Pay (Drama)
CRYSTAL—Her Kid Sister (Comedy)
CRYSTAL—Jones Resurrected (Comedy)
ECLAIR—Crawfish (Scientific)
ECLAIR—Willie, King of Janitors (Comedy)

### MONDAY, JANUARY 6th, 1913.

IMP—She Slept Through It All (Comedy)
NESTOR—Cupid's Assistants (Comedy)
CHAMPION—Art and Love (Drama)

### TUESDAY, JANUARY 7th, 1913.

GEM—Absinthe (Drama)
BISON—A Romance of the Utah Pioneers (2-Reel Dr.)
ECLAIR—An Accidental Servant (Comedy)

### WEDNESDAY, JANUARY 8th, 1913.

NESTOR—Gold and Dross (Drama)
FRONTIER—The Stranger at the Mountain Ranch (Dr.)
POWERS—Almost a Hero (Comedy)
POWERS—Akron, Ohio (Scenic)
UNIVERSAL—Animated Weekly No. 44 (Topical)

### THURSDAY, JANUARY 9th, 1913.

IMP—Hearts of the Northland (Drama)
REX—The Actress (Drama)

### FRIDAY, JANUARY 10th, 1913.

NESTOR—The Suspect (Drama)
VICTOR—The Lie (Drama)
ECLAIR—The Return of Lady Linda (2-Reel Drama).
POWERS—Baxter's Busy Day (Comedy)

### SATURDAY, JANUARY 11th, 1913.

IMP—The Baldheaded Club (Comedy)
IMP—Society Day at Piping Rock (Comedy)
BISON—An Apache Father's Vengeance (Drama)
MILANO—A Secret of the Sea (2-Reel Drama)

## Advance Releases

### SUNDAY, JANUARY 12th, 1913.

REX—By-Gone Days (Drama)
CRYSTAL—Heroic Harold (Comedy)
CRYSTAL—A Night at the Club (Comedy)
ECLAIR—The Cobbler and the Financier (Drama)

### MONDAY, JANUARY 13th, 1913.

IMP—The See-Saw of Life (Drama)
NESTOR—Cupid Finds a Way (Comedy)
CHAMPION—Sins of the Father (Drama)

### TUESDAY, JANUARY 14th, 1913.

GEM—The Ninth Commandment (Drama)
BISON—A Frontier Providence (Two-Reel Drama)
ECLAIR—The Detective Santa Claus (Comedy Drama)

### WEDNESDAY, JANUARY 15th, 1913.

NESTOR—The Quickest Way (Comedy)
FRONTIER—The Last Run of the Santa Fe Coach (Drama)
POWERS—Mammy's Chile (Comedy)
UNIVERSAL—The Animated Weekly No. 45 (Topical)

### THURSDAY, JANUARY 16th, 1913.

IMP—A Little Mother Wants a Home (Drama)
REX—The Flower Girl (Drama)
ECLAIR—Nobody's Love Story (Drama)

### FRIDAY, JANUARY 17th, 1913.

NESTOR—A Waif of the Desert (Drama)
VICTOR—The Hypocrite (Comedy)
POWERS—The Tramp Reporter (Two-reel Drama)

### SATURDAY, JANUARY 18th, 1913.

IMP—The Boob's Inheritance (Comedy)
IMP—The Phosphate Industry (Industrial)
BISON—Regimental Pals (Drama)
MILANO—Life's Lottery (Two-reel Drama)

## Mutual Film Corporation.

## Current Releases.

### SUNDAY, JANUARY 5th, 1913.

MAJESTIC—The Little Enchantress (Drama)
THANHOUSER—A Guilty Conscience (Drama)

### MONDAY, JANUARY 6th, 1913.

AMERICAN—Another Man's Wife (Drama) 1000
KEYSTONE—Saving Mabel's Dad (Comedy)
KEYSTONE—A Double Wedding (Comedy)

### TUESDAY, JANUARY 7th, 1913.

MAJESTIC—The Hundred Dollar Bill (Comedy)
THANHOUSER—The Boomerang (Drama)

### WEDNESDAY, JANUARY 8th, 1913.

RELIANCE—The Girl and the Inventor (Drama)
BRONCHO—In the Ranks (Two-Reel Drama)

### THURSDAY, JANUARY 9th, 1913.

AMERICAN—The Trail of Cards (Drama) 1000
PUNCH—Poor Boob (Comedy)
PUNCH—Mix-up (Comedy)

### FRIDAY, JANUARY 10th, 1913.

KAY-BEE—The Paymaster's Son (Two-Reel Drama)..
THANHOUSER—The Evidence of the Film (Drama)..

### SATURDAY, JANUARY 11th, 1913.

AMERICAN—Calamity Anne's Inheritance (Drama) 1000
RELIANCE—A Night of Terror (Comedy)

## Advance Releases

### SUNDAY, JANUARY 12th, 1913.

MAJESTIC—Just Hard Luck (Drama)
THANHOUSER—The City Mouse (Drama)

### MONDAY, JANUARY 13th, 1913.

AMERICAN—Their Masterpiece (Drama) 1000
KEYSTONE—The Cure That Failed (Comedy)
KEYSTONE—How Hiram Won Out (Comedy)

### TUESDAY, JANUARY 14th, 1913.

MAJESTIC—Child Labor (Drama)
THANHOUSER—The Tiniest of Stars (Drama)

### WEDNESDAY, JANUARY 15th, 1913.

RELIANCE—The Wheel of Fate (Drama)
BRONCHO—A Blue Grass Romance (2-reel Drama)

### THURSDAY, JANUARY 16th, 1913.

AMERICAN—The Awakening (Drama) 1000
PUNCH—Finney's Luck (Comedy)
PUNCH—Saw Wood (Comedy)

### FRIDAY, JANUARY 17th, 1913.

KAYBEE—The Little Turncoat (2-reel Drama)
THANHOUSER—Napoleon's Luck Stone (Drama)

### SATURDAY, JANUARY 18th, 1913.

AMERICAN—His Old-fashioned Mother (Drama)
RELIANCE—(Title Not Reported)

## Film Supply Co.

## Current Releases

### MONDAY, JANUARY 6th, 1913.

ITALA—Knock Wood (Com.)
ITALA—Two Little Devils (Comedy)

### TUESDAY, JANUARY 7th, 1913.

GAUMONT—A Snake in His Bosom

### WEDNESDAY, JANUARY 8th, 1913.

GAUMONT—Gaumont's Weekly 44 (Topical)
SOLAX—A Million Dollars (Drama)

### THURSDAY, JANUARY 9th, 1913.

GAUMONT—The Destructive Duelists (Comedy)
GAUMONT—To Hell and Back (Comedy)

### FRIDAY, JANUARY 10th, 1913.

LUX—The Matrimonial Fever (Comedy) 731
LUX—Do Not Tease the Dog (Comedy) 252
SOLAX—The Mutiny of Mr. Henpeck (Comedy)

### SATURDAY, JANUARY 11th, 1913.

GAUMONT—Domesticated Wild Animals on Our Western Coast (Educational)
GREAT NORTHERN—James, the Hungry One (Com.)
GREAT NORTHERN—The New Boot Cleaner (Com.)

## Advance Releases.

### MONDAY, JANUARY 13th, 1913.

ITALA—Dethroned in a Well (Comedy)
ITALA—Serves You Right (Comedy)

### TUESDAY, JANUARY 14th, 1913.

GAUMONT—The Roll of Honor (Drama)

### WEDNESDAY, JANUARY 15th, 1913.

GAUMONT—Gaumont's Weekly No. 45 (Topical)
SOLAX—Mother and Daughter (Drama)

### THURSDAY, JANUARY 16th, 1913.

GAUMONT—It All Came Out in the Wash (Comedy)
GAUMONT—The Beauties of Brittany (Scenic)

### FRIDAY, JANUARY 17th, 1913.

LUX—(Title Not Reported)
SOLAX—The Quarrelers (Comedy Drama)

### SATURDAY, JANUARY 18th, 1913.

GAUMONT—(Title Not Reported)
GREAT NORTHERN—(Title Not Reported)

# WARNER'S FEATURES

---

## THE POWER OF CIVILIZATION

**IN THREE REELS**

---

**NOW READY FOR BOOKING!**

**A Story of True Heart Interest**

---

**Write Our Nearest Office** **Branches in Every Large City**

---

## GENE GAUNTIER

**Under Direction of SIDNEY OLCOTT**

**FIRST FEATURE READY FEBRUARY 1st**

**Watch! Wait! Look for This!**

**IT WILL BE A BIG WINNER!**

**Write Home Office for full particulars**

---

## Warner's Feature Film Co.

**145 West 45th Street New York**

IN UNION THERE IS STRENGTH

UF

*This is the Trade-Mark that is Seen in ALMOST EVERY Real Big Feature*

# BUY IT! BOOK IT! SEE IT!

Buyers and Exhibitors:---You can now buy or rent any "UNION FEATURES" production from any of the following branch offices which may be located in your own territory.

**UNION FEATURES**
(Address to be Published Next Week) BALTIMORE, MD.

**UNION FEATURES**
309 Empire Bldg. MILWAUKEE, WIS.

**UNION FEATURES**
119 N. Illinois St. INDIANAPOLIS, IND.

HOME

**UNION F**
**225 WEST 42d STREET - - -**

# STATE RIGHTS BUYERS

**READY FOR SHIPMENT**

# "THE HUNCHBACK"

*By PAUL FE'VAL in three parts*

**Comprising Sixty Scenes of Magnitude and Magnificence**

**Produced by Les Grands Films**

He wasn't really a hunchback, though every one thought him so. And, in this disguise did one of the most daring, romantic and fascinating characters in all fiction's history, plan and plot his way through a daily death threatened life. A life beset with danger at every turn and with the Spectre of the eternal End ever peering and leering at him.

**Buyers:—It has an absolutely absorbing plot. It has as much action as any feature ever released. It is enacted by the very best artists in France. The settings are marvels of beauty. In a nutshell—*it is a feature among features***

# "THE IRON HAND"

**In Two Parts — PRODUCED BY PARIS ECLAIR**

A strong, straightforward story of a man, a so-called gentleman, whose curse of greed made him more dangerous, more cruel and more to be despised than the very "rats of society." In it an unwritten law of custom is made to furnish a plot of absorbing dramatic value.

It is an exceptional feature for it has an unusual and unhackneyed plot. It is simple in construction, yet powerful in its enactment. It is played by the pick of the Eclair stock company, and staged most admirably. And the photography is perfection. Every scene carries suspense, every movement starts a thrill. The plot is baffling as to outcome, yet is wonderfully free from confusion in understanding. It is a feature with a swing—a "punch" and a power for "getting over" as a great big feature success.

**Both subjects are completely advertised of course. There are six (6) sheets, threes and ones, slides, Heralds, Exhibitors booklets, photos, lobby display frames, cuts, etc.**

**UNION FEATURES**
**302 Tyler Bldg. LOUISVILLE, KY.**

**UNION FEATURES**
**09 Chestnut St. ST. LOUIS, MO.**

**OFFICE**
**EATURES**
**. . . . . NEW YORK CITY**

**UNION FEATURES**
**216 Fifth St. DES MOINES, IA.**

# Song Slides.

**A. L. Simpson, Inc.**

"The Man Who Fights the Flames." Pub. by Jerome H. Remick & Co., New York.

"Oh, Tiny, Play That Traumerei." Pub. by Musicians' Music Pub. Co., New York.

"Oh You Little Rascal." Pub. by Geo. W. Meyers, New York.

"I Long for You When the Roses Bloom." Pub. by the Globe Music Co., New York.

"Jingle Bells." Pub. by J. Fred Helf Co., New York.

"Tipperary Twirl." Pub. by F. B. Haviland Pub. Co., New York.

"Just a Twig from the True Lover's Tree." Pub. by J. Fred Helf Co., New York.

"When It's Moonlight on the Meadow, Mollie Dear." Pub. by Cadillac Pub. Co., New York.

"Every Day in the Year." Pub. by Penn Music Co., New York.

"In the Far Off Golden West." Pub. by McKinley Music Co., Chicago, Ill.

"My Old Girl." Pub. by Wm. Cutty, New York.

"Let Me Dream Again, Dear." Pub. by J. Reinhorn, New York.

"Drowsyland." Pub. by Chas. I. Davis, Cleveland, Ohio.

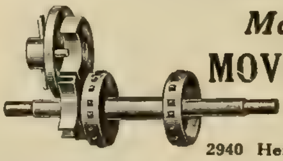
**Scott & Van Altena, Inc.**

"Row Row Row." H. Von Tilzer.
"Here Comes the Bride." York.
"Back to the Farm." Tell Taylor.
"Lass from the County of Mayo." Geo. Meyer.
"And Johnny Goes Too." Billy Busch.
"Dadd Has Sweetheart." Stern.
"Killarney." Smith & Brown.
"Nashville, Tennessee." Weyman.

SOMETHING NEW
THE UNBREAKABLE AND WASHABLE E-Z BLANK MICA SLIDE
MAKE YOUR OWN ANNOUNCEMENTS
Made of Specially Prepared Mica That Can be Written on as Easily as Paper
PRICE 25 CENTS EACH
BATTERSHALL & OLESON, 39 W. ADAMS ST. CHICAGO, ILL.

Clear as Crystal Non-Inflammable
PRESTO SLIDE FILMS
Draw, write or print your announcement on a blank film—over this use a border or color film, insert in holder and you have a most attractive slide, that can be colored, same as photo slides. Complete package. Price, $1.00. Contains 1 holder, 6 fancy border films, 3 color films and 24 blank films. Always ready for instant use.
CHROMOTYPE CO., 804 Columbus Bldg., ST. LOUIS

The Bioscope
The Moving Picture Paper in Gt. Britain and the Best Advertising Medium, Bar None.
Yearly subscription, $3.50. Single copies, 10 cts., Post free
85 Shaftesbury Avenue, LONDON, W., ENGLAND



Make Your Own
MOVING PICTURE CAMERA
All Parts Ready to Assemble
LAVEZZI MACHINE WORKS
2940 Herndon Street Chicago

SLIDES of All Kinds
Send for Catalogue "W" of our new line of beautiful
ANNOUNCEMENT SLIDES
Each slide illustrated from life and most exquisitely colored.
Advertising Slides at Reasonable Rates
Our Song Slide Catalogue of 500 different songs free to anyone for the asking.
SCOTT & VAN ALTENA, 59 Pearl St., New York City
THE SLIDES THAT HAVE SET A STANDARD

New England Exhibitors, Take Notice
An EXCLUSIVE FILM SERVICE, each change to include a TWO or THREE REEL FEATURE.
We are handling all releases of the Film Supply Co. of America
International Features are booked by us in New England
Jobbers on Powers, Motiograph and Simplex Machines
Supplies Get our prices before purchasing elsewhere
Everything for the Picture House
R. D. MARSON MOVING PICTURE CO., 597 Washington Street, BOSTON, MASS.

WANTED! MANAGERS who appreciate quality and variety in signs at the lowest possible price to get acquainted with "The Home of Ideas."
3 x 12 Stock BANNERS For either Licensed or Independent releases. Sent prepaid for only 90 c. Each More than SIX 75 c. Each
LOBBY DISPLAY CARDS
Such as Entrance, Exit, Change Days, Singers' Signs, Admission Signs, Etc., Etc.
CLASSY AIR-BRUSH WORK (Raised Effect)
Size 22 x 28 in. (full-sheet), to order ................40c
Size 14 x 22 in. (half-sheet), to order ..............25c
Size 11 x 14 in. (quarter-sheet), to order ..........15c
Other Sizes in Proportion.
BANNERS TO ORDER
For Announcements, Vaudeville Acts, Etc. To Order Only. Sent Prepaid Same Day Order Is Received.
3 x 12 ft.............$1.25 3 x 18 ft.............$1.75
3 x 15 ft............. 1.50 3 x 24 ft............. 2.25
Other Sizes in Proportion.
TERMS:—Cash with order. Orders for Card Signs amounting to $2.00 or over, sent prepaid.
THE SHOW CARD CO. 419 HEED BLDG. PHILADELPHIA

# FEATURE EXTRAORDINARY!

**The Picture With a Punch!**
**A Sensational Knockout!**
**The Acme of Realism!**

# From Sing Sing to Liberty

## Or, the Lawyer, the Valet and the Millionaire

**STATE RIGHT MEN** ACT QUICK. Write or wire for territory, as this feature will be a very fast seller.

**3 REELS PERFECT PHOTOGRAPHY 3000 FEET**

A Page from Criminal History—An Actual Fact Taken From Life—Circumstantial Evidence—Justice at Last

State Right Men will find exhibitors willing to grasp this feature, as their patrons will see that it will make your box office receipts grow

A FEATURE THAT HAS PROVEN AN ABSOLUTE SENSATION

# "THE HIDDEN HAND"

A STORY OF MISSOURI BEFORE THE WAR

**3 REELS OVER 100 SCENES 3000 FEET**

In Preparation—The Greatest War Picture Produced

**"THE BATTLE OF SHENANDOAH"**

**Coming Soon!**
**"QUO VADIS"**

For Full Particulars, Write or Wire

**ATLAS MANUFACTURING CO., 414 Century Bldg., ST. LOUIS, MO.**

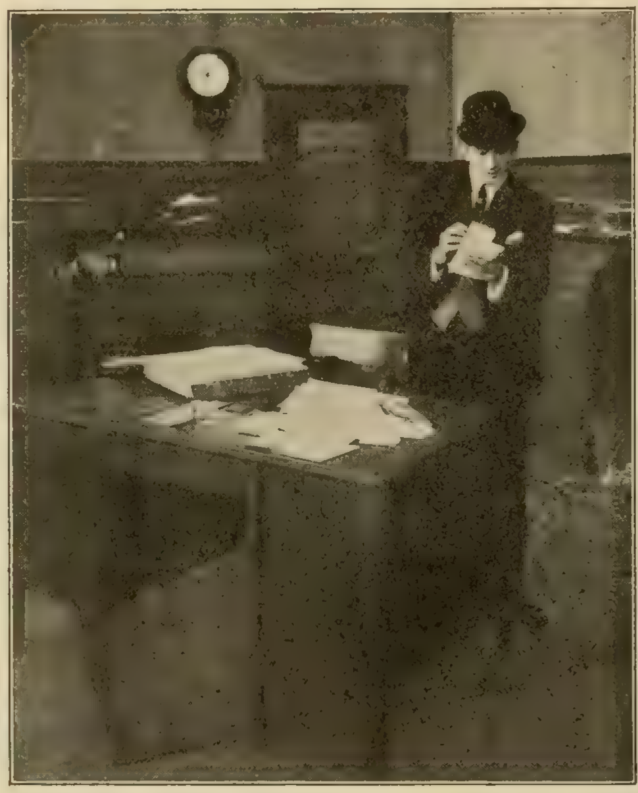
# RESOLVED

## To Give You What You Want in Western Pictures

*FOR EXAMPLE*

*Jan. 23rd*

## LOVE AND CIRCUMSTANCES



SYNOPSIS.

Frank Wainwright and George Duncan are rival clerks. They are both in love with their employer's daughter, Helen Morris. Duncan, to pay gambling debts, steals a large sum of money, and suspicion falls on Wainwright. Wainwright is given time, by his employer, to prove his innocence, but circumstances being too strong against him, he is forced to go West. Helen, who believes in his innocence, accompanies him as his wife. The hardships that they meet, coupled with the sudden appearance of Duncan in their Western home, and the actions of a revengeful Mexican, make this picture intensely interesting.

*Jan. 30th*

## BOSS OF THE RANCH

SYNOPSIS.

Nora Price, being left in charge of a large Western ranch by the sudden death of her father, is wooed by her foreman, Ben Lane, who is not only desirous of winning Nora's heart, but also of becoming possessor of the ranch. At the same time that Ben is making love to Nora he is leader of a band of cattle rustlers. His treachery is discovered by Steve Gibbs, the son of one of Nora's father's friends. The cleverness with which Steve rounds up the rustlers, and the thrilling situations that arise in bringing the band to justice, makes this picture one that will be remembered by all who appreciate real Western life.

*FUTURE RELEASES*

*Feb. 6th,* MEMORIES *Feb. 13th,* COWGIRL AND THE KNIGHT
*Feb. 17th,* THE COWARD *Feb. 20th,* QUALITY OF MERCY

**Shipped through FILM SUPPLY CO. OF AMERICA**

REAL WESTERN PICTURES REAL WESTERN PLOTS
REAL GOOD PHOTOGRAPHY

**AMMEX FILM CO., 145 W. 45th St., New York**

# "COSMOPOLITAN FILMS"

as good a name as it is, is not good enough for us since it has been used before. We therefore have decided to give it the "recall." The productions we shall place upon the market in this country and wherever moving pictures delight the human eye will be released under the name of

**ECLECTIC FILMS**

**ECLECTIC FILMS**

**We Quote from the Century Dictionary and Cyclopedia:**

ECLECTIC—"Selecting; choosing; not confined to or following any one model or system, but selecting and appropriating whatever is considered best in all."

This definition will ever be the motto and guiding star of our enterprise. Choosing, as we do, the best from a chain of European studios with particular regard to fitness of subject for American audiences, and commanding vast resources, financial and technical, the American trade is assured of a supply of matchless and truly ECLECTIC films, such as will fill a long felt want among the rank and file of the progressive American exhibitor of today. Engrave the above trade-mark upon your mind. Watch for our marketing announcements.

**ECLECTIC FILM CO.,** **145 West 45th Street**
**NEW YORK CITY**

**K. W. LINN, General Agent**

*"The Cream of the European Market Selected for America"*

# LICENSED FILM STORIES

## SELIG.

**THE CLUE** (Jan. 13).—Ben Ames, through circumstantial evidence, is forced to serve a prison sentence. Upon his release he returns to his home and wife and child. The next day he is fortunate enough to secure a position in the wholesale house of Arnold & Co. He works hard and succeeds so well that he is promoted several times. One day when he is leaving the store he accidentally bumps into a former cellmate named Hogan. Hogan learns that Ames has been successful in keeping the knowledge of his prison term from his employer, and uses this bit of information to blackmail Ames. Ames gives him money time and time again. Finally, however, Hogan's demands grow too strong and, after Ames' refusal to contribute further, Hogan tells Arnold of Ames' record. Ames is discharged and is unable to secure other work. The day comes when he is forced to take up his former profession, in an effort to secure medicine for his sick wife. His child's doll gets mixed up in his bag of burglar tools, and it is through this clue that Arnold traces Ames, who has attempted to rob his former employer's house, and learns of the true state of affairs that exist in Ames' home. Arnold gives him his old job back again, and the past is forgotten.

**BUD'S HEIRESS** (Jan. 14).—The sisters Wayne, Ruth and Flo decide to spend their summer vacation on the famous Diamond S Ranch. They engage accommodations in advance, and consequently their arrival is somewhat looked forward to by the ranch cowpunchers. The girls arrive at the little station near the ranch and engage an automobile to transport them to their new quarters. One of the tires blow out, and the cowboys drag the auto to the ranch at the end of their ropes. Upon their arrival at the Diamond S the girls are shown some real wild Western stunts. This proves to be an unqualified treat, for few, if any, "punchers" can surpass the famous Diamond S ranchers in those feats of dare-deviltry common to the cowboy life of the West. The girls find their vacation to be a most unique one and the little god Cupid takes advantage of their outing by playing strange tricks with their hearts.

**A PLAIN GIRL'S LOVE** (Jan. 15).—Silverton West is a worthy young blacksmith in a prosperous town. He is engaged to Martha Day, of plain face but fine character. Nancy Cleveland, the village belle, returns from the city. West becomes infatuated with Nancy's beauty and breaks off his engagement with Martha. Martha is heartbroken, but bears her loss with dignity. Jack Bloodgood, something of a "dandy" and wise to the ways of the world, becomes a rival of West for the affections of Nancy. Nancy doesn't fancy either, but figures on marrying the one who can best satisfy her extravagant tastes. West starts on a lone expedition in the search for gold, which he eventually finds, although his life is nearly lost in the hazardous search for it. In the meantime Nancy, thinking West to be lost in the desert, marries the "drummer." Martha, the plain girl, leads a posse in search of West, and rescues him with her own hand. West learns the worth of a plain girl's love and the two are happily married.

**A REVOLUTIONARY ROMANCE** (Jan. 16).—Jorden Alden, a young American officer, is in love with Molly Brown, the daughter of a well-to-do New England farmer. Jorden is on a visit to the home of his loved one, when he receives a message from his general, instructing him to don the uniform of a British soldier, make his way through the British lines and report on the strength of their troops. He makes the change in uniforms and starts on his dangerous mission, leaving Molly broken-hearted. Before going Molly warns him to be most careful in returning, as British soldiers are constantly camping on their grounds. Molly agrees to warn Jorden, by a light signal, in case it is dangerous for him to return to the house.

While Jorden is away the British quarter themselves in the Brown home. Molly is confined upstairs by force and is unable to warn her returning lover of his danger, as arranged. He is captured and is about to be shot, when Molly, who has, by a clever ruse, managed to escape, turns the tables on the British soldiers and Jorden is saved for the arms of his sweetheart.

**POISON IVY** (Jan. 17).—Lazy Sam, a typical member of the tie-walking gentry, accidentally stumbles into a poison ivy patch. His hands become infected with the dreaded itch, and he goes to sleep on a park bench while vainly attempting to scratch away the cause of the annoyance. In his troubled dreams he sees himself walking down the street. He meets and shakes hands with another hobo. The second hobo immediately starts to scratch vigorously. He applies at a good housewife's door for food and is given a saw with which to earn his "hand-out." He abandons the saw at the woodpile, and the next user contracts the annoying itch. This happens to be the housewife herself, and she in turn passes the itch on to her daughter, who immediately inoculates her sweetheart. In the meantime the two tramps have been spreading the itch to other quarters, and in short order the entire village, including the mayor and the sewing circle, are scratching with all the power at their command. The tramp's realistic dream, however, is rudely interrupted when the village marshal's club beats a tattoo upon his thinly-clad feet.

**THE CLAY INDUSTRY** (Jan. 17).—A rare educational subject, showing the various processes followed in the art of clay pottery.

## EDISON.

**THE OFFICE BOY'S BIRTHDAY** (Jan. 13).—In the office where Lionel is employed is a bevy of pretty girl stenographers who, though in a measure fond of Lionel, at times become greatly provoked with him because of his boyish pranks. Lionel advertises the fact that his birthday is approaching and advises the girls to sit up and take notice; he also tells them that he should like them to present him with a watch in remembrance. The girls say that they will be glad to give him one if he will promise to conduct himself with decorum. All goes well until the day before. Accident follows accident and as a result he is "in bad" with all the young ladies. They tell him he will have to do something to regain their favor.

Lionel's wits commence to work. He has an Italian fruit seller who is a friend. He confides in him and together they concoct a scheme which they put through. It works well and as a result he gets the watch after all.

**THE LAKE GENEVA CAMP OF THE Y. M. C. A., Lake Geneva, Wis.** (Jan. 13).—Besides being of decided interest this picture furnishes a remarkable illustration of the wide-spread work which the Y. M. C. A. is doing. The association realizes that a healthy mind can be stored only in a healthy body and thus every encouragement is offered to athletics in all branches.

Their "camp" on Lake Geneva is a beautiful place with every facility for study and play. The film shows us gymnastic work of great variety (even including dancing) field athletics, water sports and races. Of special interest is a series of diving scenes.

**AT BEAR TRACK GULCH** (Jan. 14).—Alice Loraine, a young Eastern school teacher takes her father to a little Western mining camp recommended by her physician, in the hope of saving or at least prolonging his life. The physician provides her with a letter to an old friend in the camp so "the boys" of Bear Track Gulch give them a real Western welcome.

Alice is the first woman to ever alight from the stage at the Gulch and her personal charms and devotion to her invalid father soon win the admiration of every man in the camp.

The change of air failing to benefit her father, Alice is soon left alone and to add to her misfortune she gets a letter telling her that the bank in which she had deposited her meagre savings in the East, has failed.

The boys learn of this and start to raise money for her by subscription but old Pete Griffin realizes the danger of wounding her by this method. They decide that Bear Track Gulch is an illiterate camp and that it needs a school. Of course a school requires a teacher and none but Alice would do. Thus is Alice put on a living wage, at least.

Jack Turner, one of Alice's pupils, is deeply smitten with her but his bashfulness prevents an avowal of his love. One day he finds her crying over and kissing the photograph of a young man and decides that she has left a sweetheart in the East. He tells the boys that she must be sent back and keeps his own feelings in the background.

NAT. B. SMITH
LECTURER
68 Hudson St., Hoboken, N. J. Phone 1361 Hoboken

Under his leadership they steal over to Alice's little claim at night and "salt" a mine at her very door. The following morning the "school committee" call under pretext of business and apparently accidentally pick up a piece of valuable ore from the salted mine. An auction is immediately arranged and, Jack buys the claim, thus enabling Alice to start East at once, but Alice does not want to go.

At the last moment when about to board the stage Jack tells of his love and speaks of the photograph. Alice quickly shows it to him, a picture of her father taken years ago. Needless to say, Alice does not go back East.

**THE TITLE CURE** (Jan. 15).—Mr. Clayworth, a wealthy American and self-made man, has a daughter Bessie, who is determined to marry a foreign title much against her father's wishes. She has an American suitor William Brooks who is deeply in love with her but he is given little encouragement.

Mr. Clayworth plans to discourage his daughter with nobility and accordingly goes to an employment agency where he engages three foreign menials to impersonate noblemen, supplying them with evening clothes and arranging to have them call at his house that evening. Bessie is overjoyed when she learns from father that three noblemen are to honor them with their presence. Father incidentally suggests that if the noblemen do not come up to her expectations to patch up her little quarrel with Billy and say no more about marrying a title.

The fun begins when the three bogus noblemen present themselves at Clayworth's house as Duke Macaroni, Lord Brien Berue and Baron Hasenpfeffer. They are ushered into the drawing room and introduced one after another to the ambitious Bessie who vainly attempts to entertain them. At first she is puzzled, then she becomes discouraged and finally thoroughly disgusted.

Father fairly revels in his daughter's discomfiture as she dismisses one after another. After her experience with supposed nobility she meets her American suitor and welcomes him with open arms.

Bessie turns father's joke into a boomerang when she jokingly sends him a message stating she has eloped with Duke Macaroni. Father takes this message seriously and nearly goes insane at the thought of losing his daughter through his foolishness. When Bessie returns home on the arm of Mr. Macaroni to ask forgiveness her father's rage knows no bounds and just as he is about to throw the bogus Macaroni out off comes his wig and mustache, revealing the welcome features of Billy Brooks, Bessie's American suitor. This gives father the surprise of his life and his joy is unbound for his daughter is title cured.

## LUBIN.

**A TIMELY RESCUE** (Jan. 13).—John Bronson, Mr. Daly's farmhand, has ambitions and decides to go to the city. He breaks the news to Mr. and Mrs. Daly and their daughter Lottie. They do their utmost to dissuade him from his purpose, but John has made up his mind to go, He gets employment in a department store. Soon he is promoted to a slightly higher position. He has become neglectful of his country friends, and Lottie waits in vain for an answer to her letters.

Things have not been going well on the farm. Mr. Daly dies, leaving nothing but a mortgage on the old place. With John everything is fortune. He is promoted to the manager's private office with a chance of advancement. The holder of the mortgage tells Lottie and her mother that they will have to foreclose unless interest is paid. Lottie begs for more time, but finally she and her mother lose the old place and decide to go to the city. They find a room in a cheap lodging house and Lottie starts on her search of work.

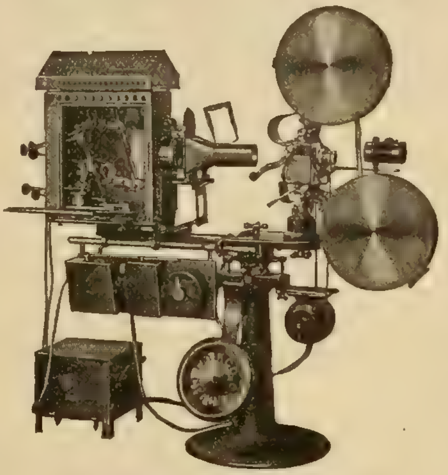
John, who is popular with everyone, is very comfortable in a pretentious boarding house. Weeks go on and Lottie can find nothing to do because of her inexperience. The landlady duns Lottie and her mother for rent, Lottie desperate, resolves to do something and goes out once more. John in his boarding house has an evening on his hands and falls in with the suggestion of a friend to go to the new dance hall. Lottie, faint from lack of food, leans wearily against the entrance to the dance hall. A girl comes out, takes pity on her and invites her in. After eating the girl explains to Lottie how she can make money by dressing herself in the clothes she is willing to lend her and mingling with the

A. BRADY
A-B-C AND VITAGRAPH POSTERS
One Sheets 10c. | Three Sheets 35c. | Six Sheets 65c.

POST CARDS
$3.00 PER 1000
Any Quantity. Any Assortment
NONE BETTER MADE THE FINEST QUALITY
SAMPLE SET OF 30, POSTAGE PREPAID, FOR 25c.

ADVERTISING AND SIGNS of every description for Moving Picture Theatres
SEND FOR CATALOGUE
124 E. 14th St., N.Y.

# The Hit of the Season



1913 Motor-Drive Motiograph

## The Proof — We Cannot Exceed Demand

Every factory begins its year by estimating its output and hopes to exceed the estimate. Few do.

Every manufacturer endeavors to get ahead a few machines. We cannot. The orders come in so fast we can just "break even"—Orders vs. shipments.

Our orders have exceeded our estimate 20%.

Our force has worked overtime for three months to enable us to "hold our own."

## Yes—As Usual—We Originated the Machine Switch-Board

## Yes—It Is Being Copied—With Modifications —But on a Much Cheaper Scale

## Our Quality Is Never Copied — Why?

Because if YOU are satisfied with something cheaper at the same price "who should worry?"

***The complete 1913 catalog now ready***

MANUFACTURED BY

**THE ENTERPRISE OPTICAL MANUFACTURING CO.**

**Main Office and Factory, 564-572 WEST RANDOLPH STREET, CHICAGO, ILL.**

*EASTERN OFFICE*
**30 East 23rd Street, New York City**

*WESTERN OFFICE*
**833 Market Street, San Francisco**

*AND THE FOLLOWING JOBBERS*

WILLIAMS, BROWN & EARLE, PHILADELPHIA
MUTUAL FILM CORPORATION, DALLAS
CALEHUFF SUPPLY COMPANY, PHILADELPHIA
J. H. HALLBERG, NEW YORK
FEATURE FILM & CAL. LIGHT CO., PITTSBURG
E. E. FULTON, & KLEINE OPTICAL CO., CHI'GO
R. D. MARSON M. P. CO., BOSTON, AND ALL BRANCHES OF THE GENERAL FILM COMPANY

crowd on the floor. Lottie hesitates but finally accepts. She is timid and ashamed, but the dance hall proprietor bluntly tells her what she must do. Lottie still hangs back until the proprietor roughly pushes her out on to centre of the floor with the crowd.

John without a partner for a moment, sees Lottie, is pleased with her, puts his arm roughly around her waist. She tries to break away, but John tightens his grasp and swings her around and is about to start to dance when they recognize each other. John asks no questions, his only thought being to take her away. The crowd gathers round to see what the trouble is and the dance is broken up. Proprietor angerly upbraids Lottie for spoiling the night's business. John knocks him down and leads Lottie out. Bronson pays the landlady and Lottie gets a position in the office with John who soon discovers that he has loved Lottie and only needs her to make his life happy, and their marriage soon follows.

**PETER'S PLEDGE** (Jan. 14).—Peter Lang, a retired army veteran, receives a pension which is just enough to enable him to live comfortably in a cozy flat and to keep a Chinese man servant. In his younger days Peter had been a wild one, but now, being paralyzed from his knees down, is confined to a chair built especially to accommodate his mountainous anatomy, Peter weighing over 300 lbs. To the arm of this chair is fastened his old cavalry sabre. His life is not dull, however, for almost every day he has as guests a half dozen old veterans like himself. At their rallies the bottle flows freely and their numerous toasts to the "old days" often go to their heads.

Peter's cousin, Moriah Lang, is desirous of reforming Peter, so when she dies, rather than leave him her fortune of $20,000 to drink himself to death with, she aims to kill two birds with one stone by leaving the money to Sally Nelson, an old maid friend, with the proviso that she marry Peter and share the fortune with him, her idea being that married to a good woman, Peter would forsake his evil ways and sober up. Peter consents to marry Sally, thinking that after he has connected with the $20,000 he can relegate her to household work. After their wedding, the lawyers discover a later will providing that Peter must also sign the pledge against liquor, before the money is turned over. Peter is in a fix. He is married but refuses to sign the pledge. Sally forbids liquor to enter the house. Peter's old friends try to smuggle it in but Sally is too sharp for them. Peter, however, finally succeeds in securing a bottle of good rye. He has a week's thirst and goes at the whiskey accordingly. Sally's attempts to get the bottle away are met by Peter's flourishing sword and she is forced to retreat. When Peter recovers from his "souse" he finds himself out on the fire escape where Sally, through the door, informs him he must stay until he signs the pledge. Peter sticks it out all night with crowds in the street watching the game, but in the cold, gray dawn it begins to rain and Peter signs the pledge.

**IT MIGHT HAVE BEEN** (Jan. 16).—Richard Dent, an old recluse, gets into a heated argument with his nephew, Manning Mulrey, over some creditor's bills and disenherits him. The old man's only companion is a neighbor's girl, Nellie Brooks, who is in love with the boy, and his old servant, Thomas. The servant who is very fond of the boy meets him as he is leaving and gives him money.

Two years elapse and Mulrey returns, a failure. He is greeted by the old servant who invites him to eat; the boy is weak and refuses, but asks for brandy. After he drinks the stimulant he starts to brood and while in this mood there flashes through his brain the scenes of "What Might Have Been." He pictures himself welcomed by his uncle, but the will brings back the thought of his disinheritance and causes him to doubt his uncle's sincerity. He becomes enraged, kills the old man, reads the will and finds it is in his favor. To throw suspicion off himself he upsets the room, takes money out of the draw to make it appear as if robbery was the motive. Then he flees to a large city.

The following morning the servant discovers the body and gives the alarm. The boy meets Nellie Brooks and her mother at a restaurant where he also reads a newspaper account of a servant being accused of murdering the old man. Later he calls on the girl, proposes and is accepted. Two months elapse; the servant has been tried, is convicted and sentenced to be hung. Mulrey calls on the old servant who encourages the boy to proceed with his marriage. The ceremony is on, but at the last moment he reflects and rushes off to the gallows in time to proclaim the servant's innocence. With a smothered cry Mulrey awakes out of his trance, and rushes out of the servant's quarters into his uncle's house. The old man is glad to see him, welcomes him and everything is forgiven.

**QUARANTINED** (Jan. 17).—Lieutenant Mason, U. S. A., is engaged to marry Ruth Wilson, the Colonel's daughter. His father, a snappy, grouchy old banker opposes the match. He learns that his son is ordered to the Philippines and will marry Ruth and take her with him. He determines to appeal to the Colonel to prevent the wedding.

There is a small-pox scare prevalent and the doctor of the regiment, to help the lieutenant, detaines the banker as a possible patient and has him confined in bed in the hospital quarters. He hears the instructions that he is to be detained there until after five o'clock, the hour set for the wedding. His clothing is locked up to prevent his escape but he manages to get out of the window in his pajamas, slides down the bed sheet and is chased by the sentinel and orderlies to the Colonel's office where he surreptitiously puts the clock at five minutes after five. He finally reaches the Colonel's house as the bride and groom are leaving. Realizing that he is too late he extends his congratulations.

**FOOLING THEIR WIVES** (Jan. 17).—Brown, Jones, Smith and Black are camping. The wives of the first three find things rather dull. They decide to take their turns when the men come back. They do. The husbands think they will have a fine time with their wives away, but they get lonesome and try to scare the women back to town by posing as tramps and attacking the camp. It's a good scheme, but it works the wrong way, for the women chase them from the camp and run them up to their necks into the lake, where they reveal their identities. They are permitted to come out again and all start for home.

**THE MEXICAN SPY** (Jan. 17).—(2 reel special)—Tom, son of Colonel Loring, is a handsome but dissipated youth, easily influenced to moral transgressions. Mary Lee, the pay-master's daughter, loves Tom despite his failings, and tries desperately though vainly to reform him. Senor Luis Rivera, polished and apparently wealthy (in reality a spy) becomes intimate with Tom, who, to keep up his end and pay his gambling loses to Rivera, and steals $5000 from the Paymaster's safe. Rivera threatens to expose Tom's theft unless he steals for him the plans of forts in the Southwest, proposing to give back the money, which Tom may replace in the safe, if he does so. Tom cannot resist the temptation, and secures the plans from his father's office, but before he has delivered the drawings to Rivera, Mary learns of the situation, and by pawning her jewels and using a little legacy, raises enough money to replace that stolen. She then forces Tom to defy Rivera, and replaces the plans. No one suspects Tom, but he realizes that he is breaking the hearts of his father and the girl, and swears that he will prove worthy of their love.

Rivera has gone away. Tom disappears and under another name enlists in the army, leaving a note for Mary in which he tells her that she will not see him again until he has redeemed his shameful past. Shortly afterward the regiment, to which Tom has become attached, is ordered to the southwestern border on account of difficulty arising with the Republic of Mexico. In the meantime Mary has applied for and received an appointment as a Red Cross nurse and is herself, sent to the border. One day after her arrival she is sent by the surgeon in charge to a point some distance away from the hospital and is greatly surprised to find the soldier assigned to drive the wagon furnished for her transportation, none other than Tom. The two young folks are overjoyed to see one another again. Tom takes his seat with Mary and the escort inside and the journey starts.

Rivera with his troop learns of the trip, and starts in pursuit of the little party. A running fight follows. Mary and Tom are the only ones left alive on the wagon. Tom stops the wagon and hastily mounting Mary on one of the mules, sends her in search of aid, while he undertakes to hold back the attacking Mexicans. Upon Mary's return with a troop of cavalry they find Tom lying wounded. Tom is taken to the hospital and with Mary's careful nursing is restored to health. Later Tom is made Lieutenant and secures Mary's hand.

**THE GIRL AND THE GAMBLER** (Jan. 18).—Jack Oakley is a gambler, but different from many of his profession, he was square to everyone. When he came to the palace to deal poker, he surprised the habitues of the place by telling them that his game would be run "on the level" or not at all. He was not there long before he was obliged to call two crooked card men and run them out of the palace.

A few days later he was surprised to see these crooks chasing down the road after a lone defenseless girl. He immediately gave chase and put them to flight. The girl was Marion Darrick, daughter of a ranch owner. Marion had a brother Tom who had a craze for gambling. He went so far as to steal money from his father. He frequently sat in Jack's game but invariably lost.

One day Jack thought he would teach him a lesson. He stacked the cards and relieved him of every cent. Almost crazed the boy arose from the table, wondering how he would return the stolen money when Jack stopped him and, with this advice, "Never touch a card again—you don't know the game," he handed Tom the money he took from him.

Marion had followed him to the palace to try and prevent the loss of the stolen money. She arrived in time to see Jack slip a card in his boot and calling the sheriff, sent him in to save Tom's money. The gambler admitted stacking the cards and when the sheriff heard his explanation he shook his hand for being the squarest gambler he ever met.

Later Jack and Marion fell in love, but her father objected to Jack's attention to his daughter because he was a gambler. Jack saw that he was a social out-cast and decided to quit the game forever. On the day Jack left the town Marion's father went to the little town bank to draw the monthly pay roll for his cowboys, but on his way back to the ranch he was held up and robbed by the outlaws Jack had twice encountered. Again he came across them, but this time he held them until the sheriff arrived and took them. Marion's father saw his mistake in classing Jack with the majority. With the consent of Marion, Jack asked Darrick for the hand of his daughter, which was freely given and Jack received his reward.

## ECLIPSE.

**TWO MEN AND A GIRL** (Jan. 15).—Ralph and Gerald, two young fellows, are desperately in love with a charming actress, and when she accepts Gerald's invitation to dine with him at his rooms, Ralph is extremely jealous and vows revenge.

On the appointed evening of the dinner, a curious series of events takes place. The actress sends her regrets, but about the time she should have appeared, the young lady, living in the flat above, returns from a visit and mistaking Gerald's door for her own, in the darkness, enters his room to the great embarrassment of both Gerald and herself.

Meanwhile Ralph, who has been watching in concealment, hastens to fasten the outside doors, making the pair prisoners. It is some time before they can free themselves and Gerald hastens to chastise Ralph for his treachery, but as it turns out, the whole thing was not so terrible after all, for the young people have become well acquainted, through the mishap and proceed to fall in love with each other.

## CINES.

**A FISHERMAIDEN'S HEART** (Jan. 14).—Stella is the acknowledged beauty of a little fisher-village near the sea. She appears impervious to the calls of love and laughs her way through life, careless of the lovemaking of the young swains. Henry, besides being more persistent than the others, enlists the sympathy of her father, but she will not listen to either of them and ridicules her fisher-lover's protestations of affection.

One day, however, on her way home from the shore, she meets two young fellows, who become rude and even attempt to kiss her. Her cries bring Henry to the scene, who quickly disposes of the assailants. Stella now begins to look upon him with favor, but he, remembering her previous attitude, determines to put her to the test. He pretends to make violent love to another girl, with such good effect that Stella soon becomes madly jealous and makes unmistakable her passionate love for him. Explanations follow, and the final scene ends in the betrothal of the lovers.

**THE VELINO RIVER AND FALLS** (Central Italy) (Jan. 14).—Showing many picturesque views of the Velino River as it wends its way between its grassy banks, and finally plunges over the beautiful falls.

## VITAGRAPH.

**THE THREE BLACK BAGS** (Jan 13).—"Slick-Fingered Mag must be captured, or I will know the reason why!" These are the proud words of Detective Brown, as he prepares to go in search of the elusive "Mag." He packs his traveling bag and leaves it open upon the sofa in his room; then goes downstairs to eat his breakfast. "Slick-Fingered Mag", seeing the front door of Brown's home ajar, enters and makes a sneak upstairs. She carries a bag of the same character as Brown's. She gathers up all the valuables she finds handy, not overlooking some of Mrs. Brown's choicest jewels.

Hearing sounds of approaching footsteps, she becomes excited and empties the "swag" into Brown's bag, supposing it to be her own, and with it, escapes from the house, leaving her own bag behind her. Mrs. Brown, placing some clean linen in her husband's grip, sees the female apparel. She comes to the conclusion that he is about to elope. Brown dramatically bids his wife goodbye. She follows him to the Railroad Depot, where he meets "Mag." She takes a seat on the settee next to a very giddy and restless spinster, who carries a bag of the same make as "Mag's." When Mag gets up, she takes the spinster's bag in mistake. The maiden lady immediately demands her bag back and "Mag", just as persistently, refuses. Detective Brown suggests that each one describe the contents of the bags and then open them. They do so and the mistake is discovered.

"Mag" becomes quite familiar and flirtatious with Brown, and in showing the contents of her bag, exhibits a jewel case, containing his wife's jewelry. At this juncture Mrs. Brown arrives on the scene. He tells his wife that the woman is "Slick-Fingered Mag." Showing his badge, he arrests and proudly marches off with "Mag" to the police headquarters. The spinster, who has a strong sense of the ludicrous, grasps the humor of the situation and almost laughs herself into convulsions.

# YES! NOW · A · L · C · POSTERS

**KLEINE** { CINES ECLIPSE }—All Posters are ready for January releases, including One and Three Sheets for Jan. 29, release "The Bulgarian Army in the Balkans."

**ESSANAY**—All Three Sheet Posters are ready for releases of January 4, 11, 18, 25.

**EDISON**—Beginning with February 1st releases we shall publish Posters of special design including One, Three and Six Sheet.

**ALL EXHIBITORS SHOULD USE THREE AND SIX SHEET POSTERS**

MR. EXHIBITOR: The right kind of advertising will build up your business. We want you to pin your faith to A. L. C. quality. Our Posters can be secured from branch offices General Film Co. and the following dealers:

American Song Slide & Poster Co., 549 1st Natl. Bk. Bldg., Chicago, Ill.

Brady Poster Co.........124 East 14th St., New York, N. Y.
Exhibitor's Adv. & Spec. Co.........30 Union Square, New York, N. Y.
Greater N. Y. Film Rental Co.........116 E. 14th St., New York, N. Y.
Stern's Poster & Supply Co.........43 E. 21st St., New York, N. Y.
Stern's Poster & Supply Co.........219 Sixth Ave., New York, N. Y.
Magnetic Poster Co.........7th & Walnut Sts., Cincinnati, O.
Photo-Play Adv. & Spec. Co.........26 W. Naghten St., Columbus, O.
Photo-Play Adv. & Spec. Co.........121 4th Ave., Pittsburgh, Pa.
Photo-Play Adv. & Spec. Co.........1026 Superior Ave., Cleveland, O.
Photo-Play Adv. & Spec. Co....Equity Bldg., 70 Griswold St., Detroit, Mich.

**PLACE YOUR STANDING ORDERS FOR ALL ONE, THREE AND SIX SHEET POSTERS**

**OUR ADDRESS IS**

All Correspondence to Main Office
22 East 21st St., N. Y.

**THE ARMSTRONG LITHOGRAPH CO., Cleveland, Ohio**

---

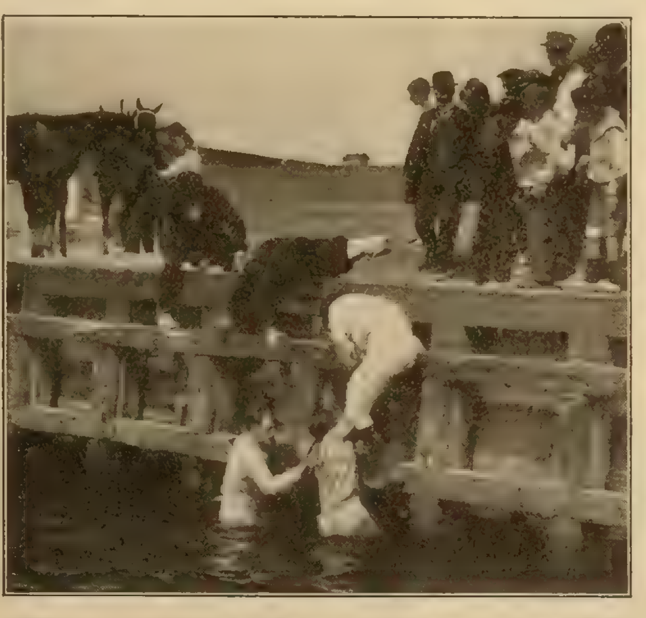
## WE HAVE ANOTHER WINNER

# CONQUERED

OR

## The Madcap Countess

**A Feature That Embraces 45 Compelling Scenes Abounding in Stirring Situations.**



## Looping the Loop in a Motor Car

**Rescue From Drowning**
**Thorough-Bred Hunters Taking the Hurdles**

**1, 3 and 6 Sheet Posters, Photos, Etc.**

Territorial Rights Selling Fast

GREAT NORTHERN SPECIAL FEATURE FILM CO.

**GREAT NORTHERN SPECIAL FEATURE FILM CO., 42 East 14th St., N. Y.**

**THE WINNING HAND** (Jan. 14).—The young sheriff is after the outlaw, Manuel Mandazo. The sheriff stops a moment to see his sweetheart Beth. Hardly has he left her when the outlaw appears at the cabin and advances admiringly toward the girl, but is repulsed at the point of a revolver and, in the struggle which follows, the revolver is discharged. The sheriff hears the shot and rides back and is struck down senseless by Manuel. After disarming the senseless sheriff, the Mexican is about to stab him, when Beth snatches up her revolver from the floor and drives the Mexican from the cabin. He swears vengeance upon the sheriff and his sweetheart.

The sheriff regains his senses and weak and wounded, takes the trail after Manuel. He comes upon him in the deserted powder shack of an old mine. He is surprised and overcome by the Mexican and left bound. A stub of candle is left burning on an open can of blasting powder.

The Mexican returns to the girl's cabin and forces his way in. Meanwhile, the sheriff has struggled to his feet and realizing Beth's danger, he lifts the burning candle from the powder can with his teeth and burns through the bonds which hold his wrists and rides back to his sweetheart's house. Just as the Mexican has broken in the door, the sheriff bursts through a window, covers him with his gun, while the girl snaps a pair of handcuffs upon his wrists.

**OFF THE ROAD** (Jan. 15).—"If you do not pay the money you owe me at once, Beware!" This is the angry threat of James Farrar to Robert Evers, whom he claimed, owed him a large amount of money for which he is in great need. Farrar meets Evers, and demands the money. Being refused, he kills Evers and the crime is never fastened upon him. Mrs. Farrar, through grief over the suspicion against her husband, dies.

Farrar, in remorse of conscience, moves with his daughter from the city, far away from civilization and off from the beaten road into the heart of a dense forest, where he builds a cabin, hoping to forget the memories of the past.

Robert Evers, Junior, the son of the murdered man, now grown to manhood, visits the forest in which Farrar and his daughter have their home. He accidentally sprains his foot and sitting on a fallen tree, unable to walk further. Estelle Farrer comes along and he tells her what has happened. She brings liniment and bandages to him with which she rubs and bandages his foot. He falls desperately in love with her and when she takes him to her home and introduces him to her father, Farrar becomes greatly exercised. He sees such a strong resemblance in young Evers to his father, it seems to him as if a vision of his victim has appeared before him. Young Evers recovers from his accident. He declares his love for Estelle and she accepts him as her affianced husband. Suddenly, a shot is heard. The young man rushes into the cabin and finds Farrar dead upon the floor. He sees, lying on the table, a confession, admitting having killed Mr. Evers. Young Evers takes the paper and burns it, so that Estelle may never know of her father's crime. He then comes out for Estelle, tenderly breaks the news to her and comforts her in her grief, telling her that she will soon be his wife and he will care for and protect her and she will be the light and hope of his life.

**THE BRINGING OUT OF PAPA** (Jan. 16).—By the death of a relative, Mr. Dean, a bookkeeper, suddenly finds himself a rich man. At once, his family become exceedingly ambitious to shine in society. Papa Dean has always been under the subjugation of his wife and now she becomes more domineering than ever. Poor Dean is escorted about from store to store where she and her daughters purchase elaborate gowns and indulge in all sorts of luxuries. After they are thoroughly outfitted, Papa is taken to a fashionable tailor's and clothed in the most up-to-date apparel and furnished, in their opinion, as a gentleman of his wealth should be. They move to a hotel, attend the opera and eat in swell restaurants. Papa Dean, in his full dress suit and knickerbocker trousers, is a sight to behold.

He creates a sensation and no end of laughter. He is so indignant he forgets to open his opera hat and places it like a plate on the top of his head, which brings forth more peals of mirth from the diners. Mrs. Dean and the girls are so puffed up with themselves, their heads are so elevated, they are in danger of falling over on their backs.

Their one great ambition is to possess the Carmon jewels, which they have seen at Biffany's. A pair of precious rascals get news of this and try to pass off a fake imitation of the jewels on old man Dean. Fortunately, he is called up by Biffany's on the telephone and becomes wise to the attempted swindle. He has the men arrested and saves his cash. This bit of good luck which Papa Dean announces to his family, as an evidence of his great shrewdness, raises him as a hero in the estimation of his family. His daughters compliment and caress him and Mamma Dean is obliged to acknowledge that he is a little more than mere man.

**HIS WIFE'S RELATIVES** (Jan. 17).—His wife's relatives are coming to visit. Mrs. Dickson is elated, Mr. Dickson is seized with a fit of gloom. They arrive. Her mother, three aunts, cousin Jane, sister Ann and a few children to swell the throng. Dickson tries to escape. The hired girl has to work overtime. They eat like pigs and act worse. At night, he tries to find a place to sleep. His own bed is occupied by the two aunts. "Me for the hotel!" says Dickson. He engages a room, takes a little nip and finds his room occupied by a party of suffragettes, who have suddenly taken possession of the hotel. Making his way outdoors, he lies down under a tree. The sheriff comes along, wakes him up and invites him to spend the night at the jail. He accepts, and snuggling up in his little cot, all his troubles are soon forgotten.

**THE INTERRUPTED HONEYMOON** (Jan. 15).—"Two is company, three is a crowd." That is what Adele Young thought when a friend of her husband calls to spend a week with them just as they had started their honeymoon and housekeeping. His presence interrupts her lovey dovey attentions to her husband and his endearments to her. With the assistance of her aunt, she tries to get rid of the friend by pretending to fall in love with him so that, as an honorable man, he would flee from the scene. Their visitor sees through her scheme and makes love to her. When her husband notices this, he gets furious. His friend explains matters, they all have a hearty laugh. The friend, seeing his opportunity, makes a graceful departure, leaving the young couple blissfully to themselves.

**THOU SHALT NOT KILL** (Jan. 18).—Incompatability and dissension between John Mathews and his wife, bring about a very unhappy state of affairs in their household. One day, while quarreling, Mrs. Mathews, in anger, threatens to kill her brutal husband. Her words are heard by their little child. A few days later, a hunter, in passing the house, sees a squirrel on the fence and shoots it, just as John Mathews is turning the corner of the house. The bullet from the hunter's gun kills him and the man disappears.

Mrs. Mathews is convicted of her husband's death on circumstantial evidence and the testimony of her child. She is sentenced to die and during her imprisonment, she is seen by the matron surreptitiously sewing some baby clothes. The matron takes an interest in Mrs. Mathew's case, makes a personal appeal to the governor, that two lives cannot be taken by the state for one. The governor commutes Mrs. Mathew's sentence. The hunter, who accidentally did the killing, conscience-stricken at the thought of an innocent woman suffering for his deed, appears before the authorities, makes confession and Mrs. Mathews is pardoned.

## KALEM.

**A DANGEROUS WAGER** (Jan. 13).—In a spirit of fun Jack wagers with Ned that he can hold up the stage coach with his straight-stem pipe. It happens that both men are in love with Nell and Ned sees an opportunity to gain the ascendancy over his rival.

Ned takes passage on the coach and with the other travellers turns over his valuables to the supposed highwaymen. In gathering up the passengers' belongings that he may return them and claim his wager, Jack inadvertently leaves his pipe by the roadside and it is picked up by an Indian.

Meanwhile the stage returns to inform the authorities and Ned accompanies the sheriff's posse to capture the robber. They meet Jack on his way home and the young man is overwhelmed when Ned repudiates the wager. As Jack has lost his pipe he cannot convince the sheriff that he has merely been perpetrating a joke.

A trial is held and the evidence of Ned and the other passengers convicts Jack. The sheriff and deputies lead Jack to a lonely tree for the execution.

Nell is almost prostrated with grief and coming to the stage house she implores her friends to intercede for Jack—but to no avail. Just as she is about to abandon hope, the Indian who has been sleeping on the porch extracts the pipe and begins to fill it. Nell recognizes the pipe as Jack's and orders the Indian to accompany her to the tree, where her sweetheart's innocence is established.

**RED SWEENEY'S MISTAKE** (Jan. 15).—Red Sweeney, living by his wits, makes a humorous mistake which results in a protracted visit in jail. Harry and George each purchase a stick pin with brilliant imitation diamonds for 25 cents, and when they return to the office their employer, Mr. Goodwin, is deceived by the cheap jewelry. Goodwin is induced to wear one of the pins in his tie as a joke, and when he steps from his office he is accosted by Red Sweeney, who begs the price of a meal. As Goodwin is extricating some change from his pocket, the pin catches Red's eye and he makes away with it. Goodwin is almost convulsed with laughter as he thinks of the thief's poor selection, but he decides that the man should be punished in any event and he informs the police.

Red returns to his shack and extracting the pin't setting, places it in a ring which he hands to Rose, his accomplice, to pawn.

The pawnbroker is suspicious when the ring is offered to him and slipping out the back door, he summons an officer. Rose, becoming alarmed, makes her escape but is finally apprehended. A woman detective at headquarters dons Rose's clothes and, carefully veiled, she enters Sweeney's abode. Red asks for a report and is confronted by the detective's revolver.

The thief is taken to the station house and Mr. Goodwin is called. When Red and Rose are brought before him, Goodwin takes the supposed gem and smashes it into a powder with one blow of the sergeant's pistol.

"What do you know about that?" exclaims the disgusted Sweeney to Rose. Then turning to the sergeant, he remarks, "Lock us both up till we get some sense."

**A HERO'S REWARD** (Jan. 17).—Although Hen Boggs, Chief of the Mudville Fire Department, is not the most prepossessing of gentlemen because of his wooden leg, he gains the good graces of Iva through his stories of alleged bravery and thus incurs the enmity of Willie Dewitt, a young villager, who is anxious to win Iva's hand.

When Willie becomes insistent, Iva informs him that he must prove as heroic as Hen Boggs. Willie therefore schemes to "get the Chief's goat," and this he does in a very effective manner.

Securing a large augur, Willie bores a number of holes in the board walk leading to the Chief's house. He then sets an old barn on fire and manages to be with the volunteer fire department when they arrive on the ground. Meanwhile, the alarm is carried to the Chief, who rushes from the house only to catch his wooden leg in the augur holes. By the time the Chief extracts his phoney limb the fire is extinguished and Willie is the hero of the day.

**KING COTTON** (Jan. 17).—This interesting series of pictures shows the raising of cotton and the manufacture of the cloth. Planting the seed; the half grown plants; picking time; the blossom, the pod and the ripe cotton; weighing; the cotton gin; grading and buying; the largest buyer of cotton in the world; in the mills; spinning and spooling; warping the yarn and the finished goods, ready for my lady's adornment, are the features presented.

**A DESPERATE CHANCE** (Jan. 18).—Tom and Joe, brakemen on the N. & O. Railroad, are the best of friends until Ruth, the new operator, arrives at Crawley. The rivalry to gain her favor, friendly at first, soon causes the old friendship to give way to enmity.

Tom is promoted to the position of freight conductor. On his first run a hot-box delays the train and the conductor upbraids Joe for his carelessness. The brakeman, envious of Tom's promotion and angered because of the reprimand, concludes to further delay the train. He shuts off a steam-cock and climbs on the caboose. Reaching a downgrade the train gains speed and the engineer is unable to control it. The brakeman attempts to alight but he is obliged to stay on the train.

Tom has received orders to hold the freight at

ESSANAY
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON,
(POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES
OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL
SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

# READY

## RICHARDSON'S

## Hand Book

FOR MANAGERS AND OPERATORS

Second Edition

**PRICE, $2.50 POSTAGE PAID**

Book contains 430 pages and has been completely revised and rewritten. *Orders will be filled in rotation.*

**ONLY NINE THOUSAND PRINTED**

Every manager and every operator in the country will want a copy. An excellent photogravure of the author to the purchasers of the first thousand copies. :: :: :: :: ::

## Moving Picture World

Box 226, Madison Square P. O. :: New York City

Whitmark that the east bound passenger may pass, and when the train dashes by he siding he works his way over the box cars to the cab and learns from the horrified engineer that the train cannot be stopped.

The conductor sees that the hand brakes are applied and realizing that something desperate must be done he places a message in a lantern and throws it through a station window. The operator receives the warning and endeavors to hold the passenger at Spotford, only to find that the train has left on time.

At the little wayside station at Crawley, Ruth comes on duty and overhears the message of the frantic operator passing over her wires. She rushes to the switch, breaks the lock with a stone and sidetracks the runaway train. In a few seconds the passenger flashes by. Tom learns that the air-brakes have been tampered with and Joe by attempting to steal away incriminates himself.

## PATHE.

**PATHE'S WEEKLY NO. 2,** (Jan. 6).—Stockholm, Sweden. A new sled, driven by an aeroplane motor and propeller, is creating considerable interest.

Charlottesville, Va. Mrs. Martin W. Littleton is trying to arouse sufficient public interest in Monticello, the home of Thomas Jefferson, to force Congress to assume ownership, for the government, that it may become a national shrine to the memory of the man who drafted the Declaration of Independence.

Paris, France. The Colonel of the 21st Colonial Regiment presents the flag to the new recruits.

Kara Burun, Turkey. An unending stream of wounded arrives here from across the Istranja mountains, and embarks painfully in life boats for the Hospital Ship.

Karatakeni, Turkey. A sharp skirmish occurs between the Bulgarians and the Turkish outposts.

Keokuk, Iowa. The great power developing dam on the Mississippi river between this city and Hamilton, Iowa, is rapidly nearing completion. The work has required $1,000,000 worth of machinery, 650,000 cubic yards of concrete. The power developed will be 310,408 horsepower.

Barnegat, N. J. The United Fruit Company's steamship Turrialba goes aground in a heavy snow storm, losing her rudder and all the propeller blades but one. The sixty passengers are transferred to the Revenue Cutter Seneca.

**HER FAITHFUL YUMA SERVANT** (Jan. 15).—Senorita Garcia, the daughter of wealthy parents, refuses to marry a man her family has selected. She accepts the only alternative, leaving with her Indian servant to join the Yuma tribe. The beautiful girl, lonely and sick at heart, earns her livelihood by selling Indian wicker baskets and earthenware. After several years of this unsatisfactory existence she meets a gentleman whose curiosity is aroused by the presence of a white girl among the Indians. He asks her why and she unfolds the story of the sacrifice she has made to true love. In reply he paints a picture of a lonely father and mother waiting and anxious to welcome their lost daughter back home. The Senorita nods her head, a tear starts and the story ends.

**MIXED COLORS** (Jan. 16).—A colored lady is asked to mind a white baby in addition to her own baby of the darker hue, while a very pretty nursemaid goes for a walk with a cop. Some boys lure the colored lady away from her charges, and in her absence paint the black baby white and the white baby black. Mrs. Black gets home and discovers she has a white baby in the perambulator. The nurse girl brings home to Mrs. White a black baby. She faints dead away. There is a wild scramble until the babies are exchanged. Mrs. Black gets a black baby back, but when she kisses it, it turns white, while Mrs. White's kisses turn the white baby black. Another hurried exchange is made and things are finally straightened out and the Black and White families superintend the washing away of the black and white paint from the black and white babies.

**THE FAMILY JAR** (Jan. 18).—Mrs. Cheltenham has a hard time pleasing her husband, a grouchy dyspeptic. In despair at his frequent complaints, she goes to a palmist. The clairvoyant gives her a powder which she tells her to ignite and leave on the table over night. Mrs. Cheltenham does so. Almost immediately there is an explosion and in the smoke which follows the good woman's troubles blow away. How? It would be spoiling a good story to explain how it all happens, but we will say that the women will enjoy the film and any man who knows what it is to have indigestion will appreciate it as well.

## C. G. P. C.

**OUR ENEMY, THE WASP** (Jan. 17).—Perhaps you have been accorded a close view of the wasp but did not wait long enough in the vicinity to add to your store of useful information the knowledge of the habits and nature of the insect. A view of this film will supply the missing lesson with illustrations which are missing from the text books, and you will not, by any chance, get stung.

**THE PALACE OF FONTAINBLEAU** (Jan. 14).—Scenes in and about the famous palace built by Francis I of France which has been the home of French Kings ever since.

**THE JELLY FISH AND THE PLANKTON** (Jan. 14).—Although hardly visible to the naked eye, there are thousands of sea-animals that perform useful functions in the scheme of things. They are known as Plankton and exposed herein to microscopic view. The life and habits of the Jelly Fish are also illustrated and explained for the benefit of everyone since there is no one who has not made his acquaintance while bathing at the sea shore.

**ALONG THE RIVIERA** (Jan. 17).—A series of views of the most beauteous resort in all the world, including views of the famous Monte Carlo.

## MELIES.

**A BALLAD OF THE SOUTH SEAS** (Jan. 23).—This photoplay was produced in Tahiti, one of the South Sea Islands, and is the reconstruction of an ancient ballad sung by the "Kanakas," natives of the island, since the year 1650.

Of all the great chiefs of Tahiti in the year 1650, Tavi was the most generous, and, therefore, the most powerful. Sharing his high position was his consort, the beautiful Taurua, whom Tavi cherished and honored more than was the custom. So that when the neighboring chier Tuiterai dispatches envoys of peace imploring the loan of his wife for seven days, Tavi must needs comply, though it break his heart, for Tavi was generous.

The seven days up, Taurua is not returned and Tavi declares war. It is a long, fierce barbaric struggle. Taurua is regained and Tuiterai taken prisoner to the camp of Tavi, for none but a chief can kill a chief. But "Why?" says Tavi, "did you bring him here. My home now makes him a secred guest." Alas for Tavi! He cannot punish Tuiterai, and to cap the climax, Taurua has fallen in love.

But Tavi is generous, and surprising the lovers in tender embrace, he nobly blesses them, and gives Taurua to Tuiterai "for all time."

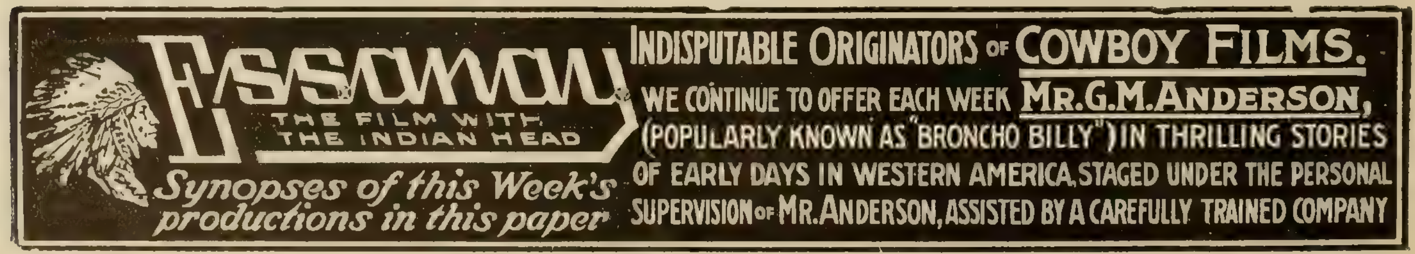
## ESSANAY.

**CHINA AND THE CHINESE** (Jan. 14).—In less time than it takes to tell it we are transported to China. We are shown the Shanghai Bund from the river boat. Landing on the shore, we are taken to the race course in Shanghai by a Chinese racer in a jinriksha. Hundreds of American tourists are seen there. The first jinriksha was made in the state of Indiana. This seems strange but nevertheless true. From the race course we are taken through the streets in and around Shanghai. Next into the country we are taken, where we see a Chinaman plowing with the Carabao. Next a Chinese saw-mill. From there we are taken up the Nan Siang, where we see the natives Cormorant fishing. The steam roller in China is a funny and impressive thing to see. A large iron roller such as we may use in America on our steam roller, is used in China, but the steam is lacking. Instead about two hundred Chinamen pull this gigantic roller up and down the pavement. While strolling down the street we see Revolutionary soldiers capture a Manchu and cut his queue from his head. This is considered quite severe punishment. Along the water front we see thousands and thousands of river boats where the Chinese are born, live and die. These boats are fifteen feet long by four feet wide. At the wharfs we see the Chinese coolies at work carrying large and heavy pieces of freight. Up the Yangtse River, we see a forest of masts, where unnumbered Chinese vessels are anchored. War junks on the Wangpoo ready for immediate action are seen with colors flying. Sailing into the harbor we see an array of warships representing the world's great powers. Thousands of miles from home we realize, no matter what country we are from, that we shall be protected.

**THE GIRL AT THE BROOK** (Jan. 15).—Bedford Austin, bored with social life, decides to go camping. Evelyn Creyton, a society girl, persuades her father to go camping with her. One day while fishing at the brook, young Austin accidentally falls and sprains his ankle. Miss Creyton finds him unconscious and, dipping her handkerchief in the water, places it on Austin's forehead. Love at first sight makes Austin forget his aching ankle. A few days later, Austin shows Miss Creyton a ring that he prizes highly. The ring is dropped un-noticed by either of them. Miss Creyton finally discovers the ring two or three days later and writes a note, pins it on a twig of a tree and sticks it into the ground on the spot where Austin is accustomed to sit while fishing. Austin discovers the note the following morning. In it, Miss Creyton tells Austin that she has returned to the city, and if he ever comes there, to look for his ring that he lost one day at the brook, and that where he finds the ring he will find her. Austin gives instructions to his valet to pack up and return to the city immediately. A few months later, Austin attends a reception where he meets the fair Evelyn. The ring is returned to its owner and a new one placed on the engagement finger of the charming young society debutante.

**THE CLOSED DOOR** (Jan. 16).—Alice Williams, her brothers, John and Frank, and the gray haired father, Andrew, are in destitute circumstances, John secures a position with the Jackson Company. One day Alice comes to see Frank at the office. Jackson notices her, seeks an introduction from Frank, and the two meet. That evening, Miss Williams receives a note from Mr. Jackson in which he states that her brother had allowed him to ask her to dine with him that evening. The brothers persuade and insist that their sister accept the invitation. Later the brothers tempt her to accept money from Jackson. Finally pretty Miss Williams receives a tempting offer from Jackson to dine with him in his apartment. She innocently accepts. Later she staggers home and accuses her brothers of her downfall. Frank, the youngest son, threatens to kill Jackson. William finds a note on the library table written by Frank, which tells the terrible truth, and discovers Alice in her bedroom weeping. He is about to strike her when he realizes that after all she is his own. Walter Jackson, realizing his terrible mistake and tortured by conscience, goes to the Williams' home, begs Alice to become his wife, and she sobs out her gratitude.

**WHAT GEORGE DID** (Jan. 17).—Geo. Riley, the keen, clever, nonsensical office boy, buys a loaded cigar and puts it in a box of cigars on his employer's desk, Mr. Carney. Mr. Carney enters the office with Mr. Calvert. He offers Calvert a cigar and takes one himself. The one Carney tries to smoke blows up. That evening, Calvert calls at Carney's home and proposes to his daughter, Beverly. Carney, aware of the fact that Calvert is trying to induce his daughter, to marry him, orders him from the house. Returning to his office, Calvert gives his office boy, George, some money and tells him to buy some flowers and take them to his sweetheart, Beverly. George, in delivering the flowers, passes a street faker, who is selling celebrated sneeze powder. George buys some of it and scatters it over the flowers. That evening, Calvert calls on Beverly. Mr. and Mrs. Carney enter the living room where the couple are seated. Beverly shows her mother and father the beautiful flowers, which they all smell. A sneezing contest is held right then and there. Again Calvert is ordered from the house. The next day, Calvert reads an ad in the paper, stating that a certain love tablet would aid bashful lovers. He sends George after a box of them. George, the rascal, gets a box for himself, and pours half of it into the office sterilized water cooler. Calvert takes his box of love tablets and bribes the butler in the Carney home to put some of it in Miss Beverly's coffee. The butler carries out the plan to the letter, but instead of Beverly getting the coffee, her mother drinks it. Mrs. Carney becomes a love feign immediately and makes violent love to the butler. Mr. Carney sees it all, leaves the house in a huff, and goes to his office, where George gives him a glass of the "love" water. Carney following his wife's footsteps makes love to Calvert's stenographer. At this point Mrs. Carney rushes into the office, and a reconciliation is brought about. Calvert suggests that they all drink to the health of Mr. and Mrs. Carney. George pours out four glasses of wine and fixes them all with the love


Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

**GENERAL FILM COMPANY STOCK**

*Preferred or Common*

**BOUGHT & SOLD**

**C. C. CLARK & CO.**

*79 Milk St., Boston, Mass.*

*In Answering Advertisements*
*Kindly Mention*
*THE MOVING PICTURE WORLD*

**Subscribers, Please Note**

**BINDERS**

For each three months' volume of the

**MOVING PICTURE WORLD**

Can be furnished as follows, express charges additional:
75c each. $2.60 for four.
$7.25 per dozen.
By prepaid mail $1.00 each.

**SIMPLE AND SECURE**

**Single Copies Easily Removed**

**Moving Picture World**
**17 MADISON AVENUE, NEW YORK CITY**

**The Rogues' Gallery**

**The Bureau of Identification**

This scene, awe-inspiring in its intensity, a most unique film, interesting to all humanity, is now ready for release, about 1000 feet, showing the actual measurements by the world-famous Bertillon system of a man and a woman, the measurements being taken by

**George Porteous,**

founder in the United States and Canada of the Bertillon system for the Identification of Criminals.

This 1000-feet picture, showing the infallibility of the marvellous Bertillon system, has been enthusiastically commended by religious and police authorities the country over.

As an indication of the strong appeal of this film the following press notices are cited:

**Chicago TRIBUNE:**

The showing of this film is expected to have a wholesome effect as a deterrent of crime.

**Cincinnati ENQUIRER:**

The film shows every detail of the Bertillon system and is calculated to have a strong influence against crime.

The picture has also been very highly commended by many leading citizens as calculated to serve as a wholesome deterrent of crime if shown to the public.

JOHN McWEENEY,
General Superintendent of Police,
Chicago

**State Rights and Rights for Foreign Countries for Sale**

Address all bids to

**GEORGE PORTEOUS**
P. O. Box 17, Chicago, Illinois

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted**

### SITUATIONS WANTED.

**AT LIBERTY**—Experienced operator or manager, can write ads, locals, make announcements, paint a fair banner, know the film end thoroughly, am personally acquainted with over a thousand vaudeville acts, sober, reliable and a worker. Will buy a theatre if box office trial is allowed. Address K. C., care of Moving Picture World, New York City.

**MANAGER**—Six years' experience with one of the largest amusement concerns in West. Experienced in vaudeville and pictures and legitimate. Open for proposition in any part of the United States. At liberty Jan. 1st. Plenty of references. Address BUBLICK, care of Moving Picture World, Chicago, Ill.

**AT LIBERTY**—Operator, experienced on Powers, Edison, Simplex machines. Out of the city preferred. $18. Address OPERATOR, care of Moving Picture World, New York City.

**POSITION WANTED**—As operator, New York City. Moderate salary. Licensed. Care of Moving Picture World, New York City.

**MANAGER**—Two years in one house, want to change. Hustler, sober and good singer. Best references. Married. Always made good. Years of experience. Address R. R., care of Moving Picture World, New York City.

**PIANIST AT LIBERTY**—Five years' experience. "Cue" the pictures up to the minute, repertoire of music. Join on receipt of wire or letter, salary, your limit. Address GEO. VAN RENNESAELER, care of Eagle Theatre, Red Granite, Wisconsin.

**POSITION WANTED**—Moving picture operator, licensed, experienced in Powers, Edison, Kinetoscope. Married, want position in Chicago if possible. Address JOHN HENRY PEYROT, 1420 W. Ohio St., Chicago, Ill.

### HELP WANTED.

**WANTED**—First class solicitor by Film Exchange. Salary or commission. Answers treated confidentially. Address OPPORTUNITY, care of Moving Picture World, New York City.

**WANTED**—Singers, tenors preferred. State salary and ability. C. A. KUHLMAN, Rex & Crown Theatres, Jackson, Mich.

### EQUIPMENT FOR SALE.

**FOR SALE**—One Powers inductor, good as new, cheap. Address E. D. HAMLIN, Perry, N. Y.

**WANTED**—200 automatic opera chairs, Hardesty preferred. Must be cheap. Address R. E. VAUGHAN, Macomb, Ill.

**FOR SALE.**—One Kimball pipe organ No. 23, cost $3,000; one Kimball baby grand piano, oak case, style 31. Cost $800.00. And one peerless electric piano, style R R. Cost $850.00, all used one year, three shows per day. In best of condition. Will sell at bargain. $3,300 will take it, pay freight in United States only. Address F. A. LACEY, Scenic Theatre, Tacoma, Wash.

### EQUIPMENT FOR SALE.

**FOR SALE**—Quick, fine oil-lamp stereopticon. 52 slides with lecture, screen and two carrying cases. All for $20. Address THE EMPORIUM, Fort Wayne, Ind.

### EQUIPMENT WANTED.

**WANTED**—A moving picture machine in good shape, to cost not more than $35.00. Address A. L. WOOD, Fair Dealing, Mo.

### SITUATION WANTED.

**TRAP DRUMMER**—A-1, at liberty after Feb. 12th, with complete line of traps. Address BOX 253, Claremore, Okla.

### THEATRES WANTED.

**WANTED**—To purchase a Moving Picture House in a good town, a paying proposition. No other need reply. Address D. G., care of Moving Picture World, New York City.

### THEATRES FOR SALE.

**FOR SALE**—Moving Picture and Vaudeville and Stock Theater. Equipment; doing good business. Capacity 850, can be increased or would sell equipment and give long lease. Address Box 322, Albuquerque, New Mexico.

**FOR SALE**—Moving Picture Theatre, population 7,000—seats 200, in Central Pa. (Only one in town), must be sold at once as other interests demand attention. Terms reasonable. Good opening for live man. Address J. B. FEINBERG, Du Bois, Pa.

**FOR SALE**—Moving picture and vaudeville theatre, with apartment house above. Good Payer. No opposition, in New Jersey town of 7,000. 7 miles from New York City. $5,000.00 cash required. Address L. L. ETCHEBERRY, 123 Liberty St., New York City.

**FOR SALE**—Moving picture theatre. Fully equipped. Seats 300. Location good. A winner for any one who understands picture show business. Address MISS REBE E. HEATLEY, Defiance, Ohio.

**FOR SALE**—One of the prettiest five-cent theatres in Wisconsin town of 10,000, centrally located on main street, doing good business. 270 opera chairs. Every modern improvement. $1,400 cash, rent $50. Lease 1 to 6 years. Other business requires time. Act quick. A bargain. Address B, 143 7th St., Milwaukee, Wis.

### FILMS FOR SALE.

**FOR SALE—250 reels, including one, two and three-reel subjects, in Comedy, Drama, Western, Indian, Scenic (some colored) and Educational Subjects. 50 posters and advertising matter for nearly each reel. In the features: Seige of Calais (colored), Spartacus. Price of Beauty and others in two reels; Love and Money, Dead Man's Child, Love and Aviation, Zigomar, in three reels. These reels are all in perfect order and include American and European makes. Were taken for a debt and must be sold, no reasonable offer refused. For further particulars apply Star Theater, 2321 Notre Dame St., West, Montreal, Ont., Canada.**

**FOR SALE**—Alaska-Siberia (Kleinschmidt & Lane copy), and exhibition rights of state of Michigan, only small portion of state played. 6,000 feet of film in fine condition, cuts, lobby display, etc. Leaving state Jan. 14th. Make offer. Address G. P. DEARDORFF, 69 Battle Creek Ave., Battle Creek, Mich.

### MISCELLANEOUS.

**MOVING PICTURE OPERATORS, ATTENTION**—Increase your salary. Make Lantern Slides of local events. Attract crowds. Outfit and instructions, $5. Address A. B. C. LANTERN SLIDE CO., 30 Upham St., Salem, Mass.

5,000 Dodgers, 4 by 10½, $1.90. Other sizes. Free catalogue and samples. VOLUNTEER PRINTING CO., Reynoldsville, Pa.

**IMPORTANT TO OPERATORS.**—Send $1.50 in stamps or money order, and will mail at once to you a new booth attachment which will enable you to see the curtains without looking out of booth. Shipped over 300 last month. Orders filled in five days. Address E. F. SIPE, Mecca Theatre, Marion, Ind.

---

powder. Everybody becomes lovable right away, even the stenographer who hugs the office boy with violency.

**BRONCHO BILLY'S BROTHER** (Jan. 18).—Broncho Billy's brother, Dick, is madly in love with Nellie Parsons. Jack Dupont, a mining engineer from the East sees pretty Miss Parsons and becomes infatuated with her. Not waiting for an introduction, Dupont follows and introduces himself. A few days later, Dupont proposes and is accepted. Nellie returns the engagement ring to Dick. Dick informs his brother, Broncho Billy, about the engagement being broken. Broncho Billy determines to bring the two together. That night at the town saloon, where the men are engaged in a game of poker, he asks permission to take a hand, and is permitted to do so. After taking away all of Dupont's money by the modern method of card playing, Broncho Billy agrees to play him for his diamond ring, his scarf pin and a solitare engagement ring, which Dupont had purchased that day for Miss Parsons. Broncho Billy wins everything. Being a "game" gambler, Dupont agrees to play for anything that Broncho Billy may suggest. Broncho Bily tells him he will play for his signature on a note that he will write. Dupont agrees. Broncho Billy writes the following: "Dear Nell: I am not on the square with you. Am leaving today. Forget me." Broncho Billy then puts up all of his winnings and they draw cards. Broncho Billy again wins. Dupont leaves the town. Dick, Broncho Billy's brother, returns to his sweetheart and Broncho Billy fills a two heart flush by breaking a pair.

## BIOGRAPH.

**PIRATE GOLD** (Jan. 13).—Illusive as is the pursuit of pirate gold it is found in this picture and brought to the ship by the very mutineers themselves. Here fate intervenes with justice and the miscreant mate after a series of exciting adventures is outwitted through his own weakness.

**AN ADVENTURE IN THE AUTUMN WOODS** (Jan. 16).—Summoned to the trading post, granddad promised the girls the money from the deal. He remained true to the end, though it seemed for a time as if his purpose would never be fulfilled Cunning minds were thwarted and the girl received a double promise.

## Among the Exhibitors.

**ST. LOUIS, MO.**—The new German theater will soon be opened on Delmar Avenue, just west of Grand, and will be known as the Victoria.

**POTTSVILLE, PA.**—D. M. Wagner is making arrangements for the opening of a new moving picture house.

**PHILADELPHIA, PA.**—A new motion picture theater will be erected on Girard Avenue, corner of Sixth Street.

**STEVENS POINT, WIS.**—"The Gem" is the name of a new motion picture theater to be opened by M. E. Bruce and son-in-law, Russell Gregory, in the Odd Fellows' block, in North Third Street.

**BRISTOW, OKLA.**—A contract has been let for the construction of a $10,000 theater in this city.

**YORK CITY, PA.**—Postmaster S. S. Lewis and Lewis C. Elliott have purchased property at 119 Market Street, and motion picture concerns of Baltimore and Philadelphia are trying to lease same for a motion picture theater.

**TERRE HAUTE, IND.**—This city will have a new picture theater in the near future.

**MOULTON, IA.**—The Crystal Theater has been sold to Charles Palmer of Queen City, Mo.

**KOKOMO, IND.**—The motion picture house on North Main Street has been sold to Ralph Wines of Kokomo.

**MISSOURI VALLEY, IA.**—The Majestic Theater has been sold to J. B. Sweet of Omaha, who will take possession.

**NEWARK, N. J.**—A permit was issued to Morris Krebs to erect a brick motion picture theater at 583 Orange Street, to cost $15,000.

**CEDAR SPRINGS, MICH.**—The Vaudette Theater on South Main Street is soon to be remodelled.

**NEW ORLEANS, LA.**—A new motion picture house will be erected in Canal Street, which will cost $20,000. Herman Fichtenberg will be manager.

**BERKELEY, CAL.**—F. E. Armstrong will erect a motion picture theater in Shattuck Avenue, near Vine Street, to cost $10,000.

**CHARLOTTE, N. C.**—This city is to have another large theater building. Manager Otto Haas has made arrangements for the remodelling of the moving picture place in West Trade Street.

**DAVENPORT, IA.**—George C. Martin, manager of the Mirror Theater, will open a moving picture theater in the Young Building, in 18th Street.

**NEWARK, N. J.**—A permit for the new Corse Payton theater to be built at Branford Place and Halsey Street was let. Cost, $175,000.

**MATHERSVILLE, ILL.**—John Boden has opened up a moving picture show in the H. H. Quaintance Building.

**PHILADELPHIA, PA.**—The John P. Allen Company is preparing plans for a vaudeville theater at the corner of Germantown Avenue and Venange Street for Seuempfig Bros., to cost $150,000.

**NEW YORK, N. Y.**—Plans have been prepared for the erection of a new theater building in 125th Street, to cost $400,000.

**Feature Films For Sale**
At Astonishing Low Prices.
Our Bargain List ready. Write or wire quick.
NORTHERN FEATURE FILM EX.
Suite 405, Schiller Bldg., Chicago, Ill.

ARE YOU USING
The Powerful Perfumed Disinfectant
**DISINFECTINE**
Geranium Odor
Will not stain, burn or lose its perfume. Kills disease germs and offensive odors and
PURIFIES THE AIR
1 Gal. $2.50; 3 Gal. $6.50; 5 Gal. $10.00; 10 Gal. $18.00
All sizes furnished with sprayers.
**Write for full, details about our TICKET DISPENSER.**
Absolutely reliable—Untamperable
New and used Machines of all Kinds. Complete equipments our specialty.
**Amusement Supply Company**
America's largest M. P. Supply House.
107A N. Dearborn St., Chicago.

THE DAWN OF A NEW ERA

**AWAKE!** for the KINEMACOLOR DAY has dawned. **ALREADY** many high class exhibitors will truthfully vouch for KINEMACOLOR'S supremacy in the motion picture world as an entertainment and box-office attraction. Half a million pleased patrons *to-day* follow its sign.

Ignorance alone can keep you in the dark,
**ARISE!** and display *the sign of good times in*

**"KINEMACOLOR"**

INFORMATION BUREAU

1600 Broadway New York City

YOUR BIGGEST "FEATURE" DRAWING CARD

PURE FRESH AIR

— as supplied continuously by the —

OZONE PURE AIRIFIER

What This Machine Does for YOUR PATRONS

Supplies a **healthful, oxygen-filled atmosphere** for them to breathe—rendering the air **sweet and wholesome** in the most illy-ventilated theatre.

Does away with **bad odors and "closeness"** (so objectionable to many persons); destroys **disease germs**—thus minimizing possibility of contagion.

Write for descriptive literature, endorsements, prices and terms.

What this Machine Does for YOUR BUSINESS

**Advertises you,** to an extent worth **one hundred times its cost,** each season—insuring standing-room-only at all performances.

Draws and holds **best class of patrons,** by giving you publicity and prestige as an entertainer having care for the public's **comfort** and **health.**

OZONE PURE AIRIFIER CO., 909 Rand-McNally Bldg., CHICAGO

# INDEPENDENT FILM STORIES

## UNIVERSAL

### CRYSTAL.

**A DIP INTO SOCIETY** (Jan. 19).—Bumski is a pianist. He pays attention to Miss Smooth, who, in spite of his rude manners, treats him as if she were very much smitten with him. This angers her brother and he determines to end matters before they go too far. He induces Maggie, the maid of the scullery, to appear in evening finery, and introduces her to Bumski as a friend of his. Bumski immediately transfers his affections, leaving both Miss Smooth and Dawkins, the butler, who is Maggie's sweetheart, very angry. Maggie tells Bumski that she does not like him to wear his hair so long, and he promises that he will get it cut short. This he does, and the next day, minus his main stock in trade, he again visits the Smooths and asks to see Maggie. Miss Smooth, provoked, takes him to the kitchen, and there he sees Maggie as she really is. He leaves hurriedly and tries to get into Miss Smooth's good graces again, but he is rebuffed. He is ordered out of the house, and he leaves bemoaning the loss of his beautiful hair. Miss Smooth is forever cured of pianists and their temperament, while Maggie returns to her old love, the butler.

**THE FAKE GAS MAN** (Jan. 19).—Mrs. Pretty goes to the office of the gas company to pay her bill and to complain about the size of the bill. Freddy Barnett, who is a gay masher, sees her and follows her home. He follows her into the house, and Bridget, thinking he is the gas inspector, admits him. He tries to engage Mrs. Pretty in conversation, but Bridget drags him off to the cellar, where the meter is. She leaves him there, and Freddie, not knowing anything about a meter, sits down to enjoy a smoke. Bridget comes down and makes him go to the meter. He stands on a box to reach it, and she again goes upstairs. Freddie, in trying to balance himself on the box, takes hold of one of the pipes connected with the meter and it breaks loose from its fastenings, precipitating Freddie into a pile of coal. The gas escapes and Freddie, rendered unconscious by the fall, is nearly asphyxiated. Bridget smells the gas escaping and goes to the cellar, She locates the trouble and goes for a policeman. They carry Freddy out and revive him. Just then the real gas inspector arrives and Freddy is exposed as an impostor. The gas inspector fixes the meter, and Freddy is dragged off to jail.

### VICTOR.

**THE LIE** (Jan. 7).—Two fellows, Charles Young and Tom Moore, are in love with Dora Blake. Charles was the choice of her mother, but hated by her father, while Tom was the man whom the father chose as a husband for his daughter. Now, Dora did not know which to decide upon, but at last decided to marry Charles, whom she had known the longest. Upon hearing of the engagement, Mr. Blake forbade Charles ever entering the house again. Knowing that he could not succeed in making Dora his wife as matters now stood, Charles wrote a note to her, asking her to elope with him and to meet him at the station the following morning. Dora was delighted and answered that she was willing to go to the end of the world with him.

The next morning she was waiting for him, when in he came, intoxicated. She never imagined such a thing of Charles. She would run back home, was her first thought, and when he informed her that he would have to go for the marriage license she was glad to have a chance to make her escape.

In the meantime, when Tom found out that he had lost all hopes of winning Dora he decided to leave the town, go out West with a friend and forget his troubles. He went to the station, and there he met Dora just as she was coming out of the station door. She calmed herself as best she could and talked along with him, not thinking how fast time was flying, so by the time she thought she must get out of the place Charles had returned with the license. Tom, seeing that Charles was intoxicated, felt sorry for Dora when she denied knowing of what Charles was talking and took her away from him.

Later Tom again pressed his suit, and was readily accepted, as by this time Dora had learned of her mistake and really loved him. All the family were now happy, and as the time for the wedding approached Mrs. Blake was glad that Dora had accepted Tom, after all.

The night before the wedding Mr. and Mrs. Blake had gone out, and the butler came in with a note to Dora. She was horrified. It was from Charles, whom she had not seen since that day at the station. Thinking that she might get him to consent to go away forever, she allows him to be shown into the room. He had been away, but had heard how she had told Tom she was innocent. He was going to stay until the day of the wedding, and then show Tom the marriage license, and also the sort of a girl he was going to marry. Too dumb with terror to speak, the words she meant to say were forgotten. When he had gone she came to a full realization as to what would happen if she did not stop him. Thinking only of her happiness, she told her butler where she was going, and immediately set out for his home. When Tom came that night he asked the butler where Dora had gone and, being told, he set out after her. Upon reaching Charles' room he witnessed a scene he would never forget—Dora pleading with Charles to destroy the license and give her her happiness. Walking into the room, he asked what it all meant. Things were explained. Charles had wronged her, but she had lied to him. Taking her by the arm, he led her from the room and took her home. She begged for forgiveness, explaining that she did it to be happy with him whom she loved, but he was hurt and, kissing her good-bye, he said, "Only a little lie—you have told me one—you will tell me others," and then he left her.

**THE HYPOCRITE** (Jan. 17).—The Rev. Jones and his wife awaited the arrival of their son from college with delight. Rev. Jones had a friend of his boyhood days by the name of Smythe who was a business man. Smythe was a man who loved society as did his wife. They had one daughter, Gladys who went to boarding school. She too was expected home. Gladys arrived with two friends whom the friendly Mrs. Smythe soon made comfortable.

Soon after, Tom, the minister's son arrived; his friends began to drop in and when Mr. and Mrs. Jones went out to a meeting Tom and his friends indulged in a friendly game of cards and enjoyed themselves thoroughly. How horrified were the parents when they found Tom liked "worldly things!" The Rev. Jones immediately decided that he should not enter the ministry and sent him with a letter of introduction to the house of his friend Smythe, asking him to place him in business. The Smythes were just enjoying themselves and while in the midst of the fun the butler announced that "the minister's son" had arrived. Not knowing the circumstances under which he had been sent to their home and thinking him a pious, good "little fellow," a deep gloom set over them as well as their faces. He was received in a solemn manner. He being full of fun and finding them so quiet, thought they were shy and home-loving people and immediately adopted the pious air.

One day Tom met a couple of old friends in a tavern near the Smythe home and decided that at his first opportunity he would invite them over for a good time. This opportunity soon over for a good time. This opportunity soon occurred when one night the Smythes, who were going to a dance, came down stairs in full evening dress and walked into the room where Tom was laughingly admiring a picture of a dancing girl. In an instant he put it in his pocket but not before it had been seen by Bess, one of the friends of Gladys. He immediately concocted a story which moved him to tears as well as his consolers. It was the picture of a dead school friend and he felt sad. Of course then he would not feel like attending "the Biblical lecture"—no, he felt too bad. This made the Smythes and their friends happy and they hurried off to the dance. As soon as the door had slammed, up jumped Tom, telephoned to his friend to come over and have a good time. It was while they were in the midst of their game when the Smythes came home from the party to find the butler had retired—after being pressed to do so by Tom, by means of a good tip. Upon hearing the noise in the library they opened the door and found the boys smoking and playing cards. Then the game was up. Each found that they had been "acting" and decided they would all have a good time together hereafter.

### MILANO.

**A SECRET OF THE SEA** (2 reels) (Jan. 11).—Burton, a private banker, is heavily involved; financial ruin stares him in the face. Capt. Corri, has been easy prey in the hands of the wily banker, who led him into losing stock speculations.

The captain has planned to sail on what promises to be a profitable trip at an early date, only waiting for necessary funds to provision his ship. Tired of the delay he upbraids Burton, who calmly informs him of the situation and that his bank will not open the following day.

But fate intervenes in behalf of the banker and the captain. Burton has won for his promised bride, Flora Dorney. It is Flora who saves her fiance from impending ruin. She calls at the banker's office interrupting the wordy interview between Burton and the Captain. Flora has great news, she has induced Baron Mauntant, the millionaire husband of her old school chum, to deposit a large amount with Burton's bank, and the banker is to meet the millionaire and his family that evening with Flora.

The meeting takes place and Burton easily influences the millionaire to deposit the major portion of his funds and securities in his care. The Baron, who is shortly to leave Paris for a lengthy stay abroad, by a strange coincidence takes passage with Capt. Corri, of which fact Burton is informed.

Burton, elated at the possibility of regaining his losses now that he has the millionaire's funds to speculate with, conceives a means to forever gain possession of this fortune. He does not hesitate to take Capt. Corri into his confidence and propose that the Baron must meet with a fatal accident while aboard ship. The captain refuses to be a party to the conspiracy, but Burton points out it must be done or ruin will only be temporarily deferred until the Baron returns. Corri eventually realizes there is no other alternative and reluctantly consents to carry out the plot.

The vessel sails and the captain and the Baron are much in each other's company but the captain cannot bring himself to deliberately put this man out of the way. Sighting a group of rocky islands during the trip the captain has an idea. He unobserved, disables the engines of the vessel which necessitates anchoring off the island until repairs are made. During the wait he induces the Baron to visit the island and Captain Corri returns alone, reporting to the vessel's crew that the Baron accidentally fell down a bottomless ravine.

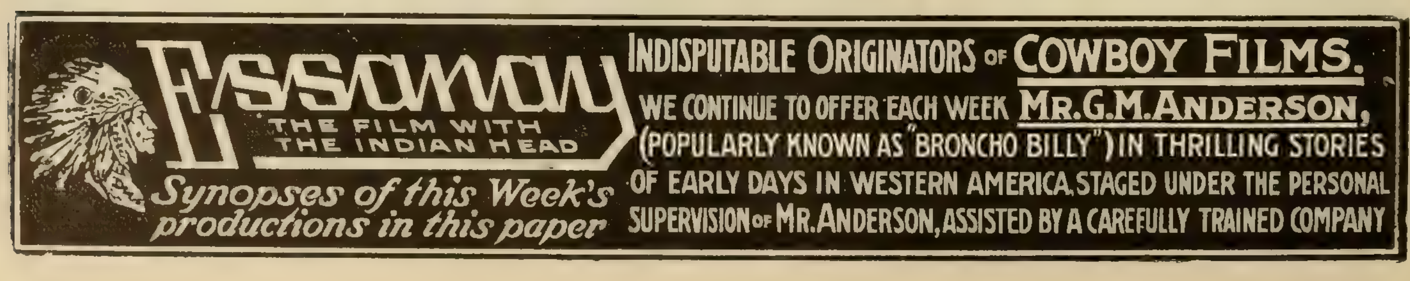
Reaching port the captain wires the news to Burton who consoles the sorrowing widow and her daughter. Burton has applied the Baron's funds to his own use and even though the millionaire is dead, his widow will some day ask for an accounting. He cultivates her friendship, neglects Flora and at the end of a year proposes marriage. The widow is evasive, promises to consider his proposal realizing that he has some ulterior motive and consults her friend Flora. Capt. Corri returns from his trip and hastens to Burton to obtain his share of the spoils but meets with disappointment as the arch villian points out that it cannot be done until after he has married the widow. The conspirators are not to meet with the success they anticipate, the sea gave up its secret. Baron Mauntant did not fall down the ravine; de was deserted by Capt. Corri and marooned upon the island, Corri was too cowardly to personally put his victim out of the way, so left him to die a lingering death. The crew of a fishing smack picked up a bottle at sea in which was found the story of the Baron's misfortune, dated over a year ago.

The authorities were quickly notified of the message and attended to the punishment of Burton and his tool in short order.

### GEM.

**THE NINTH COMMANDMENT** (Jan. 14).—John and Philip are rivals for the hand of the village belle, Emily. A fight ensues in which Philip is beaten, and it causes a feeling of hate in his breast. Emily, however, makes them shake hands before going on a hunting trip. Arriving at the log cabin they are welcomed by their host who shows them a new gun he has just purchased. In examining it, John accidentally discharges it, killing their host. He is distracted with grief and Philip, seeing his opportunity, tells John to go away, leave him a clear field with the girl, or Philip will testify that the shooting was intentional. John, therefore, flees and Emily, believing Philip's false testimony, transfers her affections to him.

John comes back irrestibly drawn by his love for


Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON,
(POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES
OF EARLY DAYS IN WESTERN AMERICA. STAGED UNDER THE PERSONAL
SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

## AMMEX

*Starts Thurs. Jan. 23*
With
**"Love and Circumstance"**

(1000 Feet)
A WESTERN DRAMA

**Every Thurs. Thereafter**

# "The Exhibitor Be Pleased"

First, last and always, will be our slogan. Additions are being made to our program to provide exchange and exhibitor with the best on the market

A "QUALITY QUARTETTE" SOON TO COME

**Magnet - Anchor - Monitor - All Star**

And still, among others, the time proved choice and demand of the people

**Gaumont - Solax - Great Northern**
**Itala - Comet - Lux - Great Events**
**Gaumont Weekly - Prairie**

**Film Supply Co. of America**
**133-135-137 West 44th St., New York**

## PILOT

The "exceptional film" the product of master-makers, will start at an early date. Adaptations of classic and modern fiction exclusively. The first release will be "The Two Glasses" by Ella Wheeler Wilcox

# RAMO

The releases you have been waiting for, REAL Dramatic Stories carefully prepared and elaborately staged by Wray Physioc, and split reel comedies (one full reel each week) written and produced by Epes W. Sargent. Can you afford to miss these?

## Can You?

Through the Film Supply

the girl; he is arrested on Philip's testimony and tried. Philip swears away his liberty by saying that the shooting was intentional. The jury retires and Philip stricken with remorse, goes into an ante-room to rest. While there he dreams of the terrible results of his lies, is warned by the ghost of the dead man to go and make a full confession and save the innocent man. He starts out of his dream and rushes into the court just as the jury are returning a verdict of guilty. He confesses to bearing false witness against his neighbor. The lovers are re-united and Philip is ostracised.

## PCWERS.

**MAMMY'S CHILD** (Jan 15).—Daddy who has been away for sometime, writes to Mama that he is coming home to see the new baby. Early, the new baby's sister, loves the new addition to the family, but cannot see why she is not allowed to fondle and nurse it. She makes up her mind that she will have a new baby of her own. She goes for a walk with her dolly. She meets Matty, a little colored girl, who is wheeling their new baby in a perambulator. Matty wants the big doll and Early wants the baby, so they swap babies and go on their ways contented. When Matty returns there is trouble with Black Mammy, and Early takes the white baby from its cot and puts her baby in its place. Daddy arrives and sees the black baby and there is more trouble. Daddy starts off to find the negro mother. They meet and after some complications, matters are straightened out.

**THE TRAMP REPORTER** (2 reels-Jan. 17).—Glenn is a reporter on the "Times." He is sent out on an assignment; but yields to temptation and attends a cocking main. He falls down on his story and is discharged. He has no money and turns tramp, going to a distant city where he obtains a situation as a reporter on the "Star." Lyman Garnett is also a reporter on the "Star," but his work is no longer brilliant and he falls under the ban. He turns in a story which is mediocre and he is given the usual two weeks notice and Glenn is hired to take his place on the staff.

Lyman has a wife and daughter, who are ambitious. He has not been saving and has no means of support other than his weekly wage. He returns home from the office the day of his discharge and finds Lucy all expectancy as she is going away to college. She shows him a few simple gowns and he groans in despair as he knows she must give up her cherished dreams. He cannot tell his family that he has been discharged on this occasion.

In the office Glenn is kind to him and the old man unbosoms himself and Glenn is much affected. Garnett again goes home and tells his wife their misfortune and she is well nigh distracted.

Glenn makes good and in a few weeks becomes the star reporter. There is a mysterious murder and the entire staff is put on the story. Reporters come in with accounts, but the city editor is violent for the reason that other papers have had the same stories and he demands a solving of the mystery. Glenn is fortunate enough to be in a locality where the murderer is pursued by a policeman and shot. The thug, dying, confesses and Glenn has a scoop, taking notes of the confession with no one present except himself and the officer. He sees a way to reinstate Lyman Garnett in the good graces of the owner and editor of the "Star." Going to a saloon he writes the notes of the confession and sends them, together with a note to Garnett, who is alone in the city room. Garnett verifies some of the facts by telephone, writes the big story, scooping all the younger and more active men and is reinstated and given a raise in salary.

Just after this, Glenn reels into the presence of the City Editor apparently drunk, without any facts in regard to the crime. He is fired on the spot and goes out. Reaching the street he stands erect, sober, and is thankful for the good deed done that the old reporter may be retained. Garnett returns home to break the glad news to his wife and the story closes with Glenn boarding a box car to hunt for another position.

## NESTOR.

**CUPID FINDS A WAY** (Jan. 13).—Jack is broke. His last ten cents have just gone for a tip to the telegraph boy, who has handed him a message which is from a rich aunt, telling him to come and mind her house while she is away. Jack boards a fast freight and after a vigorous dusting he summons up enough courage to enter and face the supercilious looking butler. Jack must have some cash, so he approaches the butler and finds the latter is as gay a dog as he is himself, and that he is reduced to a dollar note, which Jack promptly appropriates. The butler is an incipient, frenzied financier and makes the brilliant suggestion that they rent the rooms during aunty's absence and divide the proceeds.

They do this and the household soon comprises a professor of the cornet, an opera singer and a highly respectable family of four, with the possible elimination of Louise, who makes eyes at Jack in a manner which quickly seals his doom.

The opera singer, the professor and the highly respectable family soon come to high words, resulting chiefly from high notes, and Jack and the butler have their hands full in placating the interested parties. Louise looks on and she and Jack look at each other whenever opportunity presents—and they manufacture opportunities.

A bomshell explodes. The bomb, in the form of a wire from aunty, stating that she has changed her mind and is returning home that same night. Jack and the butler see their "simoleons" vanish into thin air as they go to the various parties and offer them their money back. The offers are refused with disdain and even vulgar violence.

A woman's scheming solves the problem. A few dabs with Louise's rouge box on the butler's face, added to a few moans and groans from the butler, and a disguise and a doctor's bag for Jack, bring the roomers to the scene. Jack mildly suggests smallpox and the ensuing marathon is easily won by the professor.

Aunty returns and recognizes Louise as an old friend and she and Jack are happy, They go to town together, and as Jack leaves the butler suggests his share of the money, but Jack, with dignity, tells the butler to keep his place. The butler has common sense and does.

**THE QUICKEST WAY** (Jan. 15).—When Dan arrived at the ranch with his bride, he received the following letter:

"Dear Nephew—I hear you are about to get married. If you do so without my consent, I'll cut you off without a dollar. I am coming at once to investigate. Your uncle, JOHN."

Hurrying over to an adjoining ranch, he succeeds in getting his friend, Matt, whose wife was away on a visit, to come over and pose as his wife's husband, while Dan put on overalls and told his uncle upon his arrival that he was the hired man. Uncle John was delighted to see him working so well, and Matt, enjoying the joke, pretended to be making love to his bride whenever the unfortunate groom appeared. His amusement, however, was cut short upon his wife's, Millie, making an appearance and accusing Matt of his attentions to another woman—whose hair she attempted to pull. This brought the bride to tears, and both husbands had their hands full trying to pacify their angry wives. No sooner was this accomplished than Uncle John, upon learning the truth, flew into a rage, and it took the combined efforts of everyone to at last pacify the old gentleman and make him see the humor of the thing.

**A WAIF OF THE DESERT** (Jan. 17).—A broken-down prairie schooner comes to a full stop on the desert. The horses can go no further. A man, on the verge of exhaustion, unhitches the horses, and helping down a dying woman, who clasps a little child to her bosom, composes her as comfortably as possible, looks around hopelessly and sinks to her side.

John, a young rancher, having occasion to ride on the hills skirting the barren alkali grounds, sees the bodies, and, riding up he rescues the baby and takes it home, where his mother receives and nurtures it. They call the babe "Welcome Betsy."

Seventeen years roll happily by and John is in love with this winsome creature. Youth seeks youth, and it is but natural that Betsy shall fall before the amorous wooing of young Carl.

It takes John a long time to discover that the girl loves him as an elder brother or a father, and not as a possible husband, and his mental struggle is severe. His old mother helps in her quiet, understanding way, and a quotation from the Song of Solomon completes John's victory and he emerges a stronger man than ever. He possesses the love of the young couple, whose hands and hearts he joins together.

## BISON.

**A FRONTIER PROVIDENCE** (2 reels) (Jan. 14).—Bill French, a ranch owner, determines to press his suit with Edna. He goes to where she is drawing water and proposes. Edna refuses and Tom comes up and interferes, and there is a rough and tumble fight, in which Bill gets a bad mauling. Bill is furious. He goes to the village with ugly feelings, and insults an Indian squaw who inadvertently gets into his way. He goes into a saloon and after an altercation with an Indian chief, who wants a drink, Bill throws him out of the saloon. The old man waits for him and accosts him upon his appearance. Young Bear, the chief's son, tries to pacify his father, but the old man, goaded to madness, draws a knife and Bill shoots him.

Young Bear, now chief, determines upon vengeance and his followers are eager for war. They set out to exterminate the Pale Faces.

Tom sets out to get stock and bids Edna and her parents farewell. The latter start for town in a wagon. Tom reaches the brow of the hill, sees the Indians and dashes back to warn the Lees. The horses attached to their wagon run away and the father is thrown out and sustains a broken leg. They get him back to the cabin and Tom elects to stay and defend the old people, whilst Edna rides for assistance.

Tom barricades the doors and windows and the Indians attack. They roll rocks down upon the roof and they crash through into the cabin. Tom picks the Indians off as they come to the opening made. They throw fire brands in, which Mrs. Lee puts out with a pail of water. Young Bear gets impatient and climbs to the roof himself. Tom shoots first and the Indian falls into the room. Tom disarms him and throws him aside. The defenders have held their own and look anxiously for Edna's return with help.

Whilst all this has been going on Edna has spurred her horse until the poor beast has gone lame. Bill rides up and gloats over her misfortune. She implores him to let her have his horse in order to get assistance to rescue her people. Bill says he will help her if she will marry him. She retreats. He is adamant. She consents in despair and they ride to a Justice of the Peace and are married in haste. They secure the help of troops and ride in haste to the cabin in time to affect a rescue and to drive off the Indians.

Bill announces his marriage and Edna hangs her head, but Young Bear sees his vengeance at hand and creeps up behind Bill, and with a last effort he kills him with a knife thrust. Tom and Edna pass out hand in hand, awed by the terrible retribution.

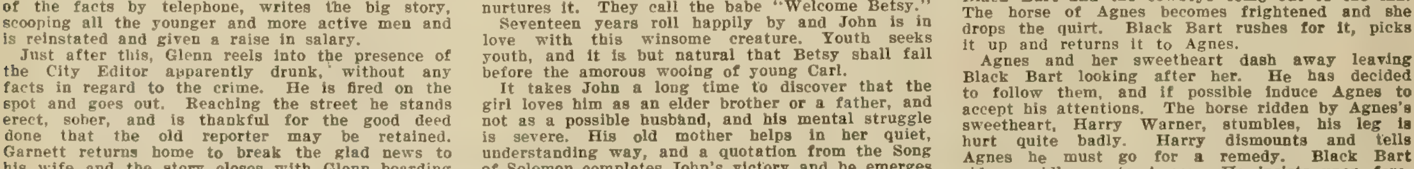
**REGIMENTAL PALS** (Jan. 18).—As this subject was originally scheduled to be released on January 4, a synopsis of it was published in the issue under date of December 28, on page 1336. Its time of release has now been deferred until January 18.

## FRONTIER.

**THE LAST RUN OF THE OLD SANTA FE COACH** (Jan. 15).—In the Tijeras mountains there lives a ranchman, his wife, and their daughter, Agnes, a girl of eighteen. An English tourist admires the girl and tries to make love to her, but Agnes has no love for him. Next in line is Buck Connors, the king of cowboys. He is handed the same medicine, but before going, presents Agnes with a quirt to remember him by. Next in line is the man who had won her affections one year before. They decide to take a morning ride.

The scene changes to an inn close by. Black Bart, the leader of a gang of mountain bandits, decides to run the risk of being recognized to learn the news of the day. Agnes and her sweetheart come riding and are about to pass by when Black Bart and the cowboys come out of the inn. The horse of Agnes becomes frightened and she drops the quirt. Black Bart rushes for it, picks it up and returns it to Agnes.

Agnes and her sweetheart dash away leaving Black Bart looking after her. He has decided to follow them, and if possible induce Agnes to accept his attentions. The horse ridden by Agnes's sweetheart, Harry Warner, stumbles, his leg is hurt quite badly. Harry dismounts and tells Agnes he must go for a remedy. Black Bart rides rapidly up to Agnes. He insists upon forcing his attentions upon Agnes. At the blacksmith shop Harry arranges for some horse liniment and departs. He returns to Agnes and Black Bart. Agnes has succeeded in proving to Black Bart that she is master of the situation. She strikes him with her quirt. Black Bart grabs it from her and tells her he will some day pay her back with her own quirt. Seeing Harry coming he departs in the underbrush. The matter is explained to Harry and as they are handicapped with the sick horse, Harry decides to get back home as soon as possible.



Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY.

RELIANCE.

## POPULAR RELIANCE PLAYERS

IN

ONE REEL

## "A JOLLY GOOD FELLOW"

A UNIQUE COMEDY DRAMA By MARION BROOKS

JAN. 4th

Wednesday Jan. 8

## THE GIRL AND THE INVENTOR

By EUSTACE HALE BALL

*COMING*

A PRETENTIOUS TWO REEL PRODUCTION OF **"THE BELLS"** AS PLAYED BY THE LATE SIR HENRY IRVING

THE RELIANCE STUDIOS
540 WEST 21st STREET, NEW YORK

**The Mutual Program**

RELIANCE.

---

**It Has Made Good It Gets The Money It Pleases The People**

## LINCOLN J. CARTER'S
## Sensational Civil War Drama

# "CHATTANOOGA"

## IN THREE PARTS

A Complete Line of
LITHOGRAPH PRINTING
and
THE GREATEST LOBBY
DISPLAY YOU EVER SAW
Ask About It.

A FEW GOOD STATES LEFT
WRITE FOR TERMS

**Carrowcliff Feature Film Co.**
1610 Masonic Temple, Chicago, Ill.

**Watch For Our Next Big Special Now In Preparation**

A few months pass. Agnes and Harry are married and are off on their honeymoon trip in the old Santa Fe coach. Black Bart learns of this and decides to gather his band together and hold up the stage. He and his gang who, having located the stage, ride into view. Black Bart drops the quirt that was stolen from Agnes. Feeling that the stage will draw up at that point, they hide behind the great boulders a short distance away and when the stage comes up, the driver seeing the quirt, brings the horses to a standstill. He dismounts, picks up the quirt. Agnes becomes much interested, realizing it is her own and that Black Bart must be near. At that moment firing starts from the point where the outlaw band is secreted. A fire is returned from the stage coach. Agnes realizing that the fight must go against them, begs to be allowed to go for assistance. Under the cover of the old coach one of the stage horses is saddled, and she dashes away amid a shower of bullets, while the passengers of the coach bravely stick to their post. We follow Agnes in her wild ride for assistance back to the inn where a posse is rapidly secured and they dash away with Agnes at the head of the column to render assistance to the brave little band fighting for their lives, and arriving just in time to render the double service of saving the treasures and disbursing the marauders.

## UNIVERSAL.

**ANIMATED WEEKLY No. 43. (Jan. 1).—WILSON AND BRYAN.**—The President-Elect and the great Commoner confer on Cabinet possibilities at Trenton, New Jersey.

**TORPEDO BOAT DESTROYER.**—Latest addition to the Navy christened "Balch", at Philadelphia, Pa.

**THE KING OF ENGLAND.**—His Majesty inspects the troops of the National Reserve at Welbeck.

**SCENES IN TANGIERS, MOROCCO.**—The Winter Colony enjoys land and water sports in the Land of Sunshine.

**A GIANT MAGNET.**—The largest Electro-Magnet in the world lifting and loading ten steel rails at a time, Bethlehem, Pa.

**WINTER SPORTS IN NORWAY.**—Skimming the snowy slopes on skiis and toboggans.

**FASHIONS.**—The latest models in evening gowns and opera wraps.

**DYNAMITE EXPLOSION.**—A ton of dynamite explodes near Brenham, Tex.

**SHRINER'S PARADE.**—Clever manoeuvers at Baltimore, Md.

**THE GREAT WHITE WAY.**—Broadway in a blizzard, New York City, N. Y.

**PEACE IN SIGHT.**—War vessels leave Constantinople Harbor, when envoys meet in London to arbitrate.

**PIE-EATING CONTEST.**—Boys contest for prizes at Denver, Col.

**WHO'S WHO IN STAGELAND.**—Clifford Crawford the clever star poses especially for the Animated Weekly.

## REX.

**THE FLOWER GIRL (Jan. 16).**—Jack Rogers, a wealthy, profligate young fellow, still has honor enough to refuse to marry the snobbish young lady his socially ambitious mother has selected for him. While Jack is dining at a restaurant, a flower girl, Eleanor, comes to sell her flowers. He buys a few, and she ties them into a buttonniere. In cutting the string the knife slips and Eleanor wounds herself on the wrist. Jack bandages the cut with his handkerchief, and Eleanor, shy and happy, runs away without accepting payment for the flowers.

Jack goes home and again meets the haughty society girl who considers her money a good exchange for Jack's handsome manhood. After an angry interview with his mother, he repairs to the cafe at which the flower incident occurred. He soon proceeds to become drunk. Two of the party attempt to restrain him, but their efforts are futile. Eleanor comes again. He again buys flowers and insists on paying with bill of larger denomination than the cost of the flowers warrants. As Eleanor refuses to accept, Jack draws her to himself, and covers her face with kisses. Eleanor resents the outrage with a slap. Jack goes home, disconsolate, but a changed man. Pressed by his mother to marry her selection, he decides to leave the house and go away for a while. He calls the valet to have his clothes pressed, and in going through the pockets of one of his suits, he comes across the rose which Eleanor had given him, crushed and broken. The rose brings back the memory of the beautiful face and he resolves to stay in the city, find Eleanor, and make reparation for the insult by asking her to be his wife. He meets Frank, Eleanor's brother, weeping in front of a shoe store because the salesman would not give him an expensive pair of slippers for mamma in exchange for a few pennies. Jack buys the much desired slippers and a pair of new boots for the boy. Frank insists on bringing Jack to his home and introducing him to his mother and sister. Jack follows Frank to the little hovel and there meets Eleanor. He apologizes to her for his caddish act, and touched by his sincerity, her old interest revives. She says yes to the question, and he takes her home. The mother, indignant, when she hears from the astonished butler that her son is arriving with a strange woman, strikes a haughty attitude. As the two enter the room, the mother sees the clean light in the girl's face, and she takes her to her arms.

**HE NEVER KNEW (Jan. 19).**—Mr. Wharton's business compelled him to make frequent visits out of town, causing him to neglect his wife unintentionally. His wife is unable to appreciate the true reason for her husband's neglect. She allows herself to believe that he has ceased to love her, which causes her to become despondent, in spite of the fact that her daughter Lois, a girl of seventeen, is with her to cheer her. Lois and Billy Jones, a rich young man, who is a frequent caller at the Wharton's, are in love with each other.

Mr. Wharton meets Mr. Blair, an acquaintance from the East, whom he invites to his home. Mr. Blair makes his temporary home in the same town where the Wharton's live, and becomes a frequent caller at the Wharton's home, being greatly attracted by Mrs. Wharton's charms. The great love that Blair professes for her wins over Mrs. Wharton and when her husband telegraphs that he will remain out of town for a long time, she reaches a decision. She writes Blair a note, telling him that she cannot remain any longer with her husband and that she consents to go away with him.

Lois and Billy decide to tell the mother of their love affair, which they have kept a secret, and ask her consent to their being married. The mother, on learning of her daughter's wish to get married, is brought to realize the step she is about to take. She thinks of the disgrace it would bring to her daughter. She considers her daughter's future and decides to break her promise with Blair. She nevertheless gives her consent to the engagement of Billy and Lois.

Mr. Blair arrives at the appointed time, only to meet with a refusal from Mrs. Wharton to go with him. He declares he will place the note she has written him in her husband's hands, if she refuses to keep her promise. Billy, coming upon the couple unawares, overhears the conversation between them. After Blair leaves Billy informs Mrs. Wharton that what he has heard shall never be repeated.

A tramp sees Blair placing the letter in his wallet. As he is leaving the grounds the tramp encounters Billy, who is coming to Blair's house in hopes of getting the letter. Billy struggles with the tramp, getting possession of the wallet. In the meantime, Blair, having discovered the absence of the wallet, searches for it. Hearing the commotion on the lawn, he comes out of the house as the gardeners bring the tramp forward. They are explaining about the capture as Billy comes up. Billy returns the wallet to Blair, who is relieved to get it back so easily. After Billy and the gardeners have taken the tramp away, Blair finds that the letter is not in the wallet. He is unable to find it.

Billy returns the letter to Mrs. Wharton. While the affair at Blair's is taking place, Mrs. Wharton receives a telegram from her husband stating his great luck in putting his business deal over, and proposing a trip abroad. Blair calls to get Mrs. Wharton's final answer. She informs him that she has the letter in her possession. Blair seeing that it is useless to try to advance any arguments, takes his leave of Mrs. Wharton forever. Mr. Wharton arrives home and is welcomed by his wife, who is secretly joyous in the belief that the step she was about to take had been providentially averted and that her husband never knew about it.

# MUTUAL FILM CORPORATION.

## BRONCHO.

**A BLUE GRASS ROMANCE (Jan. 15).**—Judge Breckenridge and his wife, his daughter, Alma, and his son, Robert, are living together in 1861. Robert is expelled from a military academy on account of his intemperance, and comes home. The judge is very angry. Robert's habits do not improve, as he falls in with bad companions. The war breaks out and the town grows mad, waving flags and marching around. Recruits are called for, and Judge Breckenridge is elected an officer. Robert attempts to enlist, but his application is refused, as he is slightly inebriated at the time. Sullen and angry, Robert goes to a saloon, where he meets Lieut. Burr, a Federal secret service man, in disguise. Burr makes himself agreeable and the two become friends. Late at night Robert goes home and endeavors to sneak into the house. The judge awakens and, finding Robert in an intoxicated condition, again orders him away and disowns him. The next day Burr meets Robert and persuades him to accept a commission in the government secret service, and following the plan outlined, Robert goes to another Confederate post and enlists.

Scenes of battle are shown, with thrilling encounters between the two armies. Robert manages to keep in communication with Burr, and it is arranged to lure the Confederates into an ambush. Robert receives a letter from his mother, as follows: "My Dear Son:—Was so thankful to hear from you. Your father joined the Fifth Virginia and is somewhere in your locality. He will be proud when he knows that you are fighting for the cause. God guard you and bring you safely back to me. With greatest love. Mother."

The darkies are singing "My Old Kentucky Home," and as the strains of the music from the banjos come to his ears Robert's thoughts are wafted back to his home. In a tremendous conflict of emotions he has a revulsion of feeling and decides not to betray the South. Accordingly he sends a false dispatch to Burr, telling him that the rebels will attack Benton Bridge that night, but to disregard it, as it is a ruse to distract attention from the enemy's left, which they intend to storm in full force. Burr therefore protects the left wing of the Union army, and the Confederates attack in full force, sweeping away the right wing and falling on the left and defeating it. During the thrilling battle Robert is wounded, and in undressing him the messages from Burr are found. He is arrested as a spy, and a dramatic scene takes place as his father, in charge of the courtmartial, finds that he is to judge his own son. Robert is convicted and sentenced to be shot, meeting his death without fear.

The war ends. Some years afterward Judge Breckenridge and his wife are seen in their home. While reading the paper the judge comes to the following item:

"SUPPOSED SOUTHERN TRAITOR REALLY A HERO."

"A remarkable instance of wartime has just come to light through a statement made by Lieut. Burr, U. S. A. Secret Service, during the war. It seems that Robert Breckenridge, the son of Judge Breckenridge of Blairsville, Ky., was not the traitor he has been pictured, but was really a Southern hero, as it was through his loyalty and strategy that the South won the battle of Blairsville."

## KAY-BEE.

**THE LITTLE TURNCOAT (2 reels Jan. 17).**—Violet Gordon, a southern girl, has a brother, Capt. Gordon, in the confederate army. The vicinity of his home is converted into a battle ground, which devastates everything, and the Capt. risks his life to visit and comfort his sister, who, as well as himself, is mourning the death of their father, Gen. Gordon, who is shown sacrificing his life for the flag.

The house is surrounded by Union soldiers under the command of Col. James, who falls in love with Violet. In searching the house Hart goes to plunge his sword in a clothes basket, in which Capt. Gordon is hiding, and Violet stops his uplifted arm, and the silent plea of her eyes moves James to say nothing of his suspicions, though she passes off her action with a light remark asking him not to spoil her best clothes.

Col. James goes on, and on the eve of a big battle sends her a note saying that she must not think him a traitor, but that he did it for her

Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA. STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON; ASSISTED BY A CAREFULLY TRAINED COMPANY

# A FEW TERRITORIES STILL OPEN FOR THE UNLUCKY HORSESHOE

2500 Feet. Released December 24th, 1912

# THE MARCONI OPERATOR

2700 Feet. Released January 10th, 1913

Review of the MARCONI OPERATOR in this Issue

## KINOGRAPH CO. OF AMERICA, Inc.

Importers of Feature Films made by
KINOGRAPH CO. OF COPENHAGEN, DENMARK
145 WEST 45th STREET NEW YORK CITY

---

## BRUNSWIG BROS.

NEW YORK HARMONY BOYS.

Singers of Novelty, and Ragtime Songs.

RETURN DATE in the FAMOUS MAJESTIC THEATERS Memphis, Tenn., Jan. 12th. (Several Weeks) Always pleased to hear from Managers.

---

## Stolen Nov. 22, 1912

Two Destinies (Vesuvio) 3 Reels

| | |
|---|---|
| Story of Lulu Told by Her Feet.... | 1 Reel |
| My Watch is Too Slow.................. | |
| The Wrong Valise........................ | |
| He Who Laughs Last Laughs Best..... | |

Party renting Film gave the name of Ernest D. Bella, Manager Italian Vaudeville Theatre, located at Bushwick and Johnson Ave., Brooklyn. We warn everybody not to purchase or rent same. Suitable reward for information leading to recovery of Film.

McINTIRE & RICHTER
23 East 14th St. New York City.
Telephone Stuyvesant 4049.

---

## Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theater Fixtures and Brass Rails of every description.

*Write for Catalog*

Don't fail to visit our complete New York showroom, 101-103 4th Ave.

**THE NEWMAN MFG. CO.**

717-721 Sycamore St.,
Cincinnati, O.

*Established 1882*

---

## MUST SELL FEATURES

| Title | Reels | Price |
|---|---|---|
| Celebrated Case.................. | 2 | $80.00 |
| Last Hour......................... | 2 | $100.00 |
| Colm's Necklace.................. | 2 | $110.00 |
| Torment .......................... | 2 | $110.00 |
| Art and Innocence............... | 2 | $110.00 |
| Another's Crime.................. | 2 | $110.00 |
| Romance of Circus Girl......... | 2 | $110.00 |
| Sins of the Fathers.............. | 3 | $125.00 |
| Rights of Youth.................. | 3 | $125.00 |
| Daugerous Play.................. | 3 | $125.00 |
| Colm's Spades Gang............. | 3 | $125.00 |
| Ruy Blas.......................... | 3 | $125.00 |
| Saved From Sea.................. | 3 | $140.00 |
| Deadman's Child................. | 3 | $150.00 |
| Gypsy Blood...................... | 3 | $150.00 |
| Dice of Life...................... | 4 | $165.00 |

All posters on hand free with film.

Federal Feature Film Supply Co., Inc.,
Fourth Floor Hartford Bldg., Chicago.

---

## MAKE YOUR OWN LOCAL FILMS

Our Ajasee Camera is designed especially for exhibitors and those who desire to make films of local interest. It's a scientific instrument, not a toy. Will do as good work as an expensive machine. Price $75.

Send for circulars and full information.

A. J. CLAPHAM CO.
130 West 37th Street New York

---

## SLIDES

Announcement and advertising. Announcement's, 25c each, or five for $1.10. Advertising, 50c and 75c each; duplicates, 35c each. Satisfaction or Money back. Catalog.

NIAGARA SLIDE COMPANY, Lockport, New York.

---

## EXHIBITORS

You need our comic film leaders, "Hats off Please," "No Smoking," "Good Night," at 12c per foot. "Local events" pictures made anywhere. First-class developing and printing at right prices.

PHOTO RECORDS CO.,
38 W. 40th St., New York City.

---

20,000 roll tickets, $1.20; 50 ⅝ cored carbons, $1.15; stereopticon objectives, 50c to $3.00; stereopticons, $15; rheostats, $3 to $5; arc lamps, $1.75, $2 and $2.25; condensers, 50c; calcium jets, $2.80; acetylene jets, $2.50; gas generators, $3.50; moving picture objectives, $2.75; jackets, $2. List of moving picture repair parts at fair prices. Sprocket wheels, 85c; films 1c a foot. Catalogue. All makes of moving picture machines repaired at reasonable prices. L. HETZ, 302 East 23rd St, New York City

---

## Greater J. D. Williams Amusement Co., Ltd.

OF AUSTRALASIA

**L. M. NOTO,** Columbia Theatre Bldg., New York City
BRYANT 3982

---

## PATHE PASSION PLAY

FOR RENT. Three new copies. Guaranteed condition. Posters and printed Lecture Free.

C. J. MURPHY, Elyria, Ohio.

---

Now Booking
New York State
New York City
New Jersey

*AMBROSIO 3 REEL GOLD SERIES*

PARSIFAL SEIGFRIED
VEILED PROPHET or HINDOO PROPHET

Can Book Anywhere

We have over 500 other FEATURES in stock renting at $1, $2, $3, $5 to $10 per day.

LARGE FRONT POSTER DISPLAY

Write for Catalogue of Films

McIntire & Richter

MOTION PICTURES 23-E-14th St. New York

Telephone Stuyvesant 4049

Buying Selling Renting

---

In answering advertisements kindly mention the Moving Picture World

---

## FEATURE FILMS

2, 3, 4-Reel, at Lowest Rental Rates.
Complete Lobby Display Free.
Send for List.

NORTHERN FEATURE FILM EX.
Suite 405, Schiller Bldg., Chicago, Ill.

---

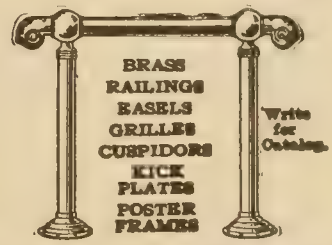
## The "Fotoplayer"

*"Music for the Pictures"*

130 Kearny St., San Francisco, Cal.

---

## McKENNA



Write for Catalog.

**McKenna Bros. Brass Co.**

PITTSBURGH

sake. She understands, and answers with an acknowledgment of her gratitude. Her letter is intercepted by her brother who does not know it is addressed to the man who saved his life, and a trap is laid for the Colonel by adding a postscript asking him to call.

James is captured and temporarily imprisoned in a barn. Violet determines to save him, and while her brother is asleep she dons one of his uniforms, and with her hat pulled down to shade her face, manages, that night, to secure entrance to the barn. A dramatic meeting takes place, as he accuses her of having betrayed him, but she finally makes him believe her innocence in the plot. She makes him put on her brother's coat and hat, and he departs, passing the unsuspecting sentry.

Col. James rejoins his regiment, which is plunged in battle. Capt. Gordon misses his sister and searches frantically for her, and when he finally finds her, a prisoner in the barn, and learns why she played the part of "a turncoat" he forgives her.

## KEYSTONE.

**THE CURE THAT FAILED** (Jan. 13).—George is addicted to the flowing cup, and his friends all try to reform him. His intentions are good, but his will is weak and he cannot resist the companionship of bibulous friends. Drastic measures are resorted to, to cure him. One of his friends dresses as a woman, who presents a fierce aspect. When George awakens he is told that while under the influence of liquor he has married his woman, and she proceeds to assert herself. George is in a terrible mental state, but finally he sees the shoe of the "woman" who has forgotten to change those pedal protectors, and the scheme dawns upon him. He decides to turn the tables upon the jokers, and stepping into an adjoining room he smears his shirt with red ink and discharges a revolver, and lies still with the gun clutched in his hand. The police and neighbors rush in, and he feigns death. The party is arrested, and after they have departed George gets up, runs around the block and heads them off. Their consternation when they behold the "corpse" laughing at them is mirth-provoking.

**HOW HIRAM WON OUT** (Jan. 13).—Hiram, a country youth, is in love with Sallie. They go fishing and Sallie falls into the water. Hiram cannot swim, so he runs to the road and stops an automobile, driven by Alfred, a city chap. The latter rescues Sallie, and she feels grateful to him. His attentions to Sallie are not displeasing, and Hiram becomes insanely jealous. He tries to scare her by faking an attempt at suicide by hanging, but Alfred sees through the joke and pulls the rope until Hiram begs for mercy. In revenge he gets a dummy woman from a clothing store, and makes love to her. Alfred sees him and calls Sallie, and when they pounce down on him the laugh is on Alfred. Sallie's sense of humor is touched, and she forgives Hiram for failing to plunge into the water to save her.

## RELIANCE.

**DUTY AND THE MAN** (Two Reels—Jan. 1).—Inspector MacGregor is in love with Jess, who is engaged to Jim Hackett, a quarryman. Knowing his case is hopeless, the inspector wishes her happiness, and at her wedding writes the following inscription in her autograph album: "Follow your conscience, whatever you do; both God and man will reward you in the end." Another admirer of Jess, a rich man named Hodges, shows in many ways that he also loves the pretty bride, who shrinks from his insinuating admiration.

About a year later Inspector MacGregor receives word that Jim Hackett made an attempt to kill his employer, Hodges. Jess comes to MacGregor and pleads with him to release her husband. Despite this, MacGregor sends Philip Steele, a young officer, to bring Jim to jail. Jess sees Philip Steele leave, and suddenly conceives an idea whereby she may be able to save her husband. She attracts Steele's attention by pretending her horse is lame, and as she leads him on he finds himself caught by three men, who gag and bind him. He is carried into a cabin and placed in a large box, which has holes cut out for him to look through. While in this box he is taken to Hodges' home, where he hears the men explaining that the box contains maps.

Jess soon enters the room. Philip, from inside the box, can see her plainly. He sees Hodges trying to make love to her, and hears Jess furiously denouncing him. He listens, and for his benefit Jess tells the story of why her husband attacked Hodges. She explains how Hodges gave her husband work in his quarry, and then came to her cabin to make love to her, knowing her husband to be away; how Jim came home one day to see her struggling in Hodges' arms and, unable to restrain himself, he rushed upon Hodges, injuring him. For this he was put into prison. As she finishes her story Hodges laughs and tries to take her into his arms. In the struggle his gun goes off and he is killed.

Jess releases Philip Steele, who finds Hodges dead. Steele does not know what to do, and while undecided an orderly rides up to him and hands him the "Follow your conscience" slip torn from Jess' album. He sees that this was signed by MacGregor and thinks it came from him. Following his conscience, he decides to help Jim and Jess escape over the boundary line. Taking off his uniform, he dons an old suit. With his gun he holds up the guard at the station in which Jim is held. He gets Jim out and, taking off his mask, discloses his identity. He gives the young couple money and sees them safely on their way. Next day he returns to MacGregor. When the inspector asks, "Did you bring back your man?" he shows him the "Follow your conscience" slip, and MacGregor understands the brave fight Jess made for her husband's freedom.

**A JOLLY GOOD FELLOW** (Jan. 4).—Jack and his twin sister, Jacqueline, are good pals and the girl is as able a sportsman as her brother. He comes home to spend the holidays and the girl is overjoyed. They plan a hunting expedition. But an invitation arrives from Jim Clark inviting Jack to a house party, and to Jacqueline's dismay he decides to go. At the last moment a wire from his father calls him to town. Jacqueline, left alone, gets an idea. She will impersonate a friend of Jack's and attend the party. She wires ahead informing them that Will Graham, a jolly good fellow, is on his way to join the party. She signs the telegram "Jack." She borrows Jack's clothes and sets off. She takes a room at the hotel and later goes down to the party where the supposed "boy" is received cordially. Lois, to whom Jack is devoted, is a trifle disappointed but finds the stranger good company. Will Graham proves a master hand at tennis and a capital shot. He puts all the other gentlemen of the party to shame.

In the meantime Jack and his father arrive home. Jack misses his clothes and realizes what Jacqueline must have done. He tells his father and they start after her. They arrive at the hotel and find her name on the register. Shown into her room they find young Jim Clark holding a boy's wig in his hand. The door to the other room is locked and Jacqueline evidently inside.

The case is explained to Jim who is relieved at the explanation. Jacqueline is brought out and after many invitations from Jim, consents to remain at the party with her father and brother.

And the Jolly Good Fellow and Jim soon become as inseperable as Jack and Lois.

**THE GIRL AND THE INVENTOR** (Jan. 8).—Young Tom Lawson in his little hallroom perfects his invention to reduce the great cost of electricity. He goes to the millionaire head of a big concern, but this man has no faith in the invention and Tom is turned away. The head of the factory, however, hears Tom's explanation and realizes at once the worth of the invention. As Tom leaves the house the millionaire's daughter, Alice, expresses her belief in him and offers him money on his invention. This he refuses. Later Tom is put out of his room by an irate landlayd who also appropriates all his belongings including the invention. The manager calls to see him and hearing that he has been put out he rents his room and finds the patent which he steals and places before a rival concern. Tom gets a job in the modelling room of his company and to his intense surprise sees his invention and also the manager.

Realizing the truth he rushes to the millionaire and explains. Alice takes him in her car to his boarding house where they find the invention gone. Tom is in despair until he remembers some blue prints thrown carelessly on a shelf. With these secured he feels safe. They go back to the factory and Tom accuses the manager who, of course, denies his guilt, claiming the invention as his own. Tom smashes it and then defies him to produce another. Of course, he is helpless and then Tom produces his blue prints. The rival concerns see the value of the invention and get together to produce it. Tom turns to the girl who had helped him all through, and as he bends over her hand the father sees the hint of a possible romance.

## THANHOUSER.

**A GUILTY CONSCIENCE** (Jan. 5).—A widow who believed she was well off was surprised on learning from her trustees that her property had practically vanished. She consulted eminent lawyers, but had so muddled up affairs, signing anything and everything handed her that the legal lights were compelled to report that she had no chance of recovering anything. They believed she had been the victim of sharp practice, but regretfully feared that she could not prove it.

The daughter had a sweetheart, not a lawyer, but a keen, shrewd business man. When he heard the story of the woman's loss, he determined to recover her money. It could not be done legally, the lawyers said: the young man was too honest to commit a crime, but he figured that by properly utilizing fear he might force restitution.

The young man's theory was that every one has secrets, and he was certain that an individual who would rob a defenseless woman must have committed other crimes. He first sent the man an anonymous letter of warning, and it worked like a charm. The recipient was convinced his sin had found him out, although he was not clear as to which sin it was. Later he received telephone warning that the police were on his track and with his own eyes saw a minion of the law approach his door. Terrified he gladly accepted the offer of his unknown friends to flee, and was led to a place of safety, a deserted cottage in the woods. By this time the criminal was convinced that his condition was serious and gladly accepted the suggestion of compromise made by the unknown.

So the widow, whom the law would not aid, regained her fortune and the man who would have robbed her fled in terror on a freight train to seek in some place where he was not known.

**THE BOOMERANG** (Jan. 7).—A dying man confided his little daughter and his fortune to his only relative, a brother. The brother lived in good style, but no one knew that because of reckless speculation he was skating on the edge of financial ruin. He accepted the trust imposed upon him, and really meant to keep it, but a time came when he needed securities to bolster up a stock deal. Quieting his conscience by swearing he would make it good some day he used the gilt edged stocks and bonds of his ward, replacing them with wildcat securities of his own.

The years passed on, and the girl grew up in the belief that she was penniless and owed everything to the generosity of her uncle. He grew prematurely old and suffered from remorse. Finally when, as he believed the dead appeared and reproached him, he wrote out a full confession, and started to go upstairs, meaning to hand it to the girl, for he did not dare to confess face to face. He was very weak and staggered against the piano in the drawing room as he made his way painfully toward the door. The confession fell into the piano as the writer toppled over to the floor dead.

The widow grudgingly gave a home to her neice, but made her life miserable. One day while the woman was in the drawing room admiring a new piece of jewelry, she was summoned to the telephone in the library. She dropped the jewel on the table, and when she returned her niece was there and the jewel had disappeared. No one but the niece had been in the room, consequently the woman argued, she was the thief, and the gem was on her person or concealed in the apartment. Caring nothing for the disgrace she was bringing upon her own kinswoman the widow summoned the police, and the place was carefully searched. They did not find the jewel, but the confession of her husband's misdeed came to light and the drudge received the fortune that was rightfully hers. No human being stole the jewel. That was developed later.

**THE EVIDENCE OF THE FILM** (Jan. 10).—A girl who worked in the joining room of a motion picture factory had a little brother, of whom she was very fond. He visited the plant one day, and saw from "the inside" how pictures were made.

The youngster was a messenger boy, and later was summoned to the office of a broker, and given a package which he was to deliver to a rich woman up town. The woman received the package herself, opened it in his presence, but found only bits of blank paper, instead of the bonds she had expected. At first she suspected the broker, but he clearly proved that, in the presence of two witnesses, he had placed the bonds in an envelope, and carefully sealed them up. The messenger boy protested his innocence, but the woman and the broker both insisted the he be prosecuted, and the weeping child was locked in a cell. His sister pleaded with his accuser, but in vain, and for several days the case against the boy was dark.

One morning while joining film the girl happened to glance with extra care at one scene. She thought she recognized her brother, and close examination under a microscope proved to her she was correct.

With a cry of joy she rushed to the police station and told the officers in charge she had important evidence. Two detectives accompanied her back to the plant, and saw a scene of a play thrown upon the screen. It revealed the messenger boy, a package in his hand, coming around the corner, whistling merrily. A man close behind him ran into and upset the child, deftly substituted a package he held, for the one the boy had dropped, and then walking down the street, so rapidly that he did not notice the camera.

"Don't you know that man?" screamed the girl. "He is the broker who had my brother sent to prison."

The broker was arrested, and when the evidence of the film was displayed to him, he broke down and confessed. He had hoped by throwing the blame upon the boy to keep the bonds for himself. A long term in prison was his punishment, while the plucky girl was warmly complimented for the shrewd way in which she cleared her little brother.

**THE CITY MOUSE** (Jan. 12).—There was great excitement in a little farming village when the daughter of the best known resident returned from the great city. She was dressed in the height of fashion, sported a poodle dog and a lorgnette, and, all in all, was an object of interest. The local paper chronicled her arrival and added that she filled a position of great importance with a big mercantile firm in New York.

The young woman made only a brief stay, but won the hearts of nearly all the rural swains. Hopefully they showered presents upon her, vainly they proposed to her. In fact there was genuine grief when she went away, and another truthful news item informed its readers that the girl was engaged to "a prominent public official of New

# MAJESTIC

"THE LITTLE ENCHANTRESS"

SUNDAY, JAN. 5th

## "THE LITTLE ENCHANTRESS"

A delightful offering in which the winning smile of a beautiful child works a miracle.

TUESDAY, JAN. 7th

## "THE HUNDRED DOLLAR BILL"

A novel comedy-drama in which a new bank note plays an interesting part.

**The MAJESTIC**
**MOTION PICTURE CO.**
**540 West 21st Street, New York**

SUNDAY, JAN. 12th

## "JUST HARD LUCK"

A soul stirring detective story along entirely new lines with a splendid moral.

TUESDAY, JAN. 14th

## "CHILD LABOR"

An intense drama dealing with a live subject with Little Runa Hodges and an excellent cast.

**THE MUTUAL PROGRAM**

# ECLAIR

Tuesday, January 14th

## "THE DETECTIVE'S SANTA CLAUS"

It will delight the youngsters and touch the inner heart of every grown-up.

Thursday, January 16th

## "NOBODY'S LOVE STORY"

A tale of the land of just God and Man, where there was no law, except a man's honesty and honor among his fellows.

Sunday, January 19th

## "FUNNICUS MARRIES A HUNCHBACK" and "LIFE IN INDIA"

Another Certain Feature, January 23rd

## "THE SPECTRE BRIDEGROOM"

In Two Glorious Parts.

A BEWITCHING AND ENTRANCING ADAPTATION OF WASHINGTON IRVING'S MEMORY-HAUNTING LITTLE MASTERPIECE

**ECLAIR FILM COMPANY, 225 WEST 42nd STREET, NEW YORK CITY, N. Y.**

York." The girl went back to the city leaving aching hearts behind her. There she "resumed her position of great importance" which it might be explained was that of saleswoman in a department store. The fine clothing which delighted her country friends was returned to its owners, for the girl had practically been dressed by a syndicate of friends.

It must be admitted, however, that the rural paper told the truth concerning the "prominent public official." A man answering that description did love her, and in due time they were married, but there are many kind of public officials.

**THE TINIEST OF STARS** (Jan. 14).—When a member of a theatrical orchestra went "on the road," he left behind him in a big city his wife, their little boy and their baby girl. For some weeks he sent them money regularly, then all word from him ceased. The wife on inquiry learned that the company had disbanded in a western city, and the members of it were presumably making their way East the best they could. The woman was sickly, and practically unable to work, but her little son proved to be an energetic bread winner, secured free board by aiding his mother to do the work of a Janitor, and at odd times sold newspapers. He always had his eye out for a chance to make money and one day determined that little sister was in a position to help them. A local theater advertised "Amateur Night" with a cash prize for the winner, and the boy saw no reason why the little girl should not bring the money home to mother. She was little, and cute and could recite, therefore why should any one doubt her success.

"Amateur Night" was a night of triumph for the little girl and the brother who believed in her. The other contestants were outclassed, while the audience rapturously greeted the baby girl who smiled at them so sweetly and lisped out a few words with a confident air. Even the members of the orchestra, ordinarily the most stolid of individuals, enjoyed her performance. One in particular, the first violin, was deeply affected. It was his first night at the theater, and he was overcome with emotion, when he recognized in the tiniest of stars his little girl whom he had so vainly sought. There was a joyous reunion in the wings of the theater, and a proud little girl went home to tell her mother that "I got papa and some shiny money for being a good girl." It is needless to say that with the father's return their troubles of the family ceased, and the little girl was never again called upon to be leading lady on an amateur night.

### AMERICAN.

**THEIR MASTERPIECE** (Jan. 13).—Absorbed in his painting, Robert Gainsworthy neglects his beautiful wife—not intentionally—but rather in the pre-occupied way of a man who did not want the single train of thought broken. He worked for days in his studio without ever speaking to her and the strain told on their relations for the wife brooded bitterly.

Jack Sanders, a globe-trotting cousin of Robert, visited at the Gainsworthy home. He took many strolls with the heart-sick wife and found himself madly infatuated. Sunken deeper and deeper into the fervor of his work, the artist did not see. One day, while rising in his studio, he surveyed the picture and found the face wanting. Looking from the window, he saw the wife and the cousin idly strolling arm in arm. He conceived a plan. He would accuse her of unfaithfulness, study quickly the horrified expression on her face, and paint that expression into the woman of his canvas. He did so and worked many hours feverishly.

Stung to the quick, the innocent wife fell easy prey to the machination of the scheming cousin. The latter proposed that she write a note of farewell and fly with him temporarily until the husband should come to himself. She fell into the trap easily.

Arising from his canvas, the artist knew that his fame was made. He thought of his wife for the first time and started to go to her. He found the note, the world opened before his feet, the pleasure of his success turned to bitterness. And then the cousin proved unworthy of his trust and the artist again reclaimed his wife, both happily in a new and better understanding.

**THE AWAKENING** (Jan. 16).—Alone in the mountains the girl held the still warm hand of her dead mother. She awoke and the hand was cold and clammy. She fled, frantically in a fearful terror or the cold moist hand of death.

The Good Man of the mountains met her and took her to his home where he sheltered her from evil. She grew fascinated with this wonderful being, and he, on the other hand, found himself madly loving this waif of the hills. They played together like children and the girl was supremely happy.

One day he good naturedly placed her up an extending limb of a tree and left her, and the ban man, wandering through the hills, found her. He told her of the pretty places of life and civilization and went with her to the good man's cabin. Instantly, in the most primitive minds grew antagonism. They decided to leave decision to her and she chose the pretty places and the bad man. He took her away with him and the good man grieved.

Then he bad man kissed her and awoke strange sensations. She did not like this and suddenly before her, stretched the warning, clammy hand of her dead mother.

Alone in his cabin, the good man grieved and repented. Then he followed in a mad endeavor to recover her. The bad man, anticipating pursuit, placed a pitfall for him, but into this he himself tumbled madly, and the girl, escaping from the clutch of the bad man, fled before him. Thus they met the second time, the girl and the good man, and in the answering light of the other's eyes found an explanation for their happiness.

**HIS OLD-FASHIONED MOTHER** (Jan. 18).—Mrs. Whitman and son James reside in a small town and their circumstances are very poor. The one desire of James' life is to become a physician, but the funds are not present to pay for the education. Determining to do his best to gain his ambition, he writes a letter to the Fenway Medical College, offering his services for the education. He receives a reply and goes to the college, leaving his old mother in the old home. Six years pass and the old mother hears nothing from her son, until one day a letter arrives telling her of his big success and of his coming marriage to the dearest girl.

The mother decides to give her son a pleasant surprise and starts for the city. On her arrival there, she is unsuccessful in her search and becomes discouraged. She goes into the park to rest, as a young lady and her maid are strolling through the park. They see this old lady and go to see if they can assist her. The old lady tells them she is looking for her son, and shows them the letter. Mabel is surprised as from the letter she learns of the mother of her fiancee, whom she thought dead. Mabel bids her to cheer up as she will find her son for her, and takes her to her own home. In the evening James comes home, and on entering he attempts to caress Mabel. She stops him saying, "I don't think I can marry a man who is ashamed of his mother." Then she turns and calls the mother in. She runs to James who takes her in his arms and decides to go, saying, "If I can't have you I can have my mother." Mabel stops him saying, "Your mother shall be my mother."

**THE WALNUT INDUSTRY** (Jan. 18).—The cultivation of the walnut tree has assumed very large proportions and the norman growth of an acre represents an unusual income of about $300.00. This series shows the modern methods in vogue in the groves in California and is comprehensive in all departments.

### PUNCH.

**TOM, DICK AND HARRY** (Jan. 23).—Mlle. De Loir, a pretty actress, has her jewels stolen out of her dressing room in some unaccountable manner. She cannot be consoled until her maid suggests they send for Tom, Dick and Harry, three famous detectives who have never gone astray on any case.

The three arrive with numerous disguises and make-ups and get to work at once digging out clues and asking questions. Little Tom finds the foot prints of a rat in the talcum powder on the actress's dressing table. He needs no further clue.—I will disguise myself as a cat and catch the thief! Donning the paraphernalia of a cat he watches at a hole in the floor until he sees the guity rat going through. He follows it to its home and there sure enough are the missing jewels. Gathering them up he seeks his confreres and together they wait upon Mlle. De Loir and present her with her gems, restored through the sagacity and intelligence of those past masters of the detective's art—Tom, Dick and Harry.

### MAJESTIC.

**THE LITTLE ENCHANTRESS** (Jan. 5).—Old Mr. Merton and his cross servant live together in a big mansion. Their chief annoyance is the children who play about the stoop and disturb them. Little Dolly Deane, left alone by the death of her father, wanders out into the world and finds her way to Merton's home. When the servant attempts to put her off the stoop, she runs through the open door straight into Merton's arms. She says she is hungry and out of pity they give her some dinner. But she shows no inclination to go and falls asleep on the couch.

The sight of the little sleeping child touches a tender chord somewhere in the crusty old bachelor's heart. He decides to slip out and buy her some toys. He meets his servant at the stoop and the two old men laugh at the joke on each other.

While they are gone the child wakes up and wanders downstairs. A burglar, entering the deserted house meets the little one who trusts him implicitly, and never dreams of such a thing as being afraid of him. He calls to mind his own baby, long dead, and he sets about to amuse her, innocent of robbing the place.

When Merton returns he sees the burglar, and understands that he, too, has fallen under the Baby's spell. He has a talk with him, and makes him promise to live a straight life. The man gives his word, and leaves the house without his tools.

The child, tired out after her day, falls asleep again and Merton and the servant creep in and draw the coverlet softly over her.

**THE HUNDRED DOLLAR BILL** (Jan. 7).—Luigi starts forth from his humble home to find work. He has a sick baby and there is no money in the house for food or medicine. He helps a swell young fellow who has been drinking too much, into a taxi, and is rewarded with a bill. When Luigi looks at it, he sees it is a hundred dollars. He runs after the taxi, but cannot catch up with it. Deciding that he might as well use it, so long as he has it, he takes it to the grocery store. But the clerk is immediately suspicious, and refuses to have anything to do with the hundred dollar bill. Luigi tries the baker, the butcher and finally the drug store. But no one will touch the money; they are all afraid of it.

Returning home, in as bad a predicament as ever, he finds his baby worse and rushes out for the charity doctor, who after looking the child over, gives Luigi a prescription and tells him to have it filled at once. The drug clerk not only refuses to change the bill, but he calls a policeman and is about to have Luigi arrested when the young man who was drunk the day before, comes along and recognizes Luigi, and the hundred dollar bill. He tells them the money is good and offers to change it. Luigi, with medicine and a basket of food, rushes home and shows his wife all the money he has left out of the hundred dollar bill.

## FILM SUPPLY COMPANY

### GAUMONT.

**GAUMONT WEEKLY NO, 43** (Jan. 1).—**California Pigeon Farm.** Western fancier raises 100,000 birds.

**Terrible Philippine Typhoon.** Disastrous tropical storm costs millions of dollars and thousands of lives.

**A South American Celebration.** Lima, Peru, commemorates earthquake anniversary.

**World's Largest Sawmill.** Enormous Puget Sound industry in operation.

**A German Launching.** Another battleship added to Emperor Wilhelm's navy.

**The Pyramids.** American tourists and Gaumont Weekly operator in the shadow of the Sphinx.

**The Fighting Tuna.** Gamest fish in Western waters makes vigorous defense.

**A New York Blaze.** Garbage piers in the metropolis burn.

**A Little Journey to Cuba.** A railroad trip across the Pearl of the Antilles.

**THE DESTRUCTIVE DUELISTS** (Jan. 9).—As this subject was scheduled for release on November 26 last, a synopsis of it was published on page 818 of the issue dated November 23rd. It's time of release has now been deferred until January 9, 1913.

**TO HELLAND BACK** (Jan. 7).—Artie Artichoke realizes that in the midst of life we are in debt. In the cafe, although he would simply love to pay for his canary-eyebrow salad, he finds that he is broke. The proprietor has a few kind words to say, and Artie is in a fair way to spend the rest of his days in jail. Just then who should pop along but little Red Riding Hood Mephistopheles, a devil of a fellow. He makes a perfectly good bargain with Artie, who writes a contract as follows: "Received from A. Lucifer Match $20.00, rent of my soul for one hour. I herewith guarantee said soul to be in perfectly good working order, of fast color and guaranteed not to shrink." Mephisto, escorts Artie to a "helluva" place and Artie has a "helluva" time. The devils there are acrobatic and they put Artie through a thirty-third degree hazing. Artie admits that they are merry cut-ups and says that if they are doing the tricks for his pleasure, they can take a day off and change their act. After having been mauled until his patience is sadly frayed, the hour is up and Artie is wafted back to the cafe. It was all a Welsh Rarebit dream.

### LUX.

**THE MATRIMONIAL FEVER** (Jan. 10).—Mr. Templeton finds life quiet in his country residence, and despite the protests of his son's tutor he writes to his friend, Mrs. Roe, and invites her to visit him, and bring her nieces, who will be charming company for his son Harry.

In due course the good lady avails herself of this invitation, and she and two charming nieces are soon installed in Templeton's country home. Harry Templeton's tutor, a woman hater, decides to keep a watchful eye upon the feminine intruders, but despite his efforts cupid manages to make his presence felt in the household in no light manner. His stinging darts go flying at random, and strike every heart with the exception of that of the tutor, whose lot it is, when after many amusing incidents the lovers have decided to take the step, to fetch the parson and witness a large number of marriages. Old Templeton, as well as his son Harry, are among the happy bridegrooms.

UNIVERSAL FILMS TRADE MARK

*The world's best scenario writers*

*are invited to contribute their finest efforts to the Universal* ***regularly!*** *We not only offer the* ***highest prices*** *for available scenarios but also a* ***steady market*** *for your best works. Courtesy, quick handling of manuscripts by experts and liberal terms will characterize our dealings with you. Big western stories desired* ***at once*** *and others, particularly comedies, as soon as possible. Address all scripts to*

*Scenario Editor, Universal Film Mfg. Co.*
*Mecca Building, Broadway at 48th Street, New York City*

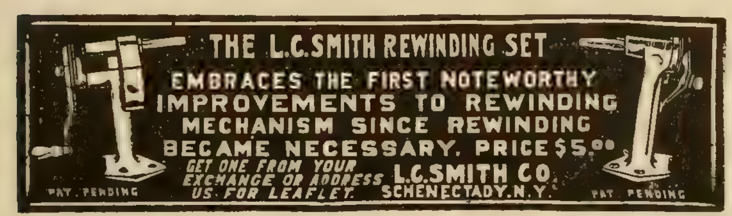
**"$100 a day—never less"**

is what B. F. Pollock reports his earnings to be with

**BLANCHE WALSH**
*in*
**RESURRECTION**

Twenty-six other state right men are doing as well or better. Do you want to join the ranks of successful men? Then wire us for open territory.

**MASKO FILM CO., 145 W. 45th St., New York**



THE L.C.SMITH REWINDING SET
EMBRACES THE FIRST NOTEWORTHY IMPROVEMENTS TO REWINDING MECHANISM SINCE REWINDING BECAME NECESSARY. PRICE $5.00
GET ONE FROM YOUR EXCHANGE OR ADDRESS US FOR LEAFLET.
L.C.SMITH CO. SCHENECTADY, N.Y.
PAT. PENDING PAT. PENDING

WHEN YOU WANT A MOVING PICTURE CAMERA **TAKE A "NIP"**

The finest and best camera on the Market today. Nothing else like it in the world. It "NIPS" everything.

NIP CAMERAS—NIP TRIPODS—NIP PRINTERS.

We manufacture everything in the Cinematographic line. Finest quality at lowest prices. Catalog and full particulars upon request.

NIP MFG. CO., 1130 Foster Avenue, CHICAGO

**LUX FILMS**

RELEASE OF
FRIDAY, JAN. 10, 1913

A split reel that splits your sides.

**The Matrimonial Fever**

COMEDY Length 731 feet

**Don't Tease the Dogs**

COMEDY Length 252 feet

If you want to enjoy a good hearty laugh, do not fail to see this.

**R. PRIEUR**
**10 EAST 15th STREET**
*Telephone, 3427 Stuyvesant* **NEW YORK CITY**

THE CARBON FOR PERFECT PROJECTION

**ELECTRA**

HUGO REISINGER, 11 Broadway NEW YORK

### ATLAS.

**FROM SING SING TO LIBERTY**—An eccentric old millionaire has hid himself in humble apartments with no attendants except a valet. One of his peculiarities is a desire to use his large fortune in helping his fellow man, though continually possessed with the delusion that everyone is after his money. He is finally coerced by two deacons of the church to will his great fortune to the establishment of an Institute to perpetuate his name, and themselves to be appointed executors and trustees and have the handling of this vast sum of money. After signing the will as drawn by his attorney, he has a fainting attack, to which he is a victim, due to a weak heart, and his valet revives him as has been customary by pouring spirits of camphor on a towel and holding before his nostrils. These attacks bring on a terrible headache which an application of chloroform relieves.

One day, while being wheeled around the avenue by his valet he has a very narrow escape from an automobile, being saved from injury by the quickness of mind of a plodding young lawyer, whom he afterward invites to his apartment. The lawyer being unsuccessful and nearly impoverished accepts the invitation and later rues the fact.

The persistent importunities of the two deacons that he put aside a small sum for them to use while working on the plans for the institute so angers him that he tears up the will and orders them from his sight, and when the young lawyer calls later he executes a new will making the lawyer the executor of his wishes and cutting down the institute's share to a small sum, naming others as trustees. He also gives the young lawyer a check for a large sum of money with instructions to bring the money to the house the following evening when he will instruct him how to dispose of it.

During the absence of the valet on a few hours visit to an ailing relative the old millionaire is taken wth one of his fainting fits and in trying to get the spirits of camphor to stave off the attack he accidentally gets the chloroform and kills himself. The valet is arrested and worn to a nervous wreck by the third degree, when offered his liberty and a large sum of money confesses that he murdered his master at the instigation of the young lawyer, who is arrested at the bank while attempting to cash the check given him the night before. The lawyer is tried and found guilty while the valet is turned adrift on the world with his ill gotten money, though the stress of it all has turned his mind and he is almost an imbecile shunned and shunning mankind.

A reporter on one of the large dailies interests himself in the case and finds undoubted testimony that the Lawyer is innocent, but while on his way to present his evidence is run into by an automobile and rendered insane from the shock.

Some time after the reporter is restored to his senses by an operation and presenting his evidence to the Governor succeeds in securing pardon for the young lawyer.

RICHARDSON'S
HAND
BOOK
IS
NOW READY

WANTED
EXHIBITORS in INDIANA and ILLINOIS who are anxious to secure real features, to become members of our feature circuit. Costs no more than regular service. Investigate.
WILL H. BRYANT CO.
Grand Opera House, Terre Haute, Indiana

## Among the Exhibitors

**TOMAH, WIS.**—The new theater building being built by D. N. Olson for Robinson & Smith will soon be opened.

**DES MOINES, IA.**—Plans have been prepared for the erection of a large moving picture theater in West Locust Street. Keyes Bros., proprietors.

**ISHPEMING, MICH.**—Messrs. Herron and Zema, proprietors of the Lyric Theater, this city, have purchased the Marion Theater at Iron Mountain and will commence business in that city.

**ANTIGO, WIS.**—Paul Phille of Tomahawk has purchased the theater of P. J. Hanson and will conduct it hereafter.

**LULING, TEX.**—J. W. McGaffey has begun the erection of a brick opera house.

**NEW YORK, N. Y.**—S. Steingut & Co. have leased to the Union Amusement Company the moving picture theater which will be erected at the corner of Second Avenue and Eighth Street.

**LOS ANGELES, CAL.**—A moving picture theater will be erected on West Adams Street and Halldale Avenue.

**LAPEER, MICH.**—The Casino Theater has changed hands, and Oliver Salisbury of Owosso is the new proprietor.

**LITTLE ROCK, ARK.**—The Savoy, located at 517 Main Street, was recently opened.

**JACKSON, MICH.**—Frank O'Melay announces that he will begin at once to remodel the building now occupied by him into a moving picture theater.

**DAVENPORT, IA.**—A new amusement house will be opened at 219 West Third Street.

**GWINNER, MINN.**—The new opera house was opened for business.

**ALBANY, N. Y.**—Plans have been prepared for the erection of a new theater in the Collar City.

**BLATTEVILLE, WIS.**—The Grand Theater has been bought by A. F. Milke and wife.

**KANSAS CITY, MO.**—Lafayette Barker will erect a moving picture theater at 4804 East Ninth Street, to cost $3,600.

**NEW ORLEANS, LA.**—Herman Fitchenberg will remodel the building at Canal and Dauphine Streets for a theater.

**OSHKOSH, WIS.**—The Royal picture theater, at 183 Macon Street, has been sold by Anton Gregor, who has conducted it the past year, to P. S. Bixby of this city. The theater is now being renovated and refurnished and be reopened under its new name, the Princess.

**EAU CLAIRE, WIS.**—W. H. Konrad has leased for an indefinite period the Lyric Theater and will personally take charge of the business.

**RHINELANDER, WIS.**—P. J. Hanson sold the Bijou to Paul R. Philleo.

The Mutual Film Corporation

In following its policy of issuing the best program in America will hereafter purchase its films direct from the manufacturers in the open markets of the world, regardless of affiliations with distributing agencies or other organizations. It reserves the privilege of inspecting all films before release. The exhibitor using this service can therefore be assured of a perfectly balanced program of high photographic quality and free from objectionable subjects.

The Mutual Weekly

Depicting the important world's events is gathered from all corners of the earth and edited by a competent staff. It is the

*Greatest Photographic Newspaper of Great Events in Existence*

MUTUAL FILM CORPORATION

Sole distributors in U. S. and Canada of Thanhouser, Kay-Bee, Broncho, Keystone, American, Majestic, Reliance, Punch and other films

60 WALL STREET, N. Y. CITY BRANCHES EVERYWHERE

## I Will Bet $1000 Against A Dough-Nut

That A

**"MIRROR" SCREEN**

Has the World Beat. Better Illumination, Perspective, Definition, Clearer, and The Only Curtain that SAVES THE EYES.

Pays for itself in four days.

Get our New Improved Snow-White Finish QUICK. Be the first. Write me today.

F. J. REMBUSCH, PRES.,

**"MIRROR" SCREEN COMPANY, Shelbyville, Indiana**

Eastern Representative—Frank Manning, 922 Sixth Avenue, N. Y. City.
Phone 401 Plaza.

---

"Get it from WHITE"

## French Condensers

Pure White. *Won't Turn Color.*

**$1.50 Per Pair**

***BRASS FRAMES***

ALL SIZES AND DESIGNS

*Send for Catalog*

White Spec. Co., 124 E. 14th Street, N. Y.

---

## FILMO CEMENT

**FOR REPAIRING ALL MAKES OF**
Moving Picture Films. Contains No Ether. Non-Evaporating. Does not Buckle. Guaranteed to be superior to any you have ever used. If you cannot obtain it of your Dealer, send 25 cents in coin or stamps and the name of your exchange, and we will mail you an ounce bottle with brush.

TRADE MARK

REGISTERED

FILMO CHEMICAL CO., Inc.
55-57-59 Chrystie Street
New York

---

## ITALA COMEDIES

TWO ON EVERY REEL

EVERY MONDAY

NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)

ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

---

## SCENARIOS

We want highest class contributions. Comedies specially desired.

**KINEMACOLOR CO.**
**1600 BROADWAY, NEW YORK**

---

## FOR SALE!

A lot of

**180 Reels of Films**

in first-class condition

**at $9.00**

PER REEL

**INTERNATIONAL FILM TRADERS**

**5 West 14th St., New York**

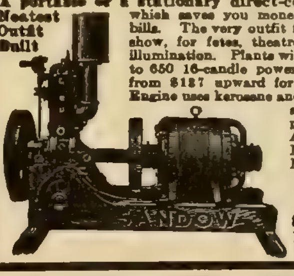
---

## Moving Picture Electric Light Plants

Produce Flickerless Current Cheaper than the Trust.

A portable or a stationary direct-connected plant which saves you money on your current bills. The very outfit for a tent or road show, for fetes, theatre projection and illumination. Plants with capacities of 75 to 650 16-candle power lamps at prices from $137 upward for complete outfit. Engine uses kerosene and supplies current at a cost of 2 cents per kilowatt. Address Electrical Dept. for catalog No. 201. 117

Neatest Outfit Built

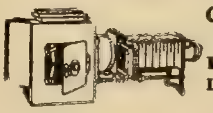


DETROIT MOTOR CAR SUPPLY CO.,
Detroit, Mich.

---

## MOVING PICTURE MACHINES

**Stereopticons, Slides, Accessories**



CHAS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO
Large Line of Edison Goods
Established 1899

---

## Orchestra Music

FOR

## MOVING PICTURES

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

| | | |
|---|---|---|
| Piano, 58 cents each; | both No.'s | $1.15 |
| Violin, 40 cents each; | both " | 75c |
| Cornet, 35 cents each; | both " | 65c |
| Drums, 30 cents each; | both " | 55c |

Send for free sample pages.

**CLARENCE E. SINN**
*1501 Sedgwick St., Chicago, Ill.*

---

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independence Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co., Kinemacolor Co. of America, N. Y. Motion Picture Co., Bison, Crystal Film Co., Majestic, Solax, Eclair, Kalem, T. A. Edison Co., British-Am. Mfg. Co., Jungle Film Co.

## ELECTED

By the majority of Moving Picture Manufacturers as the most satisfactory tank ever built. No loss of liquid. No damage to property where Corcoran tanks are installed.

*Send for Price List No. 5*

**A. J. CORCORAN, Inc.**
11 JOHN STREET, NEW YORK CITY

# INDEPENDENT RELEASE DATES

## AMERICAN.

Jan. 4—The Fraud that Failed (Drama)......1000
Jan. 6—Another Man's Wife (Drama).........1000
Jan. 9—The Trail of Cards (Drama).........1000
Jan. 11—Calamity Anne's Inheritance (Dr.)..1000
Jan. 13—Their Masterpiece (Drama)...........1000
Jan. 16—The Awakening (Drama)............1000
Jan. 18—His Old-Fashioned Mother (Drama)....
Jan. 18—The Walnut Industry (Industrial)....

## AMBROSIO.

Jan. 4—The Black Veils (2 reels—Drama)....
Jan. 11—What the Unknown Conceals (2 reels—Drama) ..........................
Jan. 18—Between Life and Death (2 reels—Drama) ..............................
Jan. 25—A Romance of a Heart (2 reels—Dr.)

## AMMEX.

Jan. 23—Love and circumstances (Drama)....1000
Jan. 30—Boss of the Ranch (Drama)..........1000
Feb. 6—Memories (Drama)........................1000
Feb. 13—The Cowgirl and the Night (Drama).1000
Feb. 17—The Coward (Drama)...................1000
Feb. 20—The Quality of Mercy (Drama).....1000

## BISON.

Dec. 21—Indian Dances and Pastimes (Ed.)
Dec. 24—The Heroine of the Plains (2 reels) (Drama) ..............................
Dec. 28—El Capitan and the Land Grabbers (Dr.)
Dec. 31—The Redemption of White Hawk (Dr.)
Jan. 4—Regimental Pals (Drama).............
Jan. 4—A Girl at War (2 reels—Drama)......
Jan. 7—A Romance of the Utah Pioneers (2 reels—Drama) ......................
Jan. 11—An Apache Father's Vengeance (Dr.).
Jan. 14—A Frontier Providence (2 reels, Dr.)
Jan. 18—Regimental Pals (Drama).............

## BRONCHO.

Dec. 18—His Sense of Duty (Drama)..........
Dec. 25—The Prospector's Daughter (Dr.)....
Jan. 1—The Burning Brand (2 reels) (Drama)
Jan. 8—In the Ranks (2 reels) (Drama)......
Jan. 15—A Blue Grass Romance (2 reels) (Dr.)
Dec. 22—A Shadow of the Past (2 reels—Dr.)

## CHAMPION.

Nov. 25—The Gateway to America (Drama)...
Dec. 2—Billy Jones of New York (Com.-Dr.)
Dec. 9—The Honeymooners (Comedy).........
Dec. 16—Right Shall Prevail (Dr.)............
Dec. 23—The Chaperones (Comedy) ............
Dec. 30—The City Boarder (Comedy).........
Dec. 30—The White Heron (Educational).....
Jan. 6—Art and Love (Drama)................

## CRYSTAL.

Dec. 29—Her Visitor (Comedy)................
Dec. 29—The Elopement (Comedy)............
Jan. 5—Her Kid Sister (Comedy)..............
Jan. 5—Jones Resurrected (Comedy)..........
Jan. 12—Heroic Harold (Comedy)..............
Jan. 12—A Night at the Club (Comedy)........
Jan. 19—A Dip Into Society (Comedy).......
Jan. 19—The Fake Gas Man (Comedy)......

## ECLAIR.

Dec. 22—Sea Anemones (Educational) .......
Dec. 22—An Unforseen Event (Com.).........
Dec. 24—The Story of a Kiss (Com.-Dr.)......
Dec. 26—A Dry Town (Comedy)...............
Dec. 31—The Wager (Drama)...................
Jan. 2—A Tammany Boarder (Comedy).......
Jan. 5—Crawfish (Scientific)....................
Jan. 5—Willie, King of Janitors (Comedy)...
Jan. 7—An Accidental Servant (Drama).......
Jan. 9—The Return of Lady Linda (Drama)..
Jan. 12—The Cobbler and the Financier (Dr.)

## FRONTIER.

Dec. 25—Tracked to the Mountains (Drama)...
Jan. 1—The Horse Race at Hawley's Ranch (Drama) ...........................
Jan. 8—The Stranger at the Mountain Ranch (Drama) ...........................
Jan. 15—The Last Run of the Old Sante Fe Coach (Drama)......................

## GAUMONT.

Dec. 17—A Hazard for a Heart (Drama)......
Dec. 18—Gaumont's Weekly No. 41 (Topical)...
Dec. 31—Fair Weather Friends (Drama).......
Jan. 1—Gaumont's Weekly No. 43 (Topical)
Jan. 2—When Her Love Grew Cold..........
Jan. 2—Northern Egypt (Scenic)...............
Jan. 4—The Glove Industry (Industrial)......
Jan. 7—A Snake In His Bosom (Comedy)..
Jan. 8—Gaumont's Weekly No. 44 (Topical)..
Jan. 9—The Destructive Duelists (Comedy)..
Jan. 9—To Hell and Back (Comedy)........
Jan. 11—Domesticated Wild Animals on Our Western Coast (Educational))........
Jan. 14—The Roll of Honor (Drama)..........
Jan. 14—The Dungeon of Despair (Drama)....
Jan. 15—Gaumont's Weekly No. 45 (Tropical)
Jan. 16—All Came Out in the Wash (Comedy)
Jan. 16—The Beauties of Brittany (Scenic)..

## GEM.

Dec. 10—The Awakening of John Bridd (Drama)
Dec. 17—One Day (Dr.).........................
Dec. 24—The Amulet (Drama)...................
Dec. 31—Dorothy's Birthday (Drama)..........
Jan. 7—Absinthe (Drama).......................
Jan. 14—The Ninth Commandment (Drama)..

## GREAT NORTHERN.

Dec. 21—The Christmas Gift (Com.)...........
Dec. 21—Danish Hussars (Mil.)................
Dec. 28—An Emergency Waiter (Comedy)......
Dec. 28—From the Balkan War (Scenic)........
Jan. 4—Outwitting a Rival (Comedy)........
Jan. 11—James, the Hungry One (Comedy)....
Jan. 11—The New Boot Cleaner (Comedy)......

## IMP.

Dec. 26—The New Magdalen (2 reels) (Drama).
Dec. 28—As the Doctor Ordered (Comedy)......
Dec. 28—A Widow's Wiles (Comedy)..........
Dec. 30—Jones' Wedding Day (Comedy).......
Jan. 2—The Bearer of Burdens (Drama)....
Jan. 4—What Katy Did (Comedy)...........
Jan. 4—Prize Winners At the Poultry Show (Topical) ..........................
Jan. 6—She Slept Through It All (Comedy)..
Jan. 9—Hearts of the Northland (Drama)....
Jan. 11—The Baldheaded Club (Comedy)......
Jan. 11—Society Day at Piping Rock (Comedy)

## ITALA.

Dec. 2—A Spider on the Brain (Com.)........
Dec. 2—Too Much Beauty (Com.)............
Dec. 16—Peeping Tom (Com.)................
Dec. 16.—Keeping In Style (Com.)..........
Dec. 23—Easy to Return Home (Com.)..........
Dec. 23—A Good Hunting Dog (Com.)........
Jan. 6—Knock Wood (Comedy)...............
Jan. 6—Two Little Devils (Comedy).........

## KAY BEE.

Dec. 6—For the Cause (2 reels, Drama)......
Dec. 13—Blood Will Tell (2 reels, Drama)....
Dec. 20—The Dead Pays (2 reels (Drama)......
Dec. 27—The Law of the West (3 reels Dr.)
Jan. 3—The Great Sacrifice (2 reels) (Drama)
Jan. 10—The Paymaster's Son (2 reels) (Drama)
Jan. 17—The Little Turncoat (2 reels—Drama)
Jan. 24—The Mosaic Law (2 reels, Drama)..
Jan. 29—The Struggle (2 reels, Drama)......

## KEYSTONE.

Dec. 23—Hoffmeyer's Legacy (Comedy)........
Dec. 23—The Drummer's Vacation (Comedy)...
Dec. 30—The Due (Com.).........................
Dec. 30—Mabel's Strategem (Com.)..........
Jan. 6—Saving Mabel's Dad (Comedy)........
Jan. 6—A Double Wedding (Comedy)..........
Jan. 13—The Cure that Failed (Comedy).......
Jan. 13—How Hiram Won Out (Comedy).......
Jan. 20—Sir Thomas Lipton....................
Jan. 20—For Lizzie's Sake (Comedy)..........

## LUX.

Dec. 6—Ching Chang's Little Fan (Comedy)... 488
Dec. 6—The Pig that Wouldn't Stay at Home (Comedy) ........................... 445
Dec. 13—Weary Gussie finds a Job (Comedy).. 439
Dec. 13—"All Aboard" (Comedy).............. 494
Dec. 20—Cleanliness is Next to Godliness (Comedy). ........................... 462
Dec. 20—Only the Chiropodist (Comedy)....... 416
Dec. 27—Pat and the Milliner (Com.).........
Dec. 27—A New Use for the Bike (Com.)...... 458
Jan. 3—Pursued by a Lioness (Drama)........ 951
Jan. 10—The Matrimonial Fever (Comedy).... 731
Jan. 10—Do Not Tease the Dog (Comedy)...... 252

## MAJESTIC.

Dec. 15—The Clue in the Bust (Drama).......
Dec. 17—The Honor of Surgery (Drama)......
Dec. 22—Jack in the Box (Dr.)...............
Dec. 24—All On Account of a Banana (Dr.)..
Dec. 29—Love and the Telephone (Drama).....
Dec. 31—Jim's College Days (Drama)..........
Jan. 5—The Little Enchantress (Drama)......
Jan. 7—The Hundred Dollar Bill (Comedy)....
Jan. 12—Just Hard Luck.......................

## MILANO.

Nov. 30—Adda River Rapids (Scenic).........
Dec. 7—Diamond Cut Diamond (2 reels, Dr.)
Dec. 13—The Apache Vow (2 reels) (Drama)...
Dec. 21—Love Sublime (2 reel Dr.)..........
Dec. 28—Her Inspiration (Drama).............
Jan. 4—Father's Stratagem (Drama)........
Jan. 11—A Secret of the Sea (2 reels—Drama)

## NESTOR.

Dec. 25—The Big White Chief (Comedy)......
Dec. 27—The Padre's Gift (Drama)............
Dec. 30—Arabella's Ankle (Comedy)...........
Jan. 1—The Fight for Right (Drama).........
Jan. 3—The Blackmailer (Drama) ............
Jan. 6—Cupid's Assistants (Comedy)..........
Jan. 8—Gold and Dross (Drama).............
Jan. 10—The Suspect (Drama).................
Jan. 13—Cupid Finds a Way (Comedy)......
Jan. 15—The Quickest Way (Comedy)........
Jan. 17—A Waif of the Desert (Drama)......

## POWERS.

Dec. 27—Toys of Destiny (2 reels) (Drama)....
Jan. 8—Almost a Hero (Comedy).............
Jan. 8—Akron, Ohio (Scenic)................
Jan. 10—Baxter's Busy Day (Comedy).........
Jan. 15—Mammy's Child (Drama).............
Jan. 17—The Tramp Reporter (2 reels, Dr.)..

## PUNCH.

Jan. 9—Poor Boob (Comedy)..................
Jan. 9—Mix-Up (Comedy).......................
Jan. 16—Finney's Luck (Comedy)..............
Jan. 16—Saw Wood (Comedy)..................
Jan. 23—Tom, Dick and Harry (Comedy)......

## RELIANCE.

Dec. 21—Rowdy Comes Home (Com. Dr.).......
Dec. 25—Bedelia Has a Toothache (Com.)....
Dec. 25—Foling the Specialist (Comedy)......
Dec. 28—Trying to Keep Bedelia (Com.)......
Jan. 1—Duty and the Man (2 reels) (Drama.)
Jan. 4—A Jolly Good Fellow (Drama).........
Jan. 8—The Girl and the Inventor (Drama)..
Jan. 11—A Night of Terror (Comedy).......
Jan. 15—The Wheel of Fate (Drama)........

## REX.

Dec. 19—Mother (Dr.)..........................
Dec. 22—For His Sake (Dr.)..................
Dec. 29—An Ill Wind (Drama).................
Jan. 5—It Doesn't Pay (Drama)..............
Jan. 9—The Actress (Drama).................
Jan. 12—By-Gone Days (Drama)...............
Jan. 16—The Flower Girl (Drama)...........
Jan. 19—She Never Knew (Drama)..........

## SOLAX.

Dec. 20—Five Evenings (Comedy)..............
Dec. 25—The Finger Prints (Drama)...........
Dec. 27—The Woman Behind the Man (Dr.)..
Jan. 1—Cousins of Sherlock Holmes (Com.)..
Jan. 3—Canine Rivals (Comedy.).............
Jan. 8—A Million Dollars (Drama)...........
Jan. 10—The Mutiny of Mr. Henpeck (Com.)..
Jan. 15—Mother and Daughter (Drama).....
Jan. 17—The Quarrelers (Comedy-Drama).......

## THANHOUSER.

Dec. 15—Brains vs. Brawn (Comedy-Drama)...
Dec. 17—The Other Half (Drama)............
Dec. 20—The Race (Drama)...................
Dec. 22—The Repeater (Dr.)..................
Dec. 24—The Star of Bethlehem (3 reels (Biblical) ..............................
Dec. 27—(No Release this date) ............
Dec. 29—A Militant Suffragette (Com.-Dr.)....
Dec. 31—With the Mounted Police (Drama)....
Jan. 3—A Poor Relation (Drama)............
Jan. 5—A Guilty Conscience (Drama)..........
Jan. 7—The Boomerang (Drama).............
Jan. 10—The Evidence of the Film (Drama)..
Jan. 12—The City Mouse (Drama)...........
Jan. 14—The Tiniest of Stars (Drama)........

## VICTOR.

Nov. 22—Was Mabel Cured? (Dr.)............
Nov. 29—It Happened Thus (Comedy).........
Dec. 6—The Foolishness of Oliver (Comedy)..
Dec. 13—Owing More (Comedy)...............
Dec. 20—The Consequences (Dr.)..............
Dec. 27—The Professor's Dilemma (Comedy)...
Jan. 3—The Grouch (Drama)..................
Jan. 10—The Lie (Drama).....................
Jan. 17—The Hypocrite (Drama)..............

SPECIAL ROLL TICKETS
5,000 - - $1.25 20,000 - - $4.50 50,000 - - $6.50
10,000 - - $2.50 25,000 - - $5.50 100,000 - - $8.00
THE BIG TICKET. ANY PRINTING ANY COLORS
GET THE SAMPLES
STOCK TICKETS, 6 CENTS
FOR RESERVED SEAT THEATRE COUPON TICKETS, SERIAL OR DATED, SEND DIAGRAM
NATIONAL TICKET COMPANY - - - - Shamokin, Pa.

## THE TOPIC OF CONVERSATION IN NEW YORK TOWN

BEVERLY B. DOBBS

# "ATOP OF THE WORLD IN MOTION"

*(The Original Alaska-Siberia Motion Pictures)*

**Now Playing Weber's New York Theatre. Prices, 25c to $1.00**

*330 Performances at the Whitney Opera House, Chicago*

STATE RIGHT BUYERS

*WE HAVE THE GREATEST MONEY-GETTING FEATURE IN THE WORLD TODAY*

**Last Call—FILMS WITHDRAWN FROM THE MARKET JAN. 15th—Last Call**

*A FEW GOOD STATES LEFT*

WIRE OR WRITE **JOSEPH CONOLY, Suite 702, 1482 Broadway, New York City**

---

**STOP! LOOK! LISTEN!**

## Book Real Features, Money Getters

**Look over this list. Every one a top liner**

Parsifal, 8 reels.
International Conspiracy, 3 reels.
Vengeance of Egypt, 3 reels.
Bridge of Sorrow, 2 reels.
Perils of the Atlantic, 2 reels.
Life of Buffalo Bill, 3 reels.
St. George and the Dragon, 3 reels.
The Traitress, 3 reels.
Red Falcon, 2 reels.
Convicted By Hypnotism, 2 reels.
Fall of Blackhawk, 2 reels.
Circus Girl, 2 reels.
Penalty, 2 reels.
Venus, 3 reels.
And many others.

Sole rights for The Vatican and His Holiness Pope Pius the X for Indiana, Illinois and Michigan.

Sole rights for Parsifal for West Virginia, Western Pennsylvania, Ohio, Indiana, Illinois and Michigan.

Exhibitors in above states are warned against "fake" copies of the above. We have the only originals for the above states.

Branches:
8 Franklin Bldg., Indianapolis, Ind. 811 Schiller Bldg., Chicago, Ill.

**IMPERIAL FEATURE FILM CO.**
**121 Fourth Avenue PITTSBURGH, PA.**
*PHONE COURT 2852*

---

## PRINCE FEATURE FILM CO.

*are releasing as follows:*

The entire "FRANK MERRIWELL SERIES," consisting of two-reel features to be released semi-monthly, commencing January 1st.

**INTERNATIONAL CONSPIRACY, 3 reels**
**BRIDGE OF SORROW, 2 reels**
**IN THE GRIP OF THE VAMPIRE, 3 reels**

Write, phone or call for open dates on our BIG HITS.

**Offices 605-606 Abbott Bldg.** N. E. Cor. Broad and Race Streets **Philadelphia, Pa.**

---

## THEATRES!

*Don't overlook the fact,* that beginning with the release of December 2nd, the prices on BIOGRAPH and EDISON POSTERS are as follows:

**One Sheets at 10c each, Three Sheets at 35c each, Six Sheets at 65c each; postage or express additional**

We Have the Following Ready Now

| BIOGRAPH One and Three Sheets | Released |
|---|---|
| Telephone Girl and the Lady | Jan. 6th |
| The Bite of a Snake | " 9th |
| Pirate Gold | " 13th |
| An Adventure in the Autumn Woods | " 16th |

| EDISON One Sheets | Released |
|---|---|
| The New Day's Dawn | Jan. 6th |
| An Unsullied Shield | " 7th |
| Interrupted Wedding Bells | " 8th |
| The Eldorado Lode | " 10th |
| The Maid of Honor | " 11th |

In addition to the above we have ONE and THREE SHEETS for EDISON'S SPECIAL *Two Reel* subject, "IT IS NEVER TOO LATE TO MEND," released Jan. 6th, and THREE SHEETS for their regular release of the 7th, "AN UNSULLIED SHIELD."

**A. B. C. COMPANY, CLEVELAND, OHIO**

---

### FILMS FOR RENT—FILMS FOR SALE

| Title. | Make. | Length. | Price. |
|---|---|---|---|
| In the Clutches of Loan Sharks | Pathe | 3000 | $175.00 |
| His Rogues' Gallery Record | Deu. Bios | 2500 | 150.00 |
| In a Golden Cage (Saharet) | Monopol | 3300 | 250.00 |
| The Dice of Life " | Monopol | 3000 | 150.00 |
| Russian Revenge | Drankoff | 2000 | 150.00 |
| The Firebug | Monopol | 2000 | 150.00 |
| The Jewess | Messter | 1800 | 175.00 |
| The Gypsy Girl | Elite | 2700 | 175.00 |
| On the Steps of the Throne | Pasquali | 3000 | 300.00 |
| The Red July (Socialist Drama) | DeKage | 3000 | 300.00 |
| Romance of a Poor Girl | Pathe | 2800 | 150.00 |
| Ring that Binds | Messter | 3000 | 150.00 |
| Gambler's Victim | Exclusive | 1500 | 100.00 |
| Airman's Secret | Pasquali | 1800 | 100.00 |
| In a Siren's Power | Messter | 2400 | 100.00 |

One thousand reels Independent Films, some exclusive, at from five to twenty-five dollars per reel. Write for Bargain List.

**G. W. BRADENBURGH, 231-233 N. Eighth Street, Philadelphia, Pa.**

---

THE

## Eye Comfort System OF Indirect Illumination

**So necessary to the success of every Motion Picture Theatre that we engineer 60 Theaters a month.**

**This is a free service to Motion Picture Theatre Managers.**

**National X-Ray Reflector Co.,**
**227 W. Jackson Blvd., Chicago.**

Distance, Screen to Rear of Auditorium..........
Ceiling Height ..........
Width of House..........
Name ..........

# LICENSED RELEASE DATES

## RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Dubin, Pathe, Seliz, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.

Saturday—Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph.

## BIOGRAPH.

Dec. 5—The New York Hat (Comedy-Drama).
Dec. 9—Jinx's Birthday Party (Comedy).....
Dec. 9—She Is a Pippin (Comedy)............
Dec. 12—My Hero (Drama).....................
Dec. 16—The Burglar's Dilemma (Drama)....
Dec. 19—The Divorcee (Comedy)...............
Dec. 19—Papering the Den (Comedy)...........
Dec. 23—A Cry For Help (Drama)..............
Dec. 26—The God Within (Drama)..............
Dec. 30—Bill Bogg's Windfall (Comedy)........
Dec. 30—A Day's Outing (Comedy).............
Jan. 2—Three Friends (Drama)...............
Jan. 6—The Telephone Girl and the Lady (Dr.)
Jan. 9—The Best Man Wins (Comedy)........
Jan. 9—The Bite of a Snake /Comedy)..

## CINES.

### (G. Kleine.)

Dec. 21—The Tivoli Hills and The Falls of Anio (Scenic) .......................... 430
Dec. 21—Nearly Lion Tamers (Comedy)........ 570
Dec. 24—A Ladies' Man (Comedy).............. 800
Dec. 24—Picturesque Sorrento, Italy (Scenic).. 325
Dec. 24—His "Spring" Overcoat (Comedy)..... 875
Dec. 28—Balkan War Scenes (Topical).........1000
Dec. 31—Among the Abruzzi Mountains (Sc.). 350
Dec. 31—Amy's Choice (Comedy-Drama)....... 750
Jan. 4—A Sister's Heart (Drama)............1000
Jan. 4—A Sister's Heart (Drama)...........1000
Jan. 7—A Maid's Devotion (Drama)..........1000
Jan. 11—The Woes of a Peacemaker (Comedy).1000
Jan. 14—A Fishermaiden's Heart (Drama).. 688
Jan. 14—The Velino River and Falls, (Central Italy) (Scenic)........................ 315
Jan. 18—Taming the Spooks (Comedy).......
Jan. 18—The Absent-Minded Lover (Comedy)..

## EDISON.

Dec. 28—He Swore Off Smoking (Comedy)..... 525
Dec. 28—How a Horseshoe Upset a Happy Family (Comedy)........................ 475
Dec. 30—The Crime of Carelessness (Drama)..1000
Dec. 31—For Her (Drama) ....................1000
Jan. 1—Yosemite National Park and Big Trees of California (Scenic)...... 375
Jan. 1—How They Got the Vote (Comedy)... 625
Jan. 3—The Running Away of Doris (Dr.)....1000
Jan. 4—The Red Man's Burden (Drama).....1000
Jan. 6—The New Day's Dawn (Drama)......1000
Jan. 6—It Is Never Too Late To Mend (Special—2 reels) (Drama).............2000
Jan. 7—An Unsullied Shield (Drama)........1000
Jan. 8—Interrupted Wedding Bells (Comedy)..1000
Jan. 10—The Eldorado Lode (Drama)...........1000
Jan. 11—The Maid of Honor (Drama)..........1000
Jan. 13—The Lake Geneva Camp of the Y. M. C. A., Lake Geneva, Wis. (Sporting) ............................ 400
Jan. 13—The Office Boy's Birthday (Comedy).. 600
Jan. 14—At Bear Track Gulch (Drama)......1000
Jan. 15—The Title Cure (Comedy)...........1000
Jan. 17—Leonie (Drama).......................1000
Jan. 18—Mountaineers (Drama)................1000

## ESSANAY.

Dec. 25—The Cat's Paw (Drama)..............1000
Dec. 26—Bill Mixes With Relations (Comedy).1000
Dec. 27—Love Through a Lens (Comedy)......1000
Dec. 28—The Reward For Broncho Billy (Dr.).1000
Dec. 31—Requitted Love (Drama).............1000
Jan. 1—Seeing Is Believing (Comedy)........1000
Jan. 2—The Miner's Request (Drama)........1000
Jan. 3—When Soul Meets Soul (Drama).....1000
Jan. 4—Broncho Billy and the Maid (Dr.)..1000
Jan. 7—The Heiress (Comedy)................1000
Jan. 8—Here's Your Hat (Comedy).........1000
Jan. 9—Alkali Ike in Jayville (Comedy)......1000
Jan. 10—Jimmy (Comedy-Drama)...............1000
Jan. 11—Broncho Billy and the Outlaw's Mother (Drama)........................1000
Jan.. 14—China and the Chinese (Educational).1000
Jan. 15—The Girl at the Brook (Drama)......1000
Jan. 16—The Closed Door (Drama)..........1000
Jan. 17.—What George Did (Comedy)........1000
Jan. 18—Broncho Billy's Brother (Drama)....1000

## KALEM.

Dec. 28—A Mountain Tragedy (Dr.)............1000
Dec. 30—The Peace Offering (Comedy)........
Dec. 30—Why Tightwad Tips (Comedy).......
Jan. 1—The Mission of a Bullet (Drama)....1000
Jan. 3—A Treacherous Shot (Drama).......1000
Jan. 4—The Flag of Freedom (Drama).......1000
Jan. 6—The Usurer (Drama).................1000
Jan. 8—The Manicurist and the Mutt (Com.)
Jan. 8—Johnny Goes Ducking (Comedy)......
Jan. 10—The Wives of Jamestown (Special—2 reels) (Drama).....................2000
Jan. 10—Grandfather (Drama).................1000
Jan. 11—A Sawmill Hazard (Drama)...........1000
Jan. 13.—A Dangerous Wager (Drama)........1000
Jan. 15—Red Sweeney's Mistake (Comedy)....1000
Jan. 17—A Hero's Reward (Comedy)........
Jan. 17—King Cotton (Industrial)............
Jan. 18—A Desperate Chance (Drama)........1000

## LUBIN.

Dec. 31—The Bravery of Dora (Drama).......1000
Jan. 2—John Arthur's Trust (Drama).........1000
Jan. 3—Guilty Conscience (Comedy)..........
Jan. 3—Just Out of College (Com.-Dr.)........
Jan. 4—The Love Token (Drama)............1000
Jan. 6—Courageous Blood (Drama)...........1000
Jan. 7—The Village Blacksmith (Drama).....1000
Jan. 9—Twilight of Her Life (Drama).......1000
Jan. 10—Stage Struck Sallie (Comedy)..........
Jan. 10—An Accidental Dentist (Comedy)....
Jan. 11—San Xavier Mission, Tucson, Arizona (Industrial) .......................
Jan. 11—The Artist's Romance (Comedy-Drama)
Jan. 13—A Timely Rescue (Drama)..........1000
Jan. 14—Peter's Pledge (Comedy-Drama)......1000
Jan. 16—It Might Have Been (Comedy-Dr.)..1000
Jan. 17—Quarantined (Comedy)...............1000
Jan 17—Fooling Their Wives (Comedy)......
Jan. 17—The Mexican Spy (Special two-reel Drama) ...............................2000
Jan. 18—The Girl and the Gambler (Drama)..1000

## MELIES.

Nov. 21—The Governor's Clemency (Drama)..1000
Nov. 28—Linked By Fate (Dr.)................1000
Dec. 5—The Sheriff Pro Tem (Dr.)...........1000
Dec. 12—The Castaway (Drama)..............1000
Dec. 19—A Woodland Christmas in California (Drama) ...........................1000
Dec. 26—Jack's Burglar (Drama)...............1000
Jan. 2—Tempest Tossed (Drama).............1000
Jan. 9—Her Great Chance (Drama).........1000
Jan. 16—The Kiss of Salvation (Drama)......1000
Jan. 23—A Ballad of the South Seas (Drama)..1000

## ECLIPSE.

### (G. Kleine.)

Dec. 4—Wrongly Accused (Drama)............1000
Dec. 11—The Manchester Ship Canal, England (Scenic) .......................... 400
Dec. 11—Just Missed Him (Comedy).......... 600
Dec. 16—The Red Man's Honor (Parts 1 & 2) (Drama) (Special) ..................2000
Dec. 18—Picturesque Dalmatia (Scenic)....... 450
Dec. 18—Three Rogues Outwitted (Comedy)..... 550
Dec. 25—Beauty Spots In South Wales (Sc.)... 250
Dec. 25—Wood Industry In French Jura (Ind.) 800
Dec. 25—The "Angel" Child (Comedy)........ 450
Jan. 1—Laughing Billy (Comedy)............. 400
Jan. 1—A Four-Footed Cupid (Comedy)....... 600
Jan. 8—Kidnapping the Fiddler (Comedy).... 850
Jan. 8—Along the Coast of Dalmatia (Scenic). 155
Jan. 15—Two Men and a Girl (Drama).......1000

## PATHE.

Dec. 16—Pathe's Weekly, No. 51 (Topical)....
Dec. 18—The Receiving Teller (Drama)........
Dec. 19—Glimpses of Montana (Scenic)........
Dec. 19—Sidi Hadji Moursouik (Acrobatic)....
Dec. 20—The Last Performance (special release, 2 reels) (Drama)..................
Dec. 21—A Simple Maid (Drama)..............
Dec. 23—Pathe's Weekly, No. 52 (Topical)....
Dec. 25—Dynamited Love (Comedy).............
Dec. 26—The Beach Combers (Drama).........
Dec. 28—The Bear Trap (Drama)..............
Dec. 30—Pathe's Weekly, No. 53 (Topical)....
Jan. 1—The Cowboy and the Baby (Comedy).
Jan. 2—The Frame-Up (Drama)..............
Jan. 3—Romeo and Juliet (2 reels) (Special Drama) ...........................
Jan. 4—The Doctor's Blind Child (Drama)...
Jan. 6—Pathe's Weekly, No. 2 (Topical).....
Jan. 8—Peggy and the Old Scott (Drama)....
Jan. 9—The Hollow Tree (Drama).............
Jan. 11—Starting Something (Comedy)........
Jan. 13—Pathe's Weekly No. 3 (Tropical)....
Jan. 15—The Faithful Yuma Servant (Drama)
Jan. 16—Mixed Colors (Comedy)..............
Jan. 18—The Family Jar (Comedy)............

## C. G. P. C.

Dec. 13—Lisbon and Oporto (Scenic)...........
Dec. 17—A Rival of Corusa (Comedy).........
Dec. 17—Metamorphoses (Trick)...............
Dec. 20—A Farm House Romance (Comedy)....
Dec. 20—The Dionnes on the Horizontal Bar (Acrobatic) ........................
Dec. 24—The Christmas Miracle (Drama).....
Dec. 27—French Naval Manoeuvres (Naval)..
Dec. 27—The Chaffinch and Her Family (Edu.)
Dec. 31—The Caprices of the King (Hist.-Dr.)
Jan. 3—Between the Girls (Comedy).........
Jan. 3—Sand Hoppers (Scientific)............
Jan. 7—Love Unconquerable (Comedy).........
Jan. 10—Radiography In Practice (Scientific).
Jan. 10—The Life of Ants (Educational).......
Jan. 14—The Palace of Fontainebleau (Scenic)
Jan. 14—The Jelly Fish and the Plankton (Educational) ........................
Jan. 17—Along the Riviera (Scenic)...........
Jan. 17—Our Enemy, the Wasp (Educational)

## SELIG.

Dec. 25—A Counterfeit Santa Claus (Comedy)..1000
Dec. 26—The Little Organ Player of San Juan (Drama) ..........................1000
Dec. 27—How the "Duke of Leisure" Reached His Winter Home (Comedy).......
Dec. 27—A Pair of Boots (Comedy)...........
Dec. 30—Our Lady of the Pearls (Drama)....1000
Dec. 31—A Rough Ride with Nitroglycerine (Drama) ............................1000
Jan. 1—A Loyal Deserter (Drama)...........1000
Jan. 2—Greater Wealth (Drama).............1000
Jan. 3—A Curious Family (Comedy)...........
Jan. 3—Steak and Onions (Comedy)..........
Jan. 6—Prompted by Jealousy (Drama)......1000
Jan. 7—The Gunfighter's Son (Drama).......1000
Jan. 8—The Man Who Might Have Been (Dr.) ................................1000
JAN. 9—The False Order (Drama)..........1000
Jan. 10—The Cowboy Editor (Comedy)........
Jan. 10—Whose Wife Is This? (Comedy)......
Jan. 13—The Clue (Drama).....................1000
Jan. 14—Bud's Heiress (Drama).............1000
Jan. 15—A Plain Girl's Love (Drama).......1000
Jan. 16—A Revolutionary Romance (Drama)...1000
Jan. 17—Poison Ivy (Comedy)................
Jan. 17—The Clay Industry (Industrial)......

## VITAGRAPH.

Dec. 25—Two Women and Two Men (Drama).1000
Dec. 26—Freckles (Comedy).....................1000
Dec. 27—The Better Man (Drama)..............1000
Dec. 27—The Reincarnation of Karma (Special—2 reels) (Drama)..............2000
Dec. 28—Sue Simpkins' Ambition (Comedy)....1000
Dec. 30—Planting the Spring Garden (Com.)..1000
Dec. 31—A Woman (Drama)....................1000
Jan. 1—Love Hath Wrought a Miracle (Dr.).
Jan. 1—Casey At the Bat (Comedy).........
Jan. 2—The Adventure of the Counterfeit Bills (Drama) .......................1000
Jan. 3—Mr. Bolter's Niece (Drama)...........1000
Jan. 4—A Bit of Blue Ribbon (Drama)......1000
Jan. 6—The Angel of the Desert (Drama)...1000
Jan. 7—The Wings of a Moth (Drama)......1000
Jan. 8—The Delayed Letter (Drama)........1000
Jan. 9—Two of a Kind (Comedy)...........
Jan. 9—Betty's Baby (Comedy)...............
Jan. 10—The Ambassador's Disappearance (Dr.)1000
Jan. 11—O'Hara Helps Cupid (Comedy).........1000
Jan. 13—Three Black Bags (Comedy)........1000
Jan. 13—The Little Minister (Special, 3-reels, Drama) ..............................3000
Jan. 15—Off the Road (Drama)................1000
Jan. 16—The Bringing Out of Papa (Comedy)1000
Jan. 17—His Wife's Relatives (Comedy)......
Jan. 17—The Interrupted Honeymoon (Comedy)
Jan. 18—Thou Shall Not Kill (Drama)........1000

DISPLAY ADVERTISING

Everything to advertise a moving picture. Heralds, banners, slides, one, three and six sheet lithographs, day and date strips, poster frames. Orders filled same day as received. AMERICAN SONG SLIDE & POSTER CO., 549 1st National Bank Bldg., Chicago

# TURN EM' AWAY ON YOUR OFF NIGHTS

and matinees as well by presenting to your audience **A REAL GIFT. AS A SOUVENIR, OUR PHOTOPLAYERS PHOTOGRAPH POST CARDS** are of such fine quality that the public are enthused into making complete and uniform collections of all the **PLAYERS.** We learn from many exhibitors that their patrons look forward to souvenir nights. The public are collecting these cards because they want a full set of the players for their albums or for framing and bear in mind it's the **QUALITY** that has created the large interest and at an actual valuation you are giving away a **5 CENT ARTICLE.** If the cards were inferior and a base imitation they would not come back for another. The strength of the drawing power lies in the genuineness of the card.

Do not consider for a moment that "any old thing is good enough," **IT'S THE GOODS** that will draw the business.

## 50 Association Players

## 40 Mutual Players 30 Universal Players

so far comprise our collection of post cards and we are adding to them almost daily. Every film manufacturer has their popular players and we can give them all to you.

# AMERICA'S POPULAR PHOTOPLAYERS

Handsome Photos (11 x 14) $2.00 for either set,
Postage Prepaid.

**SET NO. 1**

Maurice Costello, Lillian Walker, John Bunny, Florence Turner, Crane Wilbur, Alice Joyce, Marshall P. Wilder, Gene Gauntier, G. M. Anderson, Arthur Johnson, Mary Fuller, Mary Pickford.

**SET NO. 2**

Hobart Bosworth, Kathlyn Williams, Marc Macdermott, Ruth Roland, Edwin August, Blanche Sweet, Carlyle Blackwell, Martha Russell, Francis X. Bushman, Ormi Hawley, Henry Walthall and Anna Nielson.

All the above players are included in the post card collection together with the following:—

Anna Lehr, Tony Sullivan, Mabel Trunnelle, Augustus Carney, Guy Coombs, Robert Vignola, Mae Hotely, Lottie Briscoe, Peter Lang, Mildred Bracken, William Ehfe, Gwendoline Pates, Leah Baird, Adele De Garde, Julia S. Gordon, Edith Storey, Clara K. Young, Hughie Mack, Kenneth Casey, Leo Delaney, Kate Price, Flora Finch, Warren Kerrigan, Jack Richardson, Pauline Bush, James Morrison, Jesselyn Van Trump, George Periolat, Jack Henderson, Herbert Rice, Arthur Finn, Ford Sterling, Mack Sennett, Mable Normand, Fred Mace, John Adolphi, Peggy Reid, Francis A. Newberg, Frank E. Elliott, Margaret Maeder, J. W. Johnston, Irving Cummings, Edgena de Lespine, Rosana Logan, Gertrude Robinson, James Kirkwood, Alex B. Francis, Barbara Tennant, Janet Salsbury, Chas. Pearly, Herschel Mayall, King Baggot, Vivian Prescott, Jane Fearnley, Billy Quirk, E. P. Sullivan, Geo. Siegman, Lee Beggs, Blanche Cornwall, Darwin Karr, Arthur O'Keefe, Florence La Badie, James Cruze, Wm. Russell, Margaret Snow, Harry Benham, Thanhouser Kid, Riley Chamberlin, Justus D. Barnes, Mignon Anderson, Jean Darnell, Clifford Saum, Harry Lillford, Virginia Westbrook, Alice Inwood, Mona Darkfeather, Virginia Chester, Pearl White, Chester Barnett, Margaret Fisher, Louise Glaum, Wm. Clifford, Dorothy Davenport, Jack Conway, Edward Lyons, Russell Bassett, Elsie Albert, Glen White, Florence Barker, Chas. "Pop" Manley, Owen Moore, Fritzi Brunette, Florence Lawrence, Marion Leonard.

## 120--Stars of the Film Firmament--120

**EVERY ONE AN ESTABLISHED FAVORIT**

**POST CARDS**

**$4.00** per 1,000 any assortment, at least 100 of each player.

***SAMPLE SET OF 25 OF EITHER LICENSED OR INDEPENDENT PLAYERS WILL BE SENT POSTAGE PREPAID FOR 25 CENTS***

## PHOTO PLAY ADVERTISING & SPECIALTY CO.

MAIN OFFICES, 121-123 FOURTH AVENUE, PITTSBURGH, PA.
Branch Offices: 1022 Superior Ave., Cleveland, O. 26 W. Naghten Street, Columbus, O. Equity Bldg., Detroit, Mich.

---

THE HOUSE OF

# SELIG

**SELIG FULL HAND** **A WINNING PROGRAM**

January 13th.

## THE CLUE

The pathetic and powerful story of a reformed ex-convict. It has a big heart interest centering about the light of his home—a little daughter. 1,000 feet.

January 14th.

### RUD'S HEIRESS

This is a diverting romance of the Diamond S ranch, with fascinating girls and romantic riders of the round-up. The American girl is at home in any situation, and this is an eminently wholesome one. 1,000 feet.

January 16th.

### A REVOLUTIONARY ROMANCE

A young American officer is summoned for extra hazardous secret service within the British lines. He visits the home of his sweetheart, Molly Brown, and is captured; but is subsequently saved through her cleverness. 1,000 feet.

January 15th.

### A PLAIN GIRL'S LOVE

The sturdy suitor of a plain girl becomes fascinated with a flower of fashion and neglects his true love. His re-winning is a charming and picturesque romance. Beauty is heartless and only skin deep after all. 1,000 feet.

January 17th.

### POISON IVY

Is a most amusing comedy complication about a nervous hand scratching epidemic. Strangely though it all comes about through the effort of a tramp to really work and saw wood. 1,000 feet.

Several important Features in preparation.

## THE SELIG POLYSCOPE COMPANY

**20 East Randolph Street**

**CHICAGO, ILL.**

**SEND IN YOUR NAME FOR OUR**
**MAILING LIST**
**Weekly Bulletins Sent Free**

GOOD PICTURES BRING ABOUT PACKED HOUSES
BIO CARBONS
IN ALL THE WORLD NONE OTHER SO GOOD
BIO CARBONS PRODUCE AWFULLY GOOD PICTURES
RECOGNIZED BIO CARBONS BRAND STANDARD
NEW YORK GREENWICH ST
CHARLES L. KIEWERT CO.
SAN FRANCISCO 19 SUTTER ST
MILWAUKEE 114 HURON ST
AND ALL LIVE FILM EXCHANGES AND SUPPLY DEALERS.

A slightly used PIPE ORGAN, two Manuals and Pedal with Electric Blower, for sale at a reasonable price. For further information inquire at The WM. SCHUELKE ORGAN Co. Milwaukee, Wis.

**America's Feature Film Co.**
406-7-8 Schiller Building, Chicago, Ill.

**BRADENBURGH-N. Y. EXCHANGE,** 145 WEST 45th STREET
JOHN CHILD, Mgr.

MR. IN TOWN EXHIBITOR—COMPETITION BEATING FEATURES AND SERVICE FOR YOU.

MR. OUT OF TOWN EXHIBITOR—WELL BALANCED SHOWS AT PRICES THAT LEAVE YOU A PROFIT. DEAL DIRECT.

**"HIS ROGUES' GALLERY RECORD"** THREE BIG REELS, CANVAS FRAME FRONT AND BIG DISPLAY

**Service** | **Features** | FREE FEATURES, POSTERS AND BANNERS WITH SERVICE | **Supplies** | **Posters**

**MOTION PICTURE SUPPLIES**

PHOTOGRAPHIC SUPPLIES *WHOLESALE and RETAIL* THEATRE SEATING

EDISON
MOTIOGRAPH
POWERS
SIMPLEX
STANDARD
**MACHINES**

ARCO
BIO
ELECTRA
EXCELLO
SIEMEN
**CARBONS**

**Ticket Hangers** **Carrying Cases** **Machine Parts** **Asbestos Booths**
**Reels** **Rewinders** **Disinfectants** **Exit Signs**

***Everything for the Motion Picture Theatre except the Film***

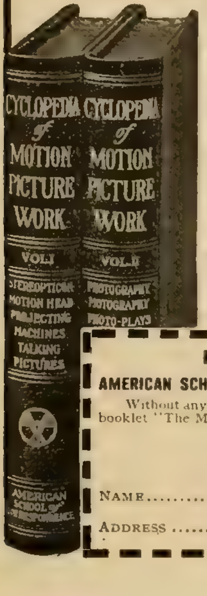
**PICTURE THEATRE EQUIPMENT Co.,** 21 E. 14th St., N. Y. City
Phone Stuyvesant 2478

# LEARN AND EARN
## A Good Salary or Big Profits in the MOTION PICTURE BUSINESS

**READ**—Read our great offer to teach you to become an expert Moving Picture **Operator or Manager**. Then mail the coupon **at once** for complete information. Never before in the history of the motion picture business have there been such wonderful opportunities for making money as there are today!

**Operators Earn $75 to $150 a Month** in their spare time. **Owners and Managers** are simply "coining" money in this greatest amusement business of the Century. Positively **tremendous profits** today for ambitious men who take up this work.

We offer you a **complete, thoroughly practical and easily learned course** of instruction. Learn **right in your own home.** You can become an expert in a very short time.



**Special Notice!** Our **"Cyclopedia of Motion Picture Work"** is just off the press' **The only complete work on this subject ever published.** Of great value to both owners and managers.

**FREE! If You Write At Once** We will send our illustrated booklet **"The Motion Picture"** to you absolutely free. This interesting book gives valuable information about the business that you should know—explains all about our Motion Picture Course.

**Mail Coupon for Complete Information**

Every man who is interested in the Motion Picture Business any man who expects to become an operator or manager in fact, every man ambitious to succeed -should mail the coupon at once. Specify whether you want the books or the course. No obligations in sending the coupon, so mail it to us right away.

**AMERICAN SCHOOL OF CORRESPONDENCE, CHICAGO, U. S. A.**

**Free Information and Book Coupon**

**AMERICAN SCHOOL OF CORRESPONDENCE, Chicago, U. S. A.**

Without any obligations on me whatsoever, please send **FREE**, your illustrated booklet "The Motion Picture." Also send me information about your

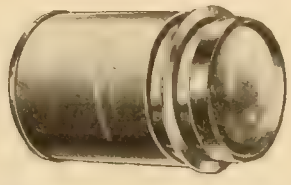
( ) Motion Picture Course.
( ) Cyclopedia of Motion Picture Work.

NAME........................................................................

ADDRESS....................................................................

M. P. W. 1-11-12

---



# Gundlach Projection Lenses

**Guarantee the sharpest and most brilliant picture it is possible to produce**

No matter how well satisfied you are with your picture we invite you to order a *Gundlach Projection Lens* for trial to *see the difference.* Nearly all our lenses are sold to exhibitors who have ordinary lenses but are looking for something better. In many cases a customer orders one lens for trial and then re-equips all his machines, sometimes the machines of several theatres.

IT'S ALL IN THE LENS

*Gundlach Projection Lenses* are used by the Kinemacolor Company of America because they must have the best.

**Gundlach-Manhattan Optical Co.**
**808 Clinton Ave., So., Rochester, N. Y.**

---

# "THE MIRACLE"

**Now Playing to Crowded Houses Wherever Shown**

**We Have the Goods. We Have the Rights. Don't be Bluffed and Don't Delay**

**State Right Buyers, Get in Your Request for Territory**

## NEW YORK FILM COMPANY

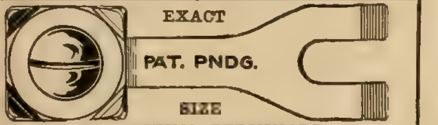
**145 WEST 45th STREET, NEW YORK CITY**

---

**"WE ARE PURE AIR SPECIALISTS," Not Hot Air Merchants. Send us seating capacity of your Theatre, and we will send you full particulars, regarding the cleverest little device on the market today. It will transform the ill-smelling, obnoxious air of your Theatre into a Healthy, Sweet-scented Atmosphere. Write today for full particulars and Prices.**

**MIDLAND TRANSPARENCY CO.**
**314 Ramge Bldg., Omaha, Neb.**

---



EVERLASTING TERMINALS.

**Guaranteed** to prevent burnt off wires. **Price 50c** per pair postpaid. Positively the best terminal ever devised for motion picture arc lamps. YOUR MONEY BACK IF YOU ARE NOT SATISFIED.

MERVIN NOVELTY CO.,
Pastime Theater Building, 1418-20 Cherry St.,
Toledo, Ohio.

---

# THE ENTERPRISE (Portable) CALCIUM GAS OUTFIT

**Price, with carrying case, $35.00.**

***Is the only Substitute for Electricity*** **for projecting Motion Picture or Stereopticon Views and is the**

ONLY SATISFACTORY PORTABLE OUTFIT

**because it operates by** WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE **and has no complicated spring valve to corrode, choke up and otherwise get out of order. Is patented.**

"OXONE" **in** SQUARE CAKES ***is most satisfactory*** **for the production of** ***oxygen gas.***

***For Sale by Dealers Everywhere.***

**Enterprise Optical Mfg. Co.** **MANUFACTURERS**
564-572 W. Randolph Street, CHICAGO, ILL.

## WE DENY THE ALLEGATION AND SCORN THE "ALLIGATOR."

*Very often we hear the remark made that it is a waste of money to buy a high-priced screen, without stating one solid, business reason, or offering some sort of an argument to substantiate their claims—they insist that their ideas are absolutely correct.*

*To us these parties are huge jokes, measured from the standpoint of a successful exhibitor; they can be quite easily "whipped" by any live, energetic competitor, because they have permitted their own foolish notions to get the upper hand. They attempt to force them on their patrons who know only too well what they want and like.*

*Mr. Exhibitor, if you hope to mount the ladder of success we ask you not to drop into this rut. From one end of America to the other today are beautiful theatres, standing as monuments to the good sound judgment of live, ambitious managers, who have installed the RADIUM GOLD FIBRE SCREEN in their theatres. They know only too well that it exclusively shows MOVING PAINTINGS.*

*Our screen is guaranteed, not only paper, but by actual performance, and a vast number of users of our screen will today testify gratefully to the service rendered them.*

American Theatre Curtain & Supply Company,
105 N. Main Street, St. Louis, Mo.,
Sole Manufacturers.

Pitzer & Smith, 32 Union Square, New York City
George Breck, 70 Turk Street, San Francisco, Calif.
DISTRIBUTORS

---

## PERFECT PROJECTION
### Under Perfect Moral Conditions!

Can you meet the requirements of pending State laws, shortly to be passed, compelling you to keep your theater brightly illuminated while you are showing pictures? If you are one of the 3,000 exhibitors who use

## MIRROROIDE

You can keep within this or any other law.

GUARANTEED.

We will back MIRROROIDE with a Five-Year Guarantee not to turn black, crack, peel or in any way deteriorate!

THE PEER OF THEM ALL.

First cost only cost. We guarantee MIRROROIDE to stand damp, extreme cold or heat; to produce a brighter, clearer picture, with more natural perspective, without eye-strain, glare-back reflection, or that hazy, out-of-focus, flickery effect.

MIRROROIDE (patents pending) **is the only rough or matte surfaced metallic screen in the world! Endorsed by leading experts in perfect projection the world over, as the world's best.** It's pure silver white.

Get our large free samples.

Represented in Minnesota by Mr. Ben Huntley, of Winona, and dealers everywhere.

**THE J. H. GENTER CO,**
**NEWBURGH, N. Y., U. S. A.**

---

## FEATURES FOR RENT OR FOR SALE

M. & F. FEATURE FILM SERVICE
167 West Washington Street, Chicago, Illinois

| | | |
|---|---|---|
| Siege of Calais | 2 | Parts |
| Sins of the Father | 3 | " |
| Penalty is Death | 3 | " |
| Lady Mary's Love | 2 | " |
| Tragedy of the Underworld | 3 | " |
| Courier's Dispatch | 3 | " |
| Boys of the Golden West | 3 | " |
| Hamlet | 2 | " |
| Manon Lescaut | 3 | " |
| Tom Butler | 3 | " |
| Saved from Siberia | 3 | " |
| Rose of the Apache | 3 | " |
| Rose of Thebes | 2 | " |
| Fools of Society | 3 | " |
| For her Father's Sake | 3 | " |
| Wm. Rugh, hero newsboy of Gary, Indiana | 330 | feet |
| Shipwrecked in Icebergs (for Illinois & Indiana) | 3 | reels |
| Passion Play (hand colored) | 3 | Parts |
| Vengeance of Egypt | 3 | " |

SPECIAL PRICES MADE ON 2 DAYS OR MORE.

Above goods are all in first class condition, with a very attractive lobby display of each, consisting of 1-3-6 & 8 sheet posters and some with an original set of photographs. Special release—
"The Unwritten Law" in 3 parts. Write for catalogue.

**M. & F. FEATURE FILM CO.**

---

## New Jersey Exhibitors

If you want to give your patrons something new and wonderful book **"The Miracle."** Details and sample paper on application. Box 219, Madison Square Station, New York City :: ::

---

World's Largest Mfrs **WURLITZER** Established 1856

**Wurlitzer PianOrchestra in Oriental Theatre, San Francisco.**

Write for 32-page booklet, showing

## Wurlitzer Automatic Musical Instruments

in the leading picture theatres of the country.

The Wurlitzer Instruments furnish better music than musicians and reduce expenses. 50 different styles; time payments; big catalog free. If you can't call, write to our nearest branch.

## The Rudolph Wurlitzer Company

| | | | |
|---|---|---|---|
| CINCINNATI<br>117-121 E. 4th | NEW YORK<br>25-27 W. 32d | CHICAGO<br>329-331 S. Wabash | PHILADELPHIA<br>1835 Chestnut |

| | | | | |
|---|---|---|---|---|
| ST. LOUIS<br>912 Pine St. | CLEVELAND<br>800 Huron Road | BUFFALO<br>701 Main | LOUISVILLE<br>496 W. Greene | COLUMBUS O<br>57 E. Main |

# My Customers Are Making More Profit Than You Are!

Customers of all Laemmle Film Service offices are getting the Universal's masterly feature films without paying a red cent over and above their regular service price. They are PACKING AND JAMMING THEIR THEATRES and they don't have to split their profits with any "state rights" man to do it, either! My offer is so unprecedented, so marvelously GOOD FOR YOU, so sure to boost your receipts, that I can't for the life of me see why you should hesitate one minute about grabbing it. Once more I say, get in on this while the getting is good!

CARL LAEMMLE, President

## The Laemmle Film Service

204 West Lake Street, Chicago, Ill.
Sykes Block, Minneapolis, Minn.
1312 Farnum Street, Omaha, Neb.
421 Walnut Street, Des Moines, Iowa.

The Biggest and Best Film Renter in the World

# Ornamental Theatres

**PLASTER RELIEF DECORATIONS**

**Theatres Designed Everywhere**

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

**THE DECORATORS SUPPLY CO.**
2549 Archer Avenue, :: CHICAGO, ILL.

**When Your Picture Machine Needs Repairing**

*Why don't you send it to us?*

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

*We buy second hand machines.*

**GEO. M. HOKE SUPPLY CO., 176 N. State St.,** Bet. Lake & Randolph **Chicago, Ill.**

**THE SIMPSON SOLAR SCREEN**

The only Metallic Screen without seams, patented. Buy the real thing. Beware of imitations

ALFRED L. SIMPSON, Inc.
No. 113 W. 132nd St., N. Y. City

**Theatre Pipe Organs.**

All sizes of Pipe Organs for Theatre purposes built to order.

Write for catalogue and estimates.

THE WM. SCUELKE ORGAN CO.
Milwaukee, Wis.

Headquarters for

**ASBESTOS**

**CURTAINS and PICTURE BOOTHS**

SEND FOR BOOKLET **C. W. Trainer Mfg. Co.**
39 Pearl St., Boston, Mass.

We buy and sell second-hand FILMS and MOVING PICTURE MACHINES.

WESTERN FILM BROKERS
538 S. Dearborn St., Chicago, Ill.

**MOVING PICTURE THEATRE LIST**

for sale, containing 11,305 throughout United States; guaranteed 98% correct mailed under a two-cent stamp. Price $20.00 for the list or $3.00 per thousand for certain States.

Trade Circular Addressing Company, 166 West Adams St., Chicago. Est. 1880. Phones Franklin 1182, 1183

EASTMAN motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

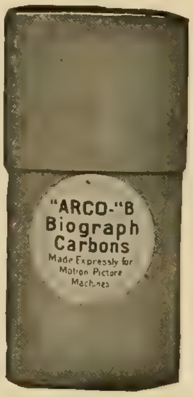
**American Moving Picture Machine Co.**

MANUFACTURERS OF THE

**STANDARD**

**Automatic Moving Picture Machine**

**101-102 Beekman Street, New York**



*Use the Real*

**Projector Carbon**

**"Biograph"**

**Brand**

**L. E. Frorup & Co.**

232 Greenwich St., New York City

**"Agfa"**

CELLULOID POSITIVE CELLULOID NEGATIVE
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

**RAW FILM SUPPLY CO.**

15 EAST 26th STREET - - NEW YORK
Tel. Mad. Sq. 7876 Cable Rawfilm New York

EXHIBITORS' HEADQUARTERS

**CALEHUFF SUPPLY COMPANY**

(Incorporated)

50 North Eighth Street, Philadelphia. Pa.

**Jobbers in Edison, Powers and Motiograph Machines and Parts**

Machines repaired by Expert Mechanics. Genuine Parts Only Used.

SPECIALTIES

Mirror Screens
Chairs
Tickets
Pianos
Bio & Electra Carbons
Special Gundlach Lenses

Condensers
Edison Transformers
Ft. Wayne Compensarcs
Asbestos State Booths
Asbestos Wire
Switches
Plugs
Spotlights

Gas Making Outfits
Limes
Film Cement
Branch General Disinfectant Co.
Scenery, Stage Effects
Theatres Bought, Sold, Rented

CHAS. A. CALEHUFF, Pres. and Gen. Mgr.

**FILM LECTURES**

By W. STEPHEN BUSH

How to Put On the Passion Play (Pathe Freres' World Renowned Production) ..............$1.00
How to Put On "The Crusaders, or Jerusalem Delivered" (World's Best Film Co.)......... 1.00
Key and Complete Lecture for "Dante's Inferno" (Milano Film Co.; Five Reels) ............... 1.00
"Life of Moses" (Vitagraph Five-Reel) ........ .10
$5.00 per Hundred to Exchanges for This One.

Copyrighted and For Sale Only by

**CHALMERS PUBLISHING CO.**

BOX 226 MADISON SQUARE P. O. N. Y. CITY

**CHRISTMAS POEM**

With beautiful illustrations, also series of

**SANTA CLAUS**

*NOW BOOKING*

**LOUISE M. MARION**

IN HER

NEW ILLUSTRATED POEMS
and FEATURE LECTURES

LOUISE M. MARION
459 West 23rd Street, NEW YORK
TERMS REASONABLE

High-Class
Vaudeville Sketch
*entitled*
"MOTHER and SON"
*with*
*Strong Specialties*

# USED MACHINE BARGAINS

| | | |
|---|---|---|
| 1 | Edison Model "B"<br>Inside Shutter | $100.00 |
| 1 | 1911 Motiograph<br>Used 4 months, | $123.00 |
| 1 | 1911 Motiograph<br>Used 14 months. Guaranteed in first-class operating condition, | $105.00 |
| 1 | Pathe, Professional<br>Complete. Never used, | $147.00 |
| 1 | Standard, No. 4<br>Never used. Complete, | $139.00 |
| | With D. C. 110-V. Motor Driver, | $154.00 |

| | |
|---|---|
| 3 Powers No. 5 In operative condition, complete, | $65. to $90. EACH |
| Lot of 2nd hand current savers, including: Powers 60 Amp. Inductor, 110-V, 60 Cyl., | $40.00 |
| Pittsburgh Calcium Economy Coils, | $25.00 each |
| Miles Bros. Rheostatocides, | $35.00 to $40.00 each |
| Mullen Coils, | $15.00 to $25.00 each |

**I EQUIP THEATRES COMPLETELY**

Hundreds of exhibitors, in all parts of the country have benefited by my advice, without any charge, saving money in their original equipment, and by purchasing from me securing only the right goods and the best made.

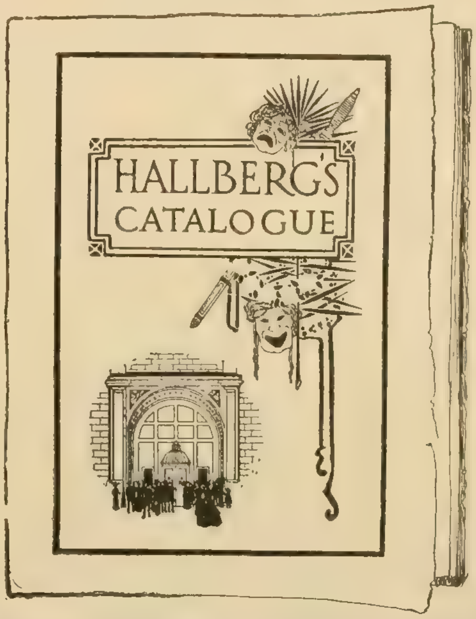
**Be Wise and Get the Money**

Help me to double my record for the past year and in this way make money for yourself.

Buy the **Hallberg Standard A. C. Economizer** only. It saves the most and gives the best light.

**Free Circulars on all makes of M. P. Machines, but Hallberg's Big Catalogue, 100 Pages, costs you 25c by mail.**

**J. H. HALLBERG, 36 East 23rd Street, NEW YORK**



# Open January 6, 1913

## A New Exchange in New York City

## *Universal Films Exclusively*

*There is a big advantage in securing service from a new office. Remember the Universal was the first New York Exchange to supply features without extra cost to the exhibitor. We include from two to four features in your weekly service*

**Universal Film Exchange of New York**

Mecca Branch

1600 Broadway, New York

THE Foos

ELECTRIC

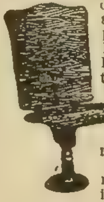
Generating Set

will furnish direct current for your show and give you better quality of light than you can get from the best Central Station service. With a Foos Engine you can save 50 to 75 per cent. of the money you have to pay for electric current and have all the light you want when you want it.

*Send for Bulletin F-98.*

**The Foos Gas Engine Co.**

809 Linden Ave. Springfield, O.



OH! MR. EXHIBITOR!!

Think of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iroquois Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.

It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Give 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write to-day for Circular A.

THE HARDESTY MFG. CO., Canal Dover, Ohio. U. S. A.

SCENARIO WRITERS!

If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made saleable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism for a fee of $2.

Exhibitors!

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

**Epes Winthrop Sargent**

Box 70, Madison Square Station

New York City

*It pays to discriminate when you buy*

THEATRE SEATING

WRITE TODAY for Cat. V2 (Mov. Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan

Widest range of styles and prices. Large stocks.

**American Seating Company**

218 S. Wabash Ave., CHICAGO 15 E. 32nd St., NEW YORK

Steel standards will not break

*Get Our Prices Before You Buy*

THE WISCONSIN SEATING COMPANY

New London
Wisconsin, U. S. A.

OPERA CHAIRS

GEO. W. BENNETT

34-36 E. 3rd Street
CINCINNATI, OHIO.

CHEAP

STEEL FRAME THEATRE CHAIRS

ABSOLUTELY NON-BREAKABLE

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

*Second Hand Chairs*

Also seating for Out-of-door use.

Address Dept. W.

STEEL FURNITURE Co., Grand Rapids, Mich.
New York: 150 5th Ave. Pittsburgh: 318 Bissel Blk. Philadelphia: 610 Flanders Bldg.

WE CAN HURRY

YOUR ORDER OUT STAFFORD Chairs excel all others.

**Heavy Five Ply** seats and backs.

The last-forever kind, that you are using long after you have forgotten the price.

STEEL CHAIRS TOO

We carry several kinds of good chairs in stock, all guaranteed.

ASK FOR CATALOG 305

**E. H. STAFFORD MFG. CO.**
CHICAGO, ILL.

Your Own Film Camera

BUY THE JUNIOR PROFESSIONAL, GUARANTEED FILM MAKING OUTFIT YOU NEED IT, SOONER OR LATER, ALL SUPPLY, MACHINES, LENSES.

Eberhard Schneider, 219 Second Ave., N. Y.

For bookings Gypsy Blood, The Traitress, The Course of True Love, and all Asta Nielsen Features write

**The United Feature Film Company**

559 SPITZER BUILDING TOLEDO, OHIO

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

**Fort Wayne Electric Works**

OF GENERAL ELECTRIC COMPANY

1402 Broadway

FORT WAYNE INDIANA 733

OPERA CHAIRS

FOR EVERY PURPOSE ESTABLISHED 1865

1,000 STYLES WRITE FOR CAT. NO. 31

115-117 So. Wabash Ave., Chicago, Ill. **The A. H. Andrews Co.** Branches in all Leading Cities

New York Office, 1165 Broadway. Seattle Office, 508-10-12 First Ave., So.

San Francisco Office, 728 Mission St.

**G. MÉLIÈS**

*THE ESCAPE*

# THE KISS OF SALVATION

After many depredations, "Handsome" Jack, the bandit, is captured by the cowboys and about to be "strung up," when the minister's daughter comes and one of the boys suggests that she "say a prayer for the pore feller and kiss him good-bye." During that kiss Jack snatches her revolver and makes his escape. But the kiss lingers and inspires Jack to live and work for her. After many years of hard study he becomes a successful lawyer and returns to wed the girl whose kiss gave him Salvation.

G. MELIES, 204 EAST 38th ST., NEW YORK CITY

Approx. Length, 1000 feet

1-16-13

# POWER'S CAMERAGRAPH

## NO. 6A

**The Machine
Without
a Peer**

## WHAT IT GIVES

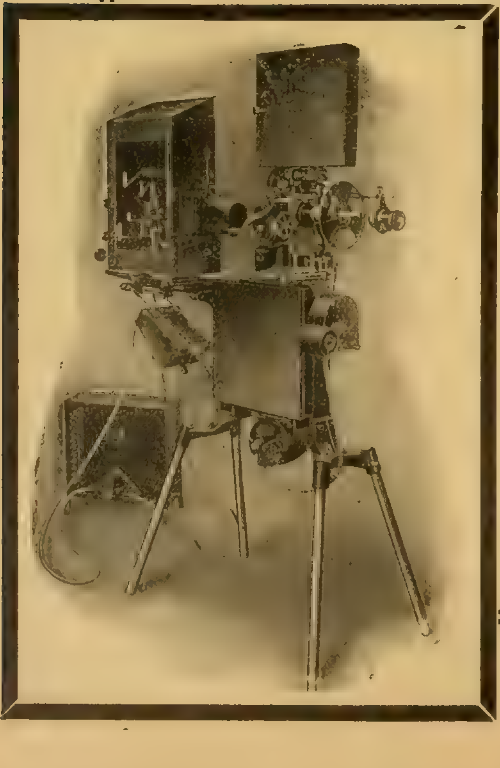
DURABILITY: Solid in construction, yet so perfectly adjusted that it operates with the greatest ease---and noiseless.

RESULTS And it gets 'em too---the greatest virtue of all, PEERLESS PROJECTION. Pictures absolutely without flicker.

## WHAT IT RECEIVES

PUBLIC CONFIDENCE: And this, the greatest test of supreme merit, is proved by the fact that

**Power's sales exceed those of all other moving picture machines combined**



The trade has recognized our supremacy for fifteen years; let us get acquainted with you.

Our catalogue G is out now. Let us send it to you.

**NICHOLAS POWER
COMPANY** **90 GOLD STREET
NEW YORK**

*The Leading Makers of Motion Picture Machines*

Vol. 15. No. 3 January 18, 1913 Price, 10c

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Rose of Mexico" (American).

17 Madison Ave. New York—Chicago 169 W. Washington St.

OFF TO THE BLAZE.

A big moment in the Picture-of-Big-Moments, "Her Fireman," released Friday, Jan. 24th.

# THE THANHOUSER THREE-A-WEEK

(Released Sunday, Jan. 19th)

## The Commuter's Cat — and — A Few Million Birds

A fine split reel, the main feature of which is a very funny story based on a commuter's desire to get rid of an unwelcome parcel, which persists in sticking to him, and on an exchange of bundles on the train. A few flying things are shown in the closing subject.

(Released Tuesday, Jan. 21st)

## The Girl Detective's Ruse

A stirring tale of a pretty sleuth's adventures among the counterfeiters. It is our best effort yet in the detective story line. It doesn't feature gun-play so much as mind-play. You see the clever brain of the girl detective extricating her from difficulties and dangers.

(Released Friday, Jan. 24th)

## Her Fireman

is a brave proposition, who hesitates not to risk his life when he finds the life of her protege-from-the-streets in danger. And it is not an ordinary rescue scene. Everything about the picture, every scene in it, is away from the ordinary "fire film" with the made-to-order rescue situation. And it grips you in proportion.

### A "Perfect Publicity" Picture

(Released Tuesday, Jan. 26th)

## The Dove in The Eagle's Nest

A two-reeler from the Historical Novel of Mrs. Yonge. Two-column cuts for newspaper or circular use, 40 cents, from STANDARD ENGRAVING CO., 560 7th Ave., New York City. Slides 40 cents apiece from NOVELTY SLIDE CO., 20 East 14th Street, New York City. Illustrated heralds, $2.50 per thousand and from HENNEGAN & CO., Cincinnati, Ohio. Two one-sheets and a three-sheet at YOUR EXCHANGE. Scenes from Thanhouser features: 12 photos, 8 x 10 in., $2.00 the set, from KRAUS MFG. CO., 14 East 17th Street, New York City. Cuts of Thanhouser Players, 40 cents apiece, from STANDARD ENGRAVING CO., 560 7th Ave., New York City.

Thanhouser Film Corp'n
New Rochelle, N. Y.

# FIVE-A-WEEK ESSANAY

## The Toboggan Slide to Success

## SUPERLATIVE AND ARISTOCRATIC

# FILMS

Released Tuesday, January 14th.

**"China and the Chinese"**

This is a feature educational subject. A travelogue of merit.

Released Wednesday, January 15th.

**"The Girl at the Brook"**

A beautiful story of camp life, with a strong plot.

Released Thursday, January 16th.

**"The Road of Transgression"**

In this magnetic story of pathos—a great object lesson is taught. See the great opium dens of San Francisco.

Released Friday, January 17th.

**"What George Did"**

This is the screamiest scream ever thrown on a screen. A riot of mirth.

Released Saturday, January 18th.

**"Broncho Billy's Brother"**

A masterpiece in Western photography. A gripping story of the West with G. M. Anderson.

**COMING SHORTLY!** **COMING SHORTLY!**

# "KING ROBERT OF SICILY"

(LONGFELLOW'S WONDERFUL POEM IN THREE REELS.)

THE GREATEST SCENIC PRODUCTION EVER SET BEFORE A CAMERA IN AMERICA.

**WE ARE EDUCATING THE EXHIBITORS. THE WISE ONES ARE USING THE 3-SHEET POSTERS OF ALL ESSANAY SATURDAY RELEASES.** ARE YOU CLASSIFIED HERE? LITHOGRAPHED IN FULL FOUR COLORS, PRICE 35 CENTS EACH. ORDER DIRECT FROM YOUR EXCHANGE OR FROM **ARMSTRONG LITHOGRAPH COMPANY,** CLEVELAND, OHIO. PHOTOS OF ALL ESSANAY PLAYERS, SIZE 8 x 10, PRICE $3.00 PER DOZEN, CAN BE SECURED FROM THE PLAYERS' PHOTO COMPANY, 177 N. STATE STREET, CHICAGO, ILL.

**THESE MATTERS DEMAND YOUR IMMEDIATE ATTENTION**

## ESSANAY FILM MANUFACTURING CO.

**521 First National Bank Bldg., Chicago, Ill.**
Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Berlin, Paris, Barcelona

# Shrewd State Right Buyers KNOW

## Gaumont Features Are Half Rented Before They're Bought

**PROOF**

| | |
|---|---|
| GAUMONT QUALITY | 25% |
| ADVERTISING (Trade Papers) | 15% |
| ADVERTISING (Gaumont Graphic) | 10% |
| | 50% |

---

HERE THEY ARE!

## THE HUMAN VULTURE

(TWO REELS)

The drowning of the coal miners sacrificed to the mine owner's greed. How the wife of one of his victims defended the criminal in support of her principles of hospitality. The summary vengeance which nature wreaked when the mob clamored for his life,

---

## THE WHITE GLOVE BAND

(THREE REELS)

---

## IN THE GRIP of the VAMPIRE

(THREE REELS)

---

## THE BRIDGE of SORROW

(TWO REELS)

**THE INTERNATIONAL CONSPIRACY**

(THREE REELS)

### AN OPPORTUNITY

Exclusive rights to all GAUMONT regular releases, including the GAUMONT WEEKLY, are open in parts of the United States.

Negotiations will not long remain pending. To avoid disappointment send your inquiry now.

**PERILS OF THE ATLANTIC**

(TWO REELS)

**THE VENGEANCE OF EGYPT**

(THREE REELS)

**IN THE LAND OF THE LIONS**

(TWO REELS, HAND-COLORED)

Shipments through FILM SUPPLY COMPANY OF AMERICA

## GAUMONT CO.

Flushing, New York City

# HALT! ATTENTION!

## Two Stupendous Achievements!

## Tuesday, January 28th

**Marks an Epoch in Filmdom**
**It is the Release Date of**

# "Sheridan's Ride"

**Three Reel "101 Bison" Military Drama**

**1,000 Soldiers; Several Regiments of Cavalry in This Marvelous Production**

No greater military spectacle ever produced. A tribute to General Phil Sheridan; a triumph for the Universal and a bonanza for Universal exhibitors.

---

# STOP! LOOK!

# Lincoln J. Carter

## Will Produce for Universal Exhibitors

Once more the Universal registers a scoop. It has again secured for you a drawing card that will outrival all competitors. Fifteen of the world-famous Lincoln J. Carter melodramas will be produced under his personal supervision and released to Universal exhibitors only.

**Not a Penny Extra for Them if You**

**"Demand That Universal Program"**

**Universal Film Manufacturing Company**

Mecca Building, Broadway at 48th Street
NEW YORK, N. Y.

UNIVERSAL FILMS
TRADE MARK

*Make Every Day*

# UNIFORMITY

**Every day in the week you can pick out a feature on the Universal program that will draw as big a crowd as any state right sensation—the only difference is that it is part of your regular service. You don't have to pay an exorbitant price to get it.**

## IMP

**"LOVE'S LOTTERY TICKET" (Comedy).**
**Monday, January 20th.**

A merry-go-round of laughter. One screamingly funny situation crowds the other one out.

**"RAGS AND RICHES" (Drama).**
**Thursday, January 23rd.**

A master touch of human nature has been so cleverly injected that you will feel the lump rise in your throat as the pathetic scenes pass in review.

**"THE HERO OF THE HOUR" and "FIXING THE FLIRTS" (Split Comedy).**
**Saturday, January 25th.**

You will get more fun out of them in fifteen minutes than you could get out of a joke-book in a week.

## ECLAIR

**"THE GALLOP OF DEATH" (Drama).**
**Tuesday, January 21st.**

Your heart will throb faster and faster as this exhilarating story is unfolded. It teems with exciting situations.

**"THE SPECTRE BRIDEGROOM (Two-reel Drama).**
**Thursday, January 23rd.**

A magnificent adaptation of Washington Irving's amusing tale. Brilliant and glistening comedy is woven into the gorgeous settings.

**"AFTER THE SHIPWRECK" (Drama).**
**Sunday, January 26th.**

A pathetic story in which a shipwreck was the means of turning deadened infatuation into ripened love; sorrow into joy.

## Peeps Into The Future

**"GOLD IS NOT ALL"**
**Two-Reel Imp**
**Released Thursday, Jan. 30th.**
ANOTHER KING BAGGOT MASTERPIECE.
DON'T MISS IT.

## POWERS

**"A BITTER DOSE" (Comedy).**
**Wednesday, January 22nd.**

You will laugh until your sides ache when you see the funny antics of Matty and Early as doctor and nurse.

**"ON BURNING SANDS" (Two-reel Drama).**
**Friday, January 24th.**

A vivid Western story, in which a woman is tricked into deserting her husband; showing the heroism displayed by him in rescuing her. Wonderful desert sandstorm scene.

## CHAMPION

**"THE DEATH TRAIL" (Drama).**
**Monday, January 20th.**

A tragedy enacted in the heart of the Canadian Northwest, in which a woman's fidelity saves the life of her husband.

## GEM

**"THE SCAPEGOAT" (Comedy).**
**Tuesday, January 21st.**

He left home to join the army. He came back much the worse for "high-balls," not cannon balls. You will revel in the humorous situations.

## FRONTIER

**"THE SURVEYOR AND THE PONY EXPRESS" (Drama).**
**Wednesday, January 22nd.**

Thrilling and exciting moments during the ride of a pony express rider, who was waylaid in a mountain pass. It will send the blood bounding through your veins.

*Demand That*

UNIVERSAL FILMS TRADE MARK

# A Feature Day

# PROGRESSIVENESS

**There is no film organization in the world today, other than the Universal, that is making greater efforts to get the biggest and best productions in the world—and getting them. Every week the Universal is securing some big feature that will mean enormous profits for you.**

## 101 BISON

**"THE GENIUS OF FORT LAPAWAI"**
**(Two-reel Feature).**
**Tuesday, January 21st.**

A soldier, single-handed, saves a garrison from annihilation by an aggregation of savage Indians. The kind of feature that will set them to pounding their feet for more.

**"A GAMBLER'S LAST TRICK" (Drama).**
**Saturday, January 25th.**

The trump card was a pistol in the hands of a deserted wife. She used it to save the honor of an innocent mountain girl.

## VICTOR

**"SUNNY SMITH" (Comedy).**
**Friday, January 24th.**

To outwit his rival, he introduces a tramp to Mary. The tramp outwits them both. Plenty of good hearty laughs.

## CRYSTAL

**"PEARL'S ADMIRER'S and "FALSE ALARM"**
**(Split Comedy).**
**Sunday, January 26th.**

You will smile when they start, but you will ha-ha long before they are finished.

## The Animated Weekly

IF IT IS AN EVENT WORTH NEWSPAPER SPACE, THE "ANIMATED WEEKLY" WILL GET IT.

## NESTOR

**"THE TAXIDERMIST" AND "IN PEACEFUL HOLLOW" (Split Comedy).**
**Monday, January 20th.**

Two original smile promoters. Plenty of laughs, topped by good stories and clever acting.

**"THE RIOT" (Drama).**
**Wednesday, January 22nd.**

A little child saves a capitalist from the brutality of a mob of miners made furious by a "lock-out."

**"HIS BROTHER'S KEEPER" (Drama).**
**Friday, January 24th.**

She developed the latent good that was in him, and he rewarded her by saving her son from the vampire who had caused his downfall.

## REX

**"THE SYMPHONY" (Drama).**
**Thursday, January 23rd.**

Lost to him in girlhood, he found her in later years, adopted by a wealthy family. When her future was threatened, he asserted his parentage, and demanded the right to protect her.

**"BECKY BECKY" (Comedy).**
**Sunday, January 26th.**

A treat for your Sunday program, in which Helen Gardner, the famous photoplay actress, is featured.

## Peeps Into The Future

SEVERAL BIG FEATURES WILL SOON BE RELEASED UNDER THE BRAND NEW BRAND "MECCA."

Get your Bookings in early for every one of them.

# Universal Program

THREE A WEEK

THREE A WEEK

# Where Destiny Guides

An intensely absorbing drama depicting the ofttimes singular operations of the hand of destiny. Excellent photography and beautiful tinting.

*Release Date, Monday, January 20, 1913*

# The Silver-Plated Gun

A thrilling Western production of the first water.

*Release Date, Thursday, January 23, 1913*

# The Rose of Mexico

A Mexican love story, superbly enacted and photographically beautiful.

*Release Date, Saturday, January 25, 1913*

**Three Sheet Posters on all Saturday releases starting with issue of Saturday, January 18, 1913**

## American Film Manufacturing Company, Chicago

*The Most Popular Films on the Market Today*

Coming—ANDREW JACKSON—Two Reel Feature—Release date, Monday, Feb. 3, 1913

WE BELIEVE in making haste slowly and therefore have not rushed into film as some of our friends urged us to do. It gives us great pleasure, therefore, to make our first film announcement now. The first ECLECTIC film placed upon the market by this Company will be entitled:

# LUCRETIA BORGIA

depicting a love adventure of this interesting woman of Roman-Italian history in a befitting manner. There is enough romance, action and snap in the film to make it a desirable feature for refined tastes. Read the Review of the film printed on another page. Remember the following seven points:

1. It is a two reel subject selling upon its merits in the open market.
2. It is gorgeously hand colored from beginning to end.
3. The settings, scenery and costumes are historically correct.
4. The acting is rendered by consummate artists, faithfully and intelligently interpreting their parts.
5. The story, through the titles, is made plain in American English for American audiences.
6. Attractive advertising matter for this film will be sold at cost.
7. Ready for delivery: About February 1st, 1913.

FOR PRICES AND FURTHER PARTICULARS APPLY TO

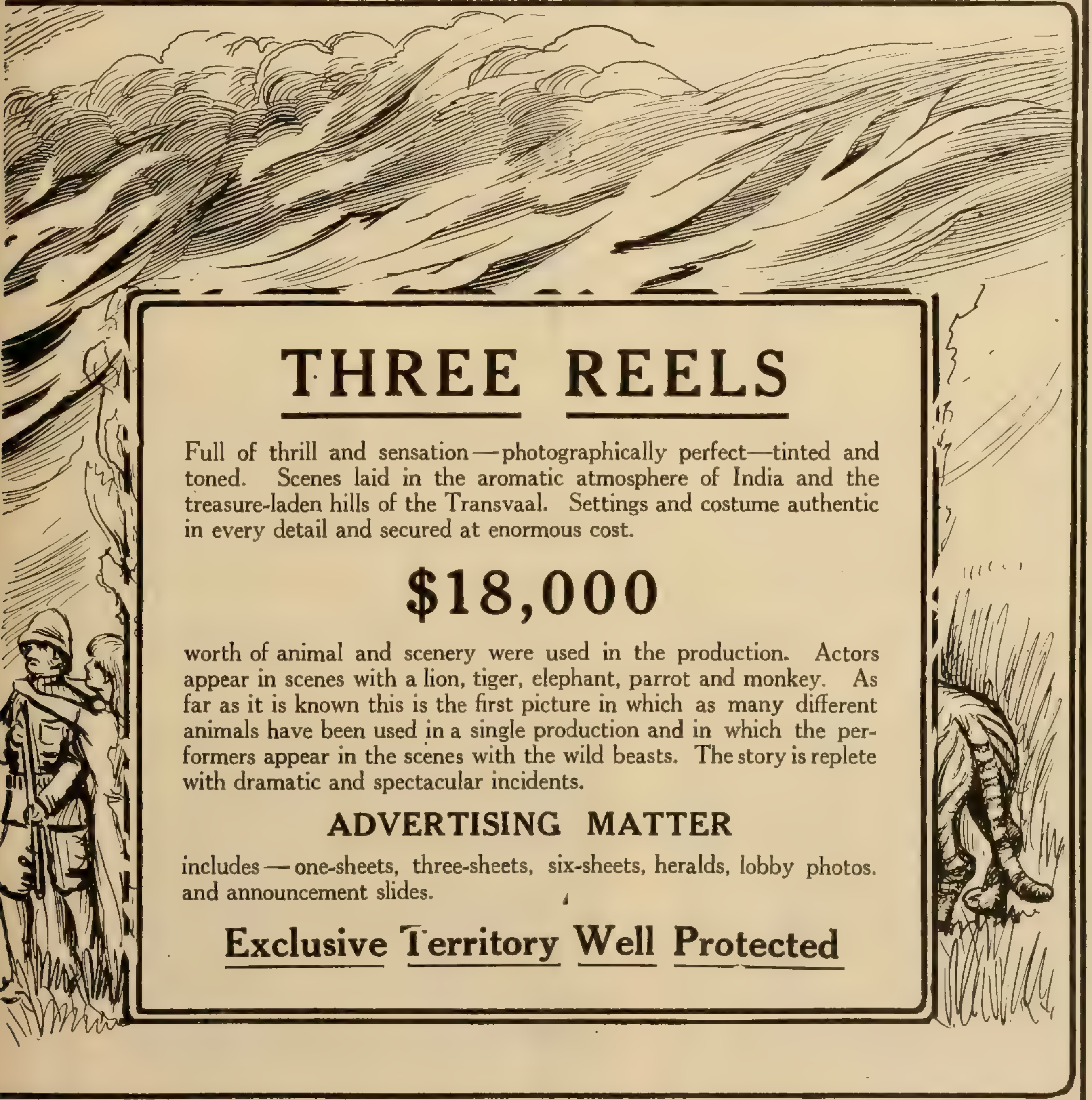
**ECLECTIC FILM CO.,** **145 West 45th Street**
**NEW YORK CITY**

**K. W. LINN, General Agent**

***"The Cream of the European Market Selected for America"***

Shipments through Film Supply Company of America

# hts Special



## THREE REELS

Full of thrill and sensation—photographically perfect—tinted and toned. Scenes laid in the aromatic atmosphere of India and the treasure-laden hills of the Transvaal. Settings and costume authentic in every detail and secured at enormous cost.

## $18,000

worth of animal and scenery were used in the production. Actors appear in scenes with a lion, tiger, elephant, parrot and monkey. As far as it is known this is the first picture in which as many different animals have been used in a single production and in which the performers appear in the scenes with the wild beasts. The story is replete with dramatic and spectacular incidents.

### ADVERTISING MATTER

includes—one-sheets, three-sheets, six-sheets, heralds, lobby photos. and announcement slides.

**Exclusive Territory Well Protected**

**mpany** Fort Lee New Jersey. Solax

Shipments through Film Supply Company of America

# DO YOU KNOW THAT?

The Gaumont Co. issue a three sheet poster with either their Tuesday or Thursday release?

That exhibitors may obtain free the semi-monthly publication The Gaumont Graphic, which contains synopses, pictures, and the names of feature film companies who rent Gaumont feature films in your state?

That the name Gaumont in front of your house will keep your cashier busy?

Exclusive rights to all Gaumont regular releases including the Gaumont Weekly, are open in parts of the United States?

SHIPMENT THROUGH FILM
SUPPLY CO. OF AMERICA

**GAUMONT COMPANY**

Flushing, New York City

---

# KAY-BEE THRILLING FEATURES

**TWO REELS** **"THE MOSAIC LAW"** **JANUARY 24th**

The vengeance of a father, who relentlessly pursues the man who caused his daughter's death and cornering him in the hills squares accounts with him according to the Mosaic law, "An eye for an eye, a tooth for a tooth, and a life for a life." Wonderful scenes of a desert sand storm are shown, thrilling battles, and wonderful acting.

**January 31—"WHEN LINCOLN PAID"—Two Reels**

**N. Y. MOTION PICTURE CO.** LONG ACRE BUILDING, NEW YORK CITY
MUTUAL FILM CORPORATION, Sole U. S. and Canada Agent

# Great Multiple Reel BRONCHO HEADLINERS

**All Containing Tremendous Casts and Depicting Scenes of Spectacularism and Wonderful Dramatic Interpretation**

**"THE STRUGGLE"—Two Reels, January 29th**

Tense dramatic and thrilling situations crowd each other throughout this big feature, showing individual encounters, battle scenes, and the conflict of emotions. A youth meets the slayer of his father and is unjustly accused when the man meets his death. In a series of sensational incidents he wins the love of the daughter of the colonel, and is exonerated at a critical moment.

**BRONCHO MOTION PICTURE CO., Long Acre Building, N. Y. City**

**MUTUAL FILM CORPORATION, 60 Wall Street, Sole U. S. and Canada Agent**

---

# "The Battle of Who Run"

**RELEASED THURSDAY, FEBRUARY 6**

A $10,000 ONE-REEL COMEDY—The Keystone Company launches its second release on Feb. 6 with the most expensive comedy production ever made in the history of the film business. THRILLING BATTLE SCENES—AMAZING ACTING—$1,000 WORTH OF POWDER USED—A Bigger and Better Film than "STOLEN GLORY"

**MONDAY. JAN. 20—"Sir Thomas Lipton" and "For Lizzie's Sake"**
**MONDAY, JAN. 27—"The Mistaken Masher" and "The Deacon Outwitted"**

**KEYSTONE FILM CO. Long Acre Bldg., N. Y. City**

**MUTUAL FILM CORPORATION, 60 Wall Street, Sole U. S. and Canada Agents**

SOCIETA ANONIMA Ambrosio TORINO

# AMBROSIO

SOCIETA ANONIMA Ambrosio TORINO

Wire at once for

# "SATAN"

Not Much Territory Left

---

## OUR NEXT BIG FEATURE!

# "The Knights of Rhodes"

A big spectacular historical subject, introducing the capture of the Island of Rhodes by the Sultan Soliman's army.

---

All our regular releases postponed until

## SATURDAY, JANUARY 25TH

All exchanges interested write at once

---

*All Posters Supplied Direct by*

*Morgan Lithograph Co., Cleveland, Ohio*

---

**Some More Big Novelties Coming, So Keep in Touch With Us**

---

# Ambrosio American Co.

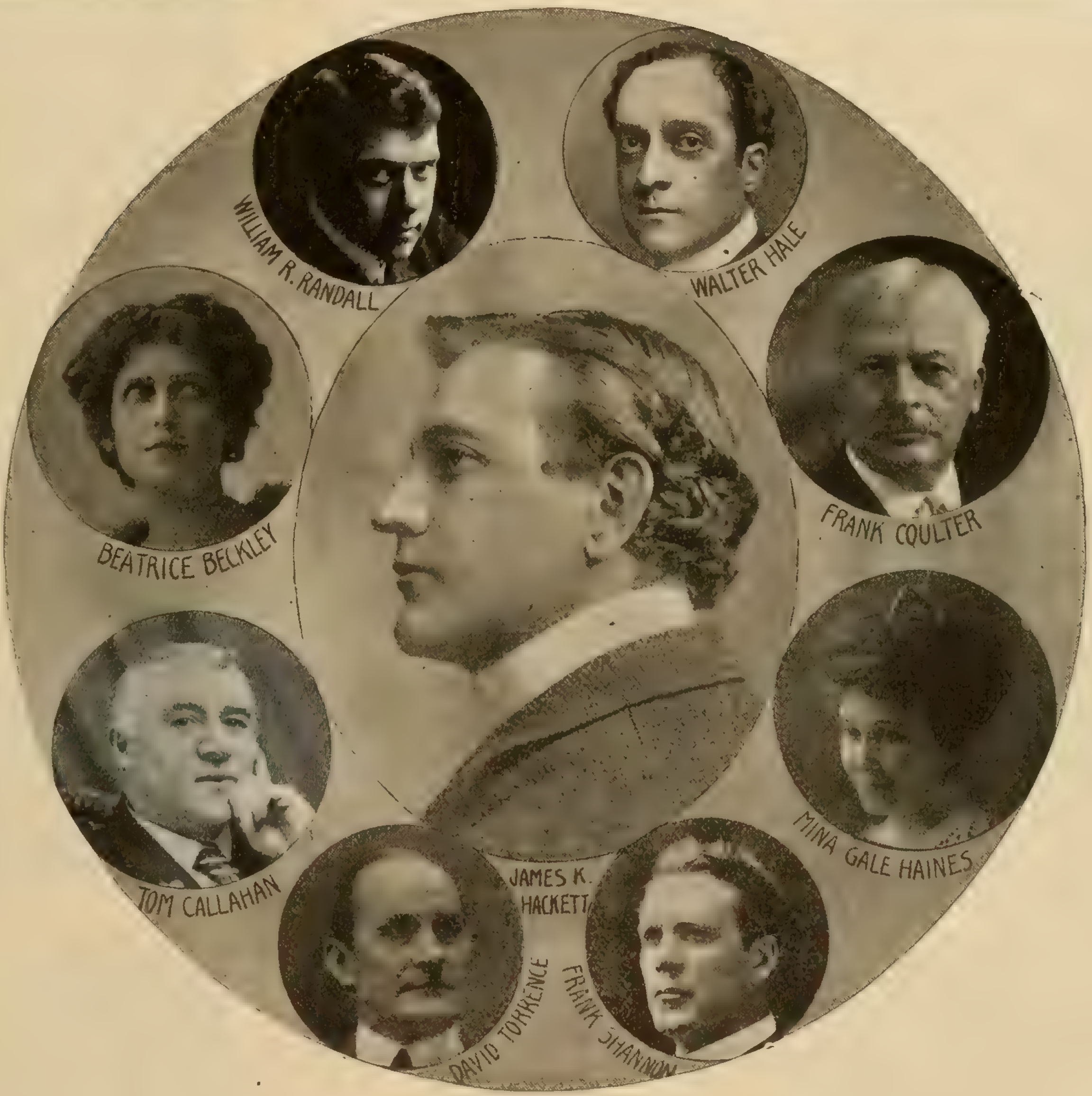
15 East 26th Street, New York

# Daniel Frohman

**PRESENTS**

# James K. Hackett

*Words are as useless in describing the magnitude and massiveness of the production as they are in the picture itself! An expensive and extensive publicity campaign to make it your success as well as ours!*



*More graphic, more comprehensive, more appealing than the original famous play. The tense story, combined with the imposing settings and the luxury and splendor with which the characters are surrounded, make this the film's greatest conquest!*

**And His Special Company in**

# "THE PRISONER OF ZENDA"

The tale of a man who was a KING, and a King who was a MAN, by Anthony Hope

IN MOTION PICTURES

Love and sacrifice—duty and desire—a vast, weak yearning smothered by the breath of Right—a lure conquered and a victory earned almost in the shadow of eternal defeat! And desolation, the soul's solitude, mingled with the wandering music of the world, combined in a sincere production and enhanced by the vigorous emphasis of James K. Hackett's romantic art.

**COMMUNICATE AT ONCE FOR TERRITORIAL RIGHTS!**

***You cannot be too early—you may be too late!***

**FAMOUS PLAYERS FILM CO.**

Executive Offices, Times Bldg., N. Y. C.

Adolph Zukor, Pres.

Daniel Frohman, Managing Director

**Proclaimed by the Press and Public as the Most Stupendous, Elaborate and Most Complete Production Ever Shown in Motion Pictures**

THE LONG LOOKED FOR AMERICAN MADE PRODUCTION

# HELEN GARDNER IN CLEOPATRA

Charles L. Gaskill
Director-Manager

## Embracing All That Extravagance Can Possibly Conceive, Suggest or Imagine

## A FEAST *for* THE EYES

**Wonderful and Sublime in Conception**

**Marvelous in Final Achievement**

**Our Most Convincing Argument**

*Moving Picture World:*

"Crowded with effective incidents from beginning to end, and the continuity of the story as told by the talented director and sympathetic actress."

*N. Y. Mirror:*

"Scenic effects are beautiful, costumes gorgeous, all blending together into what is the most stupendous and beautiful picture ever produced."

## State Right Buyers:

Telegram received from People's Amusement Co., Portland, Ore.:

Cleopatra opened last Sunday, Marvelous success. (Signed) **People's Amusement Co.**

**Invest Your Money in a Picture that the Public Demands and will Pay Their Good Money to See**

**What Territory Do You Want?**

**We Have Made Prices Within Reach of All**

**A WIRE WILL BRING IMMEDIATE REPLY**

Unsurpassed Line of Five Colored Printing: 24 Sheet—16 Sheet—6 Sheet—Two Kinds of 3 Sheets—Two Kinds of One Sheets—Four Page Herald—Handsome Photo Lobby Display—Booklet—Press Matter, Etc.

**UNITED STATES FILM COMPANY**
145 West 45th St., New York City, U. S. A.

# BELIEVE ME!

## VARIETY

## Is What the People Want!

**To Serve the People is to be Successful!**

## VARIETY

**Is More Important than all Other Considerations and**

## VARIETY

**With All-Around Excellence Is Combined in the Great**

# C. G. P. C. FILMS

**Therefore: BOOK 'EM!**

# Let's You and I Get Together on a Real Good Proposition

OUR COMPANY has bought the state rights for Georgia and Florida on Kalem's Massive, Awe Inspiring production

## *FROM THE MANGER TO THE CROSS*

The writer of this advertisement had the pleasure of seeing a private exhibition of this picture and considers it the greatest masterpiece of moving pictures that has ever been produced, in fact, the grandest masterpiece of them all.

**It Will Pack Your House**

All you have to do is to properly advertise and present it. The most complete line of paper will be furnished to exhibitors at reasonable prices.

**Correspondence of Wide-Awake Exhibitors in Georgia and Florida Solicited**

This picture will be shown in all houses operated by the Montgomery Amusement Company at an advanced price for the longest period of time of any picture ever released.

**Remember, Procrastination Is the Thief of Time**

Don't wait until your competitor has contracted to show this subject and then say I am sorry.

**A LETTER, OR BETTER STILL, A WIRE TODAY, MAY MEAN A GREAT DEAL TO YOU**

This picture appeals to everybody, whether male or female, young or old, it matters not of what religion.

**If You Have a Licensed House and Are Interested Address Quick**

**The Montgomery Feature Film Co.**

JACKSONVILLE, FLA.

---

# KLEINE

CINES URBAN ECLIPSE

TRADE MARK

## A STRONG PROGRAM OF RELEASES FOR NEXT WEEK

Cines Saturday, January 25, 1913.

### PLOT and COUNTERPLOT

The thief is taken by surprise.

An absorbing detective story filled with surprises and exciting situations.

Cines Tuesday, January 21, 1913.

### She Shall Not Know

(A drama of heart-interest.)

Eclipse Wednesday, January 22, 1913.

### "Just Missed Him!"

(Fast and furious comedy.)

### The Manchester Ship Canal

(Travelogue.)

Commencing with the release of January 1, 1913, posters for Cines and Eclipse films will be supplied by the Armstrong Lithograph Co., of Cleveland, Ohio.

Send us your name to be placed upon our mailing list for advance advertising matter.

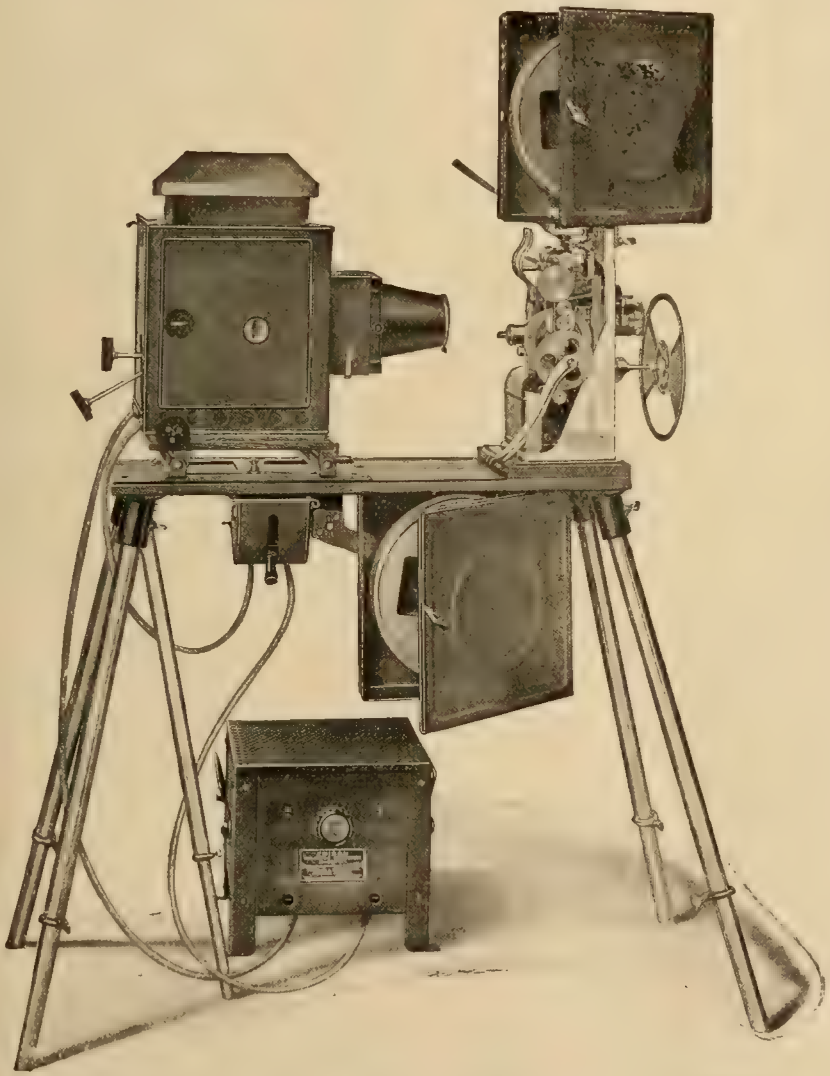
**GEORGE KLEINE**

166 North State St. Chicago, Ill.

# THE EDISON KINETOSCOPE

## Underwriters' Type "B"

If your show is on the toboggan---if your attendance is falling off night by night---you can probably lay it up to your machine. Nobody wants to look at flickering pictures or wait during "intermissions for repairs," and that's the reason the crowd is going elsewhere.



Pull the people back to your show by projecting clear, steady pictures with the Edison Kinetoscope ---and incidentally cut down your expenses. For the Edison has had all the advantage of the inventor's care and attention, and is *built to last.* Don't wait---begin *now* to get the crowd coming your way. Write for catalog 500 and a copy of the Edison Kinetogram.

| | |
|---|---|
| **Price, with Rheostat, 110 volts, 24-40 amperes, - - -** | **$225.00** |
| **Price, with 110 volt, 60 Cycle Transformer, - - -** | **$245.00** |

### CURRENT EDISON FILMS

Jan. 17—"Leonie," by Bannister Merwin. 1,000 feet. Dramatic.
" 18—"The Mountaineers," by Bannister Merwin. 1,000 feet. Dramatic.
" 20—"The Man He Might Have Been," by James Oppenheim. 1,000 feet. Dramatic.
" 21—"The Ambassador's Daughter, by Bannister Merwin. 1,000 feet. Dramatic.
" 22—"The Power of Sleep," by James Oppenheim. 1,000 feet. Comedy.
" 24—"False to Their Trust," being the seventh story of "What Happened to Mary," produced in collaboration with The Ladies' World. 1,000 feet. Dramatic.
" 25—"The Lorelei," adapted from the song and legend. 1,000 feet. Dramatic.
" 27—"The Dancer," by James Oppenheim. 1,000 feet. Dramatic.
" 28—"A Day That is Dead," adapted from Tennyson's poem "Break, Break, Break." 1,000 feet. Dramatic.
" 29—"A Serenade by Proxy," by A. H. Giebler. 1,000 feet. Comedy.
" 31—"A Perilous Cargo," by James Oppenheim. 1,000 feet. Dramatic.

Thomas A. Edison
INCORPORATED

**239 Lakeside Ave., Orange, N. J.**

# LUBIN FILMS

## FIVE RELEASES EACH WEEK

**WESTERN, MILITARY, DRAMATIC, HIGH CLASS COMEDY, SPLIT COMEDY**

### SPECIAL TWO-REEL FEATURE

**Released Monday, January 27th**

"The Guiding Light"

## "The Guiding Light"

Marie Fife, daughter of the lighthouse keeper, is blind. Harry Barbour, her lover, a young fisherman, saves his scant earnings, for an operation, which will restore Marie's sight. He gives the money to her father. Dick Drayton, a half-witted vagabond, tries to get the money, and being unsuccessful, puts out the light. Marie gropes her way to the tower, and turns on the light in time to save her lover from death on the rocks.

CAST

Harry Barbour........................Harry Myers
Marie Fife.........................Marie Weirman
Peter Fife..........................Peter Lang

**"PETER'S PLEDGE"** **Tuesday, January 14th**

Peter's cousin, "Moriah" Lang, desiring to reform him, leaves him her money, with the proviso that he marry Sally Nelson, a very correct old maid, and sign the pledge. He finally does, but he puts up a good fight.

Peter Lang..................................Peter Lang Sally Nelson..................................Mrs. Walters

**"IT MIGHT HAVE BEEN"** **Thursday, January 16th**

Manning Murley is cast off by his uncle. He goes to a big city, returning in two years, a failure. He meets the old servant, who gives him some brandy. Under the influence of the liquor, he dreams he has killed his uncle, and that the old servant is convicted of the crime. He rushes from the church, as he is about to be married, and arrives in time to save the old servant. He wakes with a cry, is welcomed by the uncle, and all is forgiven.

Manning Murley.............................Edwin Carew Nellie Brooks, his sweetheart.......................Isabel Lamon

### SPLIT REEL COMEDY

**"FOOLING THEIR WIVES"** **510 Feet** **Friday, January 17th**

The women decide to show their independence, and succeed with a vengeance.

**"QUARANTINED"** **494 Feet** **Friday, January 17th**

A good love story, with a laugh from start to finish.

### TWO REEL FEATURE

**"THE MEXICAN SPY"** **Friday, January 17th**

A strong border story of love, treachery and war.

Mary Lee....................................Edna Payne Tom Loring....................................Earl Metcalf
Senor Luis Rivera..............................Edwin Carew

**"THE GIRL AND THE GAMBLER"** **Saturday, January 18th**

Jack Oakley, a square gambler, catches a couple of crooks annoying Marian Darrick, a ranchman's daughter. He falls in love with the girl. The old man disapproves, on account of Jack's profession. Jack reforms Marian's brother, likewise himself, and marries the girl.

Marian Darrick...............................Clara Williams Jack Oakley......................................Edgar Jones

**"LITERATURE AND LOVE"** **Monday, January 20th**

Betty Brown, a short-story writer, meets a gentleman whom she thinks blind. She tells of her struggles, and he promises to help her. He is an editor, and can keep the joke no longer. He tells her he is not blind, and that he loves her. A most beautiful story.

Betty Brown.................................Ormi Hawley Horace Limpton................................Guy D'Ennery

**Lubin Posters are highly artistic—printed in five colors—one, three and six sheets—can be secured from your Exchange or from the A. B. C. Company, Cleveland, Ohio**

## LUBIN MANUFACTURING CO.

MODEL NEW STUDIOS,
20th and Indiana Avenues,
Philadelphia, Pa.

Chicago: 154 West Lake St. B. Nichols, 86 Wardour St., London, W., England. Berlin, 35 Friedrich Str.

# VITAGRAPH

## LIFE PORTRAYALS

**"THREE BLACK BAGS"** *Comedy—Monday, January 13th, 1913*

Bunny, as a detective, doesn't detect his bag has been stolen until he meets Flora Finch and another woman who have the same kind of bags. Then he nabs "Three-Fingered Mag" with his bag.

**"THE WINNING HAND"** *Western—Tuesday, January 14th*

The desperado has the upper hand of the young sheriff. By grasping the candle in his teeth, he burns the cords that bind his hands and goes to the rescue of his sweetheart.

**"OFF THE ROAD"** *Drama—Wednesday, January 15th*

He is confronted by his victim's son who asks for his daughter in marriage. To escape his conscience, the man dies by his own hands. His daughter never knows the reason and she marries the young man who keeps the secret.

**"THE BRINGING OUT OF PAPA"** *Comedy—Thursday, January 16th*

Papa falls heir to a fortune. His wife and daughters do the elegant and he is brought out in great style. He doesn't like it, but his wife is boss.

**"HIS WIFE'S RELATIVES"**
**"THE INTERRUPTED HONEYMOON"** } *Comedies Friday, Jan. 17th*

His wife's relatives take possession of his home. It is no longer his. "Two is company, three's a crowd." That's the way the Newlyweds look upon their visitor.

**"THOU SHALT NOT KILL"** *Drama—Saturday, January 18th*

On circumstantial evidence, a woman is convicted of her husband's death. The guilty man confesses and her innocence is established.

---

## NEXT WEEK, SIX A WEEK

"WHAT A CHANGE OF CLOTHES DID"—Good results. MONDAY, JANUARY 20th

"MA'S APRON STRINGS"—Catches on. TUESDAY, JANUARY 21st

"THE JOKE ON HOWLING WOLF"—Western fun. WEDNESDAY, JANUARY 22nd

"THE VOLUNTEER STRIKE-BREAKERS"—Ready help. THURSDAY, JANUARY 23rd

"THE WIDOW'S MIGHT"—Very strong. FRIDAY, JANUARY 24th

"EVERYBODY'S DOING IT"
"WHEN BOBBY FORGOT" } Two funny ones. SATURDAY, JANUARY 25th

---

SPECIAL FEATURES, **"THE LITTLE MINISTER,"** IN THREE PARTS, RELEASED MONDAY, JANUARY 13TH, 1913. **"THE VENGEANCE OF DURAND, OR THE TWO PORTRAITS,"** IN TWO PARTS, WRITTEN SPECIALLY FOR THE VITAGRAPH COMPANY OF AMERICA BY REX BEACH, RELEASED FRIDAY, JANUARY 24TH, 1913.

***THREE AND ONE SHEET POSTERS OF ALL VITAGRAPH RELEASES***

# KALEM FILMS

## The Turning Point

### A novel drama that will touch the heart

In a spirit of jest a young man proposes to a lonely girl who takes him seriously. The girl's father, thinking the man is acting in good faith, provides a comfortable home. Through an unusual chain of circumstances the husband awakens to an appreciation of the prize he has won.

**Released Monday, January 27th** **One and three-sheet posters**

## The Pride of Angry Bear

After the treaty of peace Chief Angry Bear visits the post and witnesses the marriage of the white chief's daughter. Later when a prospector elopes with the Indian's daughter, Angry Bear has them captured. They expect to be dealt with severely but find that Angry Bear has merely arranged a ceremony similar to that of the white man's.

**Released Wednesday. January 29th**

## The Horse That Wouldn't Stay Hitched

Bill has a troublesome horse and disposes of it to his fiancee's father. The conduct of the horse almost causes a riot.

(On the Same Reel)

## St. Augustine, Florida

Presenting many interesting views of the oldest settlement in the United States.

**Released Friday, January 31st**

## The Senator's Dishonor

**A powerful drama of modern politics featuring Alice Joyce**

The girl breaks her engagement with the country lawyer and going to Washington, marries the senator. Later the lawyer is elected to congress and finds the senator involved in fraudulent proceedings. How the wife attempts to protect her husband brings a startling denouement to this unusual story.

**Released Saturday, February 1st**

**One and Three-Sheet Posters for This Feature**

# MOVING PICTURE WORLD

J. P. Chalmers, Founder.

Published by
CHALMERS PUBLISHING COMPANY,

Telephone, 3510-3511 Madison Square
17 Madison Ave., Opposite Madison Square, NEW YORK

J. P. CHALMERS, SR., PRES.; E. J. CHALMERS, SEC. AND TREAS.; JOHN WYLIE, VICE-PRES. AND GENERAL MANAGER.
The office of the company is the address of the officers.

Entered at the General Post Office in New York City as Second Class Matter.

**SUBSCRIPTION RATES:** $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

**WESTERN OFFICE:** 169 W. Washington St. (Post Bldg.), Chicago, Ill. Phone, Main 3145.

**DISPLAY ADVERTISING RATES ON APPLICATION.**

**CLASSIFIED ADVERTISEMENTS** (No Display), Three Cents per Word; Minimum Charge, 50c.

Address all correspondence "Moving Picture World, Box 226, Madison Square P. O., New York," and not to individuals.

NOTE: Remittances, subscriptions and correspondence should be mailed to New York.

Vol. 15 JANUARY 18, 1913 No. 3

## INDEX TO CONTENTS.

ADVERTISING FOR EXHIBITORS....255
AT THE SIGN OF THE FLAMING ARCS....252

"BALLAD OF THE SOUTH SEAS, A" (Melies), by W. Stephen Bush....248

CALENDAR OF LICENSED RELEASES....282
CALENDAR OF INDEPENDENT RELEASES....278
CHICAGO LETTER....250
COMMENTS ON THE FILMS (Licensed)....263
COMMENTS ON THE FILMS (Independent)....265
CORRESPONDENCE....277

DOINGS AT LOS ANGELES....251

FACTS AND COMMENTS....240
FOREIGN TRADE NOTES....271
INDEPENDENT FILM STORIES....294
INDEPENDENT RELEASE DATES....304
INQUIRIES....258

"LAST BLOCKHOUSE, THE" (Kalem)....267
"LESSON FROM THE PAST, A" (Cines), by Jas. S. McQuade....243
LICENSED FILM STORIES....284
LICENSED RELEASE DATES....306
LURID FILMS MAKE LURID POSTERS, by W. Stephen Bush....241

MANUFACTURERS' ADVANCE NOTES....272
MEETING OF NEW JERSEY LEAGUE....249
MOVING PICTURES IN WICHITA SCHOOLS....269
MOVING PICTURE EDUCATOR....268
MUSIC FOR THE PICTURE....254

NEWS FROM THE STUDIOS....275

OBSERVATIONS BY MAN ABOUT TOWN....270
OHIO STATE CONVENTION....249
"ON BURNING SANDS" (Powers)....246

PHOTOPLAYWRIGHT, THE....257
PLAYS OF MECHANISM, by Louis Reeves Harrison....242
PROJECTION DEPARTMENT....259

"SATAN," Reviewed by W. Stephen Bush....243
STORIES OF THE FILMS (Licensed)....284
STORIES OF THE FILMS (Independent)....296
SONG SLIDE RELEASES....287

"WAYS OF DESTINY, THE" (Pathe), by Louis Reeves Harrison....247
"WHITE GLOVED BAND, THE" (Gaumont) 266

## INDEX TO ADVERTISERS.

**CARBON IMPORTERS:**
FRORUP, L. E....312
KIEWERT, CHAS L....308
REISINGER, HUGO....303

**ELECTRICAL AND MECHANICAL EQUIPMENT.**
BELL & HOWELL....303
CALEHUFF, CHAS. L....312
CHICAGO PROJECTING CO....299
DETROIT ENGINE WORKS....309
ENTERPRISE OPTICAL CO....309
FOOS GAS ENGINE CO....314
FORT WAYNE ELECTRIC WORKS....309
HALLBERG, J. H....313
LAVEZZI MACHINE WORKS....287
MOORE-HUBBLE CO....287
PICTURE THEATRE EQUIPMENT CO....303
SCHNEIDER, E....314
SMITH, L. C....287

**FEATURE FILMS.**
ACME FILM CO....293
AMERICA'S FEATURE FILM CO....299
DOBBS, BEVERLY B....305
ECLECTIC FILM CO....225
EUROPEAN FEATURE FILM CORPORATION....279
FAMOUS PLAYERS FILM CO....231
FEDERAL FEATURE FILM SUPPLY CO.... 293
GENERAL FILM CO....280-281
IMPERIAL FEATURE FILM CO....309
M. & F. FEATURE FILM CO....303
MASKO FILM CO....303
MIRACLE, THE....293
MONTGOMERY, F. F. CO....234
NEW JERSEY FEATURE FILM CO....289
PRINCE FEATURE FILM CO....303
ROYAL FILM CO....295
SCHULTZ, H. G....302
SUPREME FEATURE FILM CO....291
UNITED FEATURE FILM CO....314
UNITED STATES FILM CO....232
UNION FEATURES....283

**IMPORTERS AND DEALERS.**
INTERNATIONAL FILM TRADERS....309
KINETO FILM TRADERS....289
WESTERN FILM BROKERS....311

**FIRE APPARATUS.**
TRAINER, C. W....311

**FILM EXCHANGES.**
BRADENBURG, G. W. (Phila.)....305
KINETO FILM EXCHANGE....287
LAEMMLE FILM SERVICE....311
NORTHERN FEATURE FILM EXCHANGE....309
UNIVERSAL FILM EXCHANGE....313
WYANDOTTE FILM & SUPPLY....293

**FILM MANUFACTURERS.**
BRONCHO FILM CO....229
KAY-BEE....228
KEYSTONE FILM CO....229
KINEMACOLOR CO. OF AMERICA....291-309

**INDEPENDENT FILM MANUFACTURERS.**
(Film Supply Co.)
AMERICAN....224
FILM SUPPLY CO. OF AMERICA....295
GAUMONT CO....220-228
ITALA....314
MAJESTIC....301
RELIANCE....297
SOLAX....226-7
THANHOUSER....218

**INDEPENDENT FILM MANUFACTURERS**
(Universal)
AMBROSIO AMERICAN CO....230
ECLAIR FILM CO....301
UNIVERSAL FILM MFRS....221-2-3-308

**LICENSED FILM MANUFACTURERS.**
EDISON....235
ESSANAY....219
KALEM....238
KLEINE....234
LUBIN....236
MELIES....315
PATHE FRERES....233
SELIG....307
VITAGRAPH....237

**LECTURES.**
MARION, LOUISE M....312
SMITH, NAT. B....284

**LENS MANUFACTURERS.**
BAUSCH & LOMB OPTICAL CO....293

**MISCELLANEOUS.**
A. B. C. CO....305
AMERICAN SONG SLIDE & POSTER CO....286, 306
ARMSTRONG LITHOGRAPH CO....299
AT LIBERTY....308
BIJOU DREAM....293
BIOSCOPE....293
BRADY, A....284
CHALMERS PUBLISHING CO....312
CLAPHAM, A. J....287
CLASSIFIED ADVERTISEMENTS....302
CORCORAN, A. J....314
DENOL CHEMICAL CO....287
EASTMAN KODAK CO....312
EXHIBITORS' ADV. & SPECIALTY CO....282
FILMO CHEMICAL CO....309
GREATER J. D. WILLIAMS AMUS. CO....293
HETZ, L....293
HOKE, GEORGE M....311
McCUTCHEON, C. D....293
McINTIRE & RICHTER....293
McKENNA BROS. BRASS CO....299
MERVIN NOVELTY CO....292
MOVING PICTURE WORLD (Handbook)....289
MOVING PICTURE WORLD (Bound Volumes)....310
MURPHY, C. J....293
NATIONAL TICKET CO....304
NATIONAL X-RAY REFLECTOR CO....305
NEWMAN MFG. CO....299
PHOTO RECORDS....287
PHOTOPLAY ADV. & SPECIALTY CO....307
RAW FILM SUPPLY CO....312
SARGENT, E. W....314
SCENARIO PUBLISHING CO....299
SHIPMAN, NELL....293
SHOW CARD CO....297
THOMAS, G. H....287
TRADE CIRCULAR ADDRESSING CO....311
VONNEGUT HARDWARE CO....310
ZENITH MFG. CO....314

**MOVING PICTURE MACHINE MFRS.**
AMERICAN....312
EDISON....235
ENTERPRISE OPTICAL CO....285
POWER'S CAMERAGRAPH....316
SIMPLEX....277

**MUSICAL INSTRUMENTS.**
AMERICAN PHOTOPLAYER SALES CO....293
OSHKOSH METAL PRODUCTS CO....299
SCUELKE ORGAN CO....311
SINN, C. E....309
WURLITZER, RUDOLPH....313

**OPERA CHAIR MFRS.**
AMERICAN SEATING CO....314
ANDREWS, A. H....314
BENNETT, GEO. W....314
HARDESTY CHAIR CO....314
STEEL FURNITURE CO....314
WISCONSIN SEATING CO....314

**PROJECTION SCREENS.**
AMERICAN THEATER CURTAIN CO....310
MIRROROIDE CO....310
MIRROR SCREEN CO....310
SIMPSON, A. L....311

**SONG & ADVERTISING SLIDES.**
ERKER BROS....287
MIDLAND TRANSPARENCY CO....287
SCOTT & VAN ALTENA....287
UTILITY TRANSPARENCY CO....287

**THEATRICAL ARCHITECTS.**
DECORATORS' SUPPLY CO....311

# Facts and Comments

FROM time to time exhibitors are approached by advertising concerns with a proposal to sell them the advertising space on their screens. Some of these propositions may be all right, some look dubious, and all of them will bear close scrutiny. We have recently seen a circular sent out by a New York slide making concern urging exhibitors to have advertising slides made at their own expense. In order to encourage the exhibitor to order such slides he receives just about the same time an offer to exhibit certain advertising slides. The pure philanthropy of the scheme is of course apparent to most exhibitors and they consign both offers to the waste-basket. The screen in the motion picture theater is pretty valuable advertising space, and as a rule it is most valuable to the exhibitor himself. He has announcements to make to his patrons all the time and by means of the screen he is sure of their immediate, close and undivided attention. If he decides to share the benefits of the screen with other advertisers he ought to get as good a rate as the average newspaper, and he ought to be very careful in controlling the character of the advertisements. As a rule patrons do not care for advertising slides—they come to see the pictures.

* * *

BOX office statements are always interesting and often curious and significant. Wherever great feature films have been exhibited as substitutes for regular theatrical attractions the statement of the receipts has invariably shown that the higher priced seats sold best. Sometimes managers were a little timid about fixing prices at the regular theatrical schedule and made a bid for the support of "picture" patrons by going below their ordinary prices for galleries and balcony. The results generally proved the timidity of the managers to have been ill-founded. The sale of the unreserved "hard" tickets did not at all come up to expectations, while the more expensive seats sold easily. A number of conclusions may be drawn from this fact, but one seems to stand out as self-evident. The best classes of theater-goers are ready to patronize real features properly put on and are not disposed to haggle about prices. The public are quite able to discriminate between "pictures" and "special features," especially if the latter are properly advertised and fittingly presented.

*

Curiously enough some of the features of conceded extraordinary merit, such as Dante's Inferno or The Odyssey, etc., are often offered to exhibitors who are unable to understand them. They cannot even estimate their drawing power. This comes of the process of transition in the personnel of exhibitors. There is, of course, far more intelligence and knowledge and experience in the average exhibitor to-day than could have been found six or seven years ago, but the non-progressive kind is by no means extinct. Many humorous incidents are current in the talk and gossip of feature men. One exhibitor in the interior of Pennsylvania insisted on popular songs by a local girl singer as a means of enhancing the merits of a presentation of Dante's Inferno. The result was that between portrayals of the agonies of lost souls the patrons heard such felicitous selections as "Everybody's Doing It," "Alexander's Ragtime Band," and "Moonlight Bay." Another exhibitor declined to book "The Odyssey," because his people "positively did not care about religious pictures." A film exchange is actually advertising "The Odyssey" as "The Fall of Greece." Two spectators at an electric theater in the Northwest having seen "Camille" advertised in their town attended the show and came away disappointed because there had not been a single camel in the whole show. It would be foolish to be discouraged about these things. They are bound to occur in the natural evolution of things, and he is a poor philosopher indeed who cannot get a laugh out of them.

* * *

The law is openly defied by the Cattlemen's Association headed by a bully named Dunlavey. Hollis thrashes Dunlavey for insulting Nellie Hazelton. "Ten Spot," one of Dunlavey's ruffians comes to The Kicker Office to murder him. Hollis overcomes "Ten Spot" and turns him from a murderous foe into a friend. A gang of toughs oust Dunlavey's man. They see them steal a herd of cattle.

Are these sentences extracts from a particularly bad scenario of a Wild West play in motion pictures? Not at all, dear reader. These interesting excerpts are taken from a synopsis of a story just concluded in the *Evening World* entitled "The Two Gunmen's Play." The story was, of course, published by the *Evening World* to counteract the pernicious effects which these Wild West motion pictures have on the minds of the young.

* * *

IN a number of states the legislatures have convened for their regular sessions. It behooves exhibitors and all friends of the motion picture to be watchful and active. The organized exhibitors especially have no greater duty on hand than to keep an eye on all proposed legislation which may in any way affect the welfare of the exhibitor. It is not, however, enough to watch. It is essential to act when occasion requires. All bills affecting motion pictures are referred to the proper committees and the officers of exhibitors' organizations must be in touch with the chairmen or secretaries of such committees. The exhibitors should make sure of receiving timely notice of any hearing to be held and should never fail to be represented at such hearings. Up to now every piece of legislation affecting motion pictures, whether friendly or hostile, has been proposed or put on the statute books without so much as consulting the interests of the exhibitors. No legislator would dream of advancing to final passage a bill affecting bankers or theaters without giving the bankers or theaters a chance to be heard. If the organized exhibitors will make themselves heard this year they may be sure of a much better standing before the legislature that assembles next year. THE MOVING PICTURE WORLD has made arrangements to be informed of the progress of any legislation at Albany affecting the interests of kinematography in this state. No ill-advised legislation will be suffered to advance without energetic protest and no favorable legislation will fail to receive a hearty and vigorous support.

# Lurid Films Make Lurid Posters

By W. Stephen Bush

We cannot always discern the origin and cause of agitations against the motion picture. Wherever it is possible for us to see the causes plainly at work, it is our duty to point out the danger and suggest remedies to avert it. Every intelligent and observant friend of the industry knows that, at this very moment and in every part of the country, the lurid poster is a constant menace and a powerful argument and provocation to not only the enemies of the picture but to the clean-minded portion of the whole community. Partly from personal observations and partly from reports covering widely distant parts of the country, we are in a position to know that the lurid poster is silently but surely conjuring up another storm against the motion picture. In more senses than one the lurid poster "works while we sleep." There is not a city anywhere within the United States today without its lurid posters in the front and lobby display of at least one or two houses which are, as a general thing, situated in the busiest and most prominent thoroughfares. By slow degrees a hostile sentiment against motion pictures takes root and gains in force and momentum as the poster evil grows worse from day to day. It needs but a slight cause to start a crusade, and great damage follows both to the individual exhibitor and to the industry and its good name in general.

Must we always wait for the police to step in and tear down the hideous posters and close the theaters? Can we not learn something from the lessons of the past? Will the majority of the enlightened and progressive manufacturers never get together on this subject and put the ban of absolute prohibition on lurid films and thus end the evil of lurid posters?

Every man familiar with conditions in the industry today knows that a majority of the manufacturers in the organized groups want the uplift of the picture. The same is substantially true of importers and producers not affiliated with any trade organization. The majority of the exhibitors do not care for either lurid films or lurid posters. It seems to us that the majority of the manufacturers have it in their power to stop the lurid film by suggestion and persuasion if possible, and by more radical measures if necessary.

Why not make a good beginning for the present by putting the ban of absolute prohibition, say, on pictorial portrayal of the crime of highway robbery, also known as "stage hold-ups"? Burglary, stabbings and lynchings, prison horrors and gun-plays, etc., may then follow in any order we please. The "stage hold-up" is the most fertile source of the lurid posters. It has in its train the masked bandits, the gunplay and robbery or abduction. I do not believe there ever was or ever can be any demand for pictures of highway robbery, but taking the viewpoint of the manufacturer or exhibitor who may think that the industry cannot endure without this sort of thing, I want to say that the present supply exceeds any possible demand by about a thousand to one. I am sorry to say there are producers who started their career with highway robbery pictures in 1900 or thereabouts and who still cling to this form of "amusement." Some of them have companies in the most beautiful portions of the North American continent, with superb light and magnificent landscapes. One would almost imagine that in such surroundings their thoughts would turn to something better and higher than the presentation of highway robberies. Not at all. It is said that an advertising man on beholding for the first time the grandeur and beauties of Yellowstone Park exclaimed enthusiastically: "What beautiful spots for advertising Jones Celebrated Liver Pills!" Our producer, gazing upon the glories of Nature in river, lake and forest, is moved to cry out: "What an ideal background for a hold-up!" If the motion picture camera were used for holding the mirror up to Nature, we would have mighty few hold-ups indeed, for it is inconceivable that the largest part of the male population of the Far or Wild West ever consisted of road agents. How often is the murmur heard among the patrons of electric theaters, "Well, I only hope the next one won't be a cowboy picture!" These hold-up pictures give a wholly false and distorted view of life in pioneer days. Stages were not made to be held up; they were held up only occasionally. It is truly sad to think that one can hardly go into an electric theater nowadays and see the whole program without a stage coach being stopped by highway robbers, who are pursued by the sheriff and his posse, and after a most tiresome chase and a foolish waste of gunpowder are captured or killed. Of course, the thing is bad from a moral point of view, but it is just as bad from every other point of view. There's nothing new in it, nothing artistic, no merit of any kind. The sameness of it all is simply nauseating. It gives a chance to the wrong kind of exhibitor to do his worst with a blood-curdling lobby display. He views the public much as the spider views the fly. "Get them in and get their money any old way." The power for evil that such men possess would be minimized if hold-ups and similar follies were absolutely discontinued by the manufacturers.

Why was melodrama, the old, cheap melodrama, laughed off the modern stage? Simply because it was a lie and a burlesque on real life. The characters that stalked or sneaked or marched across the old melodramatic stage provoked ridicule, and people became ashamed of taking the thing seriously. Do we want the blight of ridicule to come down upon the motion picture? We know very well that the characters and "heroes" in the hold-up pictures are absolutely unreal. We cannot help laughing at them; indeed, a normal man must be ashamed of himself if he did not laugh at them. The normal man with the usual quota of common sense is the predominant type in every American audience.

There ought to be a closed season for pictorial hold-ups to go into effect immediately. The lurid poster, nourished by the hold-up variety of kinematography, will lose much of its luridness or disappear altogether. The time to apply the remedy is now. When the storm breaks the damage is certain, and we must pay the penalty of our neglect to right things in due time.

---

### SUNDAY OPENING BY POPULAR VOTE.

Pierre, S. D., took hold of the Sunday picture question in rational manner. A local election was used as a means of securing an expression of public opinion on a subject, which for a long time has agitated this little community. In spite of the opposition of all the Protestant clergyman a majority was returned in favor of the Sunday picture show. While this method is decisive, in a municipality where it may legally be left to a vote of the people to settle, it is hardly likely that it will prove popular with those who most strenuously oppose Sunday opening of picture shows. The majority of the people want them, and no one knows it better than the man who talks loudest against them.

# Plays of Mechanism

By Louis Reeves Harrison

THE moving picture business fell into the hands of a few privileged producers and was thus not democratic from its inception, nor were the gentlemen who happened to get in first particularly gifted in the intricate and difficult craft of the theater and still less in communal consciousness and civic interest in art. Exhibitors have long been treated as tenants so far as paying toll is concerned, but without the right to say what attractions they should furnish in their own houses. The low price of admission has held the people, but I am one of those who believe that the business would have been more largely patronized under the competitive system and more profitable to all concerned if stimulated in the open market to a constantly increasing standard of quality.

There were many mechanical difficulties to overcome at the outset—most of these have been disposed of for many years—and a result unfavorable to progress is canned drama largely devoted to what is purely artificial and about as interesting as a row of houses in Philadelphia. Patriotic releases may serve to illustrate. People are beginning to laugh at them. Why should we pay a cent to watch a lot of supers popping blank cartridges at one another merely to indicate that there is a battle somewhere, while the hero or heroine carries dispatches from one point to another in spite of all? No patriotic spirit is aroused, and the only thrill felt is that of intense relief when the lights are turned up. We are then refreshed with a hope that the next number may prove worth while. All of us are cheerful and hopeful about the future of moving pictures, but the war dramas we are shown will not do for 1913.

These are plays of mechanism. Probably the reason so many of them are produced is that they are easy to put on. With a few cast-off uniforms and guns—possibly an ancient cannon—a country house for exterior scenes, some smoke bombs and sticks, an awkward squad or two, and a hero with a bloody bandage and a heroine in hoop-skirts, the same ridiculous old performance is repeated over and over again. War is declared in the first scene; recruiting stations are introduced to stretch the perversion of art, "bang, bang," the war is over, and hero and heroine embrace.

All that is conveyed to the audience is that the message is supposed to be very important. Almost any message is supposed to be important to those sending or those receiving it, but not to the world in general. The situation that makes the delivery essential is rarely portrayed, and then in such a slighting manner that nobody cares. The element of suspense is very thin, and what else is there in the photoplay? What is the idea? If it is simply to flaunt the flag for the sake of some applause from the unthinking, the little shockheads playing hooky, the moving picture business is not on its way to prolonged favor with those who attend the shows for the sake of being entertained.

In any photodrama worth the price of admission to see there must be an idea transmuted into action. The decay of our theater was largely responsible for the popularity of moving pictures among those who feel that they have a right to enjoy relaxation. The decay of moving pictures will result if they become devoid of artistic quality or refinement of taste. The blight of sordid motive is bad enough in itself, but is made worse when united to dull comprehension of what may be accomplished in this New Art.

An idea transmuted into action. That should be plain enough to those who imagine that we have no standard of criticism. I have often been asked by producers from what point of view I study a play and have invariably replied from that of the audience because it is impossible to deliver a lecture on the subject every time I look at a release for the purpose of reviewing it in print. The audience knows what it likes or dislikes without subjecting the impression to analysis. The critic is compelled to foresee the effect, make comparisons with past standards and thus be prophetic as well as retrospective.

True criticism is neither destructive fault-finding nor equally destructive flattery—one is as bad as the other—but notes the best there is in a picture as well as its imperfections. This requires some insight into character, motive, art, ideals and mechanism—it requires imagination and sympathy as well as judgment, so it is not to be expected that competent critics grow on every bush, but I wish every studio in the land had at least one who could see pictures as they ought to be and give his honest convictions without fear and trembling.

We might get relief from plays of mechanism, plays of cut-and-dried formulæ that have reappeared on the screen so often that they are as wearisome as copy book mottoes or those which were once popular in country homes embroidered on perforated cardboard. An occasional mechanical novelty is all right as a billboard inducement, but its novelty vanishes swiftly and can never replace the drawing power of plays that tend to make the little theaters social institutions, cultural as well as entertaining, and an educational force in the community.

The dreary round of mechanical plays, where mechanism is principal instead of merely accessory to the act, will follow the tiresome tom-tom travesties, the Villain-insults-Indian-Maiden-to-be-knocked-down-by-the-Hero-Cowboy boredom, in 1913. Ho for the ash cart with all that junk! And it looks as though they would be replaced by dramas of high incentive, bright and interesting, of finer quality of art, flourishing on a superior form of distribution. In case this seems too good to be true, let us read the signs of the times.

The year 1912 was marked by some tremendous political and legal activities from which there has been no complete readjustment. There have been some radical changes, but they will be regarded as comparatively insignificant in the light of future events. Live producers are strengthening their companies and making preparation for open competition. This means improvement in all departments and a much higher standard of presentation. This also means the elimination of the unfit. A result will be that moving pictures will appeal to millions who are now inclined to belittle the whole art because of its wretched examples.

Another sign is the powerful organization of exhibitors now in process of construction. The moment theater owners in all parts of the country get together, join forces and stand strong for a principle, they will have something to say about the attractions they wish to present at their houses. This will redound to the benefit of honest producers; those who are able and willing to deliver the real goods will enjoy a higher degree of prosperity than ever. It looks as though opportunity is dawning for unhampered effort towards making moving pictures the greatest modern means of expression.

# "Satan"

## The Drama of Humanity—A Four Part Production by Ambrosio.

Reviewed by W. Stephen Bush.

THESE pictures seek to embody and express a most profound, gripping and tragic conception of Satan, the Tempter of Mankind, "going to and fro in the earth and walking up and down in it." The producer has attempted to show the work of Satan during four great periods of human history—the era before the coming of Christ, half biblical, half legendary; the time of the teaching and the passion of Christ; the doings of the "arch-enemy" in the middle ages and finally the modern Spirit of Evil, still working with the same hellish tools, but now rather the scoffing fiend in Faust than the medieval phantom with horns and cloven feet.

It must be said at once that the producer has on the whole succeeded in his attempt. The idea as it existed in his mind is by means of these pictures clearly conveyed to the mind of the spectator, who cannot fail to be deeply moved and impressed by what he sees on the screen. There is enough even on the surface and in the spectacular parts of the production to please any audience. There is, however, much fine ore beneath the surface. A good lecture would greatly aid in making this accessible to the intelligence of all parts of an audience.

The scenes open with a glimpse—all too brief—of the warring angels "on the plains of Heaven." We see Lucifer's last onslaught on the "impregnable towers" and his utter rout and expulsion. There is something at least of the Miltonic splendor in the following scenes, pleasing and impressive. For many of the later scenes the producer seems to have gone to Klopstock's "Messiah," probably the least read book in the world. He has, however, found helpful suggestions there and has made good use of them. Satan's devious entrance into the terrestrial paradise and his sudden transformation into a serpent, winding its uncoiled length upon the tree is a very fine piece of double exposure. Double exposure skillfully done is one of the great assets of kinematography and in these reels it is done with exceptional cleverness. The first reel touches deep cords in the human heart; we see Satan planning the deadly weapon with which Abel was killed and we see him fashioning the first sword and suggesting the first human sacrifice.

Scene from "Satan" (Ambrosio).

In the second reel, dealing with Satan's work in the lifetime of Christ, the producer has taken high aim. Satan at times takes on the garb and manners of a Pharisee. First he tempts Christ in the wilderness and later takes possession of the soul of Judas. The latter circumstance furnishes an occasion of introducing numerous scenes from the Passion of Christ. They are put on with great reverence and surely not lacking in art, as many of them have famous paintings for their prototypes. The convulsion of the elements at the moment of the crucifixion—darkened heavens traversed by flashes of lightning make a marvelous background to the terrible scene. There is so much sustained excellence in these scenes, however, that a detailed description of them would fill pages. A wonderful depth of thought and feeling pervades all these scenes. In the third reel, dealing with Satanic activities in the middle ages no finer subject could have been chosen than alchemy, a soul-destroying superstition, from which some of even the best minds of the day were not entirely free. Satan selects for his first victim a young friar, deeply enamored of the black art. He flatters the young man's vanity and lets him find a plant, which seems to have had its root in the infernal laboratory itself, for through its malign influence the noble convent of good works is changed into a workshop of the devil. All these scenes are full of strong dramatic moments and admirably acted throughout. The scenes in the laboratory of the convent are particularly fine in their realism and novelty.

The fourth and last reel takes us into the very heart of modern conditions. The contrasts between the different reels, the marked changes of time and costumes and manners and buildings are among the chief merits of this production and constitute not the least parts of its charm and power. The work of the tempter in the last reel is tragically destructive. The art and skill of the producer here reach rare heights. In the short space of a thousand feet he has touched upon one of the most fruitful dramatic themes of to-day—the inequalities of modern society. The tempter finds in them the great means of inducing the commission of crime and encompassing the destruction of human happiness. We see how luxury begets unrestrained lust and violence and listens to every evil whisper, that selfishness loves to hear. Poverty, too, affords baleful opportunities to the tempter. He destroys all who give him heed. The climax of the last scene is bold, striking and full of deepest meaning. The tempter's victims are buried beneath a heap of smoking ruins. As though he had just stepped out of a banquet hall in faultless evening dress the modern Satan contemplates his work with a sneer and a shrug of the shoulder and, plucking a brand from the blazing embers, lights a cigarette with "the friendly element." In wholly different surroundings is revealed the same demoniac touch we observed in the first reel, when the tempter followed the trail of the serpent into the paradise of man.

Scene from "Satan" (Ambrosio).

Scene from "Satan" (Ambrosio).

The task of the principal actor who takes the part of Satan is rendered with unfailing art. He possesses great vigor tempered with reserve and discretion. He, I understand, conceived the story and staged and directed it. His work in this production stamps him as an artist in the first flight of moving picture directors. He has compressed a gigantic idea into an incredibly short space. In choosing types and following traditions he has always adhered to the best, the most artistic and the most convincing. Vast as his subject was, he remained master of it throughout every part of it. As he has mastered his subject, so the subject will master and fascinate every audience.

Scene from "Satan" (Ambrosio).

Too much praise cannot be given to pictures of this kind. They justify the faith and hope in the higher possibilities of the moving picture. This picture particularly ought to be sure of a warm welcome from exhibitors, because it travels new paths and gives the spectator the rare pleasure of thinking. In electric theaters as on every other stage the patrons are hungry for new ideas. The most popular picture to-day is the picture with food for thought. Every exhibitor knows that such pictures are the real backbone of the best programs.

There is, to be sure, a wonderful lesson in these pictures; wonderful and wholesome as well, but very subtle. It is not at all obtruded on the spectator. He is not preached at in pictures as some overzealous moralist would preach at him in words. The tremendous lesson which forces itself on every man, woman and child seeing these pictures is: Avoid temptation. We absorb the lesson because we admire the way the story is told.

## GLOBE THEATER BUSINESS SOLD.

The business of the Globe theater, of Springfield, Mass., one of the larger motion picture houses in the city has been bought from the Fidelity Amusement Company by H. P. Heine, who will control the business from now on with W. E. Cleary representing him as manager. The theater is located at 124 Main street and has a seating capacity of 530. Its business has been good, and the good will of the business is taken over by Mr. Heine together with the lease of the building and its fixtures. Vaudeville acts are to be added to the picture programmes.

## NEW THEATER FOR BRISTOL.

S. E. Sherman of Hartford, Conn., has had plans prepared and took out a permit recently for a new moving picture and vaudeville house to be erected on Laurel street opposite the site of his old theater which was destroyed by fire. The new structure will cost upwards of $40,000, and Mr. Sherman expects the place to be ready about March 1st.

The new theater will be of fireproof brick and iron construction and will consist of a main floor and balcony. It will seat 1,500—500 more than the old house. There will be eight boxes, four on each floor. The lot on which the new house will be built has a frontage of 65 feet on Laurel street and is 130 feet deep. The stage will be 65 feet in width and 30 feet deep. The proscenium opening will be 30 feet. Mr. Sherman announces that the old policy of moving picture and vaudeville will be continued.

## MONTGOMERY GETS "FROM THE MANGER TO THE CROSS."

Frank T. Montgomery, the Pictureman of Jacksonville and other Southern cities, has secured the big Kalem feature "From the Manger to the Cross" for Florida and Georgia. This feature will appear in all the Montgomery houses in those states and be leased to other licensed theaters.

PEGGIE REID,
Majestic Leading Lady.

## PHILADELPHIA EXHIBITORS WILL DANCE.

The Philadelphia branch of the Exhibitors League is preparing to give a ball sometime during February. Plans have been laid to secure the attendance of John Bunny, of the Vitagraph Company, Miss Alice Joyce, of the Kalem Company, and a number of other leading picture players. It is probable that the event will be held at the Academy of Music, Broad and Locust streets, Philadelphia, or in the event that the committee is unable to secure that hall, the Second Regiment Armory on Broad street and Susquehanna avenue will be used instead. At the present writing there is very little information on the subject, but a committee is already at work on the details and a big time is promised.

## "A Lesson From the Past" (Cines).

Reviewed by James S. McQuade.

THERE are films which afford a delight in reviewing them, not because of any special claims to greatness, but for the harmony that exists between the story and its production and one's sense of refined good taste and artistic merit. The Cines-Kleine one-reel subject, "A Lesson From the Past," may well be placed in such a class, and it can be further commended because of the tender, delicate heart interst which it possesses.

The principal characters are people of gentle blood and manners, and the Cines photoplayers present them with delightful art. Aunt Betty is made lovable, and even adorable at times, in the characterization of Miss Ida Talli. The strength that comes from bitter disappointment bravely withstood and years of heart anguish patiently borne is clearly reflected on her expressive face. And one can read there also, during the action of the photoplay, a great tenderness and sympathy for others, and a quiet dignity of demeanor, when the occasion calls for it, that proves far more effective than haughtiness. The closing scene, which shows Aunt Betty tearing into shreds the love letters and tokens of forty years ago, received from the man who had won her heart and from whom she had been separated by stern parents, is a lesson in psychology as one watches her face. She had refused all succeeding suitors, in loyalty to her first love; he had married another. She has just succeeded in winning his consent to the marriage of her niece to his only son, due chiefly to the remarkable likeness of her niece to what she herself had been forty years before. Old and feeble now, he has betrayed such emotion over recollections of the past and a rekindling of the old love for herself as she had once been, that she decides to make the disappointment of her life a closed book and find reflected happiness in the bliss of her niece.

Scene from "A Lesson of the Past" (Cines).

I would commend a study of the love-making of Aunt Betty's niece and her fiance, as pictured in this film, to photoplayers who nauseate the spectator by over indulgence in osculation—and not only by over indulgence, but, in some cases, by positive indecency in the manner of kissing. A true lover's kiss is pure and chaste, and is unaccompanied by a bear hug that threatens rib fractures and dislocation of shoulders. Such strenuous demonstrations of muscular power and ferocious lip-jabbing may be all very well where Calibans and their mates are concerned, but certainly not in the characterizations of civilized lovers, either young or old. The love scenes between Aunt Betty's niece and her lover are as fragrant as hawthorn blossoms, and possess the sweet modesty of the daisy.

The opening scene introduces us to Aunt Betty as she fondly and regretfully reads letters from her lover forty years ago. Then she reads the announcement of his marriage to another in the newspaper she has preserved. Placing these treasures of the past back in the drawer, she pays a visit to the barn yard to see her goats and other pets.

Scene from "A Lesson of the Past" (Cines).

A postman approaches and delivers her a letter. It is from her brother, Edwin, who informs her that he is sending his daughter, Marguerite, on a visit to benefit her health. The girl arrives and Aunt Betty is surprised to learn that she is in love with the son of her fiance of long ago, and that the latter has forbidden their marriage. To add to Aunt Betty's troubles Marguerite's lover arrives, having traced her whereabouts with the instinct of a homing pigeon. Aunt Betty receives him with a show of opposition at first, but her heart soon melts when she sees for herself how deeply the young people love each other. They persuade her to call on Count Alderi, the obdurate father and her own old time lover, with the hope that his consent to their marriage will be gained.

This meeting between Count Alderi and Aunt Betty is fruitless, and she returns sadly to her home. The lovers are crushed by the intelligence, and matters are brought to a crisis by the unexpected arrival of Count Alderi, who has come to take his son home. It is at this point that Aunt Betty exercises the skill of a well trained diplomat. She dresses Marguerite in a costume, which she herself had worn in the old days, and the old gentleman is so startled at her striking resemblance to his lost sweetheart that he takes her to his arms immediately, and gives his consent to the marriage.

The film will be released January 28.

---

### "STANDARDIZING" AT STEUBENVILLE.

At a recent meeting of the exhibitors of Steubenville, Ohio, an agreement was made that two reels should constitute a five-cent show and that on all Saturdays, holidays and special feature days, the admission price should be ten cents. Present at this meeting were: F. L. & C. J. Simeral of the Palace theater; A. C. Cook of the Minerva theater; John Polites of the Rex theater; Joseph Burche of the Bijou theater; Fred Burche of the Idle Hour theater.

# "On Burning Sands" (Powers)

By George Blaisdell.

THIS photoplay will interest old-time picturegoers not only because in it Edwin August has the lead, but also because in it he essays for the first time the role of the ranchman. He is arrayed in all the panoply of the orthodox cattleman—from top to toe; he carries a frontier Colt that looks all of "forty-five"; he wears a garment that would be described by a Yankee as a "vest" which is so ornamented with beads as to excite real envy, and chaps that look like bearskin! It must be admitted, however, that he wears them as though to the regalia born. In no measure do they detract from his work as an actor, which throughout these two reels is up to his best standard. Mr. August has splendid support, especially from Farrell McDonald, who plays the "heavy." Mr. McDonald looks his part, that of the real bad man. The story turns on these two men, between Smiling Joe and Bill Stover. There is a woman in the cast, two in fact, but they are incidental. In its appeal to men the plot of the play is in a way Kiplingesque. Jeanie McPherson as Nell Carter, the girl who marries Smiling Joe, does good work, but as said before, the interest centers on Mr. August and Mr. McDonald, in spite of the fact that the feud between the two is caused by both men being in love with the same girl.

Although "On Burning Sands" is a "Western," it is well to note that not a shot is fired. There are several situations where such action may be expected, but it does not happen. One of the notable features in connection with this picture is that the interest is not all centered in the second reel; the action in the first is steady and holds the attention. As to the latter the scenes where Smiling Joe, informed that Bill is looking for him armed with a gun, goes out to find his enemy, himself armed, result in some thrilling moments. It is a search for each other, around the corners of houses, between buildings. The suspense gets into your blood, and you experience relief when as the two men are about to come together they are seized, Smiling Joe by his wife and Bill by Joe's sister, and peevishly put away their weapons. You may sympathie a little with the men, but you can't quite share their disgust.

The real feature of the picture, however, comes in the second reel, where Joe, deserted by Nell, who has been induced by Bill to leave her home by reason of a forged note to which her husband's name had been signed, comes across Nell in the desert, abandoned by Bill, dying in a fierce sandstorm. Joe learns the truth from Nell, and starts back with her. He comes across Bill, also exhausted. The two men fight on the desert, and Bill is vanquished. When Joe and Nell reach the edge of the desert, Joe decides to return for Bill. He finds his enemy and tries to save him. The two men fall exhausted in the storm. Nell gets help and hurries back in time to save the two. Bill is cured of his badness and admits that Joe is the better man. The situations are of the strongest; they are real. The storm is vividly portrayed.

The story is of Joe and Bill, in love with Nell. Bill is caught stealing a horse, has a fight with the sheriff and escapes. Joe is called on to assist in the recapture; he succeeds. Bill is sent to prison. When released he hears that Joe and Nell are married. He goes after Joe, but the duel is averted by the two women. Joe goes away to a round-up. Bill forges a note to the effect that as Nell seems to think more of Bill than she does of him she had better hang on to him. Nell, in the belief that Joe has deserted her, leaves word that her husband will never see her again and goes with Bill. When Joe returns and finds the note he sets out to find Bill. He traces them to the desert, with the result as before told.

A word is due to J. F. McDonald, who produced the picture. He has done well. The story is coherent throughout. Mr. McDonald is also to be commended for his realistic setting of the sandstorm scenes. There is a strong suspicion on the part of this writer that the identity of the producer and Bill Stover is identical—in which event double commendation is due.

Scene from "On Burning Sands" (Powers).

# "The Ways of Destiny"

### Two-Part Pathe Release.

Reviewed by Louis Reeves Harrison.

FIRST impression is one of startling beauty. Second thought is that a fine sociological play is in process, one showing that the human creature is largely a result of uncontrolled circumstances. Here was a case where the reviewer, the perpetual appreciator of other men's work could settle down and enjoy himself a little, rather than sit up and watch closely for some flicker of intelligence in the presentation. You will never know what a relief it is to the critic to come out of the hot room with a smile on his face and be able to honestly say, "That picture is all right."

"The Ways of Destiny" opens with a picture I would like to frame and own. I felt a thrill of delight on seeing it and an after sense of satisfaction in realizing what I have so often idealized. No scene should be portrayed that is a blemish to the photoplay and a source of irritation to the audience. In this particular Pathe release, the view of the old shepherd, Jean Virat, and his adopted daughter, Margaret, among the sheep they are tending, is a gem in itself and is followed by a series of lovely exteriors and tasteful interiors such as are rarely gathered together in one film.

The story depicts what is coming to be recognized as true to the mind and to the life of human beings, that they are tremendously affected by circumstances. This view has been crystallized during untold generations of actual experience, but the biologists inclined to regard heredity as the dominating influence in shaping careers and forming character. The scientific view has been that our inequalities as individuals are due almost entirely to differences of parental inheritance.

"The Ways of Destiny" is intended to show the fallacy of any such belief. Margaret is an abandoned child, commended to the mercies of the finder, and has been raised in humble circumstances, though her mother's station is high and her father one of the ablest minds in industrial organization. He is, in fact, the head of an enormous department store and a man of proven superiority aside from his business sagacity. The role played by Alexander Leggett in the commercial world is secondary to the high probity and real worth of the man in his private capacity.

The child, unaware of her parentage, follows the natural course of a poor girl. When the shepherd is accidently killed by a falling tree during a storm, she is left alone and homeless. Her inheritance of beauty operates to her disadvantage rather than otherwise, as it makes her the object of those undesirable attentions which clean-minded women instinctively recognize and abhor, and that they do not prove her undoing is entirely due to the ways of destiny that affect each step of her career.

Chance lays her low where she is found by people of wealth, and she becomes part of a great household in the humble capacity of maid. A younger son becomes interested in the attractive young creature in the usual way—servitors are not supposed to have morals—and the warm impulse of her heart might have led her astray but for the intervention of the young man's mother. The mother happens to come upon her son and the maid at a moment of love-making and the lovely young servant is discharged.

Chance sends her to the home of a friendly seamstress, and the latter's good sense results in breaking off what promised to be a ruinous relation. The young man is fascinating; he has everything in his favor as a conquerer of womanly resistance, and it is not to be expected that a girl of warm blood will be able to stand out against him alone. Nothing in her parental inheritance protects her—her natural endowments make her desiring and desired—and she is on the point of becoming his toy and plaything of a day when his mother's discovery of the courtship and the protection afforded by the worldly-wise seamstress save the young girl where she would have fallen in the natural course of events.

After tossing about on the Sea of Circumstances for a while she finds anchorage in the great department store conducted by her father. He has, meanwhile, been searching for the child. From manly recognition of his early faults and desire to atone for them, Alexander Leggett has attained a breadth of mind that makes him merciful, as well as just, to his fellow beings. The character is a noble one and admirably portrayed. It is the gem of the piece. All that he can learn through his attorneys is that Margaret was abandoned when young and found by a shepherd, Jean Virat, since dead. The lawyers have not been able to trace the child's course from the moment death and misfortune drove her from the only home she knew.

This makes a deeply interesting story. The girl unaware of her father is working in his department store, while he is vainly searching for her. Every attempt to wrong her in the curious chain of circumstances that follow brings her closer to her natural protector. They might never have met but for the accidental visit to the store of the young man who first attempted her undoing. His attentions to her in the store rouse the envy and malice of other employees, and they report to the Superintendent that she receives visits from her male friends during business hours.

The Superintendent hears her case in his private office, makes vain overtures to the girl and discharges her because she repulses him. Alexander Leggett, while on a tour of inspection, chances upon her in her moment of grief and mortification and has her called to his private office. He there rights matters, but the Superintendent is furious over his own humiliation and frames up a crime to be attached to the girl. Even as he does so, two companions of Margaret see what he is doing while they are hiding behind the counter for other purposes.

The girl is brought before Alexander Leggett a second time, and a charge of theft is made against her. She protests in vain. Circumstances are all against her until her name is shown by the Superintendent making the charge, and the owner of the place knows that he is face to face with his own child. This highly dramatic moment is the culmination of a series of events tending powerfully to the girl's ruin, but the father is now roused in her behalf. He investigates closely and gets at the truth.

The story ends with his manly recognition of his child, and that is exactly the spot to end it. A strong after-impression remains. This is best explained by the French philosopher, Helvetious, "Citizens are like empires. Their elevation, their decline, the good fortune or their misfortune, are the products of a certain combination of circumstances and of an infinity of accidents, unforeseen and beyond explanation."

Scenes from "The Ways of Destiny" (Pathe).

## BIOGRAPH COMPANY AT LOS ANGELES.

Director D. W. Griffith, accompanied by a strong aggregation of players forming a dramatic section of the Biograph Company, arrived in Los Angeles, Cal., January 1st and are now busy with the production of pictures.

# "A Ballad of the South Seas"

**Initial Production From the Melies Trip Around the World.**

Reviewed by W. Stephen Bush.

THE special and higher purposes of kinematography are always well served by the camera which travels. What greater service could be rendered to the cause of education, to the advancement of knowledge and to clean, useful entertainment than the making of a series of motion pictures on a trip around the world? When the enterprise is under capable and experienced direction, following a novel and well-conceived plan we may justly look forward to an unprecedented enrichment of the kinematographic library. Indeed, the finest collection of books on the same subject seems to me to compare with such a gallery of motion pictures as the canal boat compares with the Empire State Express. Both the canal boat and the train get to Buffalo, but who wants to travel by canal boat?

The Melies Company has laid out its route around the globe with a view to thoroughness and with an artist's eye for picturesqueness. Right here one very striking and unique merit of their plan ought to be pointed out. Their films will not merely portray a succession of native dances and customs and pretty bits of scenery. Of that sort of thing we have had our fill in books and slides and many of us tire of it rather easily. The Melies Company has hit upon a scheme which must make every inch of these films humanly and genuinely interesting and thoroughly acceptable, not only to schools and educational institutions, but to the average patron of the motion picture theater. I feel I am not stating the case strongly enough. The way the Melies Company has dealt with this tremendous subject will make the pictures not merely acceptable, but eagerly sought after and welcomed. They will show us the lands and lives of the races and nations of the world by enacting their stories and ballads and traditions. In this way we will be able to look into the very hearts of the people. We will see how they have met the questions that confront our common humanity.

The character of a people is best shown by its songs, its poetry, its legends. Add to this the true background, as fashioned by the hand of Nature, and I for one am willing to trade a hundred volumes on ethnography for these films and think myself the gainer. These pictures show us the substance of things, of which the form is but the shadow. There will be a modern touch here and there before the series is completed for in these days even the remotest corners of the earth are brought into some contact or other with the more complex civilization of the white men and it is surely within the province of the motion picture to show such relations. There are touches of humor and pathos in these meetings between the primitive and the organized races of the earth, and these are well brought out in the pictures.

The general plan, however, will be to seize the characteristic legends of the country and tell the people's story by means of them. A most promising beginning has been made in this first reel: "A Ballad of the South Seas." Here in brief is the story:

Of all the great chiefs of Tahiti in the year 1650, Tavi was the most generous and therefore the most powerful. Sharing his high position was his consort, the beautiful Taurua, whom Tavi cherished and honored more than was the custom. So that when the neighboring chief Tuiterai dispatches envoys of peace imploring the loan of his wife for seven days, Tavi must needs comply though it break his heart, for Tavi was generous.

The seven days up, Taurua is not returned and Tavi declares war. It is a long, fierce, barbaric struggle. Taurua is regained and Tuiterai taken prisoner to the camp of Tavi, for none but chief can kill a chief. But "Why," says Tavi, "did you bring him here? My home now makes of him a sacred guest." Alas for Tavi! He cannot punish Tuiterai and to cap the climax, Taurua has fallen in love. Oh cruel fate!

But Tavi is generous, and surprising the lovers in tender embrace, he nobly blesses them, and gives Taurua to Tuiterai "for all times."

To our sophisticated minds this sounds like a story from a colony of Peter Pans, who have refused to grow up. When we see the frame in which the story is set, the manifestations on every hand of a generous and even bountiful Nature, we begin to understand and our interest and curiosity grow apace. The dominant characteristic of the mild and child-like race that inhabits Tahiti and the neighboring isles is contentment. Out of this contentment and the simple lives of the people has sprung a most enviable quality of mind, for which the French have the happy term "naivete." Our English ingenuousness does not embrace all the finer shades of this state of mind. As the story goes on with a constant change of wonderful backgrounds our interest and curiosity are at once gratified and sustained and stimulated anew.

Scene from "A Ballad of the South Seas" (Melies).

This reel makes us hunger for more of the same kind and more are promised. It would be hard to single out any one scene as being especially fine, but I could not help admiring the fleet of war canoes, the sweet naturalness of the heroine, who is a native belle and who never tried to "act," the luxuriant vegetation and the work of the two members of the Melies Company with whom the natives worked in such charming and intelligent co-operation and harmony.

Scene from "A Ballad of The South Seas" (Melies).

The work of titling the reel has been done very cleverly and must add to the other merits of the production. The titles retain some of the Tahitian text of the legend and as this simple tongue consists mostly of vowels a very pretty touch of originality is felt by the reader. The English titles and quotations are clear and in happy poetic vein.

Scene from "A Ballad of The South Seas" (Melies).

It is not too much to say, that this globe-encircling enterprise is the biggest undertaking in kinematographic travel. Properly advertised and presented it ought to be a boon to every exhibitor. The Melies Company may be sure of the best wishes of every true friend of the motion picture in its further progress.

### NEW PICTURE FACTORY.

The new factory of the Commercial Motion Picture Company, of New York City, will be opened sometime in the latter part of January. The factory is located at 102 West 101st street, and is equipped to do all kinds of work for the moving picture trade, such as developing negatives, printing, making titles, etc. Mr. Eugene Gaudio, formerly superintendent of the entire Universal laboratories, has resigned that position and has been appointed superintendent of the new Commercial factory.

### POWER'S CAMERAGRAPH IN THE CHURCHES.

Power's Cameragraph No. 6A has been installed by the Picture Theatre Equipment Company in the Blessed Sacrament Hall, 110 Pine Street, Brooklyn, N. Y.

## The Ohio State Convention

GREAT preparations are being made for the annual convention of the Ohio State Exhibitors League, which will be held at the Southern Hotel, Columbus, Ohio, on January 21st and 22nd. Extensive reservations of space have been made at the hotel for the use of the convention and for the accommodation of manufacturers of machines and supplies who desire to make an exhibit. From last reports a large attendance of exhibitors, members of the association, and exhibitors from adjoining states will be present.

President M. A. Neff has visited a number of cities, urging the members to attend, and there has been an enthusiastic response to his solicitation. It is expected that a number of notables will be present, among whom are Governor J. M. Cox, of the State of Ohio, and former senator, the Hon. J. B. Foraker, both of whom will address the convention. Arrangements have been made to take moving pictures of exhibitors present. Every effort will be made to afford a good time to all who attend. The Columbus Chamber of Commerce is assisting the Committee of Arrangement in plans for the entertainment. A special committee has been appointed to look out for the welfare of the ladies.

In the way of business, a number of important propositions are scheduled to come before the convention. Among these is a number of legislative matters; a proposed bill for a state board of censorship; a bill to provide for the examination of operators; a bill to provide for the special inspection of picture theaters; a bill legalizing Sunday opening and a number of amendments to the existing building code. Officers will be elected to serve for the ensuing year, and delegates to the national convention in New York next July will be chosen. Of course, there will be the big banquet on the night of the 22nd, which will occur at the Southern Hotel. Beyond a doubt this meeting of the Ohio State League will be the largest state convention of motion picture exhibitors that has yet been held.

### MEETING OF NEW JERSEY LEAGUE.

Another session of the Motion Picture Exhibitors League has been called by President Robinson to meet Wednesday, January 15th, at 10 a. m. at Achtelstetter Hall, 844 Broad Street, Newark, N. J., next to the C. R. R. Station. The state meeting held in Newark on January 6th was very successful and encouraging, there being a large number of representatives on hand from many parts of the state. Representatives were on hand for the first time from Lambertville, Perth Amboy and Elizabeth. There was an unusual amount of business transacted during the meeting, but there remained so much more for consideration that it has been decided to hold another meeting on the fifteenth for the disposition of unfinished business.

The state members responded to the call with much enthusiasm and a determination to do something for themselves and the exhibition business. A definite campaign was mapped out for procedure in the matter of legal Sunday opening. There were nearly forty members present and a majority of them willingly pledged themselves to contribute a generous sum for the employment of one of the best New Jersey counselors that can be had to represent their case. A Legislative Committee and a Ways and Means Committee were appointed.

A resolution was adopted inviting the press and public officials to all meetings of the league and the members went on record to the effect that they had no desire to conduct their business behind closed doors and that there was nothing in their affairs that they are ashamed for the whole world to know. By a unanimous vote, the members also adopted a resolution stipulating that hereafter no meetings of the league shall be held in any place where drinks are served. Such meeting places serve only to bring discredit upon the members and upon the league in general. They are not the right sort of places to which the press, clergy or public officials should be invited. Part of the business of the meeting was an arrangement whereby the Eliabeth members will join with the Newark exhibitors and their local will be known as the Union County Local.

From the general results of the meeting, it begins to appear as though something definite will be accomplished. The exhibitors responded encouragingly to President Robinson's recent notices, and went to work with a will. There are hustlers in the organiation and things are looking bright.

### SANDUSKY LOCAL EXHIBITORS TO MEET.

Members of Sandusky Exhibitors Local No. 7, will meet at Bellview, Ohio, January 14th for election of officers and banquet. All exhibitors in the Sandusky district are invited to attend, and are requested to advise Secretary Higgins, Royal Theater, Sandusky, in advance.

# CHICAGO LETTER

By JAS. S. McQUADE

IN the recent trial of a case in the Municipal Court, of Cleveland, Ohio, in which the State of Ohio was plaintiff, and Louis H. Becht, a moving picture exhibitor, the defendant, it was found that the defendant was guilty of violating that section of the Ohio general code which applies to moving pictures. The section referred to reads, in part, as follows:

"Whoever gives a public or private exhibition of a lascivious, indecent, immoral or impure nature, or an exhibition tending to currupt morals, or owns or operates or permits another to operate on his premises a picture machine or other device exhibiting a lascivious, indecent, immoral or impure picture or figure, or a picture of crime, shall be fined," etc.

In his decision the Court referred to the large number of cases of the kind to be heard and that, in deciding the case under consideration, he would endeavor to express the general view he held on the pictures in the case before him, so that the other cases might be tried in briefer time. He also acknowledged that the defendants in the various cases "are representatives of a large class of men, engaged in a legitimate, proper and desirable business, in which millions of dollars are invested, and who are entitled to the protection of the Court in carrying on their business within the law."

He referred to the fact that since the statute was enacted the moving picture had made great progress, which, had it been foreseen by the members of the Legislature, a law more specific and certain for guidance would have been passed. The Court then continued:

"In applying the statutes in these cases, what should be taken as the picture exhibited? If a playlet, if that is the proper term, is pictured in ten or twelve or more scenes, and in one of these scenes some crime—no matter what—is pictured, can this part of the scene be separated from the rest and said to be a picture of crime, within the statute? It would seem this could no more be done than could a strip be separated from a huge canvas picture, and that strip treated as a picture in itself. It is only by a complete reversal of the rule of law, so as to construe every intendment of a criminal statute against the defendant, that such a construction could be adopted, and it is therefore rejected by the Court. This Court is of the opinion that the picture here to be considered is the entire picture, the playlet or story or connected scenes from beginning to end, precisely as though they were portrayed on one canvas.

"What principle then should be laid down to determine whether or not a certain picture is a picture of crime? Is it sufficient to constitute a playlet a picture of crime if, in one of its numerous scenes, some crime is perpetrated? These playlets can no more fairly be so judged or criticised than could a book be by a part of a chapter, or a canvas painting by a small portion of it.

"In construing a statute, the meaning or intention of the law should be gathered from its words, its objects, scope and end—the things which led to its adoption. This statute is directed clearly against pictures tending to corrupt public morals, and both the spirit and letter of the statute seem to require that it be interpreted to mean that *where the picture as a whole is substantially a picture of crime, it is within the statute; otherwise not.* In other words, where the whole picture or play is a series of crime, or crime is the essential scene or atmosphere, that is the general theme of the picture is one of crime, as for instance, pictures of thugs with revolvers slugging the police, etc., the picture is of the class prohibited; but the mere fact that incidental to the development of a scenario or playlet, a crime is perpetrated does not *ipse facto* render the playlet a picture of crime within the meaning of the statute."

The Court then described the various scenes of the films in the case, which pictured the events leading up to the murder of the famous New York detective, Petrosino, and then concluded:

"Upon these particular pictures, the Court thinks upon all counts they come within the statutes, in accordance with the rules of interpretation the Court has here laid down; that it is a picture of a series of crimes; that the whole atmosphere of the picture is the atmosphere of a society plotting blackmail and murder; that the culmination of the picture shows the criminals or a part of them triumphant and eluding the police, and that practically the whole picture is substantially a picture of crime, notwithstanding that that crime is adduced for the purpose of showing a police officer endeavoring unsuccessfully to apprehend the perpetrators of it.

"Insofar as this particular film under consideration is concerned, the Court is of the opinion that it comes within the statute, and therefore finds the defendant guilty."

Film manufacturers should pay strict attention to this construing of the Ohio statute, so as to prevent conflict and consequent loss.

### The Satex Film Company.

The Satex Film Company was incorporated under the laws of Arizona about a month ago. The incorporators are Ed. Besserer, president; Lee Costley, vice-president; H. M. Armstrong secretary treasurer, and C. Pyle, managing director.

With the exception of Mr. Pyle, all the officials are residents of Austin, Tex., being substantial business men of that city. Mr. Besserer also owns several picture theaters in Austin. Mr. Pyle is well known in Chicago film circles, having filled several important positions in leading exchanges. He was dramatic stage manager for a number of years before entering the film business, and his experience will be valuable in his work as managing director.

Miss Martha Russell (in private life Mrs. Chas. C. Pyle), will be leading lady of the Satex stock company. She is a woman of brilliant attainments, being an accomplished actress and photoplayer as well as a successful lecturer. The other members of the company have been carefully selected.

The studio and plant, which are now completed, are located in Austin, and operations will begin Jan. 27. It is the intention to release one reel each week, confined to dramas, with feature subjects at intervals.

It is not known at the present time what affiliations will be made by the Satex people to market their product, but Mr. Pyle left this city for New York on Sunday, Jan. 5, to effect arrangements, if possible.

### The Moving Picture as an Art.

The Rev. Dr. Eugene Rodman Shippen, pastor of the First Unitarian church, Detroit, Mich., is quoted by a paper of that city, in connection with his opinion of a certain motion picture, as follows:

"The truth was borne in upon me, as I saw the picture, that what appeals to the eye alone has a vastly different effect than that which appeals to both eye and ear. I can imagine a stage production, where the mind follows brilliant dialogue, in which the actions shown in the pictures might not be objectionable to me. But the eye alone is a crude avenue to the mind. That is why, in my opinion, the moving picture is not a high form of art. It has an appeal for the uneducated mind, and for children, but has very little for the educated and cultured. There are, of course, films that are instructive, such as scenes in foreign lands, which may be of considerable service."

I wonder if Dr. Shippen has viewed any of the great dramas which have been filmed by our leading manufacturers. If so, he would be obliged to confess that their appeal is distinctly to the "educated and cultured," and that the uneducated mind fails to grasp the full meaning of eloquent gesture or of expressive facial change. How does a great painting appeal to the most enlightened of us? Is it not through the "crude avenue" of the eye alone?

The works of the great masters stir an educated man to the very soul, give wings to his imagination and reveal beauties that are hidden to the uneducated and uncultured mind. And all this is accomplished through the "crude avenue" of the eye alone. With the best ears in the world and bereft of sight, the most cultured man would stand before the greatest painting in benighted unappreciation.

The moving picture, it seems to me, is even a higher form of art than the great painting, in the sense that it shows *life in action.* It reveals the varying changes of manner and expression which accompany changing emotions, and life as it is lived. This, it would appear, is a higher form of art than that which furnishes us a composite picture of life, no matter how masterly. Dr. Shippen is requested to take a course in the presentation of our best pictures. I am sure he will change his opinion.

### Chicago Film Brevities.

G. M. Anderson, secretary of the Essanay Film Manufacturing Co., and manager of the Western stock company, arrived in the city last week. He will remain for about two weeks.

* * *

The Essanay Film Mfg. Co., has started in on the production of their Daily Screen Service, which will be devoted to weekly happenings in and around Chicago. These films will be of varying lengths, according to the number of important happenings, and will be released every Monday. It is expected that St. Louis, Indianapolis, Cleveland, Toledo, Milwaukee and Minneapolis, will also be included in the Daily Screen Service. C. A. Luperti, a cameraman with 15 years' experience and two and one-half years with Essanay's Eastern Company, will take the pictures. The Daily Screen Service has a special office in Room 605, Hearst Building. Fred Warner is manager.

# Doings at Los Angeles

### Tournament of Roses at Pasadena Brings Out Picture Folk—The Mormon Picture—A Novel Celebration—News Notes.

THE activity of the motion picture people of Southern California was by far the most noticeable feature of the annual Tournament of Roses held at Pasadena, a suburb of this city, on New Year's Day.

One might have thought that this year's repetition of the world famous flower show which has been given by the city of Pasadena every New Year's Day for twenty-four consecutive years was a motion picture affair. Entries made by the various producing companies occupied nearly three-quarters of a mile of the five-mile floral parade.

Along the line of march in nearly every block a motion picture camera was located. Several of the companies had prepared for the event by obtaining photoplays calling for certain phases of the rose festival and when at two or three places along the line of march special scenes and incidents were staged before the camera the crowds lost all interest in the passing floral floats while they watched the motion picture actors and actresses with eager curiosity.

The two "Famous Detectives" of the Keystone company, Mack Sennett and Fred Mace went a-sleuthing in the parade as patrons of the motion picture theaters will soon discover on the screens. In their familiar make-up they rode in the Keystone decorated car—which, by the way, took second prize and a silver cup—and surveyed the crowds with ludicrous solemnity. Four scenes were photographed, which may have been considered rather a clever idea by Sennett but not by the poor cameraman who had to pack his heavy camera on his back after each scene, run several blocks ahead of the automobile and get set up for the next scene.

James Young Deer, of the Pathe West Coast studio at Edendale, entered a representative float called "Indian Life—Past and Present." One end of the float showed a smartly dressed college graduated Indian. On the other end was a teepee with an aged squaw sitting before it. In front of her stood an Indian hunter in full costume, who had just laid before her the body of a dead deer. At his side was a live wolf which he had trained to hunt. The three Indians who rode on the float are members of the Pathe company. Behind the float rode a cavalcade of Indians and cowboys in costume, also from the Pathe studio. One of the cameramen from the Pathe studio was on the job all day.

Ralph Radnor Earle, representing the Pathe Weekly, came on from New York with a camera to photograph the event for the Weekly. The Gaumont Weekly also had a man on the job and the Thanhouser company was represented by its chief photographer Carl L. Gregory, who took news pictures as well as scenes. The supposition is that Gregory's news pictures are intended for the new Mutual weekly.

The Universal company contributed Indians, soldiers and cowboys to the parade. Thanhouser had an automobile entered and the Kay-Bee and Broncho companies also were represented.

The floral parade is invariably the chief event of the forenoon, and in the afternoon chariot races are run at Tournament park and there is a program of typical Western sports. This time the motion picture people volunteered their services and gave the city more than half the afternoon's entertainment.

The Kay-Bee company sent more than 100 Sioux Indians, men women and children, from its Santa Monica ranch. They gave demonstrations of Indian life, such as making camp, breaking camp, going on the march, a number of tribal dances and various games. Miller Bros., 101 Ranch contributed rough riders, lariat tossers and broncho busters who gave exhibitions of many kinds. One of the most novel and most amusing events of the day was a race between an elephant and two camels all from the Selig Wild Animal Farm. The elephant, to everyone's surprise, won the race. One of the camels gave an exhibition of fancy bucking which would have shamed a broncho, and lost his rider, after which he ambled toward home with a company of cow punchers in hot pursuit.

The afternoon's program was observed not only by about 75,000 persons but by at least eight motion picture cameras as well, so it is a fair estimate that several million people will see glimpses of the event within a few weeks.

### The Mormon Picture.

The final scenes of the five reel production "100 Years of Mormonism," which is soon to be issued by the Utah Moving Picture Co., of this city were completed at the company's studio at Hauser station, near this city, last week. Before it is finally released it must, under the terms of a contract with the Mormon church, be passed upon and approved by officials of the church. Prof. Young, of the University of Utah, is already in Los Angeles to witness the studio run of the film, and other Utah censors are on their way. The motion picture people agreed that the film record of the rise of the religion should be complete and accurate to the smallest detail and the church officials in return agreed to place at the disposal of the company all church archives and other records which it desired and also to assist the undertaking in every way. The original contract was made with the Ellay Company of Salt Lake City, but that company found the expense of producing the picture under the rigid terms of the contract so great that its capital of $50,000 was nearly used up before the picture was three fifths finished. The Utah Moving Picture Co., was then formed with a capitalization of $100,000 to take over the contract from the Ellay Company and finish the work.

A tremendous amount of data had to be worked over before the story was in shape for motion picture purpose. Nell Shipman, a Los Angeles photoplay writer, was engaged to arrange the data and prepare the working scenario. It is reported that her fee for the work was $2,500 which, if it is true, probably establishes a new scale for work of this kind, and a scale which will delight photoplay writers everywhere. Altogether 9,000 feet of completed film has been made, but 4,000 feet of this will be sacrificed for it is proposed to hold the production down to 5,000 feet. The effect of this condensation will undoubtedly be to give more action and consequently more interest to the picture as a whole, for naturally the poorest features will be the ones eliminated.

The scenes which were photographed last week included the massacre of Huan Hill, the wrecking of the jail, and the shooting of Joseph Smith, at Carthage, Mo.

Six hundred extra people were used in the mob scene and the burning of the jail. While it was going on someone turned in a fire alarm and sent the engines to the plant.

Offers for territorial and state rights have been pouring in ever since the original announcement was made in The Moving Picture World, but no rights have as yet been sold. The company will hold everything for the present and will exploit the feature with their own companies, especially in the United States. Already representation has been obtained abroad in St. Petersburg, London, Rome, Sydney and Buenos Ayres.

### Novel New Year's Celebration.

All the motion picture producing companies in Southern California collaborated in the production of a full reel comedy which was made at Playa Del Rey, near Santa Monica, the night of December 31. The title was "Off With the Old, On With the New." Thomas H. Ince, of the Kay-Bee company, directed the scenes all of which were staged in the Auditorium. He also paid the bills. When the actors and others from the various studios arrived they found the following notices on the callboard:

"Everybody Indians.

"Dissolve in at 9 p. m., Dec. 31, 1912. To project the old year out and the new year in.

"Unmarried men with a camera eye bring their own ingenues.

"Our developer guaranteed to overcome all static.

"All 'jags' must be developed at 12 o'clock.

"No one allowed in the dark room but married couples.

"Those with negative legs bring a tripod."

The working script of the scenario was as follows:

"Scene 1—Split Reel. (Cut back to beer.)

"Scene 2—The Rewind. (Switch to sandwiches.)

"Scene 3—Big Figures. (Flash of more booze.)

"Scene 4—The Sideline Bump. (Visions in the corner).

"Scene 5—The Background Waddle. (Close up on the punch bowl).

"Scene 6—Quick Action. (Focus on highballs).

"Scene 7—Put It Over. (Panoram to soft drinks).

"Scene 8—Everybody Rag That Can. (Double exposure of seltzer).

"Still Picture. Dissolve out at daylight."

Despite the alcoholic suggestions in the scenario, which were included for reasons of humor rather than historical accuracy, the dance turned out to be a particularly sober, decent and thoroughly enjoyable social affair.

### Increasing Kalem Product.

George Melford, the Kalem producer at Glendale, has doubled his output of reels temporarily. The reason for this is that California is the one ideal locality in the world for manufacturing motion pictures. Only about half of the manufacturers have discovered this. When they all learn it, which is only a matter of time, Southern California will be turning out all the motion pictures eight months in the year.

Melford is working extra time because the Eastern Kalem company is located where it is. Snow, rain, muggy days and other prohibitive conditions have interfered with the operations of the Eastern company for the time being. We have no such conditions here and consequently the Glendale company was able to undertake to furnish extra releases from this end until the weather becomes fit for human life in the East.

Melford has just sent East a two reel production called "The Redemption," a title which probably will be changed before it is released, because another film of the same name is extant. The story is about a philosopher who declares that the power of love and kindness is strong enough to reclaim the most errant and incorrigible person. He is challenged to prove his theory by a practical demonstration and, accepting the challenge, succeeds.

### News Notes.

Two of the Thanhouser company's famous directors have arrived at the studio which the company has just opened in this city and are now at work. One is Francis Powell and the other L. J. Henderson. That the Thanhouser company is now located here permanently is indicated by the fact that preparations are being made to equip the studio with a complete dark room plant including facilities for making large numbers of positive prints. Within two months, it is announced, the studio will be equipped to manufacture all its own releases. Henderson is now making pictures under the Thanhouser brand, but Powell has begun work on a series which will be released under a new name not yet announced. There are still two companies at work in New Rochelle, but it is expected that it is only a question of time before the headquarters will be transferred to the Pacific coast.

* * *

"The Photoplayers," now that the club has chosen a permanent name and completed its incorporation, is preparing to make its first bow before the public with a ball in Shrine Auditorium, the largest dancing floor in Southern California, the night of St. Valentine's Day, February 14. By unanimous vote taken at the last meeting it was decided that it shall be a full dress affair. Even Arthur Mackley, who wanted to go made up as the sheriff, finally voted for the low cut front. The negotiations for a permanent home for the organization, on a scale fitting its dignity and resources, are still in progress, with the prospect that a lease will be signed within the next two weeks.

* * *

How many people know that the victory of Luther McCarthy in the ring at Los Angeles New Year's Day, when he defeated Al Palzer and was declared the heavyweight champion of the world, shed luster upon the motion picture industry from two directions? McCarty is a protegé of P. C. Hartigan, director of the Kalem company at Santa Monica. Hartigan has backed him and encouraged him, press agented him and nursed and coddled him since the days when he was altogether unknown. He owes a great deal to Hartigan and concedes it. For another thing McCarthy himself is a motion picture actor, not a very celebrated one, it is true, but he has appeared in the pictures a number of times, likes the work and shows considerable fitness for it. Hartigan, by the way, feels very gloomy about "The Photoplayers." He fears the organization will not last long. While he disproves of the practice of fining members twenty-five cents when they come late to meetings, he declares that his pessimistic predictions are in no way due to the fact that he was the first victim.

* * *

Los Angeles now claims to have the largest motion picture theater in the world showing a program of exclusively first run pictures and one weekly feature all for five-cents. The theater itself is not a new one, merely the policy. It is the Grand theater at First and Main streets which was sold January 1, by W. H. Clune to Claude E. Halsell, who immediately announced the new policy. The Grand heretofore has been a licensed house, but Halsell will use independent pictures. For many years the house was the home of legitimate drama. Clune took it over about six months ago and turned it into a motion picture theater. It seats about 1,500 persons and has two balconies. Halsell, the new owner, is a veteran in the exhibiting line. He built and opened the Bijou theater in this city which he later sold and recently has been operating the Gem, which he still holds. He has announced that he will pay especial attention to the music in connection with the films.

* * *

Mozart's Grand Avenue theater has been playing the four reel production of "Pilgrim's Progress" this week and, notwithstanding that holiday business was light among the motion picture theaters generally, has been drawing big crowds all week. The management announces that it has arranged for a series of Wagnerian opera film productions and will feature them with Wagner's music. "Siegfried" is to be the first of the series.

* * *

Stanley H. Twist, advertising manager for the Chicago office of the Selig Polyscope, has been here on business connected with the Edendale studio. Someone heard a report that Stanley is an orator and dragged him to a meeting of The Photoplayers where he was pushed to his feet and told to "go on and speak." For once the press agent's advance dope was true.

P. M. POWELL.

---

## At the Sign of the Flaming Arcs

By George Blaisdell.

KANSAS CITY, MO., is in the throes of a censorship agitation. Fifty women members of the Athenaeum, a local organization, recently visited fifty picture shows, and out of the entire number of programs observed picked out only six which they classified as "bad." Five of these were produced by makers independent of the four regular associations of manufacturers, the last was a two-reel subject of a licensed manufacturer. The chairman of the committee in making her report let drop one grain of real wisdom. "In censoring the picture shows," she said, "we should appreciate that there should be no discrimination. If they are to be censored, the same treatment should be accorded to all forms of amusement." In a public address the local chief of police asserts that the city is in need of censorship, but insists that the work should be done by the board of public welfare, not by the police.

As a result of the agitation the assistant city counsellor drafted an ordinance which has been introduced in the city council. It vests control of the pictures in the board of public welfare through one censor. The women of the Athenaeum, who started the agitation, insist that there shall be five on the board of censors, and that their organization shall have one of the number. It looks as if the women will be disappointed, as the sentiment of the local lawmakers seems to favor one paid censor. The ordinance provides for free permits for pictures that are approved. Appeal to the entire board may be taken from the decision of the censor. Also, permits may be revoked at any time.

* * *

Additional details as to the pictures to be made by the Pilot Films Corporation, under the guidance of George A. Magie, state that particular attention will be paid to adaptations of works of classical and modern fiction. The first release will be a single reel reproduction of Ella Wheeler Wilcox's "The Two Glasses." Mr. Magie has instituted a novel arrangement of lights, making use of a traveling or trolley scheme, the better to secure fine details. Mr. Magie will not employ a regular stock company. While he will have a leading man and a leading woman, it is designed to make the type fit the character to be portrayed. Two pictures have been finished.

* * *

Ramo, one of the new brands of the Film Supply, intends to produce single reel dramas and split comedies. Ray Physioc, who has had much experience in the laboratory end of the film business, will have the company in charge and probably will do some directing. The company will leave for Florida in a few days, there to work until the season permits of its return North. It is expected that work will be started immediately on a studio in this vicinity, to be ready when the company gets back.

* * *

Sol Lesser of the Golden Gate Exchange, San Francisco, who has been in New York on a visit, has returned home.

* * *

The Kalem headquarters in New York City received a cable dispatch from London, stating that at the production of "From the Manger to the Cross" at the Royal Albert Hall on the evening of Sunday, January 5, there were present Queen Amelie of Portugal, the Princess Henry of Battenberg and the Duke and Duchess of Wellington.

Walter Rosenberg of the Savoy theater, in Thirty-fourth street, announces the opening, for January 13, of the Park theater, Columbus Circle, at Fifty-ninth street, formerly the Majestic, with a programme of four pictures, two first runs and two second runs. The house, which is finely appointed and containing 1,800 seats, will be open from 9 o'clock in the morning until midnight. Vitagraph's three-reel feature "The Little Minister," will be shown on the day of its release. There will be an orchestra of twenty pieces. Picture lovers are to be congratulated on this material addition to the few houses where first runs are to be seen.

* * *

H. A. Fitzjarrel, of Baltimore, president of the Consolidated Film Supply Company, having offices also in Atlanta, Dallas, and New Orleans, who met with a severe accident about ten weeks ago, has fully recovered. Following a short visit to New York he sailed for Jacksonville, there to spend a vacation.

* * *

Mrs. Bronson Howard, on her recent return from Europe, expressed to the Kalem management her anxiety to see the three-reel reproduction which the Kalem company is making of "Shenandoah," the famous play written by her late husband. It is said that the picture is not quite finished. The Kalem players have received material assistance in the making of the picture from local authorities in the territory in which the story is laid. The president of the Board of Trade of Winchester, Va., did everything in his power to help the Kalem director, and when it was impossible to secure the exact spot desired suggested others where the topography and other essentials were identical.

* * *

For the exclusive moving picture privileges of Denver's great Indian festival in 1915, one of the largest moving picture manufacturers in New York has offered $25,000, payable one year in advance.

* * *

The trustees of the town of Biggs, in Northern California, are making an interesting experiment in moving picture entertainment. Through appointive officials they are conducting a show, charging 10 and 15 cents, displaying specially selected films of educational character chiefly and designed principally for women and children. It is said that the plan will be adopted in two adjoining towns, with dramatic playlets supplementing the picture programme. The intention is to devote any surplus money to the school supply funds.

* * *

A committee of churchmen has been organized in Laporte, Ind., with the intention of conducting a militant campaign against Sunday shows. A state-wide fight is planned. Effort will be made to secure a million signatures to a petition which will be presented to the Legislature.

* * *

An Edison kinetoscope has been installed in the Central School of Crawfordsville, Ind., and it is intended to place machines in the other local school buildings as soon as possible.

* * *

Three women will be appointed as a board of censors by Mayor Graves of Pittsburgh, Kan., and they will review picture and vaudeville shows. Why three women? Are the men in that town incompetent?

* * *

Prisoners at the state institution at Marquette, Mich., who by their good conduct earn the right, are treated to a ten-reel picture show every third Sunday. Practically every man in the penitentiary is on his good behavior.

* * *

Austin, Texas, is to be the home of a new motion picture manufacturing company. Its capitalization will be $25,000. Charles Phyles will be one of the principal promoters. The new company will take over the plant of the Texas Bioscope Company. It is intended at first to produce but one picture a week.

* * *

Otto E. Goebel, of the St. Louis Motion Picture Company, is in New York. Mr. Goebel says that matters in a picture way are looking up in his city. Certainly he is busy these days, and as cheerful as he is busy.

* * *

C. E. Buchanan, of Atlanta, one of the directors of the Montgomery Amusement Company, has been in New York arranging for the acquisition of features for the Montgomery houses. Among these is "From the Manger to the Cross" for Georgia and Florida, which will be put on in all of the Montgomery houses. Mr. Buchanan returned home on Tuesday, January 7.

## CINES AND ECLIPSE NOTES.

Three first-class releases are to be marketed by George Kleine for the week ending January 18, 1913. The program indicates quality as well as variety, for it consists of two splendid dramas and a split reel made up of two excellent comedies.

For the Tuesday Cines, "A Fishermaiden's Heart" is a drama of intense heart-interest, describing the wooing and winning of Stella, the belle of a little fisher-village near the sea. She is one of those girls who appears impervious to the calls of love and laughs her way through life, careless of the lovemaking of the young swains. It is interesting to follow the change of heart which is brought about slowly but surely when she meets the right man. He is forced to arouse her jealousy by pretending to make love to another in order to finally win her, but he is clever enough to allow matters to proceed only so far, before taking advantage of the situation and gaining her consent to marry him.

The reel is completed by a beautiful travelogue subject entitled "The Velino River and Falls," which are situated in central Italy. The film shows us many picturesque views of the river as it wends its way between the grassy banks and finally plunges over the beautiful falls.

"Two Men and a Girl" is billed for the Wednesday Eclipse. It describes a curious adventure in the lives of three young people. It all starts with two young men falling violently in love with a charming actress and one becoming extremely jealous of the other during the struggle for her favor. The series of mistakes which takes place upon the night of the dinner party are quite startling, but are extremely plausible and form a fascinating story. The film will do credit to any program.

For the Saturday Cines, "Taming the Spooks" describes the adventures of two bogus professors of spiritualism, who, with the assistance of a confederate, give a public seance. The two rogues are extremely clever and manage to make a success of their entertainment, until they attempt the trick of having a table move mysteriously out of the room propelled by a string tied to one of the legs and pulled by the confederate out in the hallway. Everything goes well, until the confederate gets into an altercation with a stranger on the stairway and is precipitated into the street, followed by the table and the astonished company. The rapid action and clever acting in the film will provoke the heartiest laughter among the audience.

"The Absent-Minded Lover" is the other comedy on the reel and is also a "side-splitter." The story deals with a young fellow who is very susceptible to the charms of the fair sex and is involved in a great many love affairs at the same time. He unfortunately is extremely absent-minded and mixes up a number of his letters to the various ladies of his affection which causes a great deal of trouble and calls down upon him the wrath of everyone. Exhibitors should not fail to book this capital comedy reel.

## LINCOLN J. CARTER TO PRODUCE FOR UNIVERSAL.

Exclusive rights to fifteen of the best and most famous melodramas written by Lincoln J. Carter, the novelist, have been purchased by the Universal Film Manufacturing Company, and will be produced in motion pictures. The productions will be under the direct supervision of Mr. Carter, who not only will write the scenarios for the various plays, but will also direct the several companies producing them.

Extreme care was exercised in selecting the fifteen famous stories for dramatization in pictures. None but those which will meet with the requirements of the National Board of Censors, and the public demand for "drama without crime" will be used. The list embodies many of the stories upon which is founded the reputation of Mr. Carter as one of the leading dramatists of the twentieth century.

Work of producing the fifteen stories will be started immediately. Preparations of the dramas in scenario form already is under way, and within two or three weeks the finished pictures will be submitted by the studios. In view of the fact that extreme care will be manifested in producing the plays, but one at a time will be staged, to enable Mr. Carter to personally supervise the work.

Included in the list of dramas to which the exclusive motion picture rights have been secured by the Universal Film Manufacturing Company, and from which selections will be made, are: "The Fast Mail," "Bedford's Hope," "The Tornado," "The Defaulter," "Under the Dome," "In the Heart of Chicago," "The Flaming Arrow," "Down Mobile," "Remember the Maine," "Chattanooga," "The Eleventh Hour," "The Indian's Secret," "Alaska," "The Darkest Hour," "Two Little Waifs," "The Madman" and "The Girl Rangers." Mr. Carter was co-author of the latter drama.

# Music for the Picture

BY CLARENCE E SINN

WE see many programs for heavy dramas in Music for the Picture, and appreciate them, writes a contributor, but very few programs for comedies. Why don't more of these appear? I am sending the program I played for the Vitagraph's "Four Days a Widow," and the reason I send it is because every musical number I have listed fits into the scene perfectly. Of course I played all these from memory, which is almost necessary on account of the quick changes. (Quite necessary in my opinion, Ed.)

The picture business is on a steady rise here in the West, and the wise managers are realizing that to make the pictures "go" they must have musicians who can play the pictures. Our house here (The Majestic), will be enlarged in January from 450 seating capacity to 1,000; that's going some for a town of 15,000, isn't it? (Here follows the suggestions for music to picture.)

### "Four Days a Widow."

1. "So Long Mary" until Helen reads note, then:
2. "Hot Time in the Old Town Tonight," then "Lonesome" until title: "In Springdale."
3. "Merry Widow Waltz."
4. "Summertime" till title: "In Chicago."
5. "Dear Delightful Women" (from "Balkan Princess"). "Automobile Honeymoon."
6. "Stein Song" (Bullards) till "Roses."
7. "Who Were You With Tonight?" until Jim drinks water, then:
8. "How Dry I Am" then back to "Who Were You With Tonight?"
9. "Home Sweet Home" in march time until "At Party."
10. "Beautiful Lady" (from "The Pink Lady") until Marjory tells Helen, husband has arrived.
11. Agitato until Marjory's exit, then
12. "Beautiful Lady."
13. "I Want To Marry You" (from "The Earl and the Girl") then quick to:
14. "I Got Rings On My Fingers."
15. Burlesque "Love Me and the World Is Mine."
16. Agitato (As Jim pleads with Marjory) then:
17. "I Wonder Who's Kissing Her Now?" (from "Prince of Tonight")
18. "There's No Girl Like Your Old Girl" until close.

Hoping these suggestions may be of some help, I am yours,

THOMAS BRUCE, Pianist and Organist,
Majestic Theater, North Yakima, Wash.

Many thanks, friend Bruce. Your program looks like a "catchy" one, and I have no doubt will be of value to many of our readers. I could have wished you would have given "stopping" cues—that is, cues for changing the music in each of the numbers, but after seeing the picture there should be no difficulty in fitting your excellent program to it.

### "Reincarnation of Karma."

I had the pleasure of viewing the "Reincarnation of Karma" (Vitagraph), and here append some suggestions for accompanying music:

1. "Egyptian Love Dance" (by Pryor) until title: "E'en 'Neath the Splendor of the Eastern Sky."

First Reel.

2. (Incantation) First part of "Sultan's Dream" (by Bendix) until "Great Buddah Save Me," etc.
3. Isis (Greek intermezzo), play rather slowly until "A Jug of Wine, a Loaf of Bread," etc.
4. "Vision of Salome" (by J. Bodewalt Lampe) until "Snake Thou Art and Snake Thou Shalt Become."
5. Agitato until close of reel.

Second Reel.

1. Any novelette or intermezzo until he begins smoking pipe.
2. First part "Sultan's Dream" until he awakes.
3. Back to No. 1 (or any novelette) until "In India Leslie Becomes Engaged."
4. "In the Soudan" (Oriental music) until musicians exit.
5. Novelette until change of scene.
6. "Imam" until "The Ancient Temple."
7. "Star of India" (by Bratton) until "They Are Shown Qunitraee the Snake."
8. Mysterious until snake changes to woman.
9. First part of "Sultan's Dream" until "If You Would Break the Curse, Give Her This Amulet."
10. Isis (Greek intermezzo) until she puts amulet on neck; then slow down—ritard and diminish for 8 bars.
11. Agitato until he lays her on the table.
12. First part "Sultan's Dream," start pp and increase; two scenes.
13. Very pathetic until end of picture.

For the Incantation (No. 2, first reel) the introduction to "Faust" will be appropriate. Play through two scenes; then first part of "Sultan's Dream."

---

## LOUISE LESTER—"CALAMITY ANNE."

Here is an excellent likeness of Miss Louise Lester, rapidly becoming famous among picture fans in the role of "Calamity Anne." There goes with her a burro, "Woodrow," much loved by the various members of the American Film Mfg. Co's. Santa Barbara studio, who is doing much to make Miss Lester the most famous comedienne in pictures as well as himself the most famous jackass known to cinematography.

Louise Lester.

The "Calamity Anne" series was originated by Director Allan Dwan and is vastly popular already despite the fact that "Calamity Anne" has the long familiarity with work figured in only three productions thus far. The various fortunes of "Calamity," hovering between dire poverty and soaring to blinding heights of financial affluence, are followed in serial form.

Miss Louise Lester has had many years of stage experience prior to her connection with the "Flying A," both in stock and traveling shows and which has made possible for her wonderful interpretation of "Calamity Anne," a hanger-on of mining camps, quick with a gun, fond of a pipe, a Satan with her tongue and temper, but beneath it all a warm and human heart and innate sense of fairness.

It is a more difficult role for a woman to interpret. It is comparatively easy to show this creature of the camps, clad in short riding skirt, boots, wide sombrero hat, sporting a handy six-shooter, in the more laughable guise; but to do so would destroy the real character of "Calamity Anne," for "Calamity Anne" is a woman, subject to the foibles and vanities of woman, and possessed of a woman's heart, a strong, sympathetic nature hid beneath a rough exterior. It requires a genuine artist to portray a rough woman of the camps who can make you laugh good naturedly one moment and bring the quick tears of sympathy the next. Miss Lester does this in "Calamity Anne" productions.

---

The foremost living author of Germany, Dr. Paul Lindau, called the Nestor of modern Germany literature, has prepared his best-known drama, "The Other Man," for presentation on the silent stage. Dr. Lindau is the artistic director of all the royal playhouses in the city of Berlin. The leading part in the drama will be played by one of the most famous of living German actors, Albert Bassermann. The films will be ready for exhibition within two months. The German press regards the news as most important and gratifying to lovers of the motion picture everywhere.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## Prints Its Own.

THE U-Kum Theater, Toronto, sends in a sheaf of programs and George D. Perry writes:

> I enclose copies of some advertising I have been using to good advantage of late. I believe this house has the unique distinction of being the only house in Canada, if not in America, that issues a daily program from its own print shop. I distribute in our immediate locality 1,500 to 2,500 daily, and it has had a surprising effect on business during the dull season.
>
> While this is possible with me on account of having my own plant, the expense to exhibitors who are not so situated would be considerable. However, during the winter months with rinks, parties, etc., in full swing it is necessary to make a bid for business.

These programs are of two sizes, 3½ by 7½ and 3¾ by 9¾. They are on good quality paper and well printed, one or two are printed on both sides, but most of them are printed only on one. They are well set and here the combination of manager and printer shows up well. There is a proper balance, a weighing of type values that is not to be seen in 95 per cent. of the matter that comes to our desk. The type faces are clean cut, easily read and well proportioned. The lines that should stand out are thrown up in heavy type and the lesser matter is kept down. About the only comment we can make is that in some of the programs the musical selections are too close to the titles of the pictures, which holds down the value of the more prominent. In most of the programs this is not done, the selections being kept down in italics or a light face.

## How About You?

There are lots of exhibitors who might use a press with profit. We have an eighteen dollar press with about fifty dollars worth of type that has repaid several times its cost in the past few years merely on the money saved on letter heads, not to mention the convenience of being able to run off a form with twenty or thirty impressions. In most small towns it is better to go to the local paper to get the work done because this carries press notices, but many locality theaters could put in a press with profit. We would like to hear from other exhibitors who can dispute Mr. Perry's suggestion that he is the only manager with his own plant.

One beauty of doing things yourself is that you get the matter out on time. Several of the film makers have a press for leaders and other rush copy because they can get the card for a leader printed in less than an hour where a printing office might require several days to get around to the job.

We take it that Mr. Perry is also a printer. He's a good one, for we seldom see better work.

## The Star Starts a Fight.

There have been doings in Portland where the People's Amusement Company holds forth. Melvin G. Winstock booked The Star of Bethlehem and invited the ministers to an advance showing of the subject. Instead of coming to see what it might be, one of the local ministers reared right up and damned everything between the screen and the box office. That gave Winstock an elegant chance to say what he thought, so good a chance that he could have afforded to hire some minister to do just that thing. More liberal ministers accepted the invitation and there was a goodly showing, but meantime there was an opportunity to put up a plea for pictures in general in the news columns under a heading that caused the story to be read by many not directly interested in the pictures. This narrow bigotry no longer reacts on the pictures the way it would have done a few years ago and the People's Amusement Company had all the best of it.

## More Postcards.

Some weeks ago there was made mention of a post card scheme, the cards being handled by the Exhiibtors' Advertising and Specialty Company. Then only the licensed players were announced, but now the list has been increased by the addition of the independent leaders and others of the licensed side and the Kraus Manufacturing Company announces that more are under way. They also report large sales of the special cards for The Star of Bethlehem. Easter is early this year and the Star should be in demand until after March. They are in the same finish as the post cards and portrait posters.

## Real Goods.

Real pigskin cigar envelopes were sent out by the London office of the Selig Company for Christmas. Of course the diamond star appears on the front, but apart from a brief advertisement the case is as elegant as could be desired by a man of fashion. To further show that he is "on the job," E. H. Montagu sends a copy of the London News in which it is announced that to the writers of the first five hundred letters explaining why they like Selig films will be awarded a Selig puzzle. Each is to carry the name and address of the theater attended and we imagine that English exhibitors will presently receive several tons of letters from the Selig office proving that they should use every Selig released.

B. Nichols, of the M. P. Sales Agency, sends the same issue marked to show the B. & C. Company on its way to Jamaica just like an American globe-trotting organization. Other advertising from Mr. Nichols gives the information that The Chronicles of Don Q., a singularly interesting series of stories appearing in Pearson's some time ago, have been filmed. It is a pity we shall not see them over here. Perhaps we shall later, for Mr. Nichols has an American hustle about him.

## Just As We Said.

When we said that the Tokio cigarette coupon scheme was more or less of a trap for small boys it was argued that most states prohibit children under sixteen from purchasing tobacco and that in any event the scheme appealed to men and women who might be induced to visit the theaters for the first time and so become regulars. Here's what actually happened at the box office of one of the Philadelphia theaters. Two small boys present coupons. One has ten, the other but nine. The ticket seller notes the deception and turns them back. The would-be swindler fishes in his pocket for a nickel but his slightly older companion checks him.

"Don't be a fool. Buy a pack of cigs with the nickel. Then you'll have the ten coupons and we'll have the smokes, besides."

It is a bit of business that in slightly varied form is being repeated all over the country and yet the apologists for the scheme contend that the coupons will not interest small boys, because they cannot obtain the cigarettes.

The United Cigar Stores in New York are pretty decent about selling to those under age, but there are older boys, would-be men of seventeen and eighteen, who will purchase the packs for a commission of two cigarettes from the box.

## Wall Knew Best.

Possibly you remember S. E. Wall, of West Jefferson, Ohio. He's the man who ran a street fair single handed when the rest of the populace left him in the lurch. Here's a characteristic letter:

> Believing that a great many exhibitors would break away from vaudeville if they thought they dared, it might interest them to know how the "dare" worked in my case. You will see by the card that I am enclosing that I had a vote on the question, whether or not they wanted to pay 10c to hear an orchestra of 4 pieces—they most emphatically did not—at least that was the way they voted on it—well I did not make known the result of the vote but put the orchestra in, but switched it from Tuesday to Saturday and cut out the usual act of vaudeville that I had been running on Saturday and put on another reel of pictures, making 4 reels and the orchestra for 10c. That was four weeks ago and the orchestra has made a decided hit; a number of my best patrons expressing themselves as being greatly pleased with the change and I have not heard of one complaint about the vaudeville being discontinued; which fact only goes to show that the patrons really did not know themselves whether they wanted the orchestra or vaudeville at 10c. (understand me small towns can't afford both), but since they have heard the orchestra they have "lost their taste" for vaudeville and I am certainly glad they have.

In case you want to try the scheme here is a copy of the vote.

> Would you be willing to pay 10c to hear an orchestra of four pieces play the pictures each Tuesday night?
>
> You will confer a favor by writing "yes" or "no" at the bottom of this card.

Mr. Wall is a manager. He knew that no one but himself knew how the vote went, so he went ahead and gave them music instead of vaudeville. The supposition was that this was what had been voted for, so it was accepted as the thing and when tried it made better than vaudeville.

Try it yourself and see how it works. Try it two or three weeks, to give it a chance to get noised around that the vaudeville has been dropped and see the change in the character of your audience as the better class of people drop in.

In this connection we are glad to note that the Criterion theater, Rutherford, N. J., gave up vaudeville, put it back, then hustled back to the straight show again, and now Carey Wilson is booking up everything in the way of a Licensed special that he can lay his hands on. It's a lot cheaper than vaudeville and yet gives greater satisfaction.

## Uses Postcards.

L. E. Barger, of the Motion Picture theater, Geneva, N. Y., uses postcards of the players for his advertising, printing on the back the announcement for the week. Where the card is not used for mailing it would be better without the postcard block and if Mr. Barger or any other manager is interested we can tell where the cards may be had without printing on the back, leaving the full surface for the weekly program or other advertising. The idea of the scheme is a good one for the cards are preserved where almost any other form of advertising would not be kept. Mr. Barger speaks of other novelties he will send if we are interested. We are. We are always interested in good idas.

## Another Prize Contest.

The Fresno theater, Fresno, California, has been runing a prize scheme in connection with the Fresno Herald, the prizes being given ostensibly by the paper. Fifty prizes are given ranging from a pass for two for one year and five dollars to a pass for one for two weeks. In return for the pass prizes the theater gets two pages printed in two colors, one biack and green for Kerry Gow and the other in red and black for Kings of the Forest. The scheme is this:

> Take a peek, either today or tomorrow, at the lions and tigers in "The Kings of the Forest" and then get out your pencils, pads and paper and draw one of the lions that you will have seen. Also write a short story of 100 words about lions, how and where they live, etc.
>
> Be sure to hand in the drawings and stories at the Fresno Photo-Theater on or before Saturday, December 14, 8 p. m.
>
> (Note: It is preferable that you make your drawing from the "Kings of the Forest" lions, but, in case you cannot come to the theater, you may draw a picture of any lion, and any story that you like.)

You'll always find some live paper ready to come in with you in an exchange of space for a circulation scheme, and even if you cannot afford to pay for your advertising you can get displays if you will work it adroitly. The Fresno got two full pages and made mighty good use of the space because those Kehrleins know how to lay out their ads to the best advantage.

Only chldren under thirteen may compete and the advertising is directed to them, but it is safe to say that their elders heard all about the scheme and the wonderful animal picture at the Fresno, and so they went along to give the children a chance to win the prize—and to see the pictures themselves.

### It Moves.

Anything that moves is more than double as valuable as advertising, and we are indebted to William Wright, of the Kalem company, for a hint as to a scheme worked by H. E. Ellison of the Colonial theater, Denver. Mr. Ellison knows the value of movement and the moving trademark on the Kalem titles gave him the idea of putting a motor behind his banner when a Kalem was featured and revolving the trade mark about a hundred revolutions per minute. For Kerry Gow he is going to elaborate on this by having the forge scene. Red lights will be used for the forge fire and the motor will have a trip that will cause the cut-out arm of the smith to hammer on the anvil.

Of course it costs a little for current, but a small motor uses very little and the movement will hold people who would pass a straight banner a dozen times a day and never see it. There used to be a store in town that had a crowd about its windows from morning until night six days a week and all through the use of an electric fan and some live ideas. The time has gone when the mere use of paper represented the height of attainmnt in the advertising line. Get your motor and put it to work. Anyone can rig the Kalem trade mark so that it will revolve. A few modifications will ring the Lubin bell, flap the Vitagraph or American wings, let the Pathe rooster nod its head or work some special effect evolved from a one sheet. Try it and let's hear what you have done.

### Two Cards.

The Empress Theater, Gordon, Neb., discusses intelligently the question of small town advertising. Its manager writes:

> The Advertising department of the "World" is the part of the journal that strikes me best, although the other parts are very good. But never yet have I seen advertising that can be used to advantage in small towns such as this; that is, towns under one thousand. Now here I find that hand bills are of not much value. They pass; but results are not what they should be. And in plain talk, IT GETS OLD. I have learned a great deal through the columns of your journal, and feel as I owe it a debt, if my methods of advertising have helped me. And I know there are lots of exhibitors that would advertise in small towns; but the cost is too much for the results. I am enclosing you only two copies of advertising put out by me last week. Sample No. 1 is mailed by placing in an envelope and stamped, some of them are placed in stores, windows, etc. Sample No. 2 was mailed in post card style. I find that this gives me good results.
>
> Although you may say in such small towns it would not be necessary to advertise, I have found out that although everyone knows there is a picture show every night, you have to remind them of it ever so often; and that is what I am doing. In order to help me through the future, I wish you would "pass judgment" upon my humble efforts. But first and last, let me say that these simple little "stunts" have packed the house to the brim.

We think that newspaper advertising is meant in the opening paragraph.

### Advertise Always.

Most assuredly the small town theater must advertise. In fact, the smaller the town the greater the need of advertising. The people know that there is a theater in town but they must be jogged all the time to be induced to come. In the city the manager can depend upon a certain amount of transient trade to help out his regular patronage, but in the small town he must make regulars of half the place if he would show to a profit. He must coax the man who comes once a week to come twice, he must get the bi-weekly visitor to come nightly, and he must do it through advertising, first to get the people and then to keep the interest up.

Card number two is so effective that we are sorry we could not get it to the other managers before Christmas. It was mailed to get to the addresses on Thanksgiving morning and it reads:

WILL YOU
Appreciate the efforts of your wife on that dinner today?
THEN TRY
To show it by taking her to
THE MATINEE
At The Empress, Thursday, Nov. 28, 2:45 P. M.
Change of Program in the Evening.

It is a plain but clear piece of printing and it has the "punch," the business-getting quality. The second is an invitation to see Vanity Fair. It is set in the old fashioned diamond shape in Old English, the type that of all others is an abomination to the eyesight especially when it is such a small letter as this.

Back in the dark ages of typography Old English was supposed to be the last word in elegance because most copper plates were cut in that face. Some rural printing offices still cling to the tradition, but the live printers have switched to something that can be read without involving a subsequent visit to the occulist and this printer has played up the fact that it is "scintillating with flashes of Satire comedy and deep grasps (!) of Pathos" in type half as large again as the title of the subject. "Deep grasps of Pathos" may be intensely interesting but we would go to jail for the murder of a printer if we were handed a job like that. The advertisement is well worded and would have pulled more business if it could have been more easily read. The answer is that the house was packed anyhow, but we do not think that it was brought through the advertisement. For invitation forms copperplate gothic or engraver's shaded is a lot better and more up to date. The Empress management has the right idea, but the editorial boss won't let us tell what we think of that printer.

### Getting the Interest.

In the Cleveland Leader appears a new stunt in the way of a guessing contest. Scenes from five photoplays and pictures of Miss Alice Joyce, Miss Turner and King Baggot appear in a layout. There are quite a number of theaters in the league and the scenes are from plays to be seen in those theaters the current week. Identification qualified for participation in a distribution of prizes as this extract explains:

> Here is an easy one, folks:
>
> You do not need to be a real "picture fan" to win a book of six free tickets, good at any league theater, this week. Certainly you can identify one of the five scenes from photoplays shown above, or can tell the name of one of the popular players whose picture appears here. Even if you go to the theaters only occasionally you have seen one or more of these actors. Go to the picture theaters this week and you will see them, and one or more of the scenes pictured here. You have until Friday to send in your answer to the puzzle. The Sunday Leader will give away 200 books, each containing six admission tickets good for any league theater in the city at any performance during next week to those who send in the best answers. Remember, you do not have to answer all the picture puzzles. By having a single one right you may become a winner of one of these free ticket books. Send in your answer by Friday and the books will be sent to winners by first mail Monday. If there are more than 200 correct answers, awards will be made with regard for the neatness of the answers submitted. Incorrect answers do not count against any correct answer you may write. Fill in the blank or write your answers in letter or on post card and send to Photoplay Editor Leader. The Leader wants all the picturegoers in Cleveland to participate in this interesting contest.

This is not unlike Mr. Trigger's scheme save that it has the collaboration of one of the leading papers and offers subjects on exhibition instead of back numbers. You may be able to get the local paper interested in trying a modification of the idea.

In passing the Leader has in Ralph P. Stoddard an editor who can write intelligently upon picture topics.

### Some Tallygrams.

Readers of the Motion Picture Story Magazine are familiar with "Flossie C. P.," of the Inquiry Department. Her naive comments and her thirst for information have made her almost internationally famous. She's a clever little picture fan out in Los Angeles and the other day she broke into the Tallygram, the house program of Tally's Broadway Theater. We reproduce the comment and that of the week following.

> We received a letter last week signed, "Flossie," and stating that "Flossie and the Crowd" regular patrons of this theater were tired of the educational and scenic pictures and would much rather see more story pictures and fewer Pathe Weeklies and the like.
>
> Now, we like Frank Criticism. It gives us an opportunity to make improvements in the show that might not occur to us otherwise, and we hope that MORE OF OUR PATRONS WILL WRITE to us and give their opinions on the subject. We like the Topical and Scenic films ourselves but then we don't pay to see the show, and you, who do pay, may look at it differently. Let's hear from you and we'll publish the results.
>
> Address, Editor THE TALLYGRAM.
>
> FLOSSIE—Write again. We like your letters.
>
> We have received lots of letters from our patrons but none so far have agreed with "Flossie" in disliking the scenic and educational films.
>
> "Picture Fan" says he would rather see one good travel or scenic picture than a dozen of the tom-fool pictures that are so often shown. He adds that if we keep on just as we have, we will please the majority of our patrons very well. Thanks, Picture Fan, for "them kind woids." It seems that I'm not the only one to brag on Tally's show.

We are glad to see the theater stand up for the scenics. It is a pity that this appreciation of their value is not more general. Lots of houses will send back to the exchange a first run scenic and take instead a riant commercial play. The people who like scenics are not the sort who complain when they are not run. They just stay away. Youngsters like Flossie who have "crushes" on the players kick for plays, but there are others who like the scenics and the good industrials and the man who keeps his program clear of them is not properly catering to his clientele. Do not stop because the few object. Please all comers.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## Do Not Send Scripts.

WILL readers of this department please note that The Moving Picture World is not in the market for scripts and does not offer criticism? Scripts sent in for sale or criticism are returned unread—if postage accompanies the same.

## Wants Scripts.

Karl R. Coolidge, of Keystone, writes:

> Just a line this time. I would appreciate the insertion of a notice in your photoplaywright page to the effect that we are really in need of good comedy scripts. We want snappy, clever stories—something out of the general rut—and not the mechanical, made-to-order stuff. Not buying any sleuth stories at present. I give all stories received careful consideration, and endeavor to return those unavailable on the same day as received. Would particularly emphasize the fact that we want the synopsis only. We expect our contributors to be courteous enough to enclose stamped and self-addressed envelopes.
>
> Will be glad at any time to cast any of our pictures for you. With the best regards of the season.

## Will Use Names.

Those who write for the Lubin company will in future find their names on their filmed pictures, save when a story is completely done over from a faulty script, and even then the writer will be given credit for the idea where there is enough of the idea left. Ira D. Lowery, the Lubin general manager, has been considering the move for some time and has swung into the "use" column, and having done so will do it with his usual completeness and use names on all subjects.

Several times we have been urged to start a crusade in favor of the use of names on all scripts, but we have held back because we think that the time will not be long before all companies do adopt the scheme, and it better to wait with patience than to force the idea. We rather expected such a move from the Lubin people because they have kept well to the front in other matters. Mr. Lowery is always ready to pay top prices for material that is worth it, and he backs up his photoplay editor in a manner that makes Mr. McCloskey's work doubly effective.

## Glad Tidings.

Joe Brandt advises us that they have a "really" photoplay department at the Universal. The department has been systematized under the direction of Mr. Goodall, and things will be run on a business basis. They have been trying to shape things up ever since the move to the Mecca building.

Listen to Mr. Brandt. "We are out for quality, and if we can get it we will pay the right price for it."

The Universal script room has turned so many triple somersaults that writers have become wary, but it listens like the dawn of a new day. There is no reason why the Universal should not pay $50 and $75, and we think that Mr. Brandt appreciates that fact as well as we do. Try them out.

From outside the office we have evidence that they are reducing chaos to order, though many scripts have been lost in the process. If you can't get the old script back, copy the carbon, tell them you have done so and try again there or elsewhere.

## Fixing Over.

We've been fixing over a couple of old scripts lately. They did not wholly please us when we sent them out, but we could do no better at the time, so we shipped them and they came back after many days.

We confess that we were a little surprised to find out how much easier it was to fix them up three or four months after they had been written than just after they had come off the typewriter.

Originally they had been written with certain well defined ideas in mind. The next day or the next week they were revised with that same general idea in mind and they followed the same course. Three months later we had purged our mind of any set formula for that story, and so, taking only the main idea, we could write an entirely different chain of circumstances.

Instead of trying to rewrite a story the week after or as soon as it gets back from the first port of call, give your attention to another story and permit the first one to get completely out of mind. Then start in to fix up and you'll probably be surprised yourself to find out how elastic the idea is. You can twist and turn it like a rubber band where before the incidents were like a steel rod, harsh and inflexible.

And by the same token, dig down in the box and bring out the old-timers. They may not be good, but they may be willing to be made good, now that you are no longer tied to the original development.

## For the Sake of Peace.

For the sake of peace in the family we print this letter from William H. Kitchell. The funny part is that Mr. Kitchell really means it. At the time the deed was done he wrote us about it and wanted a statement made then. Mr. McCloskey, on the other hand, regarded it merely as part of the day's work, but for the sake of peace here goes. Mr. Kitchell writes:

In "Comments on the Films" I find my name mentioned in an extremely favorable review as the author of a recent Lubin comedy-drama entitled "The Good for Nothing.' May I make a correction?

As it was a clean, live story that took with a "punch" with the various photoplay critics, I willingly admit inventing the title and the original scenario. This I mailed to Lawrence S. McCloskey, the Lubin editor, who returned it to me with many valuable suggestions for the revision of the script. These were so many and practical that when I finished the "revised edition" there was little left of the original plot, save the title and the MS. cover. This being the result, the authorship should have been credited outright to the genial editor from Lubinville. Why it was not is as far beyond me as Jupiter. As he is of a retiring disposition—of a type most abnormal in editors and photoplay men—I hate to drag him into the 400-volt d. c. light of publicity, but I believe in giving a good man his due.

I am particularly anxious to make the correction because it is a novel experience for a photoplay writer to see his name at the top of a film criticism. Several of mine that have been given especial mention have been announced as written by the studio director or editor. In most cases, I was more than satisfied with the substitution, as the director who can "put over" a photoplay to the approval of the author is as rare as a wart on an onion. In this instance I was credited with a script that didn't belong to me; which makes my renunciation the more regrettable. Anyhow, the "Good For Nothing" should be credited to Mr. McCloskey.

## Short Scenes.

The other day we suggested that the action stayed too long in one place. "But," objected the writer, "there is something happening every second." That was very true, but it was happening too long without a change of location, and we showed that by switching back and forth between the previous scene and this there could be created eight short scenes telling the action of the two long ones, but telling it in more snappy fashion because these two scenes were done in action that was not of necessity consecutive.

Sometimes in a serious play it is necessary to play one scene in one hundred and fifty or two hundred feet, but in comedy the more rapid the alternation of scenes, so that the action be held consecutive and consistent, the better. No comedy should run twenty scenes to the thousand feet. It should run forty scenes to that length, and it would be better in thirty scenes and only five hundred feet.

## With the Famous Players.

This is B. P. Schulberg, of the Famous Players Company. "Bennie" Schulberg was formerly a newspaper man, but was coaxed over to the film business, when Rex needed a photoplay editor. When Rex went into the Universal combination and lost its home rule, Imp moved into the studio and Schulberg became an Imp, but the departure of Mr. Porter for the Famous Players resulted in Schulberg following him up to the Times Building. Our interest in the Schulberg person is purely academic at present as he does not buy scripts, the company producing only dramatic successes with the original stars in the leading roles.

B. P. Schulberg.

### Second Time Around.

Did you ever stop to consider that a man might try to sell you a pair of shoes to-day and fail and make a sale in three or six months? It's the same way with photoplays. A friend of ours had a script. It was a rather discouraging sort of thing in the way it kept coming back, and at last it had the moth balls tied to it. There were only about four markets at best and they had all turned it down.

The other day we suggested that if he sent it to one or these four markets he might be pleasantly surprised. The answer rather suggested that the advice had been complied with that our feelings might not be hurt. He all but said he had wasted eight cents worth of stamps and two envelopes because he rather liked us.

Then we got another letter telling about the check and how much better it looked than the useless script. There never had been anything the matter with the script except that the market was overstocked with that sort of stuff. Then the stock was exhausted and the company that once had rejected the script was in the market for that sort and was glad to buy it. Watch your market and you'll find that there is a second time on earth for most of the stuff that is good, but watch the market closely.

### Branching Out.

The December Photoplay Author announces the addition of C. B. Hoadley to its staff. "Pop" will write a series of twelve articles on photoplay. The same issue carries the advertisement that Mr. Hoadley will read and criticize scripts for a dollar each. As he announces in his advertisement, he has assisted hundreds of writers in the past and thinks it about time that he got some return for what to now has been a self-imposed labor. We don't see any reason why he should not make a charge for his advice, and we do not know anyone better qualified to perform this service than Mr. Hoadley, who has had long experience both as writer and editor. He has written hundreds of plays that have been produced, has purchased hundreds of others and knows every wrinkle of the making, for he has been connected with several of the leading companies in the business and is now editor and writer for the Powers brand of the Universal. And the better part is that whatever he does he does squarely and earnestly. Here's luck to him.

### Remember.

Just because there is some snow on the ground now and then and the steam heat sizzles through the pipes, do not forget that summer is coming along presently. If you have a script that must be played in the open, write it now and put it away to be sent out along about May. Do it now while it is fresh in your mind, but do not send it out until there is a chance that you can make a sale. There is no fun in paying for scripts now and letting them lie until June. Hold on to them yourself until May, then send them out.

### "Going Up."

George A. Posner, of Los Angeles, sends a clipping from a local paper in which it develops that in the intervals of writing plays he runs an elevator in a Los Angeles hotel, having graduated into that job from the bell hop's bench. We hope that this does not come to the ears of the correspondence schools or they'll flood the Hotel Reporter with advertisements, using George as the horrible example.

If you can write good plays it doesn't matter whether you are a bell hop or a banker, but not many bellboys and few bankers score success in the writing line. For every Posner there are dozens of failures, but any man who can write really new plots in novel fashion can get ahead.

### The Proper Spirit.

F. C. Rebstock, in explaining why he likes this department says, "I refer mainly to the articles by the fellows that have landed some of their work for it helps the novice to keep on the move. No matter how fast the rejections come in, he feels that if some other fellow has put one over he can, too."

That's the right way to feel about it. If the other fellow can get over you can if you try and write the sort of stuff he must have written instead of sitting back in your chair and wailing about pull, and influence and all that sort of stuff.

In the majority of the studios the only pull is good work and novel ideas. The man who is foisted on the studio through influence doesn't last long enough to kick about. The fellow that sticks must make good, and the fellow who makes good regularly is pretty certain to stick whether he gets with a studio or free lances.

A rejection slip is not a cheerful thing to consider, but if you only could realize it, the rejection slip merely means that much more of your apprenticeship complete. The successful author of to-day with a contract or a guarantee is merely the novice of a few years ago. It was through his rejection slips that he learned to write what was wanted in the way it was wanted and lots of the rejections were more helpful than the acceptances.

Keep plugging and you'll land. Keep kicking and the kicks will prove boomerangs.

### Who Shall Decide?

"Who shall decide when doctor's disagree?"

On the one hand we have directors who want a synopsis and no plotted action. On the other there are producers who want the action but no synopsis.

Three weeks ago a director declared to us that the average photoplaywriter spent so much time on the action that he lost sight of the plot. Now comes an equally clever stage manager who advances his belief that the story should be told so fully and completely in the action that no synopsis is necessary. We rather like his reason. He declares that the director is just as apt to supply from memory as the author. In other words, the director, having read the script, sees the story in the action, supplying the missing parts from his memory precisely as does the author who writes his synopsis first and amplifies it into a continuity of action afterward. If he has only the plot of action, the story must appear in that plotted action or not at all. Then, working from that plot it follows that the action, scene by scene, is complete in itself. The director supplies the gaps from memory in reading the play, but he does not fill in these gaps in the making of the disjointed scenes and the result is an incomplete photoplay.

The logical way is to get the idea well placed mentally and then write it in action as it plays. Write the synopsis from that action. If this is done the 250-word synopsis does not bother and the story is all where is should be, in the plotted action. We do not see that an author gives time to the action to the detriment of the idea since the idea should suggest the action. The real photoplay is a story in action and whether the thought or the action be written first it does not matter. The main point is to get it down right. Since the photoplay is a story written in action, it is better to write it in action and then condense for the synopsis.

If your idea is "something about a dog saving a little girl," it is not a complete idea but merely a germ. Wait until you have each scene thought out or at least an idea of the run of scenes. Then when you write, the labor of putting in the scenes will not interfere with the development of the plot nor the elaboration of the plot confuse the planning of the scenes. The point of development to be aimed at is that condition of mental training wherein the idea falls naturally into proper scenes without conscious effort. This leads automatically to the well developed script in which the scenes follow each other logically and smoothly and not as a series of disjointed incidents.

This generally comes only through training and experience, but it will surely come if you have it in you to write a play. Work to that end and you can suit either style of director or any other that may happen to develop, but remember that it is work and work alone that will do it.

### Miss Gauntier Wants.

Miss Gene Gauntier writes from 737 Tallyrand Avenue, Jacksonville, Fla.: "Will you please announce through your column that the Gene Gauntier Feature Players Company is in the market for three-reel subjects of any kind that may be taken in Florida? We have rivers, ocean, lumber camp, turpentine forests and sawmills close at hand, and the stories may be either modern or of the Civil War period. None but unusually strong multiple reel scenarios with thrilling situations and strong plots will be considered, and the remuneration will be as good as the stories. Mr. Olcott joins me in wishing you a happy and prosperous New Year."

## Inquiries

**NOTE**—Replies cannot be sent by mail. State name of character. Do not ask for "leads" or "that man." Addresses cannot be given here, but a list of studio addresses will be sent for a stamped and self-addressed envelope. Only questions of general interest will be answered. Replies cannot be repeated.

**J. N.**—L. A. Carhart advises J. N. that the "magazine" given with the "New York Sunday World" of December 22, carries a short biography of Miss Mary Pickford, as well as her portrait. This is probably what was asked for. Mr. Carhart should find the information he asks in a more recent issue than his letter.

**ORIENT**—We do not "get" that Broncho Billy. You are correct as to the Lubin.

**H. E. W.**—Tony O'Sullivan, a man, now with Biograph, was the Bedelia of the Reliance "Bedelia" series.

**E. F. M.**—Do not ask for "leads" please, but call the characters by name. In "Brutality" the leads were Walter C. Miller and Miss Mae Marsh. In "A Cry for Help" the leads seem to be Mr. Miller and Miss Clair McDowell. See below.

**A. J. N.**—We do not place Miss Young with any company at present. August True was the girl in Eclair's "The Girl from the Country." Lionel Barrymore was the tramp in "A Cry for Help." Miss Sweet does not appear regularly. We do not know yet who replaced Miss Trunelle and Mr. Prior in Majestic. Ed. Dillon and Miss Peggy Reid were the husband and wife in "She is a Pippin."

**G. F. G.**—You're letting us off easy. Miss Gardner played in many pictures for the Vitagraph. Then she headed her own company. That fact did not prevent the Vitagraph from releasing pictures already made. They may release some more, for that matter, if they happen to have them. Owen Moore is with Victor.

**W. R.**—Lionel Barrymore was the minister in "The New York Hat."

**F. E. C.**—Miss Dorothy Gish was the girl in "My Hero." We believe that she is now with "A Good Little Devil" company, though her sister remains with the Biograph.

**ROSEBUD**—It is not possible at present to obtain Universal casts.

**J. S.**—In "Blood Will Tell" the elder Fairfax was Barney Sherry, the younger was W. B. Myers.

**BETSEY**—"Blind Love" has been announced. Read the back numbers. We have no record of the Vitagraph title you give. Miss Florence Barker, on leaving Biograph, went abroad to the Pathe company, and returned to play with the Powers company. We do not deal with the marriages of players, but Buster Johnson is the son of one of the Lubin cameramen. We have lost trace of Miss Gladys Field.

**MRS. W. S. McP.**—Turn to the Universal advertisement for the address.

**D. E. B.**—Miss Mary Pickford and Edwin August were the Biograph players for whom you ask. Jack, in "The Indian Mutiny," was James Morrison. You can obtain recent back numbers of the publishers.

**CURLS**—See above for your reply to the Biograph question. Lux films are made in France. We have no personal opinion of the films of any maker—at least not for publication. This is the inquiry, not the critical, department.

**MISS H.**—The poor boy in "The Ladder of Life" was Harry Benham. We have not heard that Miss Sweet has left the Biograph.

**ISABEL**—Pathe made "The Gambler's Reformation" and the "Spendthrift's Reform," but not a "Gambler's Reform." In the former George Gebhart was the leading man. In the latter, Paul Pantzer was the lead. Please be exact, as frequently titles are nearly or quite duplicated.

**W. R. S.**—Kinemacolor pictures may be projected through an ordinary projection machine, but in that case they give only black and white pictures. A special attachment may be had whereby the color screens are operated. This may be attached to some forms of the regular machines, and will then give colored pictures when the film is run through at the rate of 32 pictures a second, or double the regular speed. "Code" means that the word following may be used in place of the more lengthy title in telegraphing or cabling orders. The idea is to make one word take the place of several and save tolls. We have not run such an article as your third question suggests. Perhaps the "Scientific American" can give you the information. They have had several articles along those lines, and probably can supply the dates.

# Projection Department

Edited by F. H. RICHARDSON

## Rules and Regulations.

BY courtesy of Mr. N. W. Reed, Inspecting Engineer, Board of Fire Underwriters of the Pacific, San Francisco, Cal., I am in receipt of a booklet containing the specifications for installation of moving picture machines, Board of Fire Underwriters of the Pacific. I have carefully looked over this book, which contains matter equal to three pages of The Moving Picture World, and have concluded to publish almost the whole, with comments. But let me say that this is not done with, primarily, any thought of fault finding, but simply to point out such mistakes as have been made. I wish, before taking up the text matter, to compliment the compilers of the rules on the fact that they have gotten away from the idiotic idea of limiting the width of an operating room observation port to four inches, and its height to twelve inches. I would like, in this connection, to call the undivided attention of the various authorities to an idea of my own, in the shape of a sliding port, which will be set forth fully in the new handbook.

## Specifications for Installation of Moving Picture Machines.

> (1) Operating Room: Machine must be placed in an enclosure or house made of suitable fireproof material; must be properly ventilated, properly lighted and large enough for operator to walk freely on either side of or back of machine. All openings into this operating room must be arranged so as to be entirely closed by doors or shutters constructed of the same or equally good fire-resisting material as the rest of the enclosure. Doors or covers must be arranged so as to be held normally closed by spring hinges or equivalent devices. The operating room must not be used for the storage of anything not used in connection with the operation of the machine. Rectifiers, motor generators or other similar devices, must not be located in the operating room. Shelves for rewind and tools must be not larger than ten inches by forty inches and there must be not more than one shelf for each machine.
>
> A—Size: All operating rooms to be at least 6 ft. 6 in. high, with floor space to vary according to the number of machines in them, as follows:
>
> | | |
> |---|---|
> | One picture machine | 7 x 8 feet |
> | One picture machine and one stereopticon | 9 x 8 feet |
> | Two picture machines | 10 x 8 feet |
> | Two picture machines and one stereopticon | 12 x 8 feet |
>
> B.—Openings: There shall be not more than two openings per machine in the operating room, one for the operator's view and one for the machine. Opening for machine shall be 8 inches high and 12 inches long. Operator's view window shall be 10 inches wide and 12 inches high.
>
> C.—Automatic Shutters: All openings shall be provided with sheet-iron shutters which slide freely in metal grooves. The shutters shall be made of iron 1-16 inch thick and be 10 x 14 inches for machine openings and 12 x 14 inches for operator's window, thus overlapping the openings one inch on all sides. The grooves in which the shutter slides shall be at least 24 inches long and be made of iron 1-16 inch in thickness. Shutters must be held open by the use of a fine combustible cord so arranged that the shutters may easily be released by hand. Shutters may be arranged to slide horizontally if a strong spiral spring or weight suspended by a metallic chain is attached in such a manner as to close the shutter quickly in case of a fire within the operating room.
>
> D.—Ventilation: Vent pipes should be placed over each machine and be not less than twelve inches in diameter, and must extend through walls or roof to the outside of building. When pipes extend through concealed places, or between floor joists, they must be made of double thickness, with one inch air space between the two pipes. Joints in pipes to be lock seamed. If the operating room is placed against an outside brick wall of the building a large opening may be made through the wall for ventilation, which need not be equipped with self-closing shutter, providing there is no combustible material on the front of the building.

Regarding the first clause: If the operating room is properly constructed there is no reason why it should not be located in the usual place. By "properly constructed," I mean having walls of concrete, hollow tile or brick, ample vent flues, and the shutters which will automatically close within two or three seconds of the starting of a fire, there is no reason why the operating room should not be installed in the usual place near the entrance, since, in that case, there would be no flame, smoke or anything else coming from the operating room, no matter how fierce the fire might be inside.

Clause 1, Operating Room: The term "suitable fireproof material," were it not dealt with further on, would be altogether too indefinite, since it leaves to the discretion of possibly some minor official the decision as to what would or would not be "suitable." "Must be properly ventilated" is a provision I like to see. In this clause it is ordered that the shutters covering the openings must be constructed of the same or equally good fire-resisting material with the rest of the enclosure; but in clause C this is directly contradicted, because a direct specification is made that all shutters shall be 1-16 inch iron, and of such size so as to overlap the openings by one inch. It is ordered that rectifiers, motor generators, or other similar devices must not be located in the operating room, which is wrong from any and every point of view. The operating room is exactly where such devices ought to be located, and there is absolutely no good reason why they should not be placed there. The Pacific Board is decidedly wrong in this. If the board thinks there is danger of fire through accidental contact of film with such devices let them require a wire or perforated metal guard. We are told that shelves for rewind and tools must not be larger than ten by forty inches, and that there must not be more than one shelf for each machine. This, I presume is designed to prevent the overcrowding of operating rooms. From that point of view, is a very good rule. Clause A is excellent, and complies with the usual accepted custom, except that, as it stands, one could be prevented from having a room larger than the requirement set forth. Of course it is not to be supposed that any official would be idiotic enough to take that kind of a stand, but the rule, instead of setting forth a minimum, sets forth an absolute requirement, and that is wrong. Clause B is the one I spoke of in the beginning and I again wish to compliment the Pacific Underwriters for not following the insane idea of an observation port four inches wide. Ten inches in width is all right, though twelve would be a little better where one has a large picture and a short throw. Nevertheless, ten inches will do very nicely. Twelve inches, however, is not sufficient in height. It should be twenty-four inches, covered with a sliding shutter in which is an opening as set forth in the coming Handbook. The first paragraph in clause C is not made subject of criticism, though of late I have been inclined to favor asbestos millboard shutters, by reason of the fact that they drop with less noise. The second clause, however, is very weak in that it does not make any provision for a single master cord, holding all shutters, the same to be brought down over the machine openings and film box where it will burn in two instantly when a fire starts, nor does it make provision for soaking this cord in inflammable wax, or inserting a strip of film in its length, which would instantly burn in two. This also will be set forth fully and in detail in the new Handbook. Clause D cannot be criticised where there is more than one machine. However, I see no reason for requiring two, three or perhaps four vent pipes, where one of ample size would serve exactly the same purpose, and serve it, it seems to me, just as well. The chief weakness of this clause lies in the fact that with only one machine there would be but one twelve-inch vent pipe. Now a burning film in a one-machine room will make just as much smoke and flame as it would were there two machines and two vent pipes, and one twelve-inch pipe is not sufficient to carry off the smoke and flame fast enough so that neither will show around the crevices of the shutters, thus alarming the audience. Another weak point lies in the fact that the pipe is not required to be made double throughout its entire length. Supposing the ceiling of the operating room is four feet below the ceiling of the auditorium, and that this single metal pipe gets red hot for that distance, how long would the sight of that red hot pipe take to stampede an audience? The one vital thing our lawmakers and other authorities seem to overlook, is the fact that *fire prevention rules should be based primarily on preventing the audience from becoming alarmed, since that is where the danger lies.* Property loss should be a secondary consideration.

*(Continued next week.)*

## From British Columbia.

Penticton, B. C., Canada, writes:

> Have noticed the dearth of news from Canada; also your remark that, "As soon as the boys got busy and sent it in it would appear." I will therefore help out with my mite. I started operating a year ago last October and, after several hard experiences, am now able to put up a pretty fair picture and everything is always ready for the run. The Moving Picture World and your handbook have been of inestimable value to me, located as I am in this far off corner of the world. When I received the handbook I went over my machine to see how it would stand the test. I didn't have many changes to make, thanks probably to luck. But the setting of the carbons! What a difference it did make in the light! I want the new handbook just as quick as it is off the press. Have noticed some articles dealing with isolated plants, one of which we have here. The engine is made by the International Harvester Company. It is an 8-h.p., fly-wheel governor engine, belted to a 5 kw. generator made by the Canadian General Electric Company; a 110 volt d. c. machine. We use about two and a half gallons (presumably gasoline. Ed.) per run of two and a half to three hours, the average ammeter load being about 32 amperes, though it varies up as high as fifty for short periods. I cannot give a very definite statement of the number of lamps burning, as we light other places as well as the theater. Gasoline costs us thirty-two cents per gallon in steel drums of ninety gallons. Some price for gasoline, but we are in the extreme West. This outfit has been running continuously every night, except Sundays, for sixteen months, and only one night in all that time we didn't show on account of the plant not being in good condition. That ought to remove any doubt as to gasoline engines being reliable. I give it very careful attention, and find that it pays to do so. The projection light is excellent and has no noticeable variation, but there is

> a slight fluctuation up and down in the incandescents. We are moving into a new house in a few weeks. What size condensers would be advisable for a 94-foot throw and a 13-foot picture, an Edison Model B machine? Is that picture large enough? The auditorium will be 29 feet wide by 100 feet deep. Renewed the tension springs on my gate recently, and one has slightly more pressure than the other. Will this affect the projection? I have noticed with some reels, but not all, a sort of an up and down movement on the side of the picture corresponding to the weakest spring. Speaking of fans, I used to have one turned directly against my back, and before long was troubled with very bad pains in the back. I didn't know the cause until the weather got cooler and I didn't use the fan so much, whereupon the trouble disappeared.

Yes, Penticton, it certainly pays to give an engine, a dynamo, or any other piece of machinery, very careful, painstaking, intelligent care and attention, and the regularity of performance of your outfit speaks well for your work. If your ammeter only shows 32 amperes you surely cannot be running very many incandescent lamps, since you would hardly use less than eighteen or twenty at the arc, and each 16 c. p. incandescent requires approximately one-half ampere. You should use two 7½ condensers for a 13-foot picture at 94 feet, but with a hall of that depth and width, I think I would prefer a 15-foot picture, provided you can use sufficient current to illuminate a picture that large. In order to do this I would suggest that instead of using ordinary plaster or cloth curtain you use one of the patent screens. One of the patent screen manufacturers is prepared to supply his coating to be spread on a plaster screen, and this is what I would get, if I were in your place. The plaster should not be finished smooth, though. The finishing coat should be thoroughly stippled or roughened with a coarse brush, while it is wet and soft, and after which the finish may be applied. As to the weak tension spring, stick your screwdriver under the spring and, while pulling outward, run it up and down a few times, thus bowing the spring outward sufficiently to provide equal tension with its mate. You should keep a couple of extra tension springs on hand; in fact, all small parts of that kind which are likely to break or wear out should be kept in stock.

### An Invention.

Mr. C. E. Wright, Louisville, Ky., has invented a new moving picture projector, concerning which he writes as follows:

> My machine will project a rock steady picture, using a film which has not been perforated. It gives a longer exposure, more light and less flicker or jump than any of the present machines. The shutter is not as wide as those in present use, and trips ⅛ of a revolution. The machine is simple and will not be expensive to make or repair. Please advise to the best manner of proceeding to procure capital to manufacture and place on the market.

The first and most essential procedure, friend Wright, will be to demonstrate the practicability of your mechanism when it comes right down to practical projection of moving pictures. There have been a number of gripper movement machines invented, and some of them work fairly well, too, but the trouble has always been that there is a certain amount of slippage which, so far, has proven to be unavoidable with this type of actuating movement—hence the picture simply will not remain in frame. If you can demonstrate, beyond any question of a doubt, that your machine possesses advantages over the present type of machine, and is entirely practical for every day use, then you will have no trouble in securing capital. In fact, those to whom you would have to demonstrate this proposition would themselves take care of that end of the matter, and do it quickly. From your letter, I am led to suppose your shutter oscillates, and if this is so, I would myself have to be shown that it would work in a satisfactory manner as compared to the revolving shutter. If your machine is protected by patent, you might ship a model mechanism to me, if you care to do so. I can then tell you what I think of it, and whether it is worth presenting to the powers that be.

### Oildag.

On page 1079, December 14th issue, Carlsbad, New Mexico, spoke of mixing "oildag" with his oil, claiming an advantage was thus gained. He now sends a circular which sets forth the fact that oildag is a new lubricant, consisting of deflocculated graphite diffused in oil. The circular recites that: "Graphite in the deflocculated form renders possible the use of this valuable solid lubricant with full assurance that vastly superior results will be obtained and the cost of operation materially reduced, as one gallon of oildag will do the work of at least three gallons of oil." "Deflocculated" graphite seems to be graphite in an exceedingly fine form. It might be worth a trial. We extend to Brother Patterson our thanks for contributing the information.

### Organizing Unions.

The operators of a Southern town are desirous of organizing a local of the I. A. T. S. E., and ask to whom they should apply. For the information of all, I will say that: (1) Mr. Lee M. Hart, General Secretary and Treasurer of the I. A. T. S. E., Suite 63, 39 W. Adams St., Chicago, Ill., is the person to whom to apply. (2) The minimum number of moving picture machine operators to secure an auxiliary charter must be seven, and they must depend upon operating for a livelihood, and must have had more than one year's experience in strictly moving picture theatres. (3) Full and direct local charter is granted to fifteen or more qualified applicants and costs $50.00. Auxiliary branch charter of less than fifteen members, but not less than seven, $25.00. (4) Names and sizes of the theaters in the city must be given. (5) Name, age, experience and position of each applicant must be given. These are, in general, the requirements. Further details will be supplied upon application to Brother Hart, who will send the necessary blanks. Let it be understood that to secure anything other than an auxiliary charter there must be fifteen or more applicants. Seven applicants can get an auxiliary charter.

### Prohibit Union Slide.

By request of the I. A. T. S. E. Local Union, No. 249, moving picture machine operators, Dallas, Texas, I publish the following from the Dallas Dispatch, December 12th:

> The Dixie Theater, of this city, stopped the flashing of the union slide on the screen to-day. The emblem is that of the moving picture operator's union, and is to indicate that union men are employed in the house. The Dixie and Lyric were the only ones using the slide, and the action to-day is believed to be the result of the demand made by the moving picture theatre proprietors at a meeting held yesterday. Union men in Dallas were giving the Dixie and Lyric shows the preference.

We would respectfully call attention of the Dallas managers to the fact that, to be consistent in their attitude, they should now use a slide containing the announcement, "This house does not employ a union operator." We would call their attention to the fact that those who buy tickets of admission to their theatres are the ones who are supporting them and their theatres, and if they wish to know whether or not the operator is a union man they have the right to demand and receive that particular piece of information. Evidently, too, they wish to know this fact, else the showing of the slide would have no effect whatever. It is not the intention of this department to take part in such controversies, except to point out the right and the wrong of the matter. If the Dixie and Lyric theaters desire to, or are willing to show the union sign, it certainly cannot be said to be right from any point of view to coerce them into refusing to do so.

### More Condenser Dope.

Wm. Lorence, New York City, says he has a guaranteed receipt for stopping the overflow of mail regarding condenser breakage, as follows:

> Immerse the condensers in a pot filled with cold water, to which a large amount of common salt has been added. Boil the condensers in this mixture thoroughly, then let them cool off slowly. Any glass subjected to this kind of treatment will resist sudden change in temperature. To clean objective and condensing lenses, rub well with hot, sharp vinegar; then rinse in luke-warm water and they will be thoroughly clean.

Now, why in the name of Heaven, will boiling condenser lenses in salt brine have any effect one way or the other? Certainly the salt cannot penetrate the glass and change its nature or its composition. Immersing condensers in cold water, boiling them and allowing them to cool off slowly, has been suggested in this department long ago, though its efficacy is open to question. I cannot see that the adding of salt would have any effect one way or the other. As to the vinegar stunt, I see no reason why it should not do the work, and it is passed along for consideration.

### Lamp Rheostat.

Mr. A. W. Ballenger, York, Nebr., inquires:

> Is it possible to wire a lamp or lamps of any kind or number in series with the arc, so as to utilize the current now wasted by the rheostat for production of light? That is to say, could lamps be made to take the place of a rheostat and not consume any more energy than the rheostat wastes? My current is 220 volt, d.c., through rheostat, ⅝ cored carbons above and below; Power's Six machine, 70 foot throw, two 7½ condensers. Could I use a storage battery system with satisfaction? Am having an argument in regard to same. An electrician is trying to convince me that I could run my lamp with storage batteries cheaper than I can pay seven and a half cents per k.w., d.c. using 220. What is your opinion? What would be the smallest voltage and amperage proper to use, projecting a 12 foot picture, throw about 70 feet d.c.? Can a person use less than 110 volts d.c. satisfactorily? If so, I think I can use a motor generator set cheaper than I can run on this 220 stuff, using a rheostat. I am anxiously awaiting the new hand-book for which I sent money order some time ago.

It is possible to use a large number of incandescent lamps wired in multiple, and the multiple wired in series, with the arc lamp. I will not go into details on this matter, in the department, as it has already been explained and illustrated, and for the further reason that the light from these lamps would not be satisfactory, because it would continually fluctuate and would be shut off every time the arc was shut off. I would not advise that kind of scheme. If you still want details, send $1.00, and I will send sketch and explanation by mail. I would advise you to use a ⅝ cored carbon above and a ½ inch solid projection carbon below. On page 123 of the new hand-book you will see how to figure your waste in the rheostat. On 220 it is enormous, as compared to the amount of energy actually used. Yes, you could use a storage battery. I believe it would be a good deal cheaper in operation than using 220 though rheostats, but you would have to have a good many batteries, since the voltage would have to be raised to 60 and the amperage delivered ought not to be less than sufficient to supply .2 of an ampere of current per square foot of picture. A 12 foot picture has 96 square feet of surface, each square foot of surface should not have less than .2 of an ampere, d.c., therefore 20 amperes, d.c. generator capacity would be sufficient. A 70 volt generator is ideal for projection purposes, and a 60 volt one will do nicely. It seems to me your best plan would be to purchase either the D. C. Economizer put out by Mr. Hallberg, or the Ft. Wayne Electric Works. Both of these devices have given excellent satisfaction, but you should secure, when purchasing, an iron clad guarantee as to performance. The manufacturers of these economizers claim an efficiency from 80 to 85%. I think this is probably a little high, but certainly when using 220 volt current the saving as compared to rheostat would be very large.

### A Cleaning Scheme.

Mr. J. T. May, Bartlesville, Okla., suggests a new way of cleaning a machine. He fills a gasoline blow torch and sprays gasoline on the machine. Of course you all know that after pumping up a gasoline torch it will spray gasoline quite forcibly. He says by this plan he can clean the mechanism far easier than is possible with a rag; but it is a good idea to strain the gasoline through chamois skin to take out the water and small particles of dirt.

### Film Cleaner.

Elmhurst, L. I., sends in sketches and description of a film cleaner he has devised. I could not from the description and sketches, quite follow through the whole plan of construction. Moreover, as the film simply seems to pass over three revolving rollers, the device didn't appeal to me as practical. If the cotton-flannel covered rollers were stationary it would remove considerable dirt, but why use stationary rollers when a flat piece of cloth is just as effective? Unless the rollers were stationary, it would have no effect whatever one way or the other.

### Machine Trouble.

New York City submits the following:

> Recently I put a new intermittent sprocket in my Power's Six, and when I run fast I have a moving or jumping picture, though it is steady when run slowly. After cleaning my machine, I have a grinding noise apparently emanating from the toggle idler gear. It is particularly bad when the framing carriage is about center. It will keep up a day or so, then die out. When I have the grinding noise, it is accompanied by a sort of tinkling sound, which I think is from the governor.

If your film is steady when running slow, and jumps when running fast, it would indicate insufficient tension, the remedy for which is to tighten screw 734, figure 115, page 272 of the new handbook. As to the grinding noise, that is more difficult, and inasmuch as you are located in New York City, I would suggest that you take the machine to the factory for adjustment. You might, however, first make sure that connecting bar 682, figure 121, of the new hand-book, is held snugly in casting 684, by set-screws 744. To tighten this bar first loosen screws 745, then tighten set screws 744, until the framing lever just barely begins to work hard, after which, re-tighten screws 745. If, after tightening screws 745, the framing lever works too hard, then you will have to loosen them again, and slack off a little on 744. However, I repeat that thte better plan would be to take the machine to the factory. If it is less than a year old, the repair will cost you nothing. A tinkling sound is sometimes caused by intermittent sprocket-teeth striking edge of apron.

### Some Questions.

Cincinnati, O., propounds the following:

> (a) What is electricity? (b) What is meant by equivalent focus? (c) Had an argument the other day. Can you settle it? I say the geneva is the star, while the other fellow insists that the geneva is where the star and cam meet.

(a) Cannot be answered. Nobody knows. It is that property peculiar to a wire attached to a running dynamo battery, or other source of electrical energy, not present in any other wire. (b) Equivalent focus is the distance from a point half way between the two factors of a lens to the screen, when the lens is held at a distance from the screen, at which some distant object is sharply focused. (See page 357, of the new handbook). (c) The star and cam is generally spoken of as the geneva movement, but the star itself is, properly speaking, the geneva.

### Fine Operating Room.

Mr. George A. Bleich, mgr. and owner of the Empress Theatre, Owensboro, Ky., sends in photographs of his new operating room, and writes as follows:

> Some months ago, I boasted to you about the operating room I purposed having in this house. I, therefore, want you to see it, and judge whether or not I have made good. The construction is Johns-Manville asbestos board. The equipment consists of two Simplex machines and a Westinghouse motor generator set. Your special attention is called to the neatness and cleanliness of the room. Notice the wash basin, provided so that the operator has no excuse for greasy hands. Ventilators over machines are eighteen inches in diameter and lead out through the roof. Photo does not show the tool rack or the metal box in which the films are kept. I believe my theatre and operating room is a step in advance, and I credit the Projection Department in particular, and the Moving Picture World as a whole, in aiding me to plan and devise the house as it now is.

The room is indeed excellent in the appointments and its neatness. It is so nice in fact that I wish its walls were of hollow tile, concrete or brick, since I consider those materials as being superior to asbestos for the construction of operating rooms. I would suggest, Brother Bleich, the installation of gravity drop wall shutters and the controlling of them and the ventilator shutters, as directed in the new hand-book, which would make the room truly fire-proof in every sense of the wood. Brother Bleich also sent views of the exterior and interior of the house. I was particularly pleased with the exterior. It presents a solid, substantial, dignified and a beautiful appeareance. The interior is also worthy of commendation.

### Trading Stamps.

Pittsburgh, Pa., propounds the following:

> Will you please tell me, in next week's issue, where I may buy or rent an S. & H. moving picture camera?

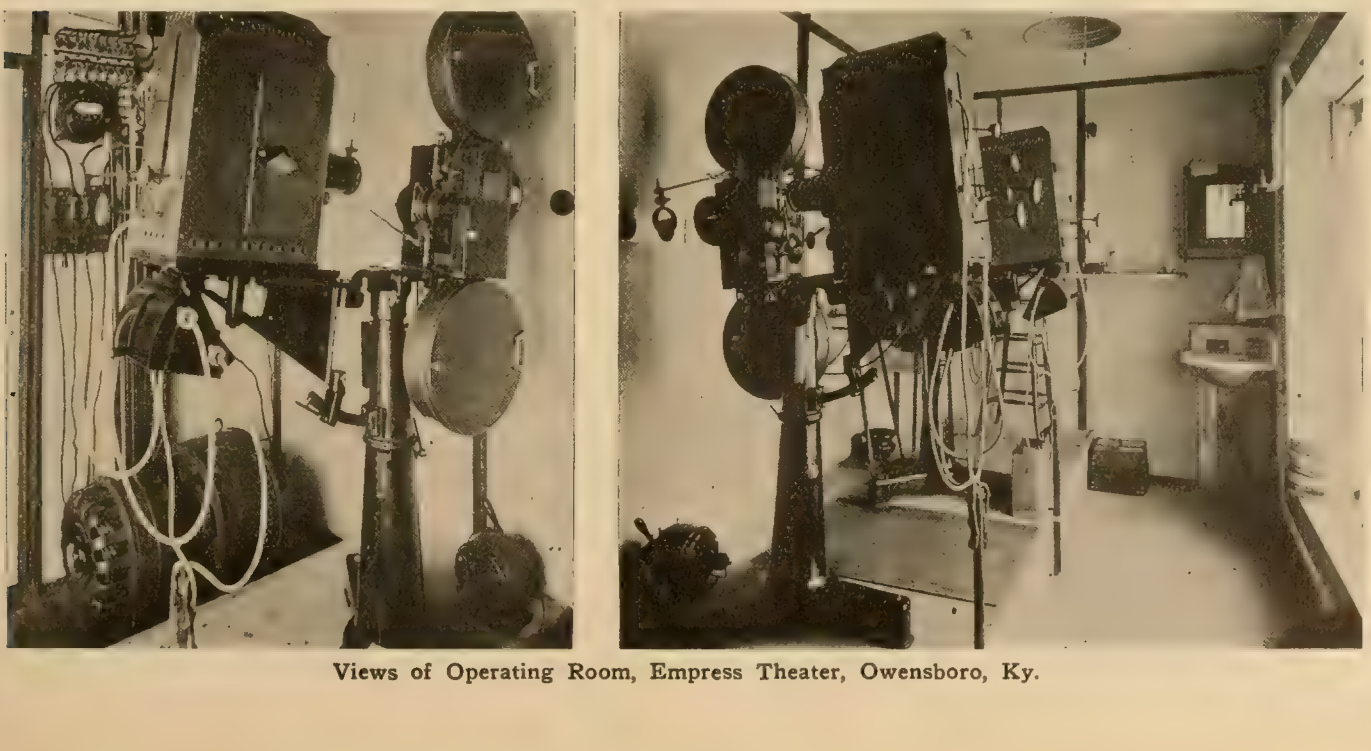
Inasmuch as I never heard of this particular brand of camera, nor had anyone in the Moving Picture World office, I submitted the query to the head camera man of a leading producer. His reply was: "That fellow is not looking for a camera; it is green trading stamps he wants. Refer him to Sperry and Hutchinson," after which he informed me that he knew of no such camera.

### Flicker Trouble.

Williston, N. S., comes in with the flicker trouble as follows:

> Am operating two theaters here and am having some trouble with flickering pictures in the smaller one. Project a 12-foot picture at 50 feet, with Power's Six. Have tried the three wing shutter which came with the machine, and three different styles of home-made two wing shutters, and am using a two wing shutter, and now, while this is an improvement on the three wing style, the picture is far from perfect. The shutter is set correctly as we have no travel ghost either up or down, and it is set as close to the front of the lens as possible. My operator suggests that we get a half size lens instead of the quarter size, and states this will reduce the flicker, as it is possible, with the half size lens, to set the shutter closer to the lens than with the quarter size. Am using a white curtain coated with alabastine. The current is 220 a.c. and is very steady for alternating. Would like to have an expression of your opinion on the half size lens. Perhaps, also if you can suggest a remedy for the flicker, I would certainly appreciate it.

Something here we do not understand. If the two wing shutter is producing less flicker than the Power's three wing, then the trouble does *not* lie in the shutter; that is a cinch. Are you sure the a.c. in this house is not very low cycle, say 25 or 35? I am inclined to believe that is exactly what is the matter. Run at normal speed, Power's three-wing shutter should give no flicker whatever with that kind of a screen. The substitution of a half size lens would make the flicker worse, if anything, as you would have to have a shutter with a wider blade for that kind of a lens. Unless your current is low cycle, and the flicker is due to that cause, I will have to pass the matter up to our readers for their consideration, as I myself see no other possible reason for any such condition.



**Views of Operating Room, Empress Theater, Owensboro, Ky.**

## Water-Cooled Lenses.

Mr. A. E. Kirk, Galveston, Texas, contributes the following interesting data concerning water-cooled condensers:

> In the December 7th issue of the World, a "large manufacturer" and yourself asked for information relative to water-cooled type of condensing lens. If you will allow me, I would like to submit my mite of information. There are really two devices of this kind. In one the absorbent principle of the liquid serves the two-fold purpose of cooling the lenses and absorbing heat from the projected beam of light. In the other merely the absorption of heat from the light beam is all that is attempted. In the first kind the two condensing lenses form the two water tight sides of a cell, or tank, which is closed tight all around, except for an opening at the top and bottom to which is attached a rubber tube for carrying the cooling liquid, by syphonage, from an elevated vessel holding a quantity of the liquid in reserve. The liquid enters the cell at the top, flows down between the two lenses and out of the bottom hole to a bucket or other receptacle, from which the top tank can be refilled as occasion demands. Water in which alum has been dissolved is generally used as a heat absorbent, plain water not being so efficient. As the lenses are held tightly against gaskets to prevent leaking, it might be thought they are liable to great danger of cracking, due to unequal expansion incident to the heat from the arc, but as the cooling liquid prevents this very thing the lenses never become hot at all. in the other form of cooling arrangement the lenses are arranged as usual, except that they carry a glass tank in front, in which is placed the alum solution which absorbs the heat from the beam of light as it leaves the condensers. Means must be provided for replenishing the liquid, as it becomes heated, with fresh, cold solution. An alum cell placed between the condenser and the film is the most effectual safeguard against the film catching fire, but naturally from the bother an ordinary operator would have with its maintenance may be explained its present lack of use on moving picture machines. These devices are still used, though, in medical laboratories, etc., for preventing the heat from destroying small, delicate organisms used in microscopic projection. In an early form of Lumiere's apparatus the actual condenser was a spherical flask filled with water in which was suspended a small piece of carbon to collect any gases caused by the heating of the water. As a postcript, I am reminded of an operator who, being caught in a small country town, while on the road with one condenser broken beyond recall, used an old fashioned baby's milk bottle filled with water as a substitute, claims he got pretty fair results, considering the pinch.

The data is of interest, though I do not believe your reason for the non-adoption of this scheme is the correct one. The tank in front of the condenser, which was known as the "alum cell," was discarded for the reason that it absorbed too much light; at least, that was always my understanding of the matter. The same thing would obtain were the liquid placed between the condensing lenses; or at least we would suppose it would. I am informed that an Englishman has procured a patent in England on a plan for removing the heat from the light ray by means of an air blast blown through it between the cooling plate and the aperture. He has also, I am told, applied for patents in this country. Whether the scheme will come into general use or not remains to be seen. If the milk bottle was of the right shape, it would, of course, condense the light after a fashion, and I should imagine the results would be pretty raw at the best. Many thanks, Brother Kirk, for the information contained in your letter.

## Bugs Again.

New York City comes back with the following:

> Many thanks for your prompt reply to my "bug" question; but I did not mean the sprocket indentations. What I referred to occurs particularly in the Essanay film. They seem to have printed some sort of bug in their films several times. It happened in one drama. Just in an exciting climax, when every one in the audience was supposed to be quite sad, a letter showed up on the screen to the effect that somebody's heart was broken, and down walked Mr. Bug, just like a paid actor, promenaded around all over the letter, rubbed his back with his legs just like a locust and walked off again just as the letter ended. The people roared with laughter. Kindly put this question up to the brother artists.

You are at liberty to search me. If anyone else has encountered Mr. Bug let him stand forth and be heard. I have had no intimation that my good friends Spoor and Anderson, of the Essanay, had gone bugs, and I really do not believe they have or that their films have either. Let us have more light on this question.

## Union Closed?

Chicago sends in a sketch of some scheme of his in use in the operating room. I cannot, however, quite follow the idea, therefore cannot use it until it is explained better. He also propounds the following inquiry:

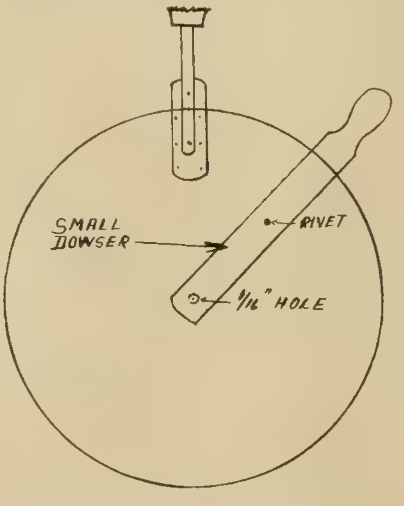
> Can anyone tell me why Chicago operators's union No. 2 is closed until August, 1913? I have tried to get in since I received my license last summer. Was only able to get an application blank in October. Was instructed to get it signed and after four trips, each time being told a different story, I was informed that I must produce an operator who had known me for a year and who had been a member of local union No. 2 for a year. I went back the next day (first November meeting), and was told to come again as there was a meeting being held. I did go back next day and was informed that the union was closed until August, 1913.

If this is true, is strikes the editor it is very much up to Local No. 2 to explain. With all due respect to Local Union No. 2, I can tell them that this is no way to do business—of course if the brother's complaint is correct. If, for any reason, he is not eligible to membership, or if for any reason the union does not desire to accept more members at present, then he should at least have been told so, and not played with in any such way as described. I have no patience with this kind of business. A union is supposed to be founded on justice and to base its very existence in brotherhood, therefore its first aim and object should be to deal justly, both with its members and with those outside. Understand, I am not objecting to Local No 2 refusing to accept the applicant into membership. I do not know anything about that. It is the method I protest against. Furthermore, if Local Union No. 2, or any other union, purposes to refuse new members for any considerable period, that fact should, in justice to all concerned, be given publicity, and the only way it can be given adequate publicity is through this department. There is no law compelling Local Union No. 2 to take any action of this kind, but if they are doing business along the right lines they would give such a matter publicity as a matter of ordinary decency and justice.

## A Promising Idea.

Mr. Chet Todd, Omaha, Nebr., contributes the following idea which certainly looks as thought it might have very distinct value. He describes it as follows:

> Here is a little stunt I figured out, and which has been a great deal of help to me, and I think will be to many of the other brothers. It can be used on any machine having a dowser in front of the condensers and an outside revolving shutter. Drill a 1/16-inch hole in the dowser at the exact center of the condensers, and on the large dowser rivet a small one as per sketch, so that it may be moved to cover and uncover the small hole at will. With the small hole uncovered you have a reproduction of the arc on the fire shutter, which shows you just what shape your crater is burning and how to place the spot without opening the dowser; also by opening the small dowser, having one of the revolving shutter flicker blades in front of the lens, you can frame the picture, by raising the fire shutter, by means of the small picture, which will be projected on the blade of the shutter. This small beam of light is great, also, to set the shutter, should it go wrong. With the fire shutter open turn the flywheel very slowly, and by the little shutter you can tell exactly when the film starts to move and when it stops. I have set my shutter this way many times, and never yet had to change it. There is no noticeable heat in this light beam, and I have held it on the film for twenty minutes. I have a couple of other ideas which I will submit for your approval if you think this one worth while.



Yes, I most decidedly think this one is worth while, friend Todd, and thank you for its submission. Will be glad to hear from you again. The only question in my mind is as to the picture projected on the shutter blade. I am under the impression there would be no picture projected, but simply a blur of light, though I do not make this as a positive statement because the fact of the light coming through a 1/16-inch orifice might make a difference, though I do not see why it should. I can see that the dowser should stop so as to bring the hole precisely in line with arc and center of aperture every time. But the dowser stop ought to fix that all right, if the hole be drilled exactly right in the first place.

## Tail Pieces in Split Reels.

In response to my suggestion, a large number of exhibitors have sent post cards and letters, favoring, and some of them very emphatically favoring, the tail pieces between the subjects on split reels. One Kentucky exhibitor in voting thus remarks:

> Why do the manufacturers, when mailing special matter, posters, etc., use long mailing tubes? I have yet to receive one that has not been broken in two in transit, and its contents, of course, ruined.

The mailing tube matter is respectfully referred to the manufacturers who are thus offending. As regards the tail pieces, while a great many affirmative votes have been received on that proposition, still *not enough to make the matter impressive with the manufacturers.* If there had been say from 3,000 to 5,000 post cards sent in, I could no doubt have gotten these tail pieces inserted in split reels, but with anything less the sentiment in its favor would not be impressive enough to move the powers that be.

# Comments on the Films

## Licensed

"THE RUNNING AWAY OF DORIS" (Edison), Jan. 3.—A good story that will hardly seem convincing to the average spectator in America; for it is so thoroughly English that it won't be wholly understood. It was made here and seems to be a story of New York; but while we think it possible in any precedence ridden aristocracy, we don't believe it probable in any democracy. It is very skillfully told in scenes that are always clear as to their meaning and seemed to hold the attention of the audience. The acting is very natural. The characters didn't seem real to us. It is a fine picture; but we don't dare call it a big offering.

"THE TREACHEROUS SHOT" (Kalem), Jan. 3.—A love story of before the war and it seems to us that we have never seen a more apparently truthful picture of that comfortable, unpretentious, slave-holding aristocracy of rural Dixie. One of its scenes that will surely attract attention pictures a chase of two runaway slaves. The heroine (and this incident goes very well in a love story of the time and place) has slipped out of her home to visit the lover whom her father dislikes with reason and, with her darkie mammy, is crossing the fields. The chase is approaching. She has coal black on her face and the lover thinks that she is a mulatto. His treatment of her quite disgusts her with him and opens the way for the man whom her father likes. This incident is handled in a very competent way; it is made clear and most effective. Marian Cooper plays the Southern girl; Guy Coombs the adventurer who wants to get her money and who fires the treacherous shot which nearly kills her true lover, played by Hall Clements. The girl's father is played by Henry Hallem. A very good offering.

"WHY TIGHTWAD TIPS" (Kalem), Dec. 30.—He has the same reason that the rest of us have, and like some other people there was a time when he even thought that it was not necessary to tip; but gets an education from waiters, barbers, hall boys, etc. John E. Brennan plays "Tightwad" and is supported by Otto Lederer as a waiter, the Kalem big-mouthed darkie and others. The audience seemed to enjoy it.

"THE PEACE OFFERING" (Kalem), Dec. 30.—An idea doesn't need to be new; that behind this picture has been used many times, yet the audience undoubtedly got much amusement out of it. Perhaps this was due to this: it is well made and the players are able to handle such a situation cleverly and breezily. Ruth Roland plays the wife who has had a quarrel with her husband, played by Marshall Neilan, and who receives a box of flowers intended for the sweetheart of his friend, John Brennan. She misunderstands the meaning of the note and it causes trouble till it is explained.

"THE BRAVERY OF DORA" (Lubin), Dec. 31.—A picture with many good things, but lacking in significance. It tells a tale of the time when presumably victorious Mexicans invaded the United States or else when khaki-clad soldiers were marauding on the other side of the border. This is one of the most convincing things about it, for the story, as shown, seems unusually crude. But it has good qualities—Edna Payne makes a very acceptable heroine for such a story. Earl Metcalf and P. J. Phillips support her. There are many people in the cast and in one scene a company of Mexicans besiege a squad of soldiers in a hut, with much firing of guns.

"YOSEMITE NATIONAL PARK" (Edison), Jan. 1.—A picture opening with an inspiring glimpse of the big trees of California. It seems to us the best chosen picture of them that we have ever seen and is followed by many extremely interesting views of the rocks and waters of Yellowstone Park, with a marvelous picture of Mirror Lake. The photography is better than some of the Edison pictures of late and the offering was to us a most decided treat.

"HOW THEY GOT THE VOTE" (Edison), Jan. 1.—A story set in London and giving views of the Bank, London Bridge, Trafalgar Square, etc. It is a comedy made funny by some of the players and by the magic of eccentric camera work which shows how all London is held up, literally, with every man one foot up in the air, until the prime minister consents to giving woman the vote. It is laughable and makes good entertainment.

"THE MISSION OF A BULLET" (Kalem), Jan. 1.—The mission of the bullet was to show two one-time friends, who are fighting in the desert for a bag of bread, that the rock beside them has the precious metal which they came out into the desert to find. The reason of their falling out had been lack of success and jealousy on account of a girl left back in the settlement. When they make themselves rich, they both go back together and find her just married to another man. It has little freshness except what the players give to it by their individuality; but it is well put together and makes a very fair offering. Ruth Roland plays the girl, with Marshall Neilan and Gavin Young as the two men.

"THE COWBOY AND THE BABY" (Pathe), Jan. 1.—An acceptable comedy love story with a tender-hearted cowboy left on a train with a baby. Its mother gets off to buy some milk for it and a sandwich for herself; but is neglected by the waitress so long that she is left by the train. She is a widow on the way to her brother's, owner of the ranch where the cowboy works, so the baby is taken to its uncle's. In time the woman finds it; and later there is a wedding. It made much laughter and was liked by the audience. Paul Panzer plays the cowboy.

"A ROUGH RIDE WITH NITROGLYCERINE" (Selig), Dec. 31.—Another big dramatic picture by William Duncan. It is in the same class as his "The Dynamiters," of not long ago, but much more thrilling, because the suspense depends on a larger number of elements and is longer sustained. The explosion of the wagon load of nitroglycerine seems the real thing; one of the best scenes of this kind that we have noticed. We are led to expect the catastrophy early in the story. The hero, who is foreman of the oil well and fiance of the owner's daughter, is driving a team and wagon with nitroglycerine boxes in it and is being followed by a gang of agitators who have stolen horses from before a saloon. Following the agitators, but a good way behind, are the owners of the horses in a wagon they have commandiered. The heroine has been warned of the predicament of the foreman and is galloping with all her speed to get to him by a short cut through the country. The fast galloping of the four groups intensifies the suspense to a very high pitch. William Duncan himself plays the foreman, with Myrtle Steadman as the girl, and with Lester Cunio, Charles E. Reaves and Rex de Roselli in the cast which very ably supports the situation. It is a most desirable offering.

"LAUGHING BILLY" (Eclipse), Jan. 1.—An amusingly acted farce in which a clown who has just been told a funny story tries to tell it to every one he meets, but not even his wife will listen. It is not substantial.

"A FOUR-FOOTED CUPID" (Eclipse), Jan. 1.—A little love story gracefully acted by two young people who are pleasing in themselves. Its chief interest is the seeming intelligence of a very well trained dog who sees to it that letters the young people have written to each other get mailed despite the fact that both, on second thought, have decided not to make up their quarrel. It makes a pleasing, pretty offering that will be liked, but hardly remembered for long.

"LOVE HATH WROUGHT A MIRACLE" (Vitagraph), Jan. 1.—Mrs. Breuil has used a very good idea in this picture which, at its climax, brings out the healing power of a great emotion; but it is not one that is easy to make effective in cinematography and in this picture it is acted with (for a Vitagraph offering) startling amateurishness. The player who takes the leading part and on whom the whole picture necessarily depends, is unknown to us; we have never seen him before in any picture, but he certainly fails in this. James Young produced it and Clara K. Young and Rose Graham have parts.

"CASEY AT THE BAT" (Vitagraph), Jan. 1.—James Young has written and produced a farce about the well-known Casey who was counted a wonderful batsman, but who strikes out and loses the game. Harry T. Morey plays this over-confident Casey and wins many a laugh by his facial expression both before and after his downfall. Norma Talmage takes the part of the girl who loves him, but turns from him in his misfortune to the policeman played by Harry Northrup. Kate Price is the girl's mother. A very fair offering that will lighten the program and amuse.

"THREE FRIENDS" (Biograph), Jan. 2.—The good things that are in this picture are not very well built together, so it fails to get over with the power or to create the suspense that we usually find in offerings by this maker. The chief reason why it fails is because the meaning of the scene where the workman strikes his foreman is not at all clear. He is fired, can get no other work, becomes despondent and makes a suicide pact with his wife to "go out" together which is quite possible, but is so horrible that we don't want to believe and resist it. After the climax, someone in the audience laughed at it. There is some good acting in it and some fine moments.

"THE MINER'S REQUEST" (Essanay), Jan. 2.—A very interesting Western picture. The dying miner requests that Leonie marry Tom, his trusted helper. This the girl promises and the wedding takes place; but the attraction of another character who has come to the mine is too strong and she consents to run away with him. She finds in time that he is a thief. There is a very well done land-slide in which the miner is caught and mortally hurt; but the quality of the picture comes more from the love story which is much more convincingly acted than usual—in fact, true love is not very often seen in photoplay acting. The leading woman is new to us, but she knows how to play such situations as this finely. It makes a pleasing little picture that will be liked we have no doubt.

"JOHN ARTHUR'S TRUST" (Lubin), Jan. 2.—By the addition of one new character, the whole aspect of an often-used situation has been not only changed, but made intensely interesting. If it had been well acted by all those in important roles—as well by the grafting governess and by the fortune hunting nobleman as by the homely lawyer and the heiress of whose fortune he has charge—it would have been a big offering; for the situation has much more substance and is more easily believable than any of this kind that we remember. Just as it is it will be closely followed for its story and counted a fine picture by the majority who are not critical. Arthur Johnson plays the lawyer, a queer character, a kind of "man from home." Lottie Briscoe is as usual in roles of this kind. Howard Mitchell does not seem at his best as the count. Mrs. Daly plays the governess, and Charles Brandt, the lawyer's clerk. The scenes are clearly thought out and freshly interesting and the action is carried along smoothly and quite clearly.

"GREATER WEALTH" (Selig), Jan. 2.—It seemed to us that the audience was divided on this picture, some thinking it good and others not liking it so well. There is reason for both views. Its object is to create a feeling of patriotism and love for the Stars and Stripes as the flag of equal opportunity. Whether or not it is, and how much it is so depends on one's personal viewpoint and there lies the picture's weakness. It contrasts the home life of a rich man with that of a poor man. In both homes there is sickness; but the poor man's child recovers, while the rich man's dies and he besides has a drunken son to trouble him. The poor man is an employee of the rich man and is discharged to lessen expenses. In the end he attempts to murder the employer, but is persuaded to look at his wrongs in a different light. There are some very beautiful pictures, especially of the two rooms where the little girls are sick and these pleased some very much. Twice in the course of the story the flag is insulted, once by a labor agitator and once by the man with murder in his heart, and this displeased two who sat directly behind us. We didn't get much pleasure from it because it is quite plainly insincere. Lanier Bartlett, the author, has done better work; but much credit is due Colin Campbell for the skillful way he has directed it. Thomas Santschi plays the leading role as the poor man, while Hobart Bosworth plays the rich man. Bessie Eyton, with little "Baby" Wade, plays the poor man's wife and the mother; these two made some of the loveliest scenes in it. Those who played the laborers, Frank Clark, Edward James and others deserve credit, as does Fred Huntly as the doctor. Camille Astor makes a natural nurse and Wheeler Oakman does well as the wayward son of the rich man.

"THE FLAG OF FREEDOM" (Kalem), January 4.—A Revolutionary love story with George Washington and Betsy Ross (whom we see making the flag), among the characters. Hazel Neason, as the daughter of a Tory, plays one of the best and most natural characterizations that we remember in all the stories of this kind that we have seen. Tom Moore plays opposite to her a Colonial captain, her lover, whom the Tory father greatly dislikes but who, with the help of Betsy Ross and the Commander-in-Chief, marries her notwithstanding. There are no battle scenes or ball scenes (why do most producers think such necessary in Revolutionary stories?). But the love drama is developed simply and naturally for its own sake and pleases much. The glimpses of Colonial rooms and furnishings are lovely; they make many of the scenes delightful pictures. Though it is not a great picture, it surely is a very acceptable offering. Alice Joyce is a pretty, if not very convincing Betsy Ross; Logan Paul makes a very good George Washington, but there is a picture of Benjamin Franklin in it that is even better. George Robinson plays the Tory, father of the heroine, and Stewart Holmes plays a British officer.

"THE GIRL OF THE MOUNTAINS" (Selig), December 11.—A picture made to feature a sensational ride down a flume on the floating timber. This ride of hero and heroine is by the way of escape from a self-constituted posse that is bent on hanging the young man, a doctor. The villain of the story has accused him of murdering an old miser, the heroine's father in order to cover his own theft of the miser's gold. The scenario is by Lanier Bartlet and was produced by Henry McRae. Betty Heart plays the girl; Herbert Rawlinson, the doctor; Hobart Bosworth, the villain, and Frank Clark, the miser. Also in the cast are Anna Hernandez and Al. E. Garcia. The ride down the flume is interesting to see and the story is clear. The photography is fair.

"ROMEO AND JULIET" (Pathe), January 3.—Here are beautiful illustrations of Shakespeare's tragic story that are gracefully, rather than powerfully, acted. The backgrounds are fine and with the furniture, costumes and all that is usually grouped under "staging," are very commendable. It was put on or seems to have been put on in a magnificent palace and is one of the prettiest pictures we have seen in some time. Both reels are full of poetry.

"THE FRAME UP" (Pathe), January 2.—A Western story with such good things as are usually found in Westerns now-a-days—big, out-door scenes, a stage coach in the distance, some good riding and such. These come from the producer's art, for so far as we can see, the writer has provided nothing truly new and nothing powerfully convincing. That it pleased some small boys greatly is sure. They took especial delight in "Princess Red Wing," who rides bare-back. George Gebhardt plays Red Wing's Indian husband.

"THE REDMAN'S BURDEN" (Edison), January 4.—A story fabricated for the Edison company now in the West and to make a special plea for the down-trodden redman. Special pleas are often weak from the fact that they are apt to set forth what this does, a half-truth. The government takes mighty good care of many of its Indian wards. In this picture, an Indian and his squaw are brutally treated and driven almost to distraction (his house is burned down wantonly and his gun is apparantly legally stolen); yet he returns good for evil, bringing the persecuter who has suffered as accident and is in danger from a burning forest to a safe place. The squaw dies from burns. Laura Sawyer plays the squaw remarkably well as does Benjamin Wilson her brave. Charles Sutton, Jessie McAlister, James Gordon and others have parts. It is very poorly photographed, except for one or two scenes.

"BETWEEN TWO GIRLS" (C. G. P. C.), January 3.—A little romantic farce with our old friend "Whiffles" as an undecided lover. He loses both of two pretty girls because he can not decide which he wants. It is acted farcically to make laughter, but it has some very pretty scenes and enough human interest to go even without the farce. It will make an acceptable lightener for a program and will be suitable for all kinds of audiences.

"SAND HOPPERS" (C. G. P. C.), January 3.—On the same reel is this nature film showing us the sand hopper, a little creature that all who frequent the beach are familiar with. It is short, but interests. We might point out in passing that such animals hardly belong under the heading of "oceanography"—zoology would be the correct sub-title for a picture of them.

"WHEN SOUL MEETS SOUL" (Essanay), January 3.—A dream-story which takes an old professor back to the time when, in ancient Egypt, he was a king and great warrior and loved a woman whom it seems he treated coldly, though in the picture we don't see just why, for it isn't as clear as it might have been. Francis X. Bushman plays both the professor, whom he caricatures somewhat, and the Egyptian. Dolores Cassinelli plays the princess. Fred Wolf has a short role as assistant to the professor. There seem to be only four different backgrounds, but these, while amply suggestive of temples and palaces in Egypt, are plainly artificial, studio sets. There is some foolishness in the picture's business that detracts from its effect; but it has an interesting atmosphere and is a fair offering.

"LOVE THROUGH A LENS" (Essanay), December 27.—A good love story, very pleasantly acted by John Steppling and Mildred Weston. It has some lovely scenes which are well photographed and most effective; but it has a very unconvincing ending. Taken as a whole, it stands up very well; for such defects as it has will not take much from the pleasure a spectator will find in the good parts of it, though they surely will destroy its effect as a whole. In other words the audience will probably be thankful for the half-loaf. E. H. Calvert does good work in his characterization of the superintendent engineer who fires Steppling whom he finds making love to his daughter, Mildred. The backgrounds are interesting, being some big engineering work.

"SEEING IS BELIEVING" (Essanay), January 1.—E. H. Calvert does fine work as a blind man in this comedy-drama. It may seem to some that the antics of the clerks in the office of the millionaire were overdrawn or exaggerated, but there will be many who will be inclined to take issue with these. It is a good release.

"THE ANGEL OF THE DESERT" (Vitagraph-), January 6.—A somewhat lurid tragedy of the desert. It isn't a gripping story in any strong way and at its climax there's an angel vision scene that doesn't get over to the spectator—visions mar more pictures than they make. Yet we must commend the acting which is very natural and commend too the idea behind the picture (written by Grace A. Pierce), which furnishes a big fresh ending, full of tragic significance. It shows the forlorn wife of a scoundrel gambler following out into Death Valley a man who had honorably tried to shield her from things that no honest man could witness without protest. The brutal miners of the village had forced him to cross to the other side. When the woman gets to him with water he dies and she pours the canteen out upon the sand. Anne Schaefer plays the woman; J. A. McGuire, her husband, and George Stanley, the man. Rollin S. Sturgeon produced it.

"THE TELEPHONE GIRL AND THE LADY" (Biograph), January 6.—Another Biograph burglar story of which we surely have seen many. Of course Biograph handles these things well and while this is not quite up to its best, it is pretty tense. When the telephone girl has succeeded in getting a policeman, her sweetheart, to go to the lady's help and the burglar is caught making off with the gems, there's a tussle that is about as realistic as could be. There is some good humor, plenty of good acting and some very interesting scenes. It makes a good release.

"PATHE'S WEEKLY, NO. 2" (January 6).—Every item this week is of great interest and several glimpses of the Balkan War are included. The first item shows us Admiral Dewey on his seventy-fifth birthday. The audience seemed unanimous in its hearty applause. It is interesting to watch the different receptions that our great national figures get as they appear on the screen. There is often what may be called a hearty half-applause; but Dewey is the same to us all. This perhaps in spite of the fact that editorial writers in this democratic age are apt to belittle every great action.

"THE LOVE TOKEN" (Lubin), January 4.—A rather commonplace story of the West in which there is nothing fresh or new and very little that is convincingly human. It is laid in the mining lands. Edgar Jones plays the hero's part, with Clara Williams in the opposite role. Bert King and Franklyn Hall play two desperadoes while James Daily plays the girl's father.

"A BIT OF BLUE RIBBON" (Vitagraph), January 4.—The chase story and the love story will never grow trite so long as the first is ridden fairly and the second is acted sincerely. The trouble nearly always is that the first is very seldom ridden with fair play and no faking and the second very seldom rings true. This picture is a combination of both. The Vitagraph Western players are competent and while in this instance, they lacked a first-class scenario, their acting has done much to redeem it. Mary Charleson and Robert Burns hold up the love story well. At the climax, the heroine rides against time and difficulties to save the hero from being unjustly lynched and then follows the chase of the villain, all of which is done in a sportsmanlike manner to please a fair-play loving audience and consequently is effective, in other words, dramatic. Charles Bennet and Anne Schaefer plays the girl's parents. "Eagle Eye" plays the desperate Mexican and does a fine fall. W. H. Durham wrote the script which R. S. Sturgeon has skilfully produced. It's a very fair, not a big offering.

"THE HEIRESS" (Essanay), Jan. 7.—A merry laugh-maker, in which the impecunious member of a club finds a note left carelessly on a table, inviting some of the boys up to the house to see the heiress. We know her to be a perfectly new baby girl. Billy sees a chance to get rich by marriage, and when he calls mistakes the maid for the "heiress," much to the amusement of his friends, and to us as well. It is a picture full of fresh and unexpected turns and made the house—a large one—roar with laughter. John Steppling plays Billy, but his great popularity and that smile he owns kept us from wholly liking to see him made "a goat." E. H. Calvert, Augustus Carney, William Bailey and "Billy Mason" play other members of the club. Eleanor Blanchard plays the maid, and Mildred Weston the trained nurse.

"COURAGEOUS BLOOD" (Lubin), Jan. 6.—A romantic picture of a very brave, gallant and bashful Mexican who falls in love with a rich American girl, and in the end dies to save her from marauders. It is different from other pictures, and if on no other count than its novel way of looking at things and its queer humor, is more interesting. It is more effectively made than the last three or four offerings by the company in which Romaine Fielding leads, and makes a very good, dependable number, with both suspense and laughter. The cast has some good players, but Romaine Fielding, who plays the lead, is the only one in an important role that does very good work. The photographs are of high quality. The audience liked the picture.

"IT IS NEVER TOO LATE TO MEND" (Edison), Jan. 6.—This special two-reel release illustrates the famous story by Charles Reade and makes a first-class offering. The story affords well-marked melodramatic incidents which lend themselves naturally to an effective picture which is exciting and full of suspense. It can safely be depended upon to hold an audience and is a true feature. It is well acted, smoothly told, clearly photographed and evenly produced. That it is an excellent illustration of a famous novel is the thing to advertise; the picture itself will do the rest.

"LOVE UNCONQUERABLE" (C. G. P. C.), Jan. 6.—A picture in which Max Linder gives another of his delightfully exaggerated situations. As an ardent lover of a rich girl whose father doesn't want her to marry an artist, he follows even to the Alps, hiding in plain sight from distracted father and flirting with the girl. Some fine views of the Swiss hillsides in winter are included. It made the house shout right out with laughter. We couldn't help laughing, too.

"AN UNSULLIED SHIELD" (Edison), Jan. 7.—We suspect that the author of this unusual picture is an Englishman; his hero is a duke. The climax comes in a dream scene in which the duke, who is fast, needs money and has just forged his mother's name, thinks he sees his ancestors come down from pictures on the wall and remonstrate with him as an unworthy scion of his house. Three paintings free themselves from frames to show to him the glory of his heroic forebears and to make him disgusted with himself. That they succeed makes the offering pleasant, and in a measure encouraging. It's a good, fresh offering and will be liked as something different. Mark MacDermott plays the duke; Wadsworth Harris, his dying father; Mrs. Wallace Erskine, his mother; Harry Eyting, a money lender (a good sketch). Walter Edwin plays his warrior ancestor; Herbert Prior, his sea-fighting ancestor, and Augustus Phillips, his statesman ancestor. The author is Chas. J. Brabin.

"THE WINGS OF A MOTH" (Vitagraph), Jan. 7.—A picture of a love that a working girl (played by Florence Turner) is attracted by a man (played by Rogers Lytton) as a moth by a flame. Her mother (played by Mrs. Maurice) is worried about her girl's new acquaintance, and perhaps this puts her somewhat on her guard; at any rate, at the crucial moment she breaks away from him and, though burned, is not destroyed. Florence Turner carries the lead very well, though we don't think that she is strongest in just this kind of character; it isn't one that gives her much chance to reach the high strings on which she makes her best music. There is no deep emotion or poetry in it. This kind of offering pleases a certain kind of audience—an audience that doesn't like to be deeply stirred. This kind of picture, done with true sincerity, would be much more displeasing; it would be counted depressing. It will hardly give offense anywhere. It was artistically produced by Larry Trimble from a script by Frances Cook, and is a safe offering; may even be called big in some places.

## Independent

"A MILLION DOLLARS" (Solax), January 8.—A little farce showing what would happen if every one were given a million dollars. There is quite a good deal of money being counted in it and little work done or service that can be noticed. A poor man dreams it and is cured by the dream of covetousness. Darwin Karr and Blanch Cornwall ably carry the story and are well supported by Lee Beggs and others. It is a very fair offering.

"TWO LITTLE DEVILS" (Itala), January 6.—A rough-play farce in which two terrible youngsters play practical jokes on uncle and aunty. It is preposterous enough to be amusing.

"KNOCK WOOD" (Itala), January 6.—On the same reel is this farce of the upset-and-tumble variety. There is much action of a kind, but little that is intelligible.

"TOM, DICK AND HARRY" (Punch), January 23.—Some thoroughly laughable nonsense springing mostly from the ridiculous make-up and actions of three of the wildest sleuths ever. It is a first-class fun-maker and program-lightener.

"THAT CATCHY RAGTIME DANCE" (Punch), January 23.—On the same reel is this farce showing the results of a turkey trot tune coming to a country village. The first two young people who are inoculated with the contagion get arrested, but soon everybody's doing it, even the judge and jury.

"CRAWFISH" (Eclair, Scientia), January 5.—Another of Eclair's natural history pictures that surely will be thankfully received. It is well photographed and has every quality that makes for success.

"WILLY, KING OF THE JANITORS" (Eclair, Paris), January 5.—On the same reel, this farce makes a good second to the nature picture that goes before it. There is no vulgarity in it, yet some rough play that is innocent and can not offend any sensible person. Willy is left in charge of the house by his mother who goes marketing. Willy oversteps the limits of his authority, does some outrageous things and earns a good licking from his much provoked mamma.

"THE BLACKMAILER" (Nestor), January 3.—There are one or two strong moments in this story, but as a whole, it can not truthfully be called strong. A young clerk, weakly instigated to forge a check to obtain needed funds so that he can take his sick sister to Arizona, goes away unsuspected while the only man who knows who committed the crime is accused and is sent to prison for it. He didn't dare accuse the other clerk, but after serving his term, blackmails him with a threat to show him up. Rather than rob his new employer, he confesses; a happy ending follows.

"A GIRL AT WAR" (Bison-101), January 4.—Maryland is the place in which this story of the Civil War is laid and the backgrounds, pretty oak woods and a grand mansion, give a feeling of naturalness to it that pleases. The story is full of action and affords some dramatic suspense. The heroine and her brother side with the South, but the hero, at the parting of the ways, casts in his lot with the old flag. The climax follows the coming of this Union officer as a spy to the Confederate lines, close to the girl's homestead. The brother meets him first and is wounded in a struggle. The girl then takes up the chase, captures her one-time sweetheart and brings him into camp where he is condemned to be shot, but in a very improbable scene manages to escape. A fair battle scene follows and at last there is a final happy closing scene. Virginia Forde makes an excellent heroine and the whole cast acts very fairly; but there is too much camera conscience for true naturalness. It is in two reels.

"THE STRANGER AT THE MOUNTAIN RANCH" (Frontier), January 8.—This photoplay brings a young man to a Western ranch which he himself has unknowingly inherited. There is a pretty shepherdess, with whom he falls in love and rescues from his designing uncle. We like the rugged snow scenes in contrast to the more familiar Western settings. Not an overly strong plot, but excellent photographically.

"AN ACCIDENTAL SERVANT" (Eclair), January 7.—The plot of this is familiar and has been done repeatedly in fiction and pictures. The young man masquerades as a servant to fool the girl, who of course discovers the deception in the end. But it is all done very prettily and makes an entertaining comedy of the polite society type. A launch party on the Hudson is one of the outdoor features.

"THE ROMANCE OF THE UTAH PIONEERS" (Bison), January 7.—In a structural way this two-reel offering is faulty, for the reason that the plot does not connect up properly. But it touches upon that splendidly dramatic subject of the Mormon immigrants, and there are pictures in it of rare fascination. These overbalance the plot weaknesses and place the film in first rank. In clear, sharp pictures is shown the fervent band drawing their handcarts across the plains to the new Zion. They pause frequently for prayer, and numerous scenes are memorable. There are three separate plot movements, two of which come together, but the Indian girl's motive in saving the Mormons is not apparent. The close of the picture, illustrating the way in which Watana teaches her lover to kiss in white fashion, was very clever.

"CUPID'S ASSISTANTS" (Nestor), January 6.—The hero and heroine return to their adjoining homes in the country. They are already in love, but when confronted with an agreement of ten years' standing between their fathers that they should marry, they do not understand who is meant, and accordingly rebel. A somewhat conventional plot, but the uniform lighting effects help to make it a pleasing production.

"ALMOST A HERO" (Powers), January 8.—A small boy's fondness for a pet sheep, which he hides under the bed, lends occasion for some good comedy. The men and girls who live in the ranchhouse are badly frightened and one of the former, by putting the animal out of the window, poses as a near-hero.

"AKRON, OHIO" (Powers), January 8.—This, on the same reel with above, gives views of Akron, a typical city of the Middle West. The pictures are confined largely to the business section.

"ABSINTHE" (Gem), January 7.—Showing the manner in which a young artist comes near to becoming permanently addicted to the insidious French drink. The terrible possibilities of its effect are powerfully pictured, but the girl model drags him back to the straight road again. The studio scenes are good and Miss Weston, as the model, is pleasing. A strong offering of its kind, with splendid photography.

"BAXTER'S BUSY DAY" (Powers), January 10.—A farcical offering, in which Baxter employs a shower bath attachment to get rid of office bores. When they sit down and attempt to take up his time, they are deluged with water. The climax, when Baxter himself is drenched, is amusing.

"SHE SLEPT THROUGH IT ALL" (Imp), January 1.—King Baggot, as Mr. Newlywed, goes out for an evening. He comes home intoxicated and retires in the wrong house. Two women, returning from a suffragette meeting, discover him and call the police. Newlywed escapes and goes home to his own bed safely. His wife sleeps through the whole performance and does not know of his night's adventures. A fairly amusing offering.

"GOLD AND DROSS" (Nestor), January 8.—A Western drama in which a miner strikes gold and rushes home, only to find that his wife has deserted and gone away with a man whom he befriended. The man, who is wanted by the police, is killed and the woman dies on the alkali plains. The story holds the interest. The manner in which the fugitive hides near the blast was well pictured.

"THE RETURN OF LADY LINDA" (Eclair), January 10.—A two-reel offering, brilliantly pictured and with good photographic effects throughout. The plot concerns the love of a beggar baron for a fair woman. She marries another, the wedding scene ten years later in which her son plays daily with the baron's fawn. The friendship is renewed and the baron kills the pet fawn to set his table for the duchess. The child dies and the baron and the duchess are married. In point of costumes, atmosphere, scenic effects and good acting, the picture is a notable one. A good offering.

"THE ACTRESS" (Rex), January 9.—An ingenious plot, which we believe has been done before, in which an actress wreaks out a hard revenge on a woman who offended her. The actress steals her husband's love, only to dismiss him when she finds she has succeeded. The plight of the woman is graphically shown. The man becomes a hopeless drunkard. The ending leaves an unpleasant feeling, even though it is convincing and perhaps true to life.

"HEARTS OF THE NORTHLAND" (Imp), January 9.—A strong story of the Northern woods in which the love affairs of two couples become badly entangled. The story as it progresses, both in the woods and in the few city scenes, is artistically handled. The ending, in which Pierre leaves the weak husband at the foot of the cliff, unable to pull himself up by the rope, gives some play for the imagination and thus avoids the commonplace shooting usually employed in revenge of this sort. A strong film.

"BYGONE DAYS" (Rex), January 12.—This interesting and worthy conception does not work out well because of the poor photography in the first part, created by static light rays. The scenes from Othello, Hamlet and Richelieu pass muster, but the mob scene from Julius Cæsar is badly executed. The introduction of Harry Mitchell, the oldest living actor on the American stage, who has played with Booth, Barrett, Irving and Mansfield, is interesting, but because of its poor mechanical features the film cannot be safely commended. With certain improvements we think it would prove successful.

"THE BALD HEADED CLUB" (Imp), January 11.—Not very strong comedy. The plot turns on a subject which has served many purposes—i. e., a man and a woman trying to conceal from each other the fact that much of their hair has departed.

"SOCIETY RACES AT PIPING ROCK" (Imp), January 11.—On the same reel as the foregoing are some interesting pictures of a recent society affair on Long Island.

"HEROIC HAROLD" (Crystal), January 12.—Broad comedy and slight.

"A NIGHT AT THE CLUB" (Crystal), January 12.—On the same reel is shown the trouble which befell the members of a card club when the wife of one of them got suspicious.

"THE SUSPECT" (Nestor), January 10.—Typical Western melodrama. The finish is marked by a stirring chase. There are fine out-door settings, excellently photographed.

"A SECRET OF THE SEA" (Milano), January 11.—Two reels which would have made a good single-reel melodrama. The story is of an intrigue in high finance and love. There are fine interiors. The picture will interest.

"THEIR ONLY CHILD" (Eclair), January —.—The sub-title on this film is "When He Wants A Dog He Wants A Dog." The picture is an innovation, a novelty, and is the first of a series. It is said the preceeding pictures will excel the initial production in mirth-provoking quality. If they equal it they will be sought by exhibitors. The pictures are hand-drawn and portray the adventures of a young pair of grown-ups and their "only." "Their only child" will make many laughs.

"THE LIE" (Victor), January 10.—Owen Moore and Fritzi Brunette have the leads in a good drama.

"AN APACHE FATHER'S VENGEANCE" (101-Bison), January 10.—An interesting feature of this picture is a sight of little Mona Darkfeather in a ball gown. A little later she is again arrayed in her customary Indian garb. So attired she does her famous vault to the back of a good-sized horse. The picture is notable for the usual Bison photography; it does not depend on this, however, for it is a good Western.

"THE COBBLER AND THE FINANCIER" (Eclair), January 12.—A portrayal of one of La Fontaine's fables. It is a comedy in colors—a fair release.

---

**LILLY FREDRICKSEN.**

One of the cleverest of children who are attracting attention in motion pictures is little Miss Lilly Fredricksen, who is known affectionately by her admirers as the "Great Northern Sunbeam." Lilly is only a tot, but she has enacted a great many important roles for the Great Northern Film Company and her ability as a child actress is unquestioned. She is regarded as the mascot of the studios in Copenhagen and goes about her work like an artiste who takes a sincere interest in her work. The "Great Northern Sunbeam" aspires to be a leading woman in after years and in all probability her ambition will be gratified.

# The White Gloved Band.

### A New Detective Story Thriller by Gaumont.

THE new Gaumont three reel, state rights picture, "The White Gloved Band," is a thrilling dramatic story of a detective who, in the course of trailing down a band of desperate criminals, falls in love with the beautiful woman who acts as its decoy. In quality the picture is like other average offerings released by the Gaumont Company. It has very interesting views of Parisian life, the slums, the lobster palaces and the big hotels; with one or two good exteriors. All the sets are carefully made and give a vivid illusion of reality, especially in the richly furnished hotel rooms. The acting is quite natural even down to such lesser figures as the guests at the fashionable reception and the drinkers at the dive where the band has its headquarters. It will rank with good entertaining offerings, not substantial so much as absorbingly interesting.

Roland Ladeaux, the famous detective, is directed to hunt down the "White Gloved Band" and sees an account of its depredations in a newspaper as he travels from Nice to Paris. As a trap he places a false advertisement in a paper to the effect that a rich Egyptian, Declerim Bey, is stopping at the hotel. This Bey is Ladeaux himself in disguise and it is not long before he meets the woman and other members of the band who suppose him easy prey. There's a scene in which the methods of these worthy gentlemen of light fingers are shown. We see how one pretty girl at a fashionable party becomes unconscious and wakes up without her gems and jewels.

**Scene from "The White Gloved Band" (Gaumont).**

There are a number of scenes set in Parisian cabarets, where the Apache dance and other interesting novelties are included in the festivities. That the detective falls in love with the girl, is made in the picture to seem as though it were going to be the cause of his failure, for by it he is left for a moment without protection and is captured and held for ransom as the rich foreigner. This capture is made in the girl's boudoir and her attempts to save him result in herself being chloroformed. When she has recovered she finds that he is held in the cellar of the den and manages to effect his release. She still thinks him what he appears, not what he is. He now has enough information to make the arrests and attempts to save her without letting her know enough of his plans to spoil them. She does suspect that something untoward is up and her message to the band, which the detective overhears by the way, is the next but final move in the toils that are being woven about the criminals. For she has directed that they meet and has given the counter sign that will open the door. Her idea is to warn them, but Ladeaux makes the arrest very conveniently, since they are all together. The girl too has to be arrested, but Ladeaux, who has discovered that there is good in her and who loves her, promises that he will effect her release later. Trusting in him, her lover, she submits.

The story is produced so as to be clear as need be, and seems to have been handled effectively as possible, there being a smooth leading up from smaller climaxes to big ones to the end. The photography is of high quality as is usual in Gaumont film and there is much beauty in some of the scenes.

# "The Last Blockhouse" (Kalem).

IN this two-reel subject the Kalem Glendale studio shows us what it can do in the way of an Indian Western picture. Producer George Melford has used as a basis for a stirring melodrama an actual incident in the early history of the Far West. He has selected his backgrounds with great care; he has shown fine technical skill in placing his camera so that these backgrounds are revealed to us in all their grandeur; and excellent photography adds to the charm of the views of mountain and dale. There are many scenes of big fields—one of them reminding us of the effective setting of the attack on a wagon train in a previous Kalem picture, "The Frenzy of Firewater." The settlers have thrown their wagons into the form of a circle about the paling-inclosed blockhouse. The camera is placed on a hill so that the attack in the valley is shown in all its details.

One of the features of the play is the exploding of the powder magazine, which wrecks the building and carries annihilation to the defenders of the blockhouse. Of the scenes that stand out, one of the best is where the troop of cavalry rides out to find the Indians. Their route takes them along the ridge of a long hill; riding in single file the military figures are outlined against the skyline and form an effective picture. Another scene worthy of special mention is the duel with knives between the settler Jim and the half-breed Crow. It is stirring and not revolting; it is what men will call a "real scrap."

The cast is excellent. There is that soldier of fortune, General C. Rhys Pryce, veteran of the Boer war and officer under Madero in the late Mexican insurrection—if not in the latest one, at least in the one that succeeded up to the time this is written. General Pryce has the part of Captain Steele of the United States Cavalry. He has done previous work in pictures, but in this production he shows improvement in his appearance before the camera. He does not betray the consciousness that he did in his early characterization. Carlyle Blackwell has the role of Jim, a settler. He carries his part well. William H. West plays Jack, the other settler. This old veteran of the operatic stage as well as of the pictures has done no better screen work than he does here. Paul Hurst is most convincing as Crow, the half-breed; he has the bearing, the converted physiognomy, that make the part. Knute Rahmn gives us one of his well-known Indian portrayals as Pasac, a chief. Last, but by no means least, is the little woman who has the role of Dot, the wife of Jim—Marin Sais. There are two scenes in which she has an opportunity for the display of ability. They are particularly difficult ones—difficult in so far that it requires balanced judgment to avoid exaggeration. She has been seized by the half-breed and thrown into his tent. She is in his power. You feel the terror she displays only in her eyes. It is fine work.

The story of "The Last Blockhouse" is of a party of emigrants on the trail west. They have reached the final outpost and Captain Steele and his troop have bid them good-bye. Crow, a renegade half-breed, and his tribe try to make friends with the settlers. The head of the redmen is enamored with Dot. She very quickly gives him to understand that he is obnoxious to her. In retaliation the Indians are incited by Crow to attack the whites. The redmen set the blockhouse on fire. The flames reach the magazine and the blockhouse is destroyed. Some of the party have left the building before the explosion. Among these are Dot. She is seized and carried away by Crow.

Jack crawls out of the wreckage and goes to find Jim, who had ridden out into the forest to make a clearing. Jack finally manages to reach the husband of Dot, who immediately rides to the fort. The troops are assembled and go to find the redmen. Jim is with them. As the issue is joined he sees Crow put Dot on the back of a horse and try to escape. He pursues and overtakes them. There is a sharp combat. Jim is the victor.

Scene from "The Last Blockhouse" (Kalem).

# The Moving Picture Educator

## MISTAKES OF MINISTERS RECORDED BY A MINISTER.

AT a recent meeting of an association of ministers in Portland, Ore., an invitation was presented by a local exhibitor, asking the presence of the ministers at a presentation of the Thanhouser picture entitled "The Star of Bethlehem." After considerable debate, it was decided to "thank the exhibitor for his kind invitation," and to further advise him that:—"Fearful lest their presence at even a religious exhibition might be taken as an endorsement of moving pictures, they must respectfully decline."

This action is certainly a surprise to this part of the country, where, only a short while ago, over a thousand ministers—and their wives, accepted the invitation of the Kalem Co., to witness a first view of "From the Manger to the Cross." It must therefore now be asked, which body of ministers were wrong? Judged by the standard of the Portland clergymen, the action of their New York brethren must have been very reprehensible; allowing the world to put such a construction upon their action as to make them appear guilty of the great crime of "endorsing moving pictures." While to the New York clergymen the action of their Portland brethren must seem narrow at least, if not somewhat self-righteous and intolerant.

It now becomes the lot of the writer to endeavor (while holding the balance true), in some measure at least, to find out the better of either one of these two worthy bodies of men; both actuated by the same principles. The first question to ask is: How widely known is the difference between a common moving picture show, with its sometimes more common setting, and an exhibition of high-class cinematography? The second question is, To what extent is it known that the cinematograph is the greatest educational power in the world to-day?

When this double knowledge becomes a part of the general knowledge of any man of average intelligence, it certainly ought not to seem difficult to decide any attitude toward any question of applied cinematography. Without doubt the action of the New York clergy was most commendable. They went with an unbiased mind to see what possibilities were forthcoming from the higher uses over the moving picture. As a result, while many suggestions were made concerning the pictures seen, and with differences of opinion as to the treatment of the subject; the first criticism has yet to be heard regarding the exhibition as a whole. On the contrary, this particular exhibition gave a most valuable impetus to the great value of the picture as an expositor and a teacher. This great opportunity the Portland ministers lost, indeed the question arises if they are not deserving of censure for so blindly approaching such an important occasion, as that which presented itself to them.

If the moving picture shows of Portland are not according to the high ideals of the local clergy, they were afforded a splendid opportunity of showing their contempt of the bad, by cordially welcoming and encouraging the good. The newspaper reports seem to indicate that the worthy clergymen of Portland are altogether opposed to moving pictures; if this is true, they would be worthy associates of the advisers of King Canute; it would be as easy to stem the tide of the ocean, as to endeavor to stem the tide of moving pictures which are now flooding the earth. They are here to stay, as every intelligent person knows; they are rapidly becoming a part of the educational system of the world; they are already installed in many churches, and every minister can use them to a thousand-fold greater advantage than he could the old stereopticon. The minister or ministers who stand in the way of them, will see such lack of wisdom become utter confusion, before many moons pass over them.

The Portland ministers have put themselves on record as being unable to handle a critical situation, in the crisis of the question which affects every young person within their reach. If clergymen will not encourage that which is good, who will? If clergymen will not be on the alert to seize any and every opportunity to advance the higher against the lower, let them not complain if the lower prevails. It is worthy of notice that there are a large number of clergymen who, seeing the good IN the moving picture, are doing all they can FOR the good of the picture. There is no better method to secure every occasion presenting itself for a general uplift of the moving picture than that adopted by the ministers of New York, and ruthlessly thrown aside by the ministers of Portland.

As a matter of history the church has always been slow to grasp timely opportunities, through the short-sightedness of some of its rulers; too often "the children of this world are wiser than the children of light," but there are those who hope, and venture to believe, that in these enlightened times, the great body of the ministry are at least trying within bounds of propriety, to be as wise as the "children of this world." The late General Booth proved the value of this policy, making it a settled principle of the great army which he so successfully headed.

The writer wishes modestly to lay claim to some definite experience in the question of the relations which should exist between ministers and the moving pictures, as a result he does not hesitate to declare, that where the minister handles the picture as an agency for good he gains a great victory, over those who stand at a distance and throw stones. May the attitude of the New York ministers be followed by others, and may the unwise action of the Portland ministers never be repeated. Let good men everywhere stand for good pictures for the good of the people.

## THAT EDUCATIONAL NIGHT.

Would that every moving picture house had its "Educational night"; weekly, bi-weekly, or monthly, preferably at the shortest convenient periods. What an advance that would be all along the line; what an attraction to the better class of people; what a raising of the standard of exhibitions; what a value to the young people; what a demand for the support of all local educational authorities. How many exhibitors have thought over this matter seriously? Judging from the few reported instances, it would seem that they are few and far between. We have heard of successful "comic night," also "special feature nights," and such like "specials," but the educational seems sadly neglected. In a few instances where they have been tried they have proved greater house-fillers than any other attraction; it is this fact that makes their neglect appear less excusable.

It is universally acknowledged that it is as an educational power that the moving picture is going to make its greatest mark; that it is in its higher spheres as a helper to the human family that its future life and value will be tested; under these circumstances exhibitors are certainly not awake to their best interests when they ignore what is really a golden opportunity. Manufacturers tell us that they are satisfied that the higher grade pictures will be the pictures of the future; they also admit that there is an undeveloped power that will ultimately demand them, but, they say, there is no immediate call for them. This places the responsibility upon what is known in the commercial world as the "middleman," in this instance the exhibtor, for he stands between the maker and the public. By neglecting the educational picture the exhibitor is hindering a great public good, he is injuring his own cause, and for the time being halting the upward progress of cinematography.

The common excuse that an educational picture does not **"take"** in an ordinary exhibition is very acceptable, it is out of place; an ill-assorted program is one of the drawbacks to an evening's pleasure. "A time and a place for everything" is at this moment good advice; try a whole evening with educational pictures, the assortment is both large and good. More than this, these pictures have in many instances been so taken as to make them as entertaining as they are instructive, and the writer has been present on many occasions when people have voiced a preference for such an exhibition. Let no exhibitor dissent from this view, or give his opinion to the contrary, until he has the benefit of a proper experience behind him.

Another great consideration lies in the fact that the enemies of the moving picture are not all dead, neither are they all converted; an educational picture is above all possibility of cant, criticism, or opposition. On the contrary, it is a powerful agent for good under all possible circumstances, making a name for itself, its author, its exhibitor, and for the moving picture in general. The moving picture has behind it two classes of people: its friends and its admirers, and those to whom it is a source of income, or financial advantage. To all of these its best good is of paramount importance, its continuity, durability, service and satisfaction are essential; to secure all these, the educational features are surely first and foremost.

Many people have made a failure in some department or other of moving picture work, but it has yet to come to the writer's knowledge that educational cinematography was to blame; on the contrary, ignorance has been the rock on which many a venture has been wrecked. Blow a bugle blast for an advance all along the line, let the first martial order be "An Educational Night," rally the forces in battle array against all kinds of ignorant detractions from what is proving the master magnetism of the moving picture.

## MOVING PICTURES IN WICHITA SCHOOLS.

### Their Use Will Be Introduced Next Winter In At Least Three Schools of the Kansas City.

(From the Wichita Eagle.)

Wichita public schools are to lead the nation in adopting moving picture courses as planned by Thomas A. Edison and recently announced by him. At least five of Wichita's public schools will have motion picture courses, to be used in connection with regular class work, next winter.

Contracts for the construction of two new buildings, plans for which have been completed recently, were let by the board of education last night. Both of these new buildings will have auditoriums, and the auditoriums will be equipped with motion picture machines. Preliminary plans for the new Carlton school building contemplate the use of the moving picture machine.

Superintendent L. W. Mayberry, in connection with President Louis Gerteis, the architect, and others, have been contemplating the installation of the motion picture machines in the public schools for some time, but nothing was said about it publicly for fear that the details might not be arranged and the plans might fall through. It is now assured that, with the assistance of the extension department of the State university, the new method of teaching with the aid of the latest addition to educational work will be installed next fall in the high school, Louverture, College Hill, Fairmount and Carlton schools. These will be the only buildings provided with auditoriums, and therefore the only ones in which it will be possible to install the new machines.

Upon being questioned as to the reason for the auditoriums, which plans for the three new buildings contemplate, Superintendent Mayberry admitted that he will begin moving picture instruction in the public schools next fall.

"This has been a dream of mine for a couple of years," said Mr. Mayberry, "but I was not sure that it ever would be realized. But Mr. Edison has been dreaming, too, and working out his dreams in terms of material things, and working after a system. In an interview printed in one of the magazines of national circulation only two weeks ago. Mr. Edison unfolded his plan to revolutionize the system of education by introducing moving pictures into the teaching of practically every branch in school and college. We are going to be in the front rank in this general advance. Hereafter, all school buildings erected in Wichita will provide for the new factor in educational work. Fortunately, we have auditoriums in the high school and Louverture school already, although the motion picture was not thought of when those buildings were designed. Now come three fine new buildings, and every one of them, besides having all the other features common to the most advanced type of school buildings, will have provisions for motion picture education.

"It is truly a revolutionary, or rather evolutionary step in education, and we will not be behind. No city in the world has yet installed a system of moving picture education such as Wichita and some other cities will have next winter. A few experiments with the motion pictures have been made, or are being made, in a few of the more advanced cities of the East, but in none have the movies been adopted as a regular part of the curriculum. So, you see Wichita will not be far behind.

"Mr. Edison recently announced that he has invented a motion picture machine for school use which is cheap, safe and satisfactory. It can be bought for about $90 as soon as it is on the market. He has perfected a film which is as much ahead of the old style film, at least for our purposes, as three is better than one. The new film, which is non-inflammable and cannot cause objections on that score, is really three reels in one. It is so arranged that three series of pictures are printed on the one reel of film, and merely shifting a little lever on the machine puts on a different run of pictures. These films will be put out at a very reasonable cost."

The introduction of the new education into the Wichita public schools will cost very little. The extension department of the State university has agreed to furnish the films at a nominal rental. George Scott, traveling representative of the extension department, visited Mr. Mayberry recently. Wichita was the first city visited by him in the interest of the motion picture movement, and he was extremely gratified to learn that this city is ready to take hold of the new system at once.

Almost every subject taught in the grade and high schools will be taught. A portion of the recitation period will be set aside once or twice a week, or oftener, for the illustration of the work under consideration. Mr. Edison has representatives in almost every part of the world at the present time taking pictures for use in the public schools.

The new machines will throw upon the screen a picture eight feet square. There will be no flashing and jumping of the pictures, and no damage to the pupil's eyes, it is asserted.

## NEW ENGLAND PICTURE PERSONALITIES.

Frank L. Browne.

It would be like searching for a needle in a haystack to find any New England exhibitors who don't know the subject of this sketch—Mr. Frank L. Browne, manager of the Star theater, Boston. Although he is but thirty-two years of age, Browne has been in the show business for twenty years, going on the stage at the age of twelve, when he was known as "the boy with the girl's voice." In 1895-6-7, Mr. Browne toured the country with Charles H. Hopper's, "Chimmie Fadden Company." In later years, he was associated with "Bennet and Moulton," "Dot Carroll," and other companies, and also was in vaudeville several seasons. He remained on the stage as a performer until he became assistant manager of the theater Comique, Boston's first really representative photoplay theater.

A year later, Browne became manager of the Pastime theater, Boston, which had just been erected, and remained there over two years. leaving to open and generally install a real system in the new Beacon theater, Boston, under a six months contract. After this, Mr. Browne became general manager of the Old South and New Washington theaters, of Boston. His next important move was to the Shawmut theater, the big, Roxbury, Mass., house. This theater, he managed until the owners decided to change the policy of the house. This not being in accordance with his ideas, Mr. Browne stepped out, for he felt certain the new policy would not be conducive to good results. Since leaving there, the house has reverted to its former policy, which surely is a compliment to Browne's good judgment and knowledge of local conditions. When it became known that he was in the market, a number of good propositions were made to him, but he finally decided to accept his present position, and, when this scribe interviewed the gentleman, he was wearing a happy smile, and remarked that he was content in knowing that he had a house to manage which is a "Star" in fact as well as in name.

Mr. Browne has always been identified with every movement calculated to advance the best interests of motography, and can truly be termed, a most worthy member of the trade. As to his ability, his record speaks for itself.

HENRY.

# OBSERVATIONS

## BY OUR MAN ABOUT TOWN

THE first week of the new year brought out three interesting announcements in connection with the motion picture field. One was Mayor Gaynor's veto of the proposed ordinance that was rendered worthless by the tacking on of the censorship provision; the second was a successful test of Thomas A. Edison's latest contrivance for the production of talking motion pictures; and the third came in the nature of a report from Baltimore, Md., which, if verified, will place on record one of the most wonderful achievements in cinematographic experiments as applied to hospital work. It is claimed that at the Johns Hopkins Hospital, in that city, successful demonstrations have been made with an apparatus which is literally a motion picture machine by which physicians and relatives can watch the condition of patients, although they may be at the time many miles from the bedside of the afflicted. It is claimed the instrument telegraphs shadow pictures of the vital organs which may be studied simultaneously by hundreds of physicians in as many cities forming a circuit connected with the instrument. This announcement is one of the most weighty of recent years in confirming the declaration that cinematography is in its infancy despite its gigantic strides in recent years.

* * *

The announcement from the Edison institution is equally important, but of a somewhat different nature. Its importace has far greater scope so far as the general public is concerned. For years people have been asking why talking motion pictures have not been successfully produced and every once in a while some inventor, including the esteemed wizard of Orange, has come forward with a promise to produce them in the near future. It is claimed now that Mr. Edison has the goods in the form of a machine he calls the kinetophone and this is supplemented by the statement that the apparatus will soon be in operation in about a dozen theaters in New York and Brooklyn. Mr. Edison has been industriously working on the problem of synchronizing sounds and pictures for a long time and those who know him well say that when the talking motion picture becomes a fact he will be the first to launch it; but it is extremely doubtful that the great event will take place in the near future. This is confirmed by a statement credited to Mr. Edison to the effect that "in the next year or two it will be no unusual thing to present an entire play or opera as we now are able to produce a playlet or scenes from the big plays." This is taken as an intimation that the reporters who witnessed the recent tests are a little too enthusiastic over them and that the great inventor must devote more time to the development of the talking motion picture as the public will expect to see it produced.

* * *

One of the most prominent men in the motion picture field when shown the report from Orange said: "It will come, but not for some time. The reports of such successful tests are important now only in so far as they keep the public informed that the strides toward perfection are steady and eventually we will have attained the long desired goal. I think Mr. Edison will be the first in the field with the talking pictures, but I do not look for it within the next year. When it does come it will be preceded by a blare of trumpets that will make the people sit up and take notice. It will completely revolutionize the motion picture industry and eventually make the regular theatrical productions look like 'has beens.' The majority of theatrical managers now look upon motion pictures as a competitor that has come to stay and a great many of them have become investors in one or more branches of the business. One of the most prominent and influential managers in New York said the other day that he stood ready to let the pictures into any house he owns where existing contracts would not interfere. He stated frankly that motion pictures are growing steadily in popularity with a class of people who heretofore have been disposed to discount their importance as a factor in the field of entertainments and when the talking motion picture has positively passed the point of theory and become a practical proposition what is now known as the legitimate theatrical field will become almost a discard."

* * *

"That will be a severe blow to the members of the legitimate profession," remarked a bystander.

"Not necessarily," replied the manager. "It will affect just as many, if not more, of the people who are now appearing in the photoplays. I am inclined to think that they will be displaced in the motion picture studios by the regulars. Yes, I know that nearly all the picture producing companies now engage only professional people. From a pantomimic standpoint scores of people who worked on the stage for years without even attracting passing notice have become great favorites with the patrons of the picture houses. Now, as I understand it, one of the chief aims of the talking motion pictures will be to give the public an opportunity to both see and hear celebrated actors and those rising in the theatrical profession. To this end the perfection of the talking motion pictures must involve the reproduction of the voices so that they will be recognizable. This is second in importance only to the synchronizing of sounds and pictures. Motion picture actors and actresses will then become an entirely different class as compared with what they are to-day. They will be required to speak as well as act. Action will not be the sole test and those making up the supporting company will be obliged to handle their parts consistently with the leads. I fear many now playing in the studios will fall short of the mark and the regulars who have seen the photoplays gradually force them into the studios, or into minor positions on the regular staffs, or out of the profession altogether, will find a new field. It is my opinion that the advent of the talking motion pictures will be a great blessing to them."

* * *

All eyes are now turned towards the Aldermanic chamber. What will the Aldermen do with that vetoed ordinance? Many of the people interested fear that influences will be brought to bear to have the bill shelved. Certain interests still remain irrevocably opposed to giving the smaller motion picture exhibitors the benefit of increased seating capacity for their houses and it is charged that these interests were responsible for the censorship amendment, feeling secure that it would be declared unconstitutional and that the ordinance would be vetoed and sent back to await the pleasure of the Aldermen. That no action has been taken on it since the Mayor returned the bill is not surprising as the week just closed has been a holiday one. Awaiting action are a number of investors ready to take advantage of the ordinance the moment it is passed. In several known cases plans and specifications are prepared and ready for filing. One of the houses in view is to be erected in the Bronx. It will be the first picture house of its kind to be erceted in Greater New York. The intention is to have a theater of at least six hundred seating capacity on the main floor and the roof is to be so constructed that it may be used as an open-air theater in the summer time. The lower theater is to be so arranged that it may be used on summer nights when the weather will not permit open-air exhibitions. Electric elevators are to be installed to convey patrons to the roof. The enterprise is backed by a syndicate headed by a gentleman who has successfully operated picture houses of the small type in this city for several years. It is exhibitors of this class that the ordinance before the Board of Aldermen was intended to encourage and it is hoped the purpose will not be defeated. It has been stated that there are already plenty of large picture houses in the city and that the plea for increased seating capacity is being made chiefly by some of the smaller exhibitors who would conduct the larger places no better than they do their present holdings. This is not correct. The chief petitioners are men who have capital to invest in the kind of photoplay houses the people want. It is a certainty that at least seventy per cent. of the people who now conduct the small places will continue them under the old system. Conditions will not permit them to enlarge the places. Want of capital or space or a character of lease that will justify them in going to expense in enlarging the houses are among the stumbling blocks that are in the way of some small exhibitors. Many of these people have been the instruments of the faction that retarded the passage of the ordinance for a year and no doubt they will be used again to influence the powers that be to keep the six-hundred provision in indefinite suspension. The question has been so thoroughly thrashed out recently however, that there is good ground for the prediction that public opinion will force an early reconsideration of the ordinance and its final passage.

# Foreign Trade Notes

## BRITISH NOTES.

THE vexed question of sacred films is still a very sore point here. This week the Bristol authorities have decided that sacred subjects should neither be exploited nor exhibited in a music hall or picture palace in case the feelings of the community be wounded by such an exhibition. In similar but stronger tone was the denunciation by the Rev. H. B. Chapman of the Kalem Company's film, "From Manger To Cross." But there are two sides to every question and on the whole as the clerical storm is subsiding I think we shall yet see the great Kalem feature in most picture theaters. Prebendary Carlile, the world famous leader of the Church Army, who utilizes the cinematograph in mission work, says: "I am personally in favor of any innocuous method of driving home the religious truths which unfortunately do not readily take a concrete hold upon people's minds. It seems to me that in so far as religious plays are permissible anything treating upon such lines the sacred themes of religion—providing this can be done with good taste and without any trace of vulgarity, and moreover, above all things in a truly devotional spirit—must tend to the betterment of mankind."

Mr. Arthur Percival Graves, a late government inspector of schools and the author of "Father O'Flynn," accords unstinted praise to the film under discussion. "The realistic scenes," he said, "from the New Testament history are profoundly affecting to me, and are, I am confident, calculated only to advance the cause of pure religion by their arresting beauty power, and pathos." Owing to the questionable suitability of the film it was not shown to the inmates of Wormwood Scrubs Prison as intended. The prisoners were not, though, deprived of their exhibition, a programme of scenic and travel subjects being substituted.

* * *

The Tariff Reform League has purchased a traveling cinematograph show and are touring country districts with German, American and Colonial films illustrating their own political arguments. This department is described as the most successful.

* * *

Trade matters in the metropolis do not present any new phases of striking importance this week. New theaters are continually opening up in the suburbs and every place of amusement on theatrical lines shows animated pictures. I have received notice this week that the New Gallery in Regent Street is shortly to be opened as a luxurious cinematograph house, restaurant and tea rooms. If ever a building figured in the history of London this edifice did and it is now four centuries ago since it was built as a stable. Later it grew into an inn and eventually into the New Art Gallery. Under its roof masterpieces by the leading artists of the country, Watts, Jones, and Tadema, have been exhibited. But this is not by any means London's only "big" show. The news that Mr. Oscar Hammerstein's costly and unsuccessful venture, the London Opera House, is to be converted into a glorified picture theater is now common property, and also at the Royal Opera House, Covent Garden, there is to be shown the "Miracle" films.

* * *

Following letter received this week from the secretary of the Incorporated Association of Kinematograph Manufacturers, Ltd., 62 Strand, London, W. C.:

December 23, 1912.

Dear Sirs: At a meeting of the Kinematograph Manufacturers' Association held last week, the question of the proposed International Kinematograph Exhibition was discussed, and Mr. E. Schofield, the secretary, attended to fully explain the scheme. After very careful consideration, the following resolution was unanimously adopted:

> "That after due deliberation the Association of Kinematograph Manufacturers, Ltd., disapproves of the proposed International Kinematograph Exhibition (1913) and cannot permit the use of its name in any connection whatsoever with the said scheme propounded by Mr. E. Schofield. Yours faithfully,
>
> "J. BROOKE WILKINSON, Secretary."

A Franco-Russian firm of film producers has completed a series of reels showing the invasion of Russia by Napoleon I and the disastrous ending of the invasion with the burning of Moscow and the retreat of the Grand Army. The occasion was the hundredth anniversary of the Battle of Beresina. It is said that all of the famous historic paintings of Verestchagin have been used by the producers. The films are to be exhibited with the special approval of the Czar and the Russian government.

* * *

A remarkable novelty in motion pictures is reported from Vienna. The musical society Urania has arranged to exhibit biographical films of famous composers and have the pauses between the reels filled in with the best known efforts of such composers. The first evening was devoted to the illustration of the life of Haydn. The press of Vienna speaks in terms of high praise of the educational value of such exhibitions.

* * *

Dr. Juan B. Senorans, of the University of Buenos Aires, has just returned to Buenos Aires after an extended tour through Europe, where he visited the principal hospitals and witnessed numerous important operations. He holds the chair of Medicine and Biology in the University of Buenos Aires and has made a special study of the kinematograph as an aid to these branches of knowledge. He personally took a number of moving pictures of the most important operations and expects to show these to his pupils in the usual course of his lectures.

* * *

The Kinematographic Exhibition at Berlin, arranged by the local exhibitors, has been opened with great success. The city of Berlin made an appropriation in support of the exposition and offered two silver medals which are to be awarded by a committee of exhibitors.

* * *

During the past year France imported moving picture films from Italy, Germany, the United States, and Belgium to the value of little less than $4,000,000, as compared with $2,500,000 in 1911. The exports from France to the countries named amounted to the value of $2,000,000, an increase of half a million over the preceding year.

* * *

One of the most notable British releases in January will be "The Woman in White," a Society drama by the Gem Film Co. Most of the incidents are laid in the north country and as the story is an adaptation of Wilkie Collins' famous novel, I will not weary my readers with a detailed description here, suffice it to say that the exciting termination of the many intrigues is magnificently portrayed.

* * *

In Buenos Ayres there exists a society of friends of the motion pictures which calls itself "La Sociedad General Cinematografica de Buenos Aires." This body, which pursues no commercial objects, but exists only for the uplift of the motion picture, has recently published a most interesting manifesto in the press of the Argentine Republic, in which it says, among other things: "The future of kinematography lies not in so-called 'comics,' which show bad taste and appeal only to the lowest. The kinematograph of the future must travel the road of art and culture. The kinematograph must do more than gratify our curiosity; it must possess ennobling elements."

---

## A SUGGESTION TO PRODUCERS OF MEXICAN PICTURES.

One of our subscribers in Texas wants to know why actors and actresses who appear as Mexicans in the films do not "make-up" a little as to face and hands. He says it is ridiculous to spectators in that part of the country where they are familiar with Mexicans to see Mexican heros and heroines appear with perfectly white hands and faces. This is another example of how careful our producers must be in regard to every little detail in picture production.

# Manufacturers Advance Notes

## "LUCRETIA BORGIA" (Eclectic).

THERE is another new brand of film in town. Mr. K. W. Linn, who has established spacious quarters at 145 West Forty-fifth Street, where he is now showing "the cream of the European market selected for America," has chosen for his pictures the name of Eclectic Films. A WORLD man, during this week, has been permitted a look at his initial selections; if we may judge the coming releases by these two it is safe to say the American market will be bettered by the additions Mr. Linn will make to it. The pictures seen were "Lucretia Borgia" and "Mona Lisa." Both of these films are of two reels and are hand colored. In dramatic quality and in settings the pictures are unusual. For the latter there are centuries-old castles so that the fifteenth-century atmosphere is always present.

In "Lucretia Borgia" there is selected for portrayal one of the incidents in a career rich in historical memories. While there is a large and competent cast, it is the work of the woman who portrays Lucretia which stands out. She is an actress in the full maturity of her powers. Naturally charming, she is possessed of all the wiles and subtile persuasive manners that mark the experienced woman of the stage. There are many strong scenes which she dominates by the force of her personality. One of the best of these is where Maffio, learning that the woman with whom he has been in love is none other than a member of the family against which he has sworn vengeance, spurns Lucretia. Womanly pride battles with womanly love. One moment she is on the point of retaliation, the next her arms are about the neck of Maffio and she pleads with him for a reciprocation of the affection she bears him.

Lucretia learns that her brother, Cesare, Duke of Valentine, is about to invite to a banquet the heads of surrounding principalities, with the intention of forcing them to relinquish their titles. On a journey Lucretia comes across a young man sleeping by the roadside. From his pocket protrudes an invitation to her brother's banquet. Lucretia falls in love with the sleeping youth. Realizing that the young man is in danger she determines to save him. Following his arrest later, she disguises herself, secures admission to the prison, drugs the guards and aids Maffio to escape. Maffio returns home and vows vengeance upon all Borgias. Later Maffio meets Lucretia when she is being attacked by robbers. The woman wears a mask; Maffio is unaware that the woman he has saved is the same one who has saved him; neither has he knowledge that the friend in need who aided him is a member of the dreaded family. Lucretia invites Maffio to a ball she is to hold, but does not reveal her identity. At this function Maffio learns the truth and repudiates the woman. She pleads with him, but he shows her the significant "Death to the Borgias" cut in his arm.

To atone for his act in falling in love with the woman, Maffio desecrates a statue of the Borgias. He submits to arrest. Lucretia still tries to save him, and asks the Duke of Valentine to permit her to administer the punishment. The Duke smilingly consents. There is a strong scene in which Lucretia finally wins the love of Maffio and the young man agrees to accept her good offices in assisting him to escape. As Maffio descends a rope which Lucretia throws from a balcony the soldiers of the Duke shoot him. He falls to the ground dead. Lucretia mourns over the body of her lover.

## "CHILD LABOR" (Majestic).

The great interest, by press and public, shown in the child labor conditions throughout the country, makes the Majestic release of Jan 14th, called "Child Labor," a picture demanding special attention.

That the subject is a large and an important one is admitted by our greatest statesmen and deepest thinkers. That it is a subject of general concern with a wonderful appeal to all classes is now a matter of record. The wide possibilities offered for strong dramatic situations and deep heart interest were taken advantage of to make a photoplay of unusual strength, and the clever acting of pretty little Runa Hodges, the four year old leading lady, surrounded by the Majestic Company's most popular players, makes "Child Labor" one of the best offerings of the season.

The story of the play reads like a page taken from the history of any small manufacturing town where children slave in the mills during the hours that they should be in school. Little "Runa," the factory owner's daughter, is raised in luxury, but her happy child's life is filled with sorrow when she happens to stray into the work rooms of her father's factory and see the little tots of her own age toiling through the long weary days. A severe illness brings

Scene from "Child Labor," by the Majestic Film Co.

on hours of delirium in which she raves about the poor children at their work. Her father's eyes are opened and the last scenes of this beautiful little heart-interest drama show the children, who have been freed from their bondage and put into kindergartens and schools established by their former employer, grouped around the bed of their little deliverer offering up a prayer of thanksgiving.

### "THE LAIRD OF McGILLICUDDY" (Essanay).

The Essanay Film Manufacturing Company have released several screamingly funny comedies, but not as funny as "The Laird of McGillicuddy." This one is a scream from start to finish.

Ruth, a charming young coed, breaks her engagement with William Mason. She tells him she wants a titled husband with a fortune. Mason, with a gloomy countenance returns to his room at the frat house. There gathered are his chums, "Cal" Robbins, Wash Bryant and Sid Rathburn. Noticing the look of discontentment on the face of Mason, they ask the reason for it. Mason tells them. "Cal" looking out the window sees the milkman and motions for him to come up. Mason leaves the room. The milkman is persuaded and bribed to go to the ball that evening as the Laird of McGillicuddy. The editor of the college paper is given the information that the Laird of McGillicuddy would be present at the ball. Ruth, with a number of her girl friends, read the paper and prepare for the big festivities. That evening "Skinny" the milkman, in the costume of a Scotch Highland nobleman is presented to the ladies at the ball. He dances with Ruth, tears her dress, and disgraces himself generally. Mason, discovering his sweetheart's dress torn, pins it up for her. Admiring his gallant procedure she smiles at him. Finally, when the clock strikes twelve, the Laird of McGillicuddy transforming himself into "Skinny" the milkman, by pulling his false beard from his face, tells the group about him that it is about time he was starting on his milk route. Being thoroughly disgusted with royalty, pretty Ruth consents to be the charming bride of Mason.

Scene from "The Laird of McGillicuddy" (Essanay).

Augustus Carney, as the Laird of McGillicuddy, is the funniest thing ever seen in motion pictures. "Billy" Mason as the true lover of the fair Ruth is clever.

This production is booked for release January 23rd.

### "THE TEST" (Great Northern).

In many respects this comedy is one of the most unique that has been presented for the consideration of the picture loving public. It is entirely original in conception and carries an amusing plot that is calculated to cause laughter in ripples from start to finish. Alexander Groot, a retired merchant, after a conference with his wife, makes a codicil to will to the effect that the fortune, which he has bequeathed to his son Cecil, is provisional upon the marriage of the latter with Lizzie Ford. Cecil is an army officer and never has met Miss Ford and in consequence he is inclined to resent the codicil to his father's will. His sister Emily had been a college chum of Miss Ford and it was during a visit to the university that Mr. Groot and his wife met the young woman and became attracted by her charm of manner. They then decided that she would be the proper sort of girl to become the wife of their son. Miss Ford, during the absence of Cecil, pays a visit to the Groot home and in a spirit of fun proposes that she play the role of maid to Emily, the young officer's sister. Upon the arrival of the latter he at once becomes smitten with the charms of the new maid and makes his affection evident at their every meeting. Miss Ford, as may well be imagined holds Cecil at arm's length and this simply fills him with all the more admiration for her womanly qualities. There are frequent meetings and protestations of love on the part of the young man, but the time arrives when the deception must cease. Miss Ford leaves the house unknown to her lover and makes a short railway journey. She has confided in Emily, however, and on the following day a telegram is received at the Groot home, announcing that Miss Ford is on her way to pay a visit. Cecil is not only downcast over the departure of the new maid, but inwardly angered over the proposed visit of his fiancee, a girl whom he supposes he has never met. Cecil is enjoying a horseback ride and arrives at his father's home at the same time that Miss Ford drives up in her landeau. There are greetings on the part of the parents and Emily, and then an introduction to Cecil. Imagine his delight and surprise when he finds that the supposed maid, to whom he breathed love, is none other than Lizzie Ford. The sequel may readily be imagined. The little comedy is splendidly staged and acted in the standard Great Northern method.

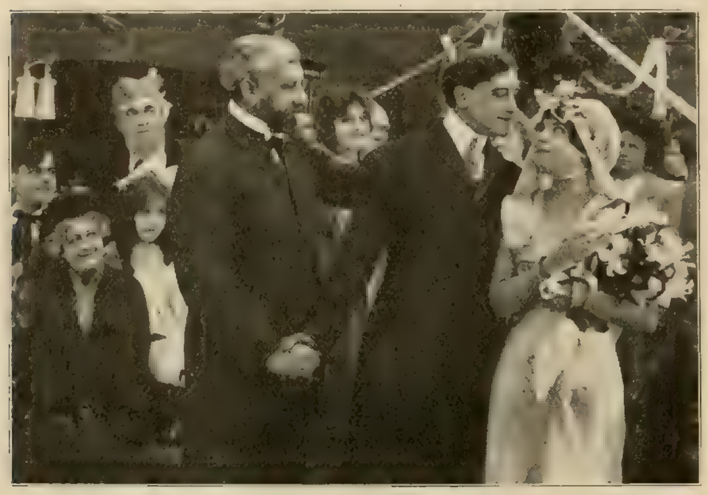
Scene from "The Test" (Great Northern).

### NEW YORK EXHIBITORS FAVOR THE GRIFFIN BILL.

A special meeting of the Motion Picture Exhibitors' Association of Greater New York was held on Wednesday, January 8th, in the Union Square Hotel to take up the proposed amendment to the penal code, providing for the admission of unaccompanied children to moving picture theaters. The officers of the organization, Mr. Trigger and Mr. Ascher, spoke in favor of the bill. Mr. Tichenor commended speedy and vigorous action on the part of the organization and suggested the necessity of collecting funds to defray the expenses of agitation. The meeting was very well attended and thirty new members were received.

## "THE FARMER'S DAUGHTER" (Essanay).

In "The Farmer's Daughter," a great theme is enacted in an exceptionally clever manner. Reginald Hoops, Jr., son of a wealthy financier, meets with an automobile accident. The car turns turtle and young Hoops is pinned beneath the wreckage. Farmers in the immediate vicinity go to the rescue. John Allen, a farmer, carries young Hoops to his home and sends for a doctor. Hoops is informed by the doctor that he must remain in the farmer's home until he has recovered. Nellie Allen, a beautiful type of the fair sex, and daughter of Farmer Allen, nurses Hoops back to his normal condition. Hoops becomes infatuated with Nellie and proposes to her. They elope, because it's considered more romantic. In the meantime, Mrs. DePuyster-Ives St. John, mother of Alice, the young debutant to whom Reginald has been engaged, prior to his meeting with the pretty farmer's daughter, issues engagement announcements. Reginald and his charming Nellie arrive in the city, and he takes her to a friend's home until he can persuade his father to consent to the marriage. Alice St. John calls on Reginald's father. Mr. Hoops asks Alice if she would marry his son if he were poor. She tells him most emphatically that she certainly would not. Mr. Hoops tears up the engagement announcement, and asks the lady to kindly leave his home. Mr. Allen wires to his wife telling her to come to town, that wedding cards have been issued. The family arrive and a quiet wedding takes place.



Scene from "The Farmer's Daughter" (Essanay).

Beverly Bayne distinguishes herself admirably as Nellie Allen. Francis X. Bushman plays the part of Reginald Hoops, Jr., well.

This production is booked for release Friday, January 24th.

## MUTUAL EXCHANGE IN BUFFALO.

The Mutual Film Corporation, in response to the urgent requests of exhibitors of Western New York, has opened a branch exchange in Buffalo, the temporary quarters of which are located at 35 Niagara Street.

Exhibitors of Buffalo and vicinity quickly showed their appreciation of this and in four days after its opening, the exchange had ten customers. Several more are being added every day. The manager is Max Schachtel, formerly of the Lake Shore Film and Supply Company, and his assistant is M. Malaney, also of the Lake Shore. Both are well known in the film business.

The Mutual, of Buffalo, is now in a position to handle every grade of service and at the present rate of growth it will be one of the most favorable of all Mutual offices within a year. A complete line of supplies will be carried in connection with its films.

The exchange has secured more elaborate quarters to which it will move as soon as they are available to its use.

## MUTUAL DECLARES A DIVIDEND.

Charles J. Hite, treasurer of the Film Exchange Corporation, which is the holding company of the Mutual Film Corporation, announces a dividend of 3½ per cent on the preferred stock of that company, payable January 14th to the stockholders of record. The Mutual Film Corporation now has thirty-two branches in various cities throughout the country.

## GENE GAUNTIER PLAYERS AT WORK.

### They Are Entertained Also by Old Jacksonville Friends—Fellow-guests With the Southern Kalem Company.

The Gene Gauntier Feature Film Company left New York on Saturday, December 21st, on the Clyde liner Huron, en route for Jacksonville, Fla., where they are now comfortably established at 737 Tallyrand Avenue, on the St. John's River. The company consists of Gene Gauntier, Sidney Olcott, Jack J. Clark, Arthur Donaldson, Robert Walker, John Vincent, Allen Farnam, Herbert Tracy, Helen Lynn, Florence Donaldson, Hermann Obrock (cameraman), Ross Fisher and William Bailey.

Two beautiful Southern homes whose grounds adjoin have been leased; stage, laboratory, make-up and costume buildings erected, and the first three-reel subject is well on its way to completion. As this is the fifth season Miss Gauntier and Mr. Olcott have been in Jacksonville, and the third for Mr. Clark and Mr. Farnam, they number hosts of friends among the townspeople, and the surrounding country is an open book to them. Mr. Farnum, by the way, is the scenic artist who is responsible for the magnificent interiors and studio sets in "From the Manger to the Cross," having accompanied Mr. Olcott on every transatlantic trip the O'Kalems and El Kalems have made. Mr. Donaldson is also an old friend to picture audiences, for he was a member of the second O'Kalem trip to Ireland, and will be well remembered for his fine impersontion of the Irish priests in "Rory O'More" and "Colleen Bawn." Herbert Tracy was also a member of Mr. Olcott's company in Ireland this past year, having joined them in Manchester, England, and returned to the United States with them. Mr. Obrock comes from Pathe and Gaumont, and is considered one of the finest cameramen in the business; Miss Lynn has held the position of leading woman for Pathe and Rex, and in appearance makes a splendid foil for Miss Gauntier. Altogether, Mr. Olcott and Miss Gauntier have surrounded themselves with an exceptionally strong company, and some brilliant work may be looked forward to. It was a meeting of the clans and a renewal of old friendship when, on Christmas day, the Southern Kalem Company and the newly formed Gene Gauntier Feature Players met at Oak Hall, the beautiful home of Mr. and Mrs. Charles Hemmenway at Floral Bluff, Fla. The two companies are closely affiliated by bonds of friendship and years spent in companies together under Mr. Olcott's direction. Some forty sat down to the banquet board at which many of them have been every Christmas they have spent in Jacksonville for the past five years. There were toasts and speeches, expressions of good-will and affection, dancing, singing, music, monologues and merrymaking until the wee sma' hours. Southern hospitality is proverbial, but nowhere is it more manifest than when Oak Hall throws open its doors and Mr. and Mrs. Hemmenway welcome their friends the picture players.

Some of the guests present were: Gene Gauntier, Sidney Olcott, Kenean Buel, Jack J. Clark, Marion Cooper, Arthur Donaldson, Hal Clements, Robert G. Vignola, Henry Hallam, Helen Lynn, George Hollister, Alice Hollister, Marguerite Cortel, Mrs. Cortel, Allen Farnam, John Vincent, Robert Waker, Rerbert Tracy, Hermann Obrock, Mr. and Mrs. Kaywood, Mr. Nierpass, Mr. Peck, Mrs. Peck, Miss Holden and Mr. and Mrs. Hemmenway.

## MILLIONAIRE PHILANTHROPISTS COMMEND ASSAILED FILM.

Recently a permanent New York newspaper in its "moving picture crusade" spoke in denunciation of a Thanhouser film entitled "The Other Half," which merely gave a true picture of conditions among the poor of New York. At a recent meeting of the Board of Managers of the New York Association for Improving the Condition of the Poor, a report was made on the same film and approval unanimously passed on it. The managers are almost all of them in the millionaire class and undoubtedly there has never been so moneyed a class to give praise to a motion picture. They were:

Henry G. Barbey, George Blagden, Cornelius N. Bliss, Jr., George S. Brewster, Charles C. Burlington, B. Ogden Chisolm, R. Bayard Cutting, R. Fulton Cutting, Eugene Delano, Livingston Farrand, M. D., John Greenough, Frederic Trevor Hill, Franklin B. Kirkbride, Albert G. Milbank, Robert Shaw Minturn, Frederic P. Moore, Acosta Nicholas, Leonard E. Opdycke, Amos R. E. Pinchot, Percy R. Pyne, Harry Pelham Robbins, DeWitt Seligman, Jr., James Sheldon, T. Franklin Smith, M. D., Willard D. Straight, Philip Van Ingen, M. D., John Seeley Ward, Linsly R. Williams, M. D., Charles Wisner.

Some day the motion picture—especially the newspaper-assailed motion picture—is coming into its day. They say every dog has one!

## DEATH OF L. G. COOVER.

It is with deep regret that the Moving Picture World announces the death of L. G. Coover, the well-known advertising man of the Eclair Company and of Union Features, which occurred on the morning of January 8. Mr. Coover was taken suddenly ill at his desk on the afternoon of January 4, and was taken home. His malady was at first diagnosed as peritonitis, but later the doctors decided it was appendicitis. Mr. Coover was taken to a hospital and immediately operated on, but he failed to rally from the shock.

Mr. Coover, who was only thirty years old, had made many friends among the men of the moving picture industry, where his peculiar ability and versatility were recognized. He had at his command a wide vocabulary and the knack of so phrasing his matter as to strike and hold the attention of a reader. Mr. Coover had written many scenarios, and it was known to his intimates that he had ambition to advance himself in this profession. That he had before him a bright career was the firm belief of those who knew him best, and his untimely end will be mourned not only by all of those associated with him in the Eclair office but also by a legion of other friends in the industry and out of it. He leaves a mother, whose home is in Los Angeles, Cal.

## FROHMAN NAMES MORE STARS FOR PICTURES.

Miss Ethel Barrymore is the next of the prominent stars to figure as an actress in the moving picture theater, having signed a contract with the Famous Players Film Company of which Daniel Frohman is the managing director. Miss Barrymore is now finishing a four weeks vaudeville engagement in adjacent cities in J. M. Barrie's "Twelve Pound Look" and will appear in February in Mr. Frohman's picture studio on West 26th St. Miss Barrymore will appear in a play to be selected later, supported by a special company. Following Miss Barrymore, Mr. Frohman has arranged for Mrs. Fiske's appearance on the screen; Mrs. Langtry and afterwards, William A. Faversham and Julie Opp in "Julius Caesar." Mr. Hackett in "The Prisoner of Zenda" will be exhibited in moving picture theaters next month. He will be followed by James O'Neill as "Dantes" in "Monte Cristo," a role he has played for twenty years. Other stars to appear later in their principal roles are Miss Viola Allen and Henry E. Dixey.

## NEW LICENSED EXCHANGE PROJECT.

Offices have been opened in the Masonic Building, 23rd street and Sixth Avenue, New York, by the Kinetograph Company, the purpose of which is to operate exchanges throughout the United States and Canada, for the leasing of licensed pictures in competition with the General Film Company.

The officers of the new company are J. J. Kennedy, president; P. L. Waters, vice-president and treasurer, and Dwight MacDonald, secretary. Mr. Kennedy was formerly president of the General Film Company and Mr. Waters was general manager of the same company. Mr. MacDonald was manager of the Motion Picture Patents Company when that concern was first formed. An exchange license has been granted to the new company by the Patents Company, and large orders for pictures have already been placed with several licensed manufacturers. The Kinetograph Company will not manufacture pictures.

An entire floor of the Masonic building has been leased for the local branch of the Kinetograph Company and is now being fitted up in the most approved style. J. N. Naulty, once manager of the Waters exchange and then assistant manager to Mr. Waters in the General Film Co., is connected with the new enterprise.

## MIRROR SCREEN INSTALLATIONS.

Recently Messrs. Schafer & Bender have installed in their new theater at 625 State Street, Schenectady, N. Y., a large mirror screen, which they purchased through Messrs. Frank and George Manning, the New York representatives of the Mirror Screen Company.

The Lewis Theater, at 5 Lewis Avenue, Brooklyn, N. Y., is another purchaser of the mirror screen through the same agents, and still another and larger mirror screen, 12 feet by 16 feet, has been installed at Ben Title's T. N. F. theater, at 16th Street and Newkirk Avenue, Brooklyn, N. Y. All of the above screens are of the fireproof variety.

## NEW MUTUAL BRAND.

It is announced that a new brand of pictures to be called the "Royal" will shortly appear in the program of the Mutual Film Corporation. The makers of this brand are at present under cover, and the first announcement is given in their advertisement in this issue of the Moving Picture World. The Royal pictures will be made at the new studio, Fairview Place, Los Angeles.

## NEWS FROM THE STUDIOS.

The Universal is perhaps the first company that has succeeded in successfully photographing a real sandstorm. This was done recently in J. F. Macdonald's production of "On Burning Sands." Realism could not well be carried further. The whole company worked cheerfully under the greatest difficulties, content that they were making history for the Universal. The camera had to be braced and held, and the actors had to think of their parts, and at the same time prevent themselves from being blinded. Only those who have been in a desert sandstorm can possibly know what it means. The sand searches out every nook and corner, and one's eyes and ears are soon full.

* * *

On Christmas Day the members of the Selig company summoned Mr. Stedman, the manager, and Mr. Duncan, the producer, to the office. When they appeared Mr. Cuneo, in behalf of the company, presented Mr. Stedman and Mr. Duncan each with a very hansome elk tooth. The teeth came from the elk that was killed some time ago in a picture produced by Mr. Stedman called "Between Love and the Law." In this production Mr. Duncan played the leading role. The elk was one of the largest killed in this part of the country for some years, and the teeth are unusually handsome, and as Mr. Stedman and Mr. Duncan are both Elks, the present was most appropriate and was much appreciated by the two Selig members.

* * *

Harry Cohen, of the Selig Polyscope Company, left Chicago New Year's night to take charge of the offices of the General Film Company, No. 7 Front Street, Toronto, Can.

* * *

One of the magazine writers on the Northwest is J. Edward Hungerford, of Walla Walla, Wash. He recently became associated with the scenario department of the Selig Polyscope Company.

* * *

Director Montgomery, of 101 Bison, has presented Mona Darkfeather with a complete new Indian outfit. It weighs twenty-five pounds and is a magnificent piece of work and a tribute to the ability of the Universal Indians' handicraft, for it was made in the Indian village. It is of buckskin and almost covered with bead work and weird paintings. Every design has special significance, as is the way with Indians. Mona is as proud as a peacock of her new outfit and she is a good judge, too, as is evinced by some of the beautiful work she has made herself.

* * *

Miss Beverly Bayne, of Essanay's eastern stock company, has been featured on the south side of Chicago at several of the leading photoplay houses the past two weeks. Miss Bayne's ability to portray comic and dramatic parts has won for her thousands of admirers.

* * *

Julius Frankenburg, the right bower of Oscar Eagle's office in the Selig polyscope plant, whose new psychological play, "His Dual Nature," is a remarkable study, last week married Marguerite Hemple, newly arrived from across the sea.

* * *

Rex de Rosselli, of the Selig Colorado studios, had the X-ray turned on him last week to determine the location of a piece of bone which was shattered from his hip some weeks ago. The bone being located, Mr. Rosselli went on the operating table and a deep incision was made and the fractured piece of bone removed. Mr. Rosselli was confined to his bed on Christmas, but is now on the high road to recovery.

* * *

Milton H. Fahrney's company at Universal City has been considerably strengthened by the addition of Belle Bennett, late of Lubin's, and Bob Leonard, of Selig's, two splendid exponents of the silent drama. With these two players, Jackie Saunders, Gertrude Claire, William Rhyno and Paul Machette, Mr. Fahrney has a most capable company. Jefferson Osborne too will soon be in the ranks again, as he will shortly leave the hospital, with nothing but the unpleasant memory of the fire to remind him of his long absence.

* * *

Sydney Ayres, the well known actor, is heading another Western Universal company. Mr. Ayres, who has had previous experience in the moving picture world with the Selig, Nestor and other companies, will act as director and play his own leads. Associated with him will be Betty Harte, who established such a splendid reputation with Selig; William Carroll, of the Biograph and Universal; and Charles Dudley, the well known Pacific Coast actor, who was recently with Mr. Fahrney's company. Mr. Ayres will put on Western double-reel features.

## "THE ELUSIVE KISS" (Pathe).

Any person who has spent his or her honeymoon, or ever intends to spend one, will appreciate Pathe's "The Elusive Kiss," which will be released January 25th, a comedy dealing with the difficulties of Mr. and Mrs. Pawling, who sought the pleasures of kissing without the embarrassment of outside observation. The bashful Newlyweds give a reception immediately after the wedding ceremony and the guests proceed to enjoy the shyness of the happy couple, as guests will do on these occasions. Every time Charley and Gwendoline are posed for a kiss, a guest breaks in upon their solitude and the project has to be temporarily abandoned. The kiss is sweeter for its frequent postponement when they start upon their honeymoon trip. Gwendoline is aboard the rapidly moving train when she discovers that Charley has been left behind. Straightway she pulls the emergency cord upsetting everybody in the car. She detrains, and in tears, starts for home and Charley, picking her way carefully over the roadbed. A train rushes toward her and Gwendoline climbs a signal post in terror. As the train flies past, Charley, from a car window, sees his bride. He too, pulls the emergency cord and the train stops too suddenly for the passengers' comfort. The presence of the passengers prevents their enjoying the osculation even now. They borrow a hand-car to get back to the station. At a secluded spot they stop and are about to kiss when they see a train approaching from behind. They have a wild race to pump the hand-car to a siding but manage to throw the switch in time to avoid being wrecked, and after the train has passed and they are safe and alone, they capture "The Elusive Kiss."

Scene from "The Elusive Kiss" (Pathe).

## NEWS OF WARNER'S FEATURES.

Jerome Abrams, who has had charge of the Boston office of Warner's Features, has gone to Atlanta, where he will assume charge of the office in that city, vice Mr. Bromberg, who has resigned to take the management of the Mutual Exchange in that city.

H. M. Warner, who has been situated in St. Louis, where he has had general supervision of all the Warner agencies, has removed his office to New York City, where he will also assist Mr. Warner in the general management. The St. Louis office will in future be under the management of S. L. Warner, who will, as a district manager, have charge of five offices in the Middle West.

M. Levinson, who has been in charge of the San Francisco office, has been appointed a district manager, the Portland (Oregon) office also being now under his supervision.

## CLUNE GETS BIG KALEM FEATURE.

William H. Clune has purchased the state rights for California and Arizona for the Kalem's "From the Manger to the Cross" and has already begun making arrangements to book the production throughout both states. The price paid for the two states has not been publicly stated but it is said to be close to $10,000.

## SIMPLEX MACHINES IN KEITH'S THEATER.

The R. D. Marson Moving Picture Company, 597 Washington Street, Boston, have just installed in Keith's Theatre, Portland, Maine, two Simplex moving picture machines. This will be one of the finest moving picture theaters in that part of the country and is a credit to the industry. Mr. Marson also reports many other sales of Simplex projectors throughout New England.

## OUR "LITTLE MARY" MAKES A HIT.

Our "Little Mary" wins golden laurels from the critics for her acting in Belasco's production of "A Good Little Devil," in the role of Juliet, the blind child sweetheart of the little poet, presented at the Republic Theater, New York, January 8th. The New York World says: "As for the acting, perhaps the honors went to Mary Pickford—a remarkable 'find' for Mr. Belasco—who gave a lovely impersonation of the blind Juliet."

In the New York Times this is said: "Both in her more malicious and softer moods, Miss Mary Pickford not only looks the little Juliet to perfection—a beautiful picture child—but acts the role with abundant grace and feeling and real childish spirit, a quality which is most admirably conveyed. Also Miss Pickford's diction is so good that it suggests the 'movies' as a desirable place for some of our actors to improve their elocution."

Little Mary, by the way, is a former protege of Mr. Belasco, having appeared in his production of "The Warrens of Virginia," in 1907, in a juvenile part.

We who have been watching the silent drama are not a bit astonished that our "Little Mary" has taken everyone into camp in the poetic role given to her by Mr. Belasco. As for the elocution, that is of course a critic's way of increasing the value of his compliment, but there is something in it, even literally. As to the value of motion picture work in the way of a school of acting, ask any of our more competent players.

## EXCHANGE MEN IN SESSION.

As we go to press the Independent Exchange Company, of which William Oldknow, of Atlanta, is president, is holding a convention at the Hotel Astor. The sessions are secret. There are present exchange men from all over the country. Among them are William Oldknow, A. S. Davis of Pittsburg, Frank Bailey of Boise, Idaho; Dick Ioland of Pittsburg. Meyer Silverman of Pittsburg and Julius Hopp of Chicago.

## THE FILM AS A DETECTIVE.

Did you ever think of the motion picture as a detective in ferreting out dark secrets and giving them the light of publicity on the screen? Thanhouser shows how with "The Evidence of the Film," released Friday, January 10th. The story tells how a conscienceless broker changes a messenger boy's precious parcel, substituting a bundle of worthless paper for one of valuable bonds, with which the boy had been originally dispatched. The substitution, though, is made with the focus of a moving picture camera, unknown to the dishonest broker. Indeed, the messenger did not know of the nearby camera either, but his sister was an employee in the factory of a moving picture company, and at her work of inspecting film sees the broker's deed! The police have arrested her brother, when she summons them to the picture factory and flashes the tell-tale scene on the screen. The "picture show" rights all wrongs.

## PUNCH COMPANY GOES TO "JAXVILLE."

"Punch" comedy company releasing a comedy split reel every Thursday leaves for Jacksonville, Fla., on Jan. 25th, via., the Steamship Iroquois.

Director Chas. Weston is in charge and takes with him Herbert Rice, Arthur Finn, Fred Saums, Lord Lilford, Virginia Westbrook, Alice Inward, and others not yet determined. Mr. Weston has made arrangements with the captain of the Iroquois to allow him to take several scenes during the voyage.

## "THE SPECTRE BRIDEGROOM" (Eclair).

The Eclair Film Company will release on January 23, through the Universal program, a two-reel feature which, for artistic work, settings, groupings, costumes and atmosphere, is more than unusual. "The Spectre Bridegroom" is made in Eclair's best style, and in the cast are all of its star players. The picture is an adaptation of Washington Irving's story, and the location is placed in the United States and the period at the close of the American Revolution. An elaborate musical program has been prepared for the use of exhibitors in adequately presenting the film.

---

Charlie Weston holds the palm for producing the craziest picture ever presented—a Punch release called "Tom, Dick and Harry." The crowning "bug" incident in this "nutty" comedy is reached when the midget, Herbert Rice, discovers that he is being followed by a rat and disguises himself as a cat in order to make good his escape. During rehearsals one of the white rats ate an imitation diamond that was being used as a prop, and Charlie claims that even the rat's mind was affectetd by his crazy surroundings.

## CORRESPONDENCE

### LOUISVILLE.

THERE is little to be said regarding the strike which is on in Louisville moving picture circles. The union operators have left their posts quietly, barring incidental happenings of an undesirable nature which arose when the trouble first developed, and both this contingent and the exhibitors are maintaining a dignified, conservative stand. Neither side evidences any disposition to capitulate. The employers say that they are willing to accept union labor without a murmur if certain concessions touching the employment of musicians are made them. The operators and musicians, who have allied forces, declare that this will never be done. This is the situation. The positions of all operators who have left active service have been filled with men from other cities, and no trouble between the strikers and their successors has been experienced, while every show has been given according to schedule and the day's business has not been embarrassed in the least. The exhibitors have handled the operators' strike in the manner in which they dealt with the walk-out of musicians three months ago, not the least trouble having been encountered in either instance.

A feature office for the Princess Amusement Company is the latest institution in the Louisville moving picture field. Arrangements between the local amusement interests and the Union Film Company, of New York City, have been completed and the Princess is now to distribute Union features through southern playhouses. The special department is in charge of Irvin Simon, who is widely known in amusement circles in the land of cotton. John Tippets, of New York, manager of the Union Film Company, paid a visit to Mr. Simon a few days ago and closed the deal. The long line of Princess successes in the moving picture field forecast a bright career for Union features in the showhouses of this section.

A. L. Ward, an expert union moving picture operator, who is on strike with his colleagues as the result of the disagreement in this city, has co-operated with C. F. Dunn, a photoplay musician, to organize a company of eight union theatrical employees who will prove that the unionist locked out of a position is fully able to take care of himself. The company has secured a couple of up-to-date machines and a number of good reels, with which it will tour Kentucky and neighboring states during the next three months, showing in town after town and staging a moving picture performance which will undoubtedly deliver the goods for the peripatetic exhibitors.

With a capitalization of $10,000, the Cosmopolitan Amusement Company, of Gary, Ind., was recently incorporated. The company will do business in one of the largest and most prosperous cities in the northern part of the Hoosier state. Its incorporators are as follows: Morris L. Wohl, Louis Friedman and Isador J. Siegfried.

M. A. Neff, of Cincinnati, O., president of the Moving Picture Exhibitors' League of America, and one of the best-known men in the national industry, recently returned to Cincinnati from a tour of Iowa, Nebraska, Kansas, Missouri and Texas. While en tour Mr. Neff put the finishing touches upon some important work, the League now being established with chapters in thirty-two different states. The chief executive is in close touch with Attorney-General Hogan, of Columbus, O., relative to important legislation affecting moving picture shows which is in prospect in the Buckeye state.

Moving picture exhibitors in Dayton, O., the home of the cash register, are now combined to fight the annual license fee of $40 which the municipal authorities of Dayton are seeking to renew. The photoplay interests declare that the additional tax burden which they have borne is unreasonable and it is probable that a test case wil be carried through the courts for adjudication, as the exhibitors have co-operated in their stand and Mayor Phillips has placed the matter in the hands of City Solicitor Breene.

The Crystal Theater in Franklin, Ky., was recently leased, stock and barrel; by the Simpson County Bank in that city, for the purpose of affording a free 12-hour entertainment to every child under twelve years of age in Simpson county. The financial institution decided to show its appreciation of the favors of its patrons in that section and logically hit upon a day's free picture show at the Crystal as the most pleasing feature that could possibly be devised for the rising generation.

G. D. CRAIN, JR.

### PITTSBURGH.

TWO storerooms in the Rodgers building, in lower Federal Street, are to be remodeled into a moving picture theater, as the result of a lease closed here recently. Considerable money will be spent in building a new front on the property and in making the structure otherwise in a position to be utilized as a theater.

The Motion Picture Exhibitors' League, Pittsburgh Local No. 1, of Pennsylvania, have removed their headquarters from No. 233 Fifth Avenue to large and more commodious offices at No. 127 Fourth Avenue.

Christmas brightness was shed into the lives of orphans, cripples and deaf mutes of the city's philanthropic institutions last week when the little folks were the guests of the Bijou Dream theater at No. 6021 Penn Avenue, this city. Special cars were run by the trolley company to transport the children to and from the various institutions. A fine program was given all the week and the little tots thoroughly enjoyed the entertainment provided for them.

Because a moving picture man took pictures of the wreckage of the Baltimore & Ohio train at Roddy's Curve and also snapped pictures of coal trains running down the grade, several of the officials of the railroad company fear that the pictures may be used before a jury in a suit for damages to be brought by the passengers who were injured in the wreck. Probably the cameraman was a traveling representative of one of the weekly events films, and was merely taking the pictures to show to patrons of our picture theaters just where the wreck occurred.

D. L. MANLEY.

## Among the Exhibitors

**Baltimore, Md.**—Plans have been prepared for the erection of a moving picture theater at 1108 East Preston Street for the Crescent Novelty Co.

**Elizabeth, N. J.**—Ground has been broken by the Linden Building & Construction Company for the erection of a motion picture theater.

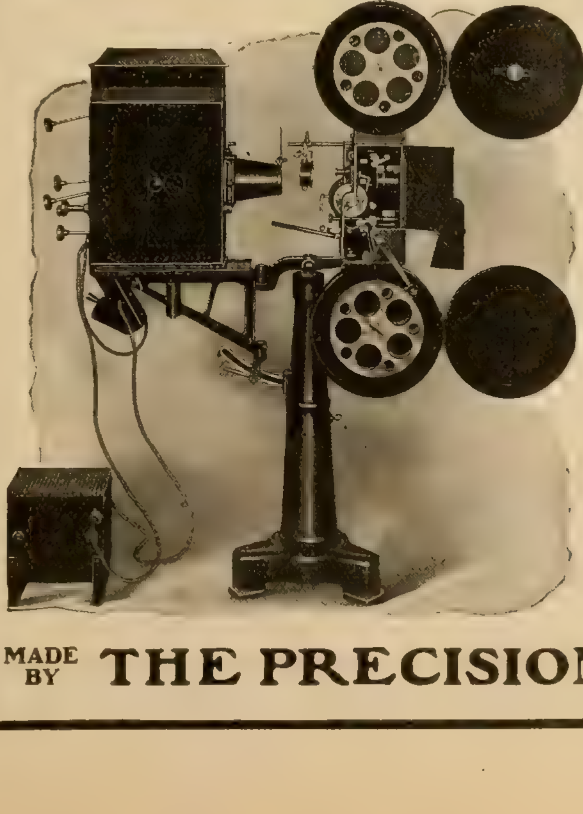
**Ogden, Utah.**—The Alhambra Theatrical Company will erect a motion picture theater building in this city.

**Rhinelander, Wis.**—Paul R. Philleo of Tomahawk, has purchased the Bijou, a moving picture picture theater.

**Burlington, Ia.**—Mr. F. D. Green of Hastings, Neb., has purchased the Elite theater.

Simplex Built to Wear

Projectors give perfect screen results and are



Consider the evidence of those who have thoroughly tested them

Gentlemen:
I have been operating Simplex Machine No. 133 for almost a year. It has given perfect satisfaction and we run thirteen hours per day. I spend less time to keep it in running order than any machine I have ever run, so when quitting time comes at night the operator goes home with the rest of them.
R. H. BAKER,
Member, Kansas City Moving Picture Operators' Union.
Dec. 28, 1912.

Gentlemen:
A machine of its ability will almost talk for itself. Simple as the name. Would not accept any other machine in my two houses. Easiest to set up; easiest to operate. The lamp is equal to the machine. The whole machine is built heavy and equal to that "All-day run." Anyone who knows anything about all of the makes of machines will say: "Put in a Simplex and the people will be safe from fire."
I remain, A Simplex Booster,
J. C. WORSHAN.
Dixie Theatre, Houston, Texas. December 7, 1912.

Write to-day for catalogue A and name of nearest dealer who handles the Simplex.

MADE BY THE PRECISION MACHINE CO. 317 EAST 34th STREET NEW YORK

# Calendar of Independent Releases.

## Universal Film Mfg. Co.

### Current Releases.

#### SUNDAY, JANUARY 12th, 1913.

REX—By-Gone Days (Drama)....................

CRYSTAL—Heroic Harold (Comedy)....................

CRYSTAL—A Night at the Club (Comedy)............

ECLAIR—The Cobbler and the Financier (Drama)........

#### MONDAY, JANUARY 13th, 1913.

IMP—The See-Saw of Life (Drama)......................

NESTOR—Cupid Finds a Way (Comedy)..................

CHAMPION—Sins of the Father (Drama)...............

#### TUESDAY, JANUARY 14th, 1913.

GEM—The Ninth Commandment (Drama)...............

BISON—A Frontier Providence (Two-Reel Drama)....

ECLAIR—The Detective Santa Claus (Drama)........

#### WEDNESDAY, JANUARY 15th, 1913.

NESTOR—The Quickest Way (Comedy)..................

FRONTIER—The Last Run of the Santa Fe Coach (Drama)

POWERS—Mammy's Chile (Comedy)....................

UNIVERSAL—The Animated Weekly No. 45 (Topical)...

#### THURSDAY, JANUARY 16th, 1913.

IMP—A Little Mother Wants a Home (Drama)..........

REX—The Flower Girl (Drama)..........................

ECLAIR—"Nobody's" Love Story (Drama)............

#### FRIDAY, JANUARY 17th, 1913.

NESTOR—A Waif of the Desert (Drama)..................

VICTOR—The Hypocrite (Comedy)......................

POWERS—The Tramp Reporter (Two-reel Drama)......

#### SATURDAY, JANUARY 18th, 1913.

IMP—The Boob's Inheritance (Comedy)..................

IMP—The Phosphate Industry (Industrial)...............

BISON—Regimental Pals (Drama)........................

MILANO—Life's Lottery (Two-reel Drama)...............

### Advance Releases.

#### SUNDAY, JANUARY 19th, 1913.

REX—He Never Knew (Drama)........................

CRYSTAL—A Dip Into Society (Comedy).............

CRYSTAL—The Fake Gas Man (Comedy).............

ECLAIR—Funnicus Marries a Hunchback (Comedy)...

ECLAIR—Life In India (Educational)................

#### MONDAY, JANUARY 20th, 1913.

IMP—Love's Lottery Ticket (Comedy)................

NESTOR—The Taxidermist (Comedy) ...............

NESTOR—In Peaceful Hollows (Comedy)............

CHAMPION—The Death Trail (Drama)..............

#### TUESDAY, JANUARY 21st, 1913.

GEM—The Scapegoat (Drama) ........................

BISON—The Genius of Fort Lapawai (2-reel Drama)..

ECLAIR—The Gallop of Death (Drama)...............

#### WEDNESDAY, JANUARY 22nd, 1913.

NESTOR—The Riot (Drama) ...........................

POWERS—A Bitter Dose (Comedy)...................

FRONTIER—The Surveyor and the Pony Express (Dr.)

UNIVERSAL—The Animated Weekly No. 46 (Topical)

#### THURSDAY, JANUARY 23rd, 1913.

IMP—Rags and Riches (Drama).......................

REX—The Symphony (Drama) .......................

ECLAIR—The Spectre Bridegroom (2-reel Drama).....

#### FRIDAY, JANUARY 24th, 1913.

NESTOR—His Brother's Keeper (Drama)............

VICTOR—Sunny Smith (Comedy) ....................

POWERS—On Burning Sands (2-reel Drama).........

#### SATURDAY, JANUARY 25th, 1913.

IMP—The Hero of the Hour (Comedy)...............

IMP—Fixing the Flirts (Comedy)......................

101 BISON—A Gambler's Last Trick (Drama).........

MILANO—Title not reported.

## Mutual Film Corporation.

### Current Releases

#### SUNDAY, JANUARY 12th, 1913.

MAJESTIC—Just Hard Luck (Drama)...................

THANHOUSER—The City Mouse (Drama)..............

#### MONDAY, JANUARY 13th, 1913.

AMERICAN—Their Masterpiece (Drama)................1000

KEYSTONE—The Cure That Failed (Comedy)..........

KEYSTONE—How Hiram Won Out (Comedy)..........

#### TUESDAY, JANUARY 14th, 1913.

MAJESTIC—Child Labor (Drama)......................

THANHOUSER—The Tiniest of Stars (Drama)..........

#### WEDNESDAY, JANUARY 15th, 1913.

RELIANCE—The Wheel of Fate (Drama)...............

BRONCHO—A Blue Grass Romance (2-reel Drama)......

#### THURSDAY, JANUARY 16th, 1913.

AMERICAN—The Awakening (Drama)...................1000

PUNCH—Finney's Luck (Comedy)........................

PUNCH—Saw Wood (Comedy)...........................

#### FRIDAY, JANUARY 17th, 1913.

KAYBEE—The Little Turncoat (2-reel Drama)...........

THANHOUSER—Napoleon's Luck Stone (Drama)....

#### SATURDAY, JANUARY 18th, 1913.

AMERICAN—His Old-fashioned Mother (Drama).......

RELIANCE—The Strength of the Weak (Drama).....

### Advance Releases.

#### SUNDAY, JANUARY 19th, 1913.

MAJESTIC—Harry's Lesson (Comedy-Drama)........

THANHOUSER—The Commuter's Cat (Comedy)....

THANHOUSER—A Few Million Birds (Educational)..

#### MONDAY, JANUARY 20th, 1913.

AMERICAN—When Destiny Guides (Drama).........1000

KEYSTONE—Sir Thomas Lipton (Topical)...........

KEYSTONE—For Lizzie's Sake (Comedy)...........

#### TUESDAY, JANUARY 21st, 1913.

MAJESTIC—Cabby and the Demon (Comedy).........

THANHOUSER—The Girl Detective's Rush (Drama)..

#### WEDNESDAY, JANUARY 22nd, 1913.

RELIANCE—The The Open Road (2 reels—Drama)..

BRONCHO—A Shadow of the Past (2 reels—Drama)..

#### THURSDAY, JANUARY 23rd, 1913.

AMERICAN—The Silver-Plated Gun (Drama).........1000

PUNCH—Tom, Dick and Harry (Comedy).............

#### FRIDAY, JANUARY 24th, 1913.

KAYBEE—The Mosaic Law (2 reels—Drama).........

THANHOUSER—Her Fireman (Drama)..............

#### SATURDAY, JANUARY 25th, 1913.

AMERICAN—A Rose of Old Mexico (Drama)........1000

RELIANCE—The Masqueraders (Drama)..............

## Film Supply Co

### Current Releases.

#### MONDAY, JANUARY 13th, 1913.

ITALA—Dethroned in a Well (Comedy)..................

ITALA—Serves You Right (Comedy)....................

#### TUESDAY, JANUARY 14th, 1913.

GAUMONT—The Roll of Honor (Drama)..................

#### WEDNESDAY, JANUARY 15th, 1913.

GAUMONT—Gaumont's Weekly No. 45 (Topical).......

SOLAX—Mother and Daughter (Drama).................

#### THURSDAY, JANUARY 16th, 1913.

GAUMONT—It All Came Out in the Wash (Comedy)....

GAUMONT—The Beauties of Brittany (Scenic)..........

#### FRIDAY, JANUARY 17th, 1913.

LUX—Face to Face With a Leopard..................

SOLAX—The Quarrelers (Comedy Drama)..............

#### SATURDAY, JANUARY 18th, 1913.

GAUMONT—(Title Not Reported)......................

GREAT NORTHERN—The Test (Comedy-Drama)....

### Advance Releases

#### MONDAY, JANUARY 20th, 1913.

ITALA—(Title Not Reported).

#### TUESDAY, JANUARY 21st, 1913.

GAUMONT—The Dungeon of Despair (Drama).......

#### WEDNESDAY, JANUARY 22nd, 1913.

GAUMONT—Gaumont's Weekly No. 46 (Topical).....

SOLAX—The Coming of Sunbeam (Drama)..........

#### THURSDAY, JANUARY 23rd, 1913.

GAUMONT—A Double Life (Comedy)..................

GAUMONT—French Alpine Maneuvers.................

#### FRIDAY, JANUARY 24th, 1913.

LUX—Faint Heart Never Won Fair Lady (Comedy)..

LUX—Arabella As a Chimney Sweep (Comedy)........

SOLAX—The Roads That Lead Home (Drama).......

#### SATURDAY, JANUARY 25th, 1913.

GAUMONT—(Title Not Reported).

GREAT NORTHERN—(Title Not Reported).

**FRANK V. STRAUSS, Vice President** **M. J. FLANAGAN, Sales Agent**

# European Feature Film Corporation

## 8 E. 15th St., New York City

Announce the greatest film of the century—to be released in February

2350 FEET

# LA SALOME

Specially adapted and produced as a cinematograph film by Dr. GARRIAZZO who produced that wonderful masterpiece "THE FALL OF TROY"

## by SAVOIA — TURIN — ITALY

**STATE RIGHTS**
**Can Now Be Secured**

**A**
**BIG**
**MONEY**
**MAKER**

Wire or write quickly to secure first call for YOUR state on this wonderful feature!

Salomé Dancing Before Erodiade.

---

WE ARE EXCLUSIVE AGENTS IN NORTH AMERICA FOR

## SAVOIA AND PASQUALI

WEEKLY RELEASES FROM EACH — — HIGHEST GRADE FILMS

Contracts for weekly releases made for six months or a year on these products

DATES CAN BE HAD ON APPLICATION — Communicate with us quickly if you want to make money.

Other Features on Hand: NEMESIS—3 Reels—2800 Feet—The great railroad film—with its $500 electrical moving miniature railroad display—A great sensation for the front of the house.
SPECTER OF THE SEA — 2 Reels.
THE REVOLUTIONARY WEDDING — 2 Reels.
DAGMAR—NEAR THE THRONE by Pasquale —AND OTHERS

# Special

Jan. 24, 1913

## The Vengeance of Durand
## or the Two Portraits

Vitagraph 2 Reels

***Specially written for the Vitagraph Company by Rex Beach***

The vengeance which he nurtured for another enters his own soul. The weapon which he sharpened with jealousy and hatred and placed in his daughter's hand, is turned against himself. He is cut down in the fury of his wrath.

---

Jan. 20, 1913

## The Ways of Destiny

Pathe 2 Reels

***Colored Photography***

Horace Blackwell, being mortally injured by lightning striking the tree beneath which he was standing, tells his adopted daughter, Dorothy, of her parentage, and how she, a tiny mite, was found on his doorstep. He gives her the locket found about her neck, containing the picture of a beautiful woman, and which he believes to be her mother. With Horace Blackwell's death, Dorothy is dispossessed of her home, and because of jealousy of her charm and beauty she is forced into the ranks of the unemployed. She, however, finds employment in a department store, but is accused of theft and brought before the proprietor, who questions her closely as to her history. Her story, together with the locket and picture, solves the mystery of her birth, and Dorothy finds a home with her father.

---

Jan. 17, 1913

## The Mexican Spy

LUBIN 2 Reels

Tom Loring, a handsome but dissipated youth, loves Mary Lee, daughter of the regiment's paymaster. In order to pay his gambling debts to the Mexican, Senor Rivera, supposedly rich but in reality a spy, Tom steals $5,000 from the paymaster's safe. The Mexican threatens exposure unless Tom secures the plans of certain forts in the Southwest, but Mary hears of the situation and pawns her jewels to replace the stolen money. Realizing the sorrow he has caused his father and sweetheart, Tom disappears, leaving a note that he will not return until he has redeemed himself. He enlists under an assumed name, and his regiment is ordered to the Mexican frontier. Mary becomes a Red Cross nurse and is also ordered to the Mexican border. Tom's bravery and strategy during a desperate encounter with the Mexicans under Rivera wins him promotion to Lieutenant, but he is seriously wounded. and Mary is greatly surprised to find among her patients, her lover. Her careful nursing restores him to health, and having redeemed his former misdeeds by his faithful and heroic service to his country, he claims Mary for his wife.

---

Jan. 13, 1913

## The Little Minister

Vitagraph 3 Reels

A young Scotch Minister falls in love with a Gypsy girl. The ban of the "Kirk" and the condemnation of the austere town folk intervene as a barrier to their marriage. Unexpected circumstances of a startling nature happen and their prejudice and intolerance are removed. Love conquers. The "Little Minister" and "Babbie" are married.

# General

# Features

## The WIVES of JAMESTOWN

Jan. 10, 1913. Kalem. Two Reels.

Bryan O'Sullivan, an Irish lad of humble birth, rescues Lady Geraldine from drowning as her boat capsizes, thereby meriting her lasting gratitude. Forgetful of his station, Bryan falls madly in love with Lady Geraldine, who momentarily listens to his pleadings. Her acceptance of attentions from O'Rourke angers Bryan and he upbraids her for falseness. The nobleman draws his sword, but Bryan wrenches it from his hand and breaks it to pieces. Knowing that he cannot now remain, Bryan bids farewell to Lady Geraldine and sails for America. Bryan O'Sullivan, Irishman, becomes John Pierce, Colonist of Jamestown, Virginia. Years later Lady Geraldine suffers many vicissitudes; her castle is besieged by the Cromwellians and she with many others is sent to Jamestown to be sold to the colonists as wives. John Pierce is startled to see Lady Geraldine, but she fails to recognize him because of a heavy beard. Seeing that he is an honest man, she offers to become his wife. He takes her to his cottage and stepping into another room, shaves off his beard, and begins to play the flute, which he so loved in days gone by. Lady Geraldine, who is about to end her life, hears the music and stepping to the door recognizes John Pierce, her husband, as Bryan O'Sullivan, her lover, and love claims its own.

## It Is Never Too Late to Mend

January 6, 1913. Edison. Two Reels.

The Fielding Brothers, farmers, are served with notice of foreclosure of mortgage on their farm. George, the elder brother, is engaged to Susan Morton, who is also beloved by John Meadows, the wealthiest man in town. Meadows realizes the futility of his efforts to win Susan by fair means, and plans George's undoing and his own aggrandizement. George goes to Australia to seek his fortune; and Meadows, sure of success, selects the house for his bride, and ousts the present tenant, Isaac Levy, thus gaining the enmity of the Old Jew. Levy has been protected from Meadows' cane by George Fielding, and he now determines to protect George from the plotters. He rents an office next to Meadows, and through a hole which he bores in the wall keeps informed of their plans. Meadows' schemes are frustrated, and George returns with six thousand pounds to clear the home and claim his bride.

## ROMEO *and* JULIET Shakespeare

A wonderfully Colored Film of the Immortal Playwright's Great Romantic Play

January 3, 1913. Pathe. Two Reels.

Romeo, of the House of Capulets, and Juliet, of the House of Montagues, scorn the family feud of years, and love each other with all the fervor of Veronian youths. The ardent wooer sings his love beneath his lady's window while the stars wink their approval of the lovers' happiness. Juliet's father urges her marriage to Tybalt, a man of his choosing, but Romeo determines she shall not, so together they visit the venerable Friar Lawrence and are secretly united in marriage. Romeo is challenged by his rival, Tybalt, and in the encounter wounds his antagonist, for which he is exiled. Romeo's departure leaves Juliet open to the demands of her father, who insists upon her immediate marriage to Tybalt. In terror she flees to the old Friar, who gives her a powerful sleeping potion, and on the day she is to marry Tybalt, her friends are horrified to see her fall into a deathlike swoon. She is interred in the vault of her ancestors, and Romeo, hearing of her death, returns home, enters the vault and after gazing upon the face of his beloved plunges a dagger into his heart. Juliet awakens to see him expiring, and in her agony seizes the same dagger, inflicts a death-wound, and expires beside her lover.

## POWER OF SILENCE

### An Adaptation from the play, "Where the Trail Divides," by permission of Robert Edeson

December 30, 1912. Lubin. Two Reels.

Thomas Lowry, a wealthy Western ranch-owner, realizing he is dying, leaves his adopted daughter, Jane, to the care of his head shepherd, who because of his personality is called "Silent." The young people decide to marry when Sinclair, a nephew of Lowry, comes west, and learning of the fortune Jane inherits, decides to marry her. She listens to his descriptions of the wonderful East and promises to become his wife. Silent warns Sinclair that he will pay for any mistreatment of Jane with his life. Sinclair brings Jane east, and after squandering her fortune deserts her and she dies of a broken heart. Sinclair returns west to sell the balance of Jane's property and meets "Silent;" in the fight that follows they plunge over the balcony of an old ruin to death below.

## The Reincarnation of Karma

December 27, 1912. Vitagraph. Two Reels.

During the early Christian era, Karma, a very spiritual and virtuous High Priest of the Temple of India, resists with all his religious fervor, Quinetrea, a beautiful and fascinating enchantress. Quinetrea eventually conquers and Karma falls a vctim to her wiles. She triumphantly taunts him, and outraged at her cruel deception, Karma curses her, and Quinetrea is transformed into a huge snake. Fifteen hundred years later, Karma appears, reincarnated in the personality of Leslie Adams and loves the beautiful heiress, Lillian White. Together they visit the ancient Temple of Karma and are shown the reptile, which every hundred years resumes human form. While Leslie gazes fascinated, the snake uncoils and Quinetrea stands before him in all her bewitching charm. She holds him with her hypnotic power and forces him to accept an amulet for his betrothed, upon receiving which Lillian falls dead. Karma beholds a vision of his former self as High Priest, again curses Quinetrea, and drops dead across the prostrate body of his betrothed.

## THE SHAUGHRAUN

A Genuine Irish Drama Produced Amid Genuine Irish Surroundings

December 23, 1912. Kalem. Three Reels.

By the death of their father, Robert and Claire Folliott are given into the care of Corry Kinchela, an unscrupulous land agent, who schemes with Harvey Duff, a dishonest police officer, to secure possession of the children's lands. Robert is convicted on Duff's testimony and sentenced to the penal settlement in Australia. His sister, Claire, and sweetheart, Arte, are dependent upon Conn, the Shaughraun, who supplies them with food by his poaching. Several years later Robert returns to Ireland, but is captured and thrown into prison. The crafty Conn assists him to escape and feigns death when fired upon by a sentinel. It is commonly believed that Conn has been killed, and a wake is held, during which the Shaughraun learns of a plan to spirit the girls out of the country. Kinchela and his accomplices are brought to justice and the sweethearts reunited.

## The LAST PERFORMANCE

December 20, 1912. Pathe. Two Reels.

Rose Mailand, the celebrated equestrienne of the famous Barnon Circus, awakens the love of Count Hans von Harten, and they are ideally happy until the Count's father angrily forbids the marriage, which compels the Count to adopt the circus for a livelihood. His spectacular thriller, "The Platform of Death," wins him the title of the "Greatest Horseman in the World," and because of the public admiration his wife becomes jealous. She drugs his horse, and as he mounts the Platform of Death the horse becomes frightened at the first explosion of fireworks and plunges forward, bringing with him the Count to death in the ring below.

## THE RED MAN'S HONOR

December 16, 1912. Eclipse Kleine. Two Reels.

June Dew, a pretty Indian maiden, is betrothed to Red Hawk, the bravest warrior of the tribe. Seated Bear, another brave, also loves the dark beauty and his savage heart is inflamed with jealousy at the success of his rival. One day he surprises her alone and forcibly carries her off to his canoe. Red Hawk appears just in time to see the act, and springing into the stream soon overtakes his rival. A desperate struggle follows in which Red Hawk's arm, strengthened by the "Great Spirit," mortally wounds his treacherous enemy. Red Hawk and the maiden return to the village and the wounded Indian painfully makes his way to shore, where he tells a greatly distorted story of Red Hawk's crime. The accused warrior is ordered before the great chief "White Eagle," and the death sentence imposed: "He that kills a brother must die. Twelve moons hence his spirit shall join that of the dead warrior." Red Hawk's heart is filled with bitterness and he leaves his tribe to join the army of the pale faces. His bravery in surmounting indescribable difficulties to destroy a mountain bridge, thus checking the advance of the enemy, gains him the high regard of the army, but his happiness is short lived as he remembers the sentence and returns to his tribe to pay the debt of a red man's honor. With his beloved June Dew he is taken to the funeral pyre and their souls go forth to join the Happy Hunting Ground of the "Great Spirit."

## THE CROOKED PATH

*A Story of the Underworld*

December 13, 1912. Lubin. Two Reels.

A valuable watch and money stolen from a banker by Dan Lyons results in the arrest and conviction of the crook. His sweetheart, Nell Harris, is approached by a young clergyman, William Kimball, who questions her regarding her trouble. Nell admits her wrong deeds and tells him of her desire to follow the straight and narrow path. Kimball takes her to his blind mother and soon grows to love her. They become engaged. Dan Lyons in his prison cell succeeds in communicating with his pals by means of a note tied to a rat's tail and receives a supply of saws with which he effects his escape. He arrives in the town in which Nell lives, asks her to return to the old life, but she refuses, and in revenge Lyons plans to rob the home of William Kimball. He and his pal are discovered and handed over to the police, and the minister accuses Nell of assisting in the robbery. She confesses her former associations with the crook and is forgiven by her fiancé.

## THE HAREM CAPTIVES

December 9, 1912. Pathe. Two Reels.

The story is concerned with the adventure of Fatima and Ourida, two Arabian sisters, although widely different in dispositions. Fatima is beautiful and petulant, while Ourida combines with a lovely face a charming, peaceful nature. Arthur Budlong, a westerner, is in love with Ourida and has won her heart, which kindles the spark of jealousy in Fatima's breast. Fatima bribes a tribe of nomads to kidnap her and her sister. With his Hindoo servant, Arthur follows the trail until it reaches the City of Tunis, where it is lost. The sisters arrive in the city, are sold to a wealthy merchant and accordingly enter his harem. Budlong finally learns of the abode of his beloved and her sister and despatches his servant with a note to them, giving his plans to effect their release. Ourida is overjoyed and Fatima feigns to be, but instead, turns informer, and when they come to the gate to await Budlong's arrival they are met by servants and brought back to the harem. Arthur and his servant reach the gate and after a desperate struggle with the guard they rescue the girls. Finding that Fate is against her, Fatima gives vent to her jealous anger. They hurriedly leave her, to act as principals in a wedding ceremony.

# Film Co.

# Calendar of Licensed Releases.

## Current Releases.

### MONDAY, JANUARY 13th, 1913.

BIOGRAPH—Pirate Gold (Drama)....................
EDISON—The Lake Geneva Camp of the Y. M. C. A., Lake Geneva, Wisc. (Sporting)........................ 400
EDISON—The Office Boy's Birthday (Comedy).......... 600
KALEM—A Dangerous Wager (Drama).................1000
LUBIN—A Timely Rescue (Drama).....................1000
PATHE—Pathe's Weekly No. 3 (Topical)................
SELIG—The Clue (Drama)...............................1000
VITAGRAPH—Three Black Bags (Comedy).............1000
VITAGRAPH—The Little Minister (Special—3 Reels—Drama) ..........................................1000

### TUESDAY, JANUARY 14th, 1913.

CINES—A Fishermaiden's Heart (Drama)................ 688
CINES—The Velino River and Falls (Central Italy—Scenic) ............................................ 315
C. G. P. C.—The Jelly Fish and the Plankton (Educational)
C. G. P. C.—The Palace of Fontainebleau (Scenic)......
EDISON—At Bear Track Gulch (Drama)..............1000
ESSANAY—China and the Chinese (Educational)......1000
LUBIN—Peter's Pledge (Comedy-Drama)...............1000
SELIG—Bud's Heiress (Drama).........................1000
VITAGRAPH—The Winning Hand (Drama)............1000

### WEDNESDAY, JANUARY 15th, 1913.

ECLIPSE—Two Men and a Girl (Drama)...............1000
EDISON—The Title Cure (Comedy).....................1000
ESSANAY—The Girl at the Brook (Drama).............1000
KALEM—Red Sweeney's Mistake (Comedy)..............1000
PATHE—The Faithful Yuma Servant (Drama)..........
SELIG—A Plain Girl's Love (Drama)...................1000
VITAGRAPH—Off the Road (Drama)....................1000

### THURSDAY, JANUARY 16th, 1913.

BIOGRAPH—An Adventure in the Autumn Woods (Drama) ............................................
ESSANAY—The Road of Transgression (Drama)......1000
LUBIN—It Might Have Been (Comedy-Drama)..........1000
MELIES—The Kiss of Salvation (Drama)...........1000
PATHE—Mixed Colors (Comedy)........................
SELIG—A Revolutionary Romance (Drama)............1000
VITAGRAPH—The Bringing Out of Papa (Comedy)......1000

### FRIDAY, JANUARY 17th, 1913.

C. G. P. C.—Our Enemy, the Wasp (Educational)..........
C. G. P. C.—Along the Riviera (Scenic)..................
EDISON—Leonie (Drama) ..............................1000
ESSANAY—What George Did (Comedy)................1000
KALEM—A Hero's Reward (Comedy).....................
KALEM—King Cotton (Educational)....................
LUBIN—Quarantined (Comedy) ..........................
LUBIN—Fooling Their Wives (Comedy)................
LUBIN—The Mexican Spy (2 Reels—Special—Drama)..2000
SELIG—Poison Ivy (Comedy)...........................
SELIG—The Clay Industry (Industrial)................
VITAGRAPH—His Wife's Relatives (Comedy)..........
VITAGRAPH—The Interrupted Honeymoon (Comedy)..

### SATURDAY, JANUARY 18th, 1913.

CINES—Taming the Spooks (Comedy)...................
CINES—The Absent-Minded Lover (Comedy)............
EDISON—The Mountaineers (Drama)....................1000
ESSANAY—Broncho Billy's Brother (Drama)............1000
KALEM—A Desperate Chance (Drama)..................1000
LUBIN—The Girl and the Gambler (Drama)............1000
PATHE—The Family Jar (Comedy).......................
VITAGRAPH—Thou Shall Not Kill (Drama)............1000

## Advance Releases.

### MONDAY, JANUARY 20th, 1913.

BIOGRAPH—The High Cost of Reduction (Comedy)..
BIOGRAPH—Kissing Kate (Comedy)..................
EDISON—The Man He Might Have Been (Drama)..1000
KALEM—The Nurse At Mulberry Bend (Drama)....1000
LUBIN—Literature and Love (Drama)................1000
PATHE—Pathe's Weekly No. 4 (Topical).............
PATHE—The Ways of Destiny (2 reels special—Drama)
SELIG—(Title Not Reported).
VITAGRAPH—What a Change of Clothes Did (Dr.).1000

### TUESDAY, JANUARY 21st, 1913.

CINES—She Shall Not Know (Drama)..............1000
C. G. P. C.—The Birth of a Dragon Fly (Scientific)....
C. G. P. C.—The Making of a Book (Industrial)........
EDISON—The Ambassador's Daughter (Drama)......1000
ESSANAY—The Thirteenth Man (Drama)............1000
LUBIN—Who is the Savage? (Drama)................1000
SELIG—(Title Not Reported).
VITAGRAPH—Ma's Apron Strings (Comedy).........1000

### WEDNESDAY, JANUARY 22nd, 1913.

ECLIPSE—Just Missed Him (Comedy)................
ECLIPSE—The Manchester Ship Canal (Scenic)......
EDISON—The Power of Sleep (Comedy)............
ESSANAY—The Sheriff's Child (Drama)..............1000
KALEM—The Boomerang (Drama)....................1000
PATHE—The Unfilled Oath (Drama)..................
SELIG—A Blackbird Elopement (Drama) ..........1000
VITAGRAPH—The Joke On Howling Wolf (Com.-Dr.).1000

### THURSDAY, JANUARY 23rd, 1913.

BIOGRAPH—The Tender-Hearted Boy (Drama)......
ESSANAY—The Laird of McGillicuddy (Comedy)....1000
LUBIN—The Old Oaken Bucket (Drama)............1000
MELIES—A Ballad of the South Seas (Drama)........1000
PATHE—The Half Breed (Drama)....................
SELIG—A Little Child Shall Lead Them (Drama)..1000
VITAGRAPH—The Volunteer Strike Breakers (Com.).1000

### FRIDAY, JANUARY 24th, 1913.

C. G. P. C.—The Part Played By Air in Respiration (Sc.)
C. G. P. C.—The Genet (Educational)..................
EDISON—False To Their Trust (Drama) (Being the Seventh Story of "What Happened To Mary")....1000
ESSANAY—The Farmer's Daughter (Drama)........1000
KALEM—One On Willie (Comedy)...................
KALEM—The 'Possum Hunt (Sporting)..............
LUBIN—Making a Baseball Bug (Comedy)............
LUBIN—Pizen Pete (Comedy) ......................
SELIG—The Suffragette (Comedy) ..................
SELIG—The Ainus of Japan (Educational) ..........
VITAGRAPH—The Widow's Might (Comedy).........1000
VITAGRAPH—The Vengeance of Durand (2-reel Drama—Special) ..........................................2000

### SATURDAY, JANUARY 25th, 1913.

CINES—Plot and Counterplot (Drama)...............1000
EDISON—The Lorelei (Drama)........................
ESSANAY—Broncho Billy's Gun Play (Drama)........1000
KALEM—The Club Reporter's Temptation (Drama)..1000
LUBIN—The Insurance Agent (Drama)................1000
PATHE—The Elusive Kiss (Comedy)...................
VIAGRAPH—Everybody's Doing It (Comedy).........
VITAGRAPH—When Bobby Forgot (Comedy)........

**Send us $4.00**

and we will send you 1000 Postcards of your own selection. Over 100 Association, Mutual or Universal Favorites to select from. Finest quality made.

**SEMI-ANNUAL CLEARANCE SALE**

**10,0 0 LICENSED POSTERS 28 x 42 AT 5c EACH**

In order to make room for new stock we are compelled to sacrifice all posters for one-reel subjects released four months to two years ago at the above price, less than 1-2 their cost price. Exchanges or exhibitors send in your lists.

**ALL NEW PICTORIAL POSTERS — NOTHING SECOND HAND**

**EXHIBITORS' ADVERTISING & SPECIALTY CO.** Arthur D. Jacobs, Pres. & Gen. Mgr. **30 Union Square, N.Y.**

**Send us $4.00**

and we will send you a set of **24** Handsome Photos 11 x 14 **24** of the leading popular Licensed Photoplayers.

*Write for free Catalogue and Advertising Matter.*

## THE HOUSE OF SUCCESS

**presents**

# THE HUNCHBACK

**By Paul Feval in Three Parts—READY FOR SHIPMENT**

## A Feature With a Swing To It

A plot that has action in every foot, enacted by artists who put dash and vim into every scene. A thrilling tale of a most romantic career filled with intrigue and adventure. The daring cavalier by using the disguise of a hunchback comes safe through a country wide chase where the first false step meant death.

## IT WILL PULL AND PLEASE

Of course we have six (6) sheets, threes and ones, slides, heralds, exhibitors' booklets, photos, lobby display frames, cuts, etc.

## BUY IT—BOOK IT—SEE IT

*BRANCH OFFICES:*

**7 Clay St., BALTIMORE, MD.**
**119 N. Illinois St., INDIANAPOLIS, IND.**
**309 Empress Bldg., MILWAUKEE, WIS.**
**302 Tyler Bldg., LOUISVILLE, KY.**
**Houser Bldg., ST. LOUIS, MO.**
**216 Fifth St., DES MOINES, IOWA.**

## UNION FEATURES

**Home Office: 225 West 42d Street New York City**

# LICENSED FILM STORIES

## VITAGRAPH.

**THE LITTLE MINISTER** (Jan. 13—Three Reels—Special).—**PART ONE.**—To start a little in advance of our story, Lord Rintoul, of the English nobility, finds a little Gypsy girl three years old, who had been deserted by her parents.

Fifteen years later, Gavin Dishart, the Little Minister, receives an appointment, his first, at Thrums, Scotland. This was made possible through the self-sacrifices of his widowed mother, to educate him for the ministry. The community of Thrums is made up of weavers, who work hard, have little and accomplish much. They are ultra-religious and look upon their pastor with such reverence that he is a little lower than the angels. While naturally intelligent, they are grounded in dogma and intolerance.

Just after the Little Minister takes charge of the "Auld Licht Kirk" and the Manse, the weavers resent a reduction, by the manufacturers, in their pay and a strike is declared. To protect themselves against the inevitable and unexpected arrival of the police and soldiers, they have sentinels stationed at the four approaches to the town.

Lord Rintoul has established a large country residence at Thrums. He holds himself aloof from the townspeople and he is looked upon as a great and mighty peer. The soldiers, whenever they come to Thrums on their incursions of suppression, always stop at his dwelling to consult him or pay their respects. They do not make this particular visit an exception and do not fail to acquaint him with their plans. The rioters are all gathered together in the square and the Lttle Minister implores them to disperse and peaceably go to their homes. While he is addressing them, a Gypsy girl mounts the steps from which he is speaking and cries out to the people to stand firm in declaring their rights, "The soldiers are on their way even now to arrest you." The Little Minister is appalled at her temerity and he denounces her as a shameless woman. This is the introduction of "The Little Minister" to "Babbie"; although he had seen her in the wood, when she appeared as a nymph-like vision of loveliness. Then the soldiers sweep into the square and drive the people before them as they scatter to the woods. Sanders Webster, the only support of Nannie, his sister, is arrested as a leader in the strike and Nannie is left alone in poverty. Captain Nalliwell, in charge of the soldiers, orders the Gypsy girl's arrest for inciting riot. The Little Minister, notwithstanding his denunciations, loves Babbie, despite himself, and to save her from arrest, he passes her through the outposts as his wife. He offers to escort her to her home, although she has always declared her home was the wood. She insists upon seeing him home, and when they arrive there, he bids her good-bye and enters the Manse. She seats herself on a settee in his garden and discovers lying on it, his Bible. She picks it up and writes across one of its pages, "I will never tell that you allowed me to be called Mrs. Dishart before witnesses, but is this not a Scotch Marriage? Babbie."

**PART TWO.**—The Little Minister proves himself to be a power in Thrums and he is beloved by the people. Through his preaching, Rob Dow, the village drunkard, takes the pledge and joins the church.

Babbie, who is known as the Gypsy, in Thrums, is known as "Lady Babbie" in the home of Lord Rintoul, by whom she has been educated as a lady, befitting one whom he intends to make his wife. He sets the day and announces it with a great reception; "Tomorrow, he is to wed his ward, Lady Babbie." Doctor McQueen calls at the Manse and tells the Little Minister that he is coming to take Nannie Webster to the poorhouse and asks him to accompany him in his sad errand. Gavin goes to Nannie's hut and as gently as possible, tells her they have come to take her away. The poor woman sees no alternative, but she hesitates and lingers in the home, which, however humble, is the dearest place on earth to her. At this moment, Babbie, the Gypsy girl, appears. She is indignant that Gavin and the Doctor should be engaged in such an errand. She provides Nannie with money and tells her that she shall stay, and she agrees to furnish through the Little Minister, a sufficient sum each week to keep her in comfort until her brother is released. They cannot credit such a proposition, but she arranges to meet Gavin in Caddam Wood the next day where she will deliver into his hands the first five pounds of Nannie's support. Regardless of the warnings of others, and the belief that the Gypsy has bewitched him, Gavin keeps his appointment and finds her awaiting him, perched in a tree. The astonished minister almost believes she has been making game of him in her promised provision for Nannie, but she soon convinces him to the contrary, when she places the money in his hand.

**PART THREE.**—The next day is Lord Rintoul's wedding day, and there is great preparation at the Hall. "Babbie" has purposely kept out of Gavin's way that he might not suffer on her account. They unexpectedly meet and he tells her that he will meet her at Nannie's that day. She implores him not to come, but he says, "I will be there." The farmers of Thrums suffer greatly from the prevailing drought. The elders of the Kirk call a Prayer Meeting for that night to pray for rain. The church is full to overflowing, but the Little Minister does not appear. He is at Nannie's with "Babbie." She pleads with him to give up his love for her, as she is unworthy of it and then she tells him what she has never told him before; that she is the ward of Lord Rintoul and must marry him that night. She also tells him how she overheard the soldiers' plans and warned the strikers. She hides nothing from him. Gavin asks her to go to Lord Rintoul and tell him that she does not love him, make an honest confession and throw herself upon his better judgment. She replies that Rintoul would not listen to her and if she returns to the Hall, Gavin will never see her again. Remembering that the Gypsies are at camp in the woods, Gavin proposes that they be married according to Gypsy rites.

They go to the camp and are married over the fire-irons, which is the marriage custom of the Gypsy race. They are watched by members of the Kirk and Lord Rintoul. The marriage has scarcely been performed when the lightning flashes and the thunder roars, the heavens are darkened and all is blackness. When again the lightning flashes upon the scene, Babbie has disappeared and Gavin at once decides that she has been kidnapped. This was a correct conclusion, for indeed she had been kidnapped by Rob Dow, who could never forgive her for having brought reproach upon the Little Minister. Gavin plunges into the wood to search for her and the rain descends, and the floods cover the earth. He wanders on and on, until he drops helpless, where he is found. At break of day, having recovered his senses, he insists upon going to Lord Rintoul's home for he feels sure that Babbie is there. He is advised not to venture out in the floods. He will not listen. As he reaches the cliff overlooking the river, which is running torrents, he meets a shepherd, who, in distress, cries that a man is caught in the torrent below. He has sent a messenger to the town to get help. Gavin discerns through the mist that the man is Lord Rintoul. He plunges down the cliff, into the water and to his rescue. Instead of one, two are now in danger, as they stand on the small piece of earth between them and death. The villagers have come; all hope has deserted them, when Rob Dow rushes down the cliff with a rope in his hand, swims through the whirlpool and passes the rope to Gavin, then sinks and is swept away. Willing hands, who have held tight to one end of the rope, pull hard and Gavin ties his end around himself and the helpless lord and they are drawn to the shore in safey. Wih cheers and happy hearts, the villagers proudly escort the Little Minister to the Manse, where he finds Babbie, with his mother, awaiting him. Lord Rintoul, whom Babbie did not marry, relinquishes all claim to her and she and the Little Minister shortly afterwards, have a real "Auld Licht Kirk" wedding, making them man and wife until death do them part.

Needless to say, that Lady Babbie, as mistress of the Manse, proves herself a true and Godly Minister's wife.

**"WHAT A CHANGE OF CLOTHES DID"** (Jan. 20).—Tired of the invitations and flattery of people who know that he is wealthy, John Mason decides to go away to some quiet country place to escape the demands of society. After locating where the fishing is good, he starts out to indulge his favorite sport. On the river's edge, waiting for the anticipated nibbles, he falls half asleep. An escaped convict from the nearby penitentiary, sneaks up behind him, knocks him senseless and then strips him of his clothes, leaving his convict garb in their place. John Mason, when he recovers consciousness, puts on the convict suit and makes his way to the nearest house, where he meets a very charming young lady, who lent him a suit of clothes, after he has explained his predicament. He finds her such a charming person, he falls in love with her, and while he is enjoying her company, the prison guards enter the house and at once recognize that he is not the escaped fugitive. He repeats his story to them and they withdraw.

Some months afterwards, when the young lady and John Mason are married, they receive words from her brother in South Africa, stating that he has found the man who really was guilty of the crime for which he was convicted. He also writes a full description of how he escaped from prison. In this way, John Mason and his wife, learn that the man who stole John's clothes, was her own brother. John is especially happy to think that he inadvertently assisted him, and through him, found such a charming little helpmate.

NAT. B SMITH
LECTURER
68 Hudson St., Hoboken, N. J. Phone 1361 Hoboken

**MA'S APRON STRINGS** (Jan. 21).—When her son Ernie, had reached the age of 21, Ma Smith could not realize that he had attained his manhood or had any right to think for himself. He was their only child and the apple of her eye. She had kept him so entirely under her care and attention that he has almost lost the power of thinking for himself. In fact she has never given him that privilege. He is tied so tightly to her apron strings, the poor fellow can hardly get away from her. She will not let him stay out after eight o'clock at night, always takes him to prayer meeting and church festivals; and even then, is afraid some girl may steal him. Molly, the granddaughter of Mr. and Mrs. Bush comes to live with them and Ernie meets her at her grandfather's store where they become acquainted. This is the beginning of his breaking away from Ma's apron strings. He has a rival, but Molly rather favors Ernie, and one evening, accepts his escort home from prayer meeting, leaving his rival very much dejected. Ma Smith, when she is ready to leave the meeting house for home, looks for her boy. She cannot find him and becomes alarmed.

Hastening home and not finding him there, she arouses an alarm and starts out with a searching party. Pretty nigh on to midnight, she decides to inquire at the Bush's, if they have seen anything of Ernie. Here she learns that he has been spending the evening with Molly. Going into the parlor with Mrs. Bush, Ma and Pa Smith behold Ernie embracing Molly and making love to her.

Ma begins to wail when she thinks of her boy being under the influence of anybody else but herself. Pa is delighted and says, "By Heck, I am glad to see him acting like a man!" Stepping forward, Mrs. Bush looking on smilingly, blesses the two youngsters and rejoices in the awakening of his son's independence.

**THE JOKE ON HOWLING WOLF** (Jan. 22).—A bad Indian is an undesirable citizen among the cowpunches of the West. "Howling Wolf" is dubbed as "no good" by the boys and when he makes his appearance at the Red Dog Saloon, he is unceremoniously kicked out. He would have fared a worse fate if the sheriff had not interrupted the fun. The Indian, appreciating the sheriff's interference, follows him down the street and into his home. He prevails upon the sheriff to write him a "talking paper" as he calls it, giving him a testimonial of his good character. The sheriff, having little respect for him, humorously writes him out a recommendation.

Armed with the paper, Howling Wolf goes back to the saloon and demands drink. The bartender reads the credential, which says he is a good-for-nothing vagabond, and again he is promptly kicked into the street. He suspects the sheriff of playing a joke upon him and he swears revenge.

He returns to the sheriff's shack and finds him absent and the wife alone. Talking threateningly to himself, he goes on the sheriff's trail. He finds him near the edge of a precipice and stealing up behind him, strikes the sheriff senseless. Meanwhile, the sheriff's wife become alarmed when her husband does not return and remembering the mutterings of the Indian, goes in search of him. She finds him struck down and sees the Indian making his escape. The sheriff recovers and his wife tells him of his assailant. Jumping upon his horse, he pursues the Indian, and after a desperate chase, captures him and brings him into custody.

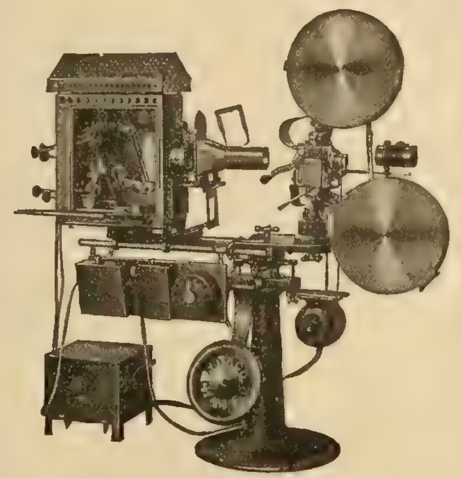
**THE VOLUNTEER STRIKE BREAKERS** (Jan. 23).—A strike among the hotel waiters is on. The papers are full of it. Chester Colton, and Harris Baldwin, young college chaps, read that waiters are needed in all the big hotels and restaurants. They apply for positions at Belfonte's restaurant. Harris secures a job as head-waiter and Chester is appointed as one of the regular staff. Harris's fiancee has an engagement with her chum to take dinner with her at the restaurant. They boys pay so much atten-

A. Brady
124 E. 14th St., N.Y.

POST CARDS
$3.00 PER 1000
Any Quantity. Any Assortment
NONE BETTER MADE THE FINEST QUALITY
SAMPLE SET OF 80, POSTAGE PREPAID, FOR 25c.

ADVERTISING and SIGNS
of every description for Moving Picture Theatres. SEND FOR CATALOGUE.
A-B-C and Vitagraph Posters
One Sheets 10c. | Three Sheets 35c. | Six Sheets 65c.

# The Hit of the Season



1913 Motor-Drive Motiograph

## The Proof — We Cannot Exceed Demand

Every factory begins its year by estimating its output and hopes to exceed the estimate. Few do.

Every manufacturer endeavors to get ahead a few machines. We cannot. The orders come in so fast we can just "break even"—Orders vs. shipments.

Our orders have exceeded our estimate 20%.

Our force has worked overtime for three months to enable us to "hold our own."

## Yes—As Usual—We Originated the Machine Switch-Board

## Yes—It Is Being Copied—With Modifications —But on a Much Cheaper Scale

## Our Quality Is Never Copied — Why?

Because if YOU are satisfied with something cheaper at the same price "who should worry?'

*The complete 1913 catalog now ready*

MANUFACTURED BY

**THE ENTERPRISE OPTICAL MANUFACTURING CO.**

**Main Office and Factory, 564-572 WEST RANDOLPH STREET, CHICAGO, ILL.**

*EASTERN OFFICE*
**30 East 23rd Street, New York City**

*WESTERN OFFICE*
**833 Market Street, San Francisco**

*AND THE FOLLOWING JOBBERS*

WILLIAMS, BROWN & EARLE, PHILADELPHIA
MUTUAL FILM CORPORATION, DALLAS
CALEHUFF SUPPLY COMPANY, PHILADELPHIA
J. H. HALLBERG, NEW YORK
FEATURE FILM & CAL. LIGHT CO., PITTSBURG
E. E. FULTON, & KLEINE OPTICAL CO., CHI'GO
R. D. MARSON M. P. CO., BOSTON, AND ALL BRANCHES OF THE GENERAL FILM COMPANY

tion to the girls that they neglect the other patrons, who make a kick and complain to the proprietor, he happens in just as Harris's fiancee enters. The proprietor makes his way toward her and when Harris recognizes her, he rushes for her, pushes the boys out of the way, giving her a vigorous hug and a resounding kiss.

There is a general uproar and the proprietor threatens to discharge the boys on the spot. The girls cannot understand why Harris and Chester are engaged in so menial an occupation. They explain that it is all a lark, that they thought the experience might be novel, if not profitable. They decide, however, to quit and go with the girls.

Just as they are leaving the restaurant, the strikers on parade are just about entering to make protest to the proprietor about employing scabs. They recognize Harris and Chester as two of them. They mob them and the boys with the two girls beat a hasty retreat for a taxi in which they make good their escape; bearing the marks of their experience as volunteer strike breakers.

**THE WIDOW'S MIGHT** (Jan. 24).—By hard work and industry, Barney O'Hara accumulates enough money to be considered by his neighbors, a rich man. He is considered a catch by the widow McCarthy and she sets her cap for him. He is a little sawed-off, funny-looking man, but she sees nothing but his money. His brother Mike loves her, but she will have nothing to do with him. It is Barney, or no one. She becomes so insistent in trying to win Barney, he has no peace. He decides to escape her by going to America with Mike.

They are ready to leave when the widow appears and announces her intention of going with him. They fix up a little scheme whereby Barney is to make believe he is dead and bribe the doctor to pronounce him so.

An old-fashioned wake is held and at every opportunity, Mike helps his "dead" brother to a good swig of whiskey. Mike stumbles over Barney's plug hat, arousing his ire, and forgetting himself, he sits up and gives vent to his feelings. The mourners are so frightened, they leave the room. The widow, coming in, sees his feet moving, looks into his face and discovers the trick. She picks him up and carries him bodily out of the house, claiming him as her own personal property. Mike protests against the widow's right to take possession of his brother. The widow, who is well-built and thoroughly able to take care of herself, gives him to understand that might is right.

**EVERYBODY'S DOING IT** (Jan. 25).—No matter which way Albert Thompson turns, he finds everybody inoculated with the love germ. He is a confirmed old bachelor and very much disturbed when he finds the cook, the maid and his typewriter all making love to his chauffeur, the policeman and the clerk. A stroll through the park brings him in contact with young lovers, who are entirely unconscious of his presence. Grace Williams, a mischievous young girl, seeing his disgust, flirts with him and he becomes very much interested in her. After several meetings with her, Cupid shoots his dart into his crusty heart. Thompson proposes to Grace, marries her and becomes the spooniest of old spooners.

**WHEN BOBBY FORGOT** (Jan. 25).—Among his Christmas presents, Bobby receives a cowboy and an Indian suit and becomes inspired with the Wild West fever. He induces his young playmate, Jane, to play Indian with him. They go out to an enclosed lot which they enter by crawling through a hole underneath the fence. He then arranges a drama in which he is an Indian chief and captures her, ties her to a tree and holds her prisoner. He securely binds her and then tells her he will hold council with his tribe and decide what will be done with her. He wanders off and hearing some boys playing ball, he forgets all about Jane and joins in the game.

Toward evening, he goes home. Jane's parents become anxious about her non-appearance at suppertime. They go in search of her and inquire further at Bobby's home. The boy suddenly remembers Jane's captivity. He runs to the lot and releases her. His parents are very much inclined to chastise him, but Jane's parents intercede for him and Jane herself, forgives him for his thoughtlessness.

## KALEM.

**THE NURSE AT MULBERRY BEND** (Jan. 20).—Rose, a nurse at the Central Hospital, becomes interested in hygienics and devotes her leisure hours to study. The ambitious girl discovers that her health is becoming impaired and she is advised to take a vacation. She therefore visits her cousin, Lilly, in New York and improvises a laboratory where she continues her studies.

Lilly, giving most of her attention to social affairs, is inclined to ridicule her serious-minded cousin but Dr. Leslie, who has been very attentive to Lilly, finds that the visitor is an unusual young woman and soon his affections are transferred. Naturally a barrier arises between the cousins and Rose is about to leave Lilly's house when a series of unexpected incidents delay her departure from the city.

Angelina, a young Italian mother, finds that she cannot properly care for her sick baby as she earns a livelihood by selling lace from door to door. She leaves the infant in the care of its grandmother and while offering her wares to Rose, tells her pitiful story to the young nurse. Rose's sympathies are aroused and she visits the squalid home in Mulberry Bend. There she is startled by the prevailing conditions and the baby's father enters while the nurse is establishing some hygienic measures. The ignorant Italian, fearing that the baby will die, tells Rose that he will hold her responsible and locks her in the room.

Seeing that she must have skillful assistance, Rose succeeds in sending a message to Dr. Leslie, who forces his way into the tenement with an officer. The crisis passes and when the baby's recovery is assured the Italian is pacified.

When Rose returns to the hospital it is to present her resignation and inform her friends that she has entered into a permanent contract with the medical profession.

**THE BOOMERANG** (Jan. 22).—Simon Watson, devoid of conscience, has become wealthy through the manufacture of "Watson's Remedy." One day he is stricken with terror when he finds a bottle of the medicine in the hands of his little child, Helen, and he warns her never to touch it. But the little one's curiosity is aroused and when her father has left for his office, she tastes the medicine and becomes violently ill.

John Smith, a young workman, has a little daughter, Margaret, who is taken sick and the mother secures a bottle of the "remedy" at a drug store. Instead of relieving the child's pain, the medicine causes her to lose consciousness and when the horrified father learns the cause, he determines to seek Watson's life.

Smith forces his way into Watson's home and finds him at Helen's bedside. The revolver drops from the hand of the astonished workman and the sound is heard by the manufacturer, who steps into the next room. There he gives his promise to Smith to discontinue the manufacture of the "remedy" and skilled physicians succeed in restoring the health of the two children.

**ONE ON WILLIE** (Jan. 24).—Old Man Dolliver's eyesight is not the best and he cannot understand why his daughter, Helene, objects to the foppish Willie Perkins. It happens that George, a young cowboy, has won her heart and even Willie's big touring car cannot tempt her to become friendly. Dolliver insists that she marry the owner of the automobile and when she refuses the old man declares that he will take her to the seashore, where her cowboy lover cannot find her.

But oftentimes the best laid plans miscarry. When Dolliver, Willie and Helene leave for the resort, George follows. There he receives a message from

**ARE YOU SATISFIED?**

***Read what the following pleased exhibitors have to say about the American's Service***

Local No. 2.

Personal letter from Mr. Geo. Henry, president of Motion Picture Exhibitors' League of America.

Chicago, Nov. 29th, 1912.

American Song Slide & Poster Co.,
549 First National Bank Bldg., City.

Gentlemen:—We want to compliment you on the new idea of slides, announcing the different releases, of which you have shown me sample.

Also wish to thank you for the excellent poster service we have always received from you, and will say that it could not be improved on. Will say that it is certainly a pleasure to receive posters as promptly and accurate as we are now getting under your system of numbering and good condition they are kept in.

Very truly yours,
YORK THEATRE CO.,
Per Geo. Henry.

Letter from C. J. Schaefer.

2844 Madison Street, Chicago, 11/29/12.

American Song Slide & Poster Co.,
1st Nat'l Bank Bldg., Chicago.

Gentlemen:—I want to congratulate you on the efficient service you are giving the Garfield. In the two years I have done business with you, I have not had one opportunity to find fault, which means a good deal, as I am always ready to register a kick when things are not right.

If you continue in the future as you did in the past you will always have my best wishes.

Yours truly,
GARFIELD THEATRE,
Chas. J. Schaefer.

Letter from S. H. Levine, Mgr. Jones, Linick & Schaefer enterprises.

American Song Slide & Poster Service, Chicago, Jan. 7, 1913.
549 First National Bank Bldg., Chicago.

Gentlemen:—We have just shown, for the first time, your new film announcement slide, and will say that it is the best thing ever gotten out for advertising coming films.

Incidentally we wish to thank you for the prompt and efficient poster service we have received at all times since your taking over the posters. What we appreciate most, is that the posters are all new and that we can always get what we want when we want it.

Yours truly,
JONES, LINICK & SCHAEFER CO.,
S. J. Levin, General Manager.

Letter from Max Hyman

American Song Slide & Poster Co., Chicago, Ill., 12-20-12.
First Nat'l Bank Bldg., City.

Gentlemen:—I wish to state that, in the last year and a half that the "Barry Theatre" has been getting posters from you, we have had absolutely the very best of service and we are always ready to recommend your office to exhibitors to get their posters from you. Thanking you for past favors, we remain.

Yours very truly,
HYMAN & HIRSCH,
Per Max Hyman.

American Song Slide & Poster Co., City. Chicago, Nov. 25, 1912.

Dear Sir:—Thank you very much for your prompt and courteous attention on the mounted display banner, which reached us on the date specified, and proving very showy and impressive.

Incidentally, I must mention that the poster service is very satisfactory, inasmuch as they reach us clean and promptly. As long as we receive the same class of excellent service, will consider it a pleasure to get all our posters and other necessary advertising display from your office. A list of our booking for the four theatres is issued every Thursday morning. Kindly do them up in separate packages, including all three and six sheets on everything. Again thanking you, I am.

Respectfully yours,
LOUISE AMUSEMENT CO.,
Per Bruce Gadshaw,
Booking Mgr. Motion Picture Dept.

The above are only a few of our many pleased exhibitors, from whom we have received many like complimentary letters. We also supply to a number of exhibitors, the entire output of licensed posters, including one, three and six sheets. Our new FILM ANNOUNCEMENT SLIDE is a positive winner. If you are not already using them, send us your orders at once for these, and our banners, heralds, poster frames, lobby displays and in fact anything to advertise the moving picture theater.

**American Slide & Poster Co., 549 1st National Bank Bldg., Chicago**

# Song Slides.

### A. L. Simpson, Inc.

"In the Far Off Golden West." Pub. by McKinley Music Co., Chicago, Ill.
"My Old Girl." Pub. by Wm. Çutty, New York.
"Let Me Dream Again, Dear." Pub. by J. Reinhorn, New York.
"Drowsyland." Pub. by Chas. I. Davis, Cleveland, Ohio.
"Little White Rose of Mine." Pub. by Chas. K. Harris, New York.
"Little Puff O' Smoke Good Night." Pub. by Victor Kremer Co., Chicago, Ill.
"In Bamboo Land." Pub. by J. H. Aufderheide Co., Indianapolis, Ind.
"As Deep As the Deep Blue Sea." Pub. by F. B. Haviland Co., New York.
"Mother Is the Best Sweetheart Of All." Pub. by Church & Paxson, New York.

### Scott & Van Altena, Inc.

"Row Row Row." H. Von Tilzer.
"Here Comes the Bride." York.
"Back to the Farm." Tell Taylor.
"Lass from the County of Mayo." Geo. Meyer.
"And Johnny Goes Too." Billy Busch.
"Dadd Has Sweetheart." Stern.
"Killarney." Smith & Brown.
"Nashville, Tennessee." Weyman.
"Uncle Tom's Cabin Door." York Music Co.
"Keep My Eye On You." Leo Feist.
"We've Had a Lovely Time." Harris.
"Just An Old Time Sweetheart." Sam Fox.
"Hello New York Town." Chas. K. Harris.
"That Chiming Rag." Chas. K. Harris.
"Beautiful Dreams of You." Chas. K. Harris.
"Come and Kiss Your Baby." Albert Von Tilzer.

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, or $3.50 by registered mail, prepaid (Canadian orders by registered mail only), the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

**UTILITY TRANSPARENCY CO.**
**1733 West 9th St., Brooklyn, N. Y**

SLIDES of All Kinds

Send for Catalogue "W" of our new line of beautiful
ANNOUNCEMENT SLIDES
Each slide illustrated from life and most exquisitely colored
*Advertising Slides at Reasonable Rates*
Our Song Slide Catalogue of 500 different songs free to anyone for the asking.

**SCOTT & VAN ALTENA, 59 Pearl St., New York City**
THE SLIDES THAT HAVE SET A STANDARD

THE three essential features of a good slide are clean-cut photography, careful designing and artistic coloring. This is the "Erko" slide. A sample like cut for 40c, postpaid. Let us forward complete catalogue of slides and Motion Picture Supplies. Our stock is large, our prices low, and service unexcelled. "Hitch up with us."

**ERKER'S, 604 Olive St., St. Louis**

We Endeavor to Give Our Patrons Their Money's Worth

MAKE YOUR OWN SLIDES
WITHOUT AID OF PHOTOGRAPHY

From Newspaper Cuts, Post Cards, Etc. Announcement Slides, Advertising Slides, Slides from Political Office Seekers' Cards, just the thing for elections. Slides can be made in a few minutes, plain or in colors. Where colored picture is used, colors will appear on slide same as in original. Complete outfit and directions, $1.00.

**MIDLAND TRANSPARENCY CO.**
313 Ramge Bldg. Dept. W Omaha, Neb.

New Lectures Ready

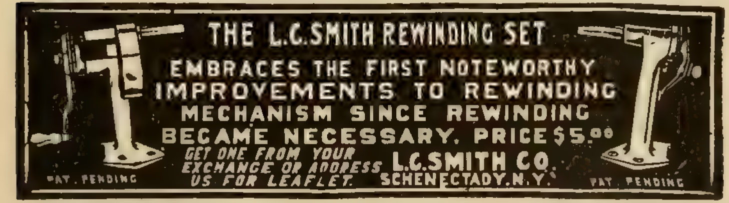
| | | | | | | |
|---|---|---|---|---|---|---|
| PANAMA CANAL | 20 | slides | Plain | $5.00 | Colored | $10.00 |
| | 40 | " | " | 10.00 | " | 20.00 |
| | 100 | " | " | 25.00 | " | 50.00 |
| The POPE and the VATICAN | 20 | " | " | 5.00 | " | 10.00 |
| | 40 | " | " | 10.00 | " | 20.00 |
| | 75 | " | " | 18.75 | " | 37.50 |
| TRIP THROUGH AFRICA | 20 | " | " | 5.00 | " | 10.00 |
| | 40 | " | " | 10.00 | " | 20.00 |
| | 100 | " | " | 25.00 | " | 50.00 |

*With Interesting Lecture and One Sheet Lithos*
A. J. CLAPHAM, Mfr. Fine Art Slides :: :: 130 West 37th Street, New York

EXHIBITORS

The best "Local Events" Film is made with our Quiverless Picture Producing "Precision" Camera. Modeled after the best French types. Complete portable developing and printing outfits. Printing, Developing and Camera Work Solicited. Write for Particulars.

PHOTO RECORDS CO.,
38 W. 40th St., New York City.


THE L.C.SMITH REWINDING SET
EMBRACES THE FIRST NOTEWORTHY IMPROVEMENTS TO REWINDING MECHANISM SINCE REWINDING BECAME NECESSARY. PRICE $5.00
GET ONE FROM YOUR EXCHANGE OR ADDRESS US FOR LEAFLET.
L.C.SMITH CO. SCHENECTADY.N.Y.
PAT. PENDING
PAT. PENDING

Get DENOL for YOUR THEATRE

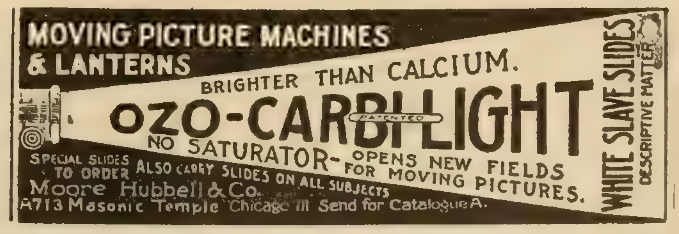
A scientific Disinfectant of highly pleasing odor. The health authorities will approve it, Will not injure furniture or fabric. Order Denol today from your nearest supply house, or write direct. Trial gallon shipped upon receipt of $2.25. Liberal discount in quantity.

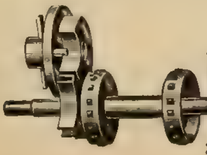
**DENOL CHEMICAL CO., Pittsburgh, Pa.**

SEE PICTURES BEFORE RENTING

Big assortment of two and three reel special features with regular weekly service. Lowest rates. You don't have to rent a cat in the bag. All pictures can be shown to exhibitors.

**KINETO FILM EXCHANGE**
32 UNION SQ., NEW YORK CITY


MOVING PICTURE MACHINES & LANTERNS
BRIGHTER THAN CALCIUM.
OZO-CARBILIGHT
PATENTED
NO SATURATOR- OPENS NEW FIELDS FOR MOVING PICTURES.
SPECIAL SLIDES TO ORDER
ALSO CARRY SLIDES ON ALL SUBJECTS
Moore Hubbell & Co.
A713 Masonic Temple Chicago Ill Send for Catalogue A.
WHITE SLAVE SLIDES
DESCRIPTIVE MATTER



*Make Your Own*
MOVING PICTURE CAMERA
*All Parts Ready to Assemble*
LAVEZZI MACHINE WORKS
2940 Herndon Street Chicago

PEOPLE WILL BEG

their friends to attend your theater if you start a MISSING CARD CONTEST. Something entirely new. Spreads like wildfire. Advertises you, increases business. Prizes small cost. Tonic for slow business, cinches good business. Not a voting contest, not a raffle. Easy and simple. Full details, complete system, by mail, postpaid, One Dollar; exclusive right in your town. Address G. H. THOMAS, Originator, Monessen, Pa.

his sweetheart, stating that her father is determined that the wedding shall take place at once. It is therefore imperative that Willie be disposed of.

George has a clever idea and tells Helene to inform Willie that he should get a minister immediately. Willie finds a clergyman and sets forth to locate Helene. He is captured by George, who demands an exchange of clothing. A big revolver precludes any argument. Dolliver, dozing on the porch, awakes just as the ceremony is concluded and Willie, seeing that the coast is clear, reaches the house too late to enter protest.

**THE 'POSSUM HUNT** (Jan. 24).—Uncle Mose declares it is time that his family had a 'possum for dinner. He therefore calls the boys, who get the dogs and soon they are tramping through the woods and marshes. At length the 'possum is sighted and the boys have a hard time keeping up with the dogs. The little animal is treed and carried home in a sack. That evening we see the family gathered around the kitchen table and anxiously watching Aunty Mandy as she lifts a savory pan from the stove.

**THE CUB REPORTER'S TEMPTATION** (Jan. 25).—The Police Department learns that certain criminals are in the city, and Spider, a stool pigeon, is sent out to make inquiry regarding their proposed operations. An "upstairs job" is planned and the crooks reach the top of a building by way of a fire-escape. Spider, who has joined the party, remains below, acting as lookout and officers arrive through prearranged plans. Several policemen ascend the fire-escape, while others wait below. All of the crooks are captured, except the one who has the custody of the loot—a package of money—and this is dropped down a chimney by the desperate man who is pursued over the house-tops and fears that he will be caught with the goods. The burglar is apprehended when he reaches the alley and a search of the gang at headquarters proves futile.

Bud Collins, who supports his sister, works as cub reporter on "The Star." While he sits at his fireplace, brooding over his meager salary, the package of money rolls to his feet and the young people regard it as a gift from heaven.

The Police Department is in a quandry. The criminals have practically been caught in the act but even the third degree fails to develop the hiding place of the loot. The City Editor of "The Star" wishes a special article on the subject and as his best reporters are out on assignments, there is no one to send but Bud. Bud rushes home and tells his sister. He says that the money is theirs, but the sister finally induces him to return it. Bud therefore accomplishes a "scoop" for his paper and when the money is returned to the owner, the latter is impressed with Bud's honesty and offers him a promising position.

## LUBIN.

**LITERATURE AND LOVE** (Jan. 20).—Betty Brown, a talented writer, but having been unfortunate in selling her stories, starts for a walk to the park. She is caught in a jam in the street traffic and forced to wait at the crossing. Horace Limpton, short story editor for one of the magazines, who, by hard work and reading has weakened his eyes, is told by his physician that he must wear blue glasses and get away from the grind for several weeks until his eyes are well or that he will go blind. Leaving the doctor's office, he reaches the crossing that is congested, stands nervously tapping the pavement with his cane, waiting for a chance to cross. Betty Brown is standing beside him, and, thinking that he is ,a blind man, takes hold of his arm and volunteers to pilot him across. When they reach the other side of the street, Betty tells him that she is going for a walk and that she will be glad to take him. They walk to the park. They sit on a bench and feed the squirrels. Betty tells how the little fellows are enjoying the nuts. Betty explains that she is a story writer, but has been unable to "place" her manuscripts. At Limpton's request the next day she reads one of her stories to him. He is much impressed with it and volunteers to "place" it for her.

The next day when she calls, he hands her a check for $50; he has sold her story. She returns to her lodgings, calls her landlady in and tells of her good fortune and pays her arrears. On the next day she calls as usual for her "blind man." He can stand it no longer and tells her who he is and that he is not a "blind man" at all. He has fallen in love with her and when he bares his identity to her, he takes off his blue glasses. She consents to his wooing and the scene closes on the bench in the park.

**WHO IS THE SAVAGE?** (Jan. 21).—Mrs. Van Vechten, a society woman, in the midst of a pink tea, receives a letter from her husband, who is hunting in the mountains, to the effect that he will not be home for some time. His comrades are the husbands and fathers of Mrs. Van Vechten's guests. The women, on learning the state of affairs, determine to go on a hunting expedition of their own. Later we find them in camp all starting out on a hunting trip. Mrs. Van and her friend, Mrs. Morris, use an auto and penetrate well into the mountainous district, finally coming upon an Indian woman with a papoose laying on the ground beside her. The squaw leaves the papoose to return to her camp, and Mrs. Van determines to steal the baby and take it back and show it to the girls. Mrs. Morris, her friend, protests and refuses to have any hand in the matter whatever. Mrs. Van drives away alone with her spoils. Mrs. Morris returns to the camp of the white women and tells of Mrs. Van's act. The white women leave to search for Mrs. Van.

In the interim the squaw, returning to the stream with more washing, misses her papoose and trails the guilty party. Mrs. Van in her haste and eagerness, drives her machine over a cliff, wrecking it, and she herself is found insensible by the squaw, who comes upon her after the accident. The Indian woman secures her babe and starts homeward. Mrs. Van recovers, follows, and takes from the squaw the second time her offspring. The Indian woman in her turn recovers from Mrs. Van's warlike blows, trails the white woman, coming upon her, chokes her insensible, secures her papoose and drags her natural enemy back to a camp of the Indians. The white women arriving at the camp the same moment, an awful hand-to-hand encounter ensues, the whites being victorious. A new day dawns and we find the inimitable Mrs. Van playing with her prize, which she didn't want. Looking up she sees the Indian women coming and she quickly hides the papoose and meets them with haughty mien. One old squaw steps forward and pleads, "White wo-men please give back In-dian babe." Mrs. Van finally succumbs and gives the papoose to the Indian mother. Who is the savage?

**THE OLD OAKEN BUCKET** (Jan. 23).—The "Old Oaken Bucket" hangs in the famous well on the Woodworth farm at Scituate, Mass. Ellen, "The Pride of the Valley," brings a letter for Samuel Woodworth. It calls him away to fame and fortune within the heart of the great city. Sam rejoices; Ellen weeps. In Boston, Sam drifts downward with fast companions. He neglects to write to his home and mother.

A year elapses and Ellen goes to the city, in search of her absent lover. She is present, unknown to the participants, at a game of cards, and sees Sam gambling with Big Bill and Dandy Dick. Sam becomes intoxicated. He accuses Bill of cheating. Sam, under the influence of liquor, draws a pistol. Bill gets possession of the weapon. Dick interferes to protect the life of his friend, Sam, and is shot dead by the now infuriated Bill. When the big gambler realizes what he has done, he boldly calls in witnesses and places the blame upon the drunken shoulders of the almost insensible Sam. In court Sam is convicted of the crime, but Ellen comes to the rescue, reveals what she saw unknown to the others, and saves her lover from the gallows and disgrace. They return to the old farm and the neglected mother, and Sam once more drinks from "The Old Oaken Bucket."

**MAKING A BASEBALL BUG** (Jan. 24).—Dale Darrow is chief clerk in the employ of the James Mfg. Co., which firm has an office on a street in the rear of a baseball park. Dale is in love with Helen Jones, daughter of the president of the company. Dale is a dyed-in-the-wool baseball fan and has promised to take Helen to the ball game Saturday afternoon. At the appointed hour Dale calls at the Jones residence. Mr. Jones overhears Helen and Dale in their baseball conversation, and upon his entrance he condemns baseball and forbids his daughter Helen to accompany Dale. Helen remains at home and the disappointed Dale wends his way to the ball game.

Seated in the stand among the great crowd of fans, Dale apparently forgets everything except the game itself and he joins the throng in rooting lustily for the home team. The ninth inning arrives and brings boundless joy. Amid mad excitement a home player makes a home run, which wins the game. The ball clears the back fence, continues on its aerial journey and crashes through an office window of the Jones Mfg. Co., where it strikes a burglar in the head and renders him unconscious, whereupon he drops the plunder he has stolen from the safe. The homegoing crowd streams out of the park and a large number of fans gather on the street in front of the Jones Mfg. Company's office, observing with great interest the broken window which the ball has shattered. Dale Darrow is among the curious, and when he realizes that the ball shot into his employer's office, he quickly darts into the building to ascertain the damage done. On entering he observes the unconscious burglar on the floor, also the money and the open safe. He immediately 'phones for the police and Mr. Jones. Leaving the telephone he espies the baseball on the floor and when he realizes the deadly work it performs, he is greatly pleased. The police and Mr. Jones reach the office at the same moment and Mr. Jones demands an explanation, which Dale supplies. The police take the burglar to the police station. Mr. Jones pens a letter of reward to the player who batted the home run. After this Mr. Jones and Dale leave the office. The following day finds Jones in the role of a generous fan, purchasing three tickets at the ball park, Helen and Dale accompany him.

RICHARDSON'S
HAND BOOK
IS NOW READY

**THE INSURANCE AGENT** (Jan. 25).—Mr. and Mrs. Brandt and their son, Howard, have social aspirations. They take themselves very seriously. Howard's young wife, Lottie, is full of life and fun and to her the pomposity of the family is depressing. When the Dalys (social leaders of the suburb), sent out invitations to a reception, the Brandts refuse to attend and plan to get ahead by giving an entertainment of their own on the same evening. Lottie wants to go to the Daly affair because Morini, the great magician, is going to do tricks there. Her folks frown her down. Her husband refuses to escort her. She determines to find another escort, so when Johnson, an insurance agent, calls at her house, she promises to take some insurance in his company if he will escort her to the Daly's reception. Johnson isn't used to escorting ladies to "swell receptions," but agrees to Lottie's proposition.

The insurance agent keeps his promise and on the evening of the reception calls for Lottie. She steals from the house and rides away with him. The maid, looking out of an upstairs window, sees the carriage drive off. She breaks up the Brandt reception with the startling announcement that Lottie has eloped with a strange man. Howard, his father and the maid rush into the street in an effort to overtake Lottie. Lottie and the agent arrive at the Daly's where Lottie introduces the agent as her brother from Chicago. He is ill at ease, but the idea strikes him that it's an excellent place to ply his trade. He tackles several of the guests. Mr. Daly questions Lottie and she confesses. Mr. Daly has a keen sense of humor. He sees a chance of playing a joke upon his guests. The agent is given the floor and told to "talk insurance." He does. He talks as he never talked before. The guests catch on and the joke works so well that the agent signs up everybody. Meantime, Lottie's husband has gotten the police searching for her. They find her and take her home. The family is furious, but Lottie doesn't care. In the midst of the row the agent rushes into the Brandt home and reminds Lottie that she hasn't signed that application yet. Lottie makes good. Her husband demands an explanation, but the agent turns his attention and wants him to take a policy too. They finally get rid of the agent, but that gentleman is well satisfied with his night's work for he signed up more new policy holders than any agent ever did in one day in the history of insurance.

**PIZEN PETE** (Jan. 24).—Bad Bill has Catamount Creek terrorized. He is so bad it burns his boots, but he hazes Pete Green, a raw tenderfoot, and Pete gets the idea he can play the game, too. He gets a make-up that beats Bill's for fierceness, and he puts Bill out of the running. But he, too, meets his Nemesis in the shape of a stranger who discovers that his guns are not loaded. Blanks are inserted and when Pete accidentally discharges one he thinks someone is shooting at him and he starts to run. A boy is sent after him with the gun, but even the youngster can frighten Pete. He surrenders and goes back to town, where he shares with Bill the tyranny of the Chinese cook of the Catamount Cafe.

## MELIES.

**AILEEN O' THE SEA** (Jan. 30).—Aileen, the pretty daughter of a fisherman, finds her first love in Harry who, receiving an appointment as second mate on a steamer, sails away promising eternal love and constancy. But months pass without finding any news from him and her health is undermined by his neglect. Captain Loring, another suitor, begs for her hand, but Harry is uppermost in her mind, and she refuses.

Aileen's father mortgages his all in the world, the "Aileen" his fishing boat, to engage the services of a doctor, and during the period of convalescence Captain Loring is ever the same thoughtful, attentive admirer.

The mortgage comes due but the poor fisherman is not able to pay and asks an extension of time. Aileen learns for the first time the sacrifice her father has made for her, and decides to make one for him. She accepts the wealthy Loring, and all financial difficulties are ended.

A year passes. Harry still haunts her mind and his photograph finds a place in her room, until—the steamer returns and Harry shows up, a drunkard, sunk to the lowest levels of degradation. The shocking sight completely disillusions Aileen. She turns to her husband for protection, realizing for the first time that her feelings toward Harry were but fanciful, and that Loring held the Greater Love.

## BIOGRAPH.

**THE HIGH COST OF REDUCTION** (Jan. 20).—A theatrical troupe is stranded in the little town and among the number are two sisters who cudgel their brains as to how they are going to reach Broadway, New York, again. They at length hit upon a scheme and that is to open a school for physical culture training. Do they succeed? Better than they had hoped.

# IMPORTANT NOTICE!

---

# HANDBOOK

(SECOND EDITION)

for MANAGERS and OPERATORS

---

430 PAGES, COMPLETELY REVISED and REWRITTEN by

## F. H. RICHARDSON

Price, **$2.50,** Postage Prepaid

---

## Order Today!

---

## MOVING PICTURE WORLD

BOX 226, MADISON SQUARE P. O., NEW YORK CITY

---

**JERSEY, DELAWARE, MARYLAND EXHIBITORS TAKE NOTICE!**

**We are booking now the following money making exceptional strong features:**

**"SIEGFRIED"** Ambrosio Masterpiece, 3 Reels.

Blanche Walsh in Tolstoy's **"RESURRECTION"** 4 Reels.

**"LIEUTENANT PETROSINO"** 3 Reels.

**"THE WONDER or MIRACLE"** Bioscope 3 Reels

***Wire for Open Dates***

**NEW JERSEY FEATURE FILM COMPANY**

**NEWARK: 800 Broad St. PATERSON: 126 Market St.**

---

**Bargains ! Bargains ! Bargains !**

| | | | |
|---|---|---|---|
| Lost Address | 3 | reels | $80.00 |
| Ace of Hearts | 2 | " | 60.00 |
| Marianna | 2 | " | 70.00 |
| Passion | 2 | " | 65.00 |
| Prison on the Cliff | 2 | " | 65.00 |
| Margrave's Daughter | 2 | " | 60.00 |
| Absalom | 2 | " | 60.00 |
| Ruy Blas | 3 | " | 85.00 |
| Slaves to Love | 3 | " | 85.00 |
| Anna of the Ballroom | 3 | " | 90.00 |
| Faith of a Mother | 2 | " | 70.00 |
| The End | 2 | " | 60.00 |
| Faith of an Orphan | 3 | " | 100.00 |
| House of Falkenburg | 2 | " | 85.00 |
| Curse of Beauty | 2 | " | 90.00 |
| The Stage | 3 | " | 100.00 |
| The Red Falcon | 3 | " | 75.00 |
| Only an Actress | 3 | " | 95.00 |
| Ring that Binds | 3 | " | 100.00 |

Liberal Discount for quantities. Send for complete list.

32 Union Sq. **Kineto Film Traders, Inc.** New York City

**KISSING KATE** (Jan. 20).—Kate's sweetheart Bob, becomes insistent, but to tease him she puts him off whenever he wants her to consent to wear the engagement ring. It is the day of the church lawn fete and as Kate is raising funds for the benefit of the church she thinks she sees a chance for a boost by telling Bob that she will not give him his answer until he donates all his ready cash towards the amount on her book. He is recalcitrant at first, but she finally makes him surrender.

**THE TENDER-HEARTED BOY** (Jan. 23).—His sympathies in conflict with his fears, the butcher boy hemmed himself in by subterfuge and thereby learned a lesson of life. Wrong, though unintentional, supersedes suffering. The crafty old beggar woman shows her gratitude for the one kind heart she had been seeking all her life, and a sympathetic boy starts out once more with the world before him, his sympathies attuned to reason.

## PATHE.

**PATHE'S WEEKLY, NO. 3—1913** (Jan. 13).—San Francisco, Cal.—The Municipal Santa Claus distributes gifts to the poor children of this city.

Brussels, Belgium.—The funeral of the Countess of Flanders, mother of the King of Belgium, is attended with much pomp and ceremony.

Stockholm, Sweden.—The King and Queen attend the unveiling of the statue raised to the memory of Queen Christiana's bravery in the siege of Stockholm in 1520.

Staunton, Va.—President-elect Wilson, on his fifty-sixth birthday, visits his birthplace here and is warmly welcomed.

Bueckeburg, Germany.—The Emperor goes deer hunting at the Chateau Bueckeburg.

Paris, France.—The latest fashions in women's outergarments.

Albany, N. Y.—Congressman Sulzer is inaugurated Governor of New York.

Philadelphia, Pa.—The New Year parade proves an interesting and novel affair.

**THE WAYS OF DESTINY** (2 reels—Special—Jan. 20).—Horace Blackwell, being mortally injured by lightning striking the tree beneath which he was standing, tells his adopted daughter, Dorothy, of her parentage, and how she, a tiny mite, was found on his doorstep. He gives her the locket found about her neck, containing the picture of a beautiful woman, and which he believes to be her mother. With Horace Blackwell's death, Dorothy is dispossessed of her home, and because of jealousy of her charm and beauty she is forced into the ranks of the unemployed. She, however, finds employment in a department store, but is accused of theft and brought before the proprietor, who questions her closely as to her history. Her story, together with the locket and picture, solves the mystery of her birth, and Dorothy finds a home with her father.

**THE UNFILLED OATH** (Jan. 22).—Juan Calero, defending his home against the invasion of two intoxicated Rurales, has been killed. In the time of this stress, Juan's daughter, Julia, is befriended by Inez Lopez, daughter of a wealthy neighbor. At the outbreak of the insurrection Julia sees her chance to be avenged. She begs to be allowed to join the Revolutionists and the oath of allegiance is administered. A few days later the Insurrectos learn that Captain Maderas, commanding the Government forces, is in the vicinity. He is captured by a squad of the Rebels and sentenced to be shot. Julia, having seen Inez, her benefactress, in Maderas's arms is wavering between her oath of allegiance and the debt of gratitude she owes. She communicates to Maderas in his cell the knowledge that she has extracted the bullets from the cartridges in the guns of the firing squad. Maderas plays his part well at the time of the execution, for as soon as the blank cartridges are fired he tumbles into the grave which has been dug for him. The grave is covered over, but after the soldiers have gone Julia uncovers it again and with Maderas makes her way to the Government camp to receive the thankful prayers of Inez and Maderas.

**THE HALF BREED** (Jan. 23).—Long Snake Marlow, a half freed Indian of ill repute, inflicts his attentions upon Kate Mullen, and Kate's sweetheart, Joe Foster, forces him to apologize. Long Snake determines to be avenged and, consequently, when he kills Kates father, robbing him of his hoarded gold, he very cleverly casts suspicion upon Joe by leaving some of the gold where Joe will find it. Thinking himself the recipient of a smile from the God of Chance, Joe asks Kate to elope with him. When the old man's body is found, Joe and Kate are missing. They are overtaken on their journey to the parson and their dream of happiness is shattered by the detaining hand of the sheriff. However, Lone Wolf, a witness, unfolds his story in the nick of time.

**THE ELUSIVE KISS** (Jan. 25).—At a reception folowing the marriage of Mr. and Mrs. Pawling, the bashful "Newlyweds" are prevented from enjoying a kiss by the presence of the company. They make several attempts but each time they are interrupted by the appearance of a guest. Finally, they depart on their honeymoon. When Mrs. Pawling discovers that her husband is not on the train she pulls the emergency cord, and the train stops too suddenly for the comfort of the passengers. Gwendoline gets down on the tracks and in tears starts back toward the station. A speeding train bears down upon her. Pawling is looking out of the window of the train as it flies past and when he sees his bride he, too, pulls the emergency cord. A train crew prevents their enjoying the elusive kiss even now. They borrow a hand-car and are pumping their way back to the station when they hear a train behind them. After a wild race they gain a siding just in time to avoid being wrecked and after the train flies past they capture The Elusive Kiss.

## C. G. P. C.

**THE BIRTH OF A DRAGON FLY** (Jan. 21).—Notwithstanding a head that strongly suggests a miniature tiger, the Dragon Fly is quite inoffensive. This and all the other characteristics of the fly are explained by means of excellent photography, microscopic and otherwise, from the time the larva is discovered until the little insect is able to start out into the world on it's own wings.

**THE MAKING OF A BOOK** (Jan. 21).—The millions of people who have read books probably have never thought of the work required to deliver the finshed product to them. The detail of such an undertaking is absorbingly interesting to every person who has ever read a book.

**THE PART PLAYED BY AIR IN RESPIRATION** (Jan. 24).—An interesting study of this most necessary element. A number of experiments demonstrating how absolutely impossible it is to live without air. Fish are dependent upon the air contained in water for the life that is in them. This is proven beyond a doubt when the air is extracted from the water by boiling and the fish nearly suffocated. A fascinating educational film which every child should see.

**THE GENET** (Jan. 24).—An interesting study, in color, showing the domestication of this little animal and its use as a trap for rodents.

## ESSANAY.

**THE ROAD OF TRANSGRESSION** (Jan. 16).—Richard Wayman leaves his home. His wife undresses their child and puts him to bed. Wayman, dressed in evening clothes, visits an opium den. He smokes the fatal pipe and dreams. He imagines himself in destitute circumstances, and being a fiend to the drug, inhabits the lowest kind of opium dens. He is refused admittance to one. He enters another where he is about to be thrown out when a woman comes to his assistance. She gives him some money, which he gives to a Chinaman. The Chinaman then has him put out. Knowing where he will pass, the woman awaits his arrival. He is about to stab her when she tells him of her love. Returning home Wayman discovers his wife is giving a card party. Mrs. Wayman's father enters the room where Wayman is staggering under the effects of the drug. He gives him a glass of whiskey to brace him up. Wayman then decides to dress for the party. During his absence, the woman of the underworld, he had met in the opium den, climbs through the open window. She robs the desk of several hundred dollars. Hearing footsteps she hides behind a screen. Wayman enters and discovers the loss of the money. The woman jumps from behind the screen and pulls a revolver on Wayman. Seeing his face she realizes that it is her lover. She tries to persuade him to leave his home. A quarrel ends with Wayman being killed. At this point, Wayman comes out of his dream. Rushing from the opium den to his home he greets his wife and child and promises never to smoke again. (This subject is substituted in place of "The Closed Door.")

**THE THIRTEENTH MAN** (Jan. 21).—The senior class of 1912 composed of thirteen young and ambitious fellows are assembled to receive their graduation papers. That evening Jack Hanney gives a banquet for his fellow classmates. Hanney suggest they form a club composed of the thirteen graduates to be called "The Thirteen Club." Four years later at the annual banquet the fellows give a toast to Jack Hanney, who had never come back. The reason Hanney had never attended any of the banquets was because the rungs in the ladder of success had not been strong enough to bear the weight of his striving family. Picking up a daily paper, Hanney reads that the annual banquet of The Thirteen Club, founded by himself, is to be held that evening at the Hotel Regis. His wife suggests that he go. Taking an old dress suit from a pawn shop, where he has had it for several months and, donning it, he goes to the banquet. The fellows are delighted and pleased beyond words at seeing their old college chum. During the festivities, Jack sees that he gets his "fill" at the table, eating everything placed before him. Tom Mansfield, a fellow colleague, passes a valuable stone around the banquet table for inspection. The stone is lost. Jack Holt suggests that everybody be searched. They are all willing but Hanney who refuses. Humiliated, he leaves the room and returns to his home. The stone is later found. Mansfield decides to follow him and see why Hanney would not be searched. Hanney arrives at his home, greets his wife and baby. Mansfield quietly opens the door of the Hanney home and sees Jack take from his inside pocket some fruit, two or three peces of bread and cake and some sandwiches. Tom Mansfield now understands why Jack refused to be searched. Returning to the banquet hall Tom explains to his fellow members of the Thirteen Club. Mansfield then writes a note to Hanney in which he tells him that he must have been crazy when he thought that he lost the stone; further, he tells Hainey that he has a good position for an honest man and to come to see him the following day. Hanney receives the note, whereupon his wife rejoices in their change of luck.

**THE SHERIFF'S CHILD** (Jan. 22).—Tom Macley sheriff of Coyote County, Oregon, catches Terrible Dan a horse thief, and lodges him in jail. The prisoner, a shrewd and crafty one of experience, has neatly concealed beneath his belt a saw. During the sheriff's absence Terrible Dan is sawing the bars on the prison window. Macley returns to the jail with his child, a girl about six years old, and gives the prisoner his meal. That afternoon Mackley receives a telegram from Bill Dennis, sheriff of White Lake County, stating that he is holding Black Bill, a noted outlaw, and to come at once and take care of him. On the way back to town Black Bill shoots Macley's horse. The animal throws Macley under him. The bandit escapes. During the sheriff's absence Terrible Dan saws the bars from the window. He is about to escape when the sheriff's child sees him. Taking a large revolver from a dresser drawer, the baby stands guard over the jail. Macley is finally rescued from beneath the dead horse and carried back to town. Arriving at his home he sees his child pointing a revolver to the window of the jail. A deputy is put in charge of the prisoner. Black Bill is finally captured and put in jail with Terrible Dan. The child is rewarded for her bravery by a big kiss from her father.

**THE LAIRD OF McGILLICUDDY** (Jan 23).—Ruth, a charming young co-ed, breaks her engagement with William Mason. She tells him she wants a titled husband with a fortune. Mason, with a gloomy countenance, returns to his room at the frat house. There gathered are his chums, "Cal" Robbins, Wash Bryant and Sid Bathburn. Noticing the look of discontentment on the face of Mason, they ask the reason for it. Mason tells them. "Cal" looking out the window sees the milkman and motions for him to come up. Mason leaves the room. The milkman is persuaded and bribed to go to the ball that evening as the Laird of McGillicuddy. The editor of the college paper is given the information that the Laird of McGillicuddy will be present at the ball. Ruth, with a number of her girl friends, read the paper and prepare for big festivities. That evening "Skinny," the milkman, in the costume of a Scotch Highland nobleman, is presented to the ladies at the ball. He dances with Ruth, tears her dress and disgraces himself generally. Mason, discovering his sweetheart's torn dress, pins it up for her. Admiring his gallant procedure she smiles at him. Finally when the clock strikes twelve the Laird of McGillicuddy, transforming himself into "Skinny" the milkman by pulling his false beard from his face, tells the group about him, that it is about time he was starting on his milk route. Being thoroughly disgusted with titles, pretty Ruth consents to be the charming bride of Mason.

**THE FARMER'S DAUGHTER** (Jan. 24).—Reginald Hoops, Jr., son of a wealthy financier, meets with an automobile accident. The car turns turtle and young Hoops is pinned beneath the wreckage. Farmers in the immediate vicinity go to the rescue. John Allen, a farmer, carries young Hoops to his home and sends for a doctor. Hoops is informed by the doctor that he must remain in the farmer's home until he has recovered. Nellie Allen, a beautiful type of the fair sex, and daughter of Farmer Allen, nurses Hoops back to normal condition. Hoops becomes infatuated with Nellie and proposes to her. They elope because it is considered more romantic. In the meantime, Mrs. DePuyster-Ives St. John, mother of Alice, the young debutant, to whom Reginald has been engaged, prior to his meeting with the pretty farmer's daughter, issues engagement announcements. Reginald and his charming Nellie arrive in the city, and he takes her to a friend's home until he can persuade his father to consent to the marriage. Alice St. John calls on Reginald's father. Mr. Hoops asks Alice if she would marry his son if he were poor. She tells him most emphatically that she certainly would not. Mr. Hoops tears up the engagement announcement and asks the lady to kindly leave his home. Mr. Allen wires to his wife telling her to come to town, that wedding cards have been issued. The family arrive and a quiet wedding takes place.

**BRONCHO BILLY'S GUN-PLAY** (Jan. 25).—The sheriff of Sioux County, Arizona, is notified to locate the bandits' rendezvous. Carl Waters, the sheriff, scouts the country and finally locates them. Returning to the town saloon and dance hall Waters, who is smitten with the fair Caroline Heston, proposes o her. She promises to give her answer the following day. The next morning the sheriff enters the camp of the bandits. Through fear he gives up his oath of office and joins their band. Returning to the dance hall his sweetheart Caroline promises to become his wife if he keeps his oath of office. He hesitates, undecided what to do or to say, and finally leaves the place. Later the bandits visit the saloon. Waters decides that the love of Caroline is worth more than anything else in the world, and telegraphs Broncho Billy, his assistant, to come at once. Broncho Billy arrives. He tells the chief of the bandits, a full blooded Indian, that he would like to join their band. The Indian takes Broncho Billy to

THE DAWN OF A NEW ERA

## REJOICE! for light is here:—

The "attracting candles" of the *complete* ordinary picture: show have burnt out—the novelty has ceased—and lo! the jocund day finds KINEMACOLOR *A REALITY.*

Hundreds of thousands of "movie fans" have showered their dimes (and even quarters) into the coffers of those who have led, and while your town is KINEMACOLOR *less* you still can lead and PROFIT.

AWAY—and be doing!

## KINEMACOLOR COMPANY

1600 BROADWAY NEW YORK CITY

---

# SATAN

## Or The Drama of Humanity

**(AMBROSIO)**

## NEW YORK STATE RIGHTS

### Have Been Bought by

## SUPREME FEATURE FILM CO.

**4 East 14th St.** **New York**

Tel. 1081 Stuy. JACOB BERG, Manager

a den. Here the Indian pulls a gun on Broncho. Broncho Billy, a cool headed individual, calmly rolls a cigarette and pretends not to notice the Indian. Finished rolling the cigarette, Broncho puts his hand into his inside vest pocket, presumably for a match, but pulls out a revolver and makes the Indian drop his. Broncho Billy then takes his prisoner to jail. The sheriff, Waters, returns to the dance hall, where he tells Miss Heston that he has decided to keep his oath of office. The young couple plan their future happiness.

## EDISON.

**LEONIE** (Jan. 17).—Jack Landon, a gifted young artist, is loved by Leonie, a model, but he is blind to her attractiveness and her affection for him. Word comes that Mrs. Glenn, a rich woman, is going to call to see about Landon painting a portrait of Muriel, her daughter. The prospect of such an order creates wild excitement in Landon's studio. His various friends in the building come to his rescue with loans of hangings, rugs and bric-a-brac to make the studio presentable. They arrive shortly after and Landon secures the order. He also falls in love with Muriel, who is not only beautiful, but also a well-trained flirt. She permits Landon to think he is making progress with her heart as well as with her portrait.

Landon invites Mrs. Glenn and Muriel to come to the artists' ball, an annual costume affair. He pawns his watch for money to send violets to Muriel, for though the portrait is complete, the payment for it has not been made. Just before the portrait is sent to the Glenns. Leonie, coming to Landon's studio, sees it for the first time. She realizes that it is the face of her rival and in a flame of rage, she is about to slash the canvas when Landon enters and prevents her. She then would turn the knife against herself, but again he prevents her. Then she sinks sobbing into a chair. At the ball, however, she is the gayest of the gay. She dances a Spanish dance ending before Landon, Mrs. Glenn and Muriel. Muriel is so delighted that she thoughtlessly tosses the violets which Landon has given her to Leonie.

While the ball is in progress Landon leads Muriel to a secluded place to test his fate. Leonie is already in the little room and has barely time to hide behind the window curtains before the other two enter. Then Muriel spurns Landon and leaves him crushed and dazed. Overwhelmed by the shattering of his house of cards, he leaves the dance and goes home.

All the fierceness of Leonie's nature is now directed against Muriel, who has so hurt Landon. Leonie confronts Muriel in the ball room, tells her tensely what she thinks of her and hurls the violets at her. Then she goes swiftly to Landon's studio, where he sits, miserably depressed, and the light in her eyes is such that he knows at last what true love means and his dream of Muriel vanishes in the glow of the love he has felt for Leonie without knowing it.

**THE MOUNTAINEERS** (Jan. 18).—Fred Morris, a rugged mountaineer, is conducting a moonshine still on the mountain side. Associated with him are Benson, the village blacksmith, and a man named Sommers. Morris' strong will bows before no one, excepting his daughter, Kate, who is the apple of his eye.

A stranger from the city, Barnes, is fishing in the neighborhood. Morris is suspicious of him and warns Kate to have nothing to do with him. Laboring under this suspicion, Morris, when he goes up to the still and finds Benson is careless about maintaining guard, puts Benson out of the enterprise. Benson goes, swearing vengeance.

The Rev. John Purdy, an old itinerant preacher, applies for shelter at Morris' cabin that evening. He is permitted to stay and by his scripture reading and exhortation he converts Kate and convinces her that her father's occupation is wrong. None of them know that at this very time Barnes, the supposed fisherman, has got hold of the infuriated Benson, and, by plying him with liquor, is urging him to a proper vengeance, a vengeance which becomes clear when Barnes discloses to Benson the fact that he is a revenue officer and demands the location of Morris' still.

Kate is taken ill during the night, In her fever her principal wish is that her father shall smash his still. He yields to her pleading. He is near to conversion himself, and early in the morning he goes up to the mountain to carry out his promise. But Barnes captures and handcuffs him before he can strike a blow. And, fearing to go back to the village where Morris' friends live, Barnes starts with his prisoner across the mountain.

Morris pleads for permission to go back to see his daughter. Barnes refuses. At last Morris fells Barnes by a blow from his manacled wrists. He takes Barnes' revolver and sets out for home. Before long, however, he realizes that he cannot go to Kate with his wrists bound together, so he goes to the blacksmith shop and compels Benson, in an extremely tense scene, to sever the chain that binds the handcuffs together. Then he goes home.

All is well in Kate's room until she discovers the steel bracelets about his wrists. He tells her everything and announces that, now that he has seen her he is going to give himself up. But Barnes, having regained his senses, has followed Morris and stands in Kate's doorway, unobserved, while this is going on. He steps forward at the proper moment and lets Morris know that he is free. The picture ends with the beginning of a romance between Barnes and Kate.

**THE MAN HE MIGHT HAVE BEEN** (Jan. 20).—This subject tells the simple story of a boy with a longing for knowledge and the better things of life which education brings. His father, a plain man, is content with an ordinary school education for the boy and puts him at work in spite of the protests of the school principal, who even offers him an opening by which the boy may work during the day and attend school at night throughout a season. Consequently the boy's natural bend towards mechanics is frustrated and he is forced into drudgery which takes the heart out of him.

Throughout the picture as he grows older before our eyes, we see that he has not lost sight of the man he might have been and the things he might have done. But he travels the wrong road and goes from hopelessness to recklesness, reaping the reward of the latter in an unhappy marriage instead of winning the sweet girl whom he loved as a boy.

**THE AMBASSADOR'S DAUGHTER** (Jan. 21).—Richard Farnsworth, an attache at the U. S. Embassy in London, is in love with Helen, the ambassador's daughter, and we see her at the embassy ball refuse his proposal of marriage. The next day, while the ambassador is at work in his office, a letter containing an important document is received. This he slips under the blotting pad on his desk and goes out with Helen. A clerk in the embassy, Charles Dumont, who is really a spy in the hire of a foreign power, has seen the ambassador hide the document, and during the latter's absence avails himself of the opportunity to steal it, but hearing somebody coming, he slips it into a vase and returns to his office unseen. Meantime, Farnsworth, entering the ambassador's office, finds on the floor a glove which Helen has dropped. He acts rather foolish over it, kisses it and is just putting it in his pocket, close to his heart, when the ambassador returns with Helen. The ambassador goes to his desk and discovers that the document is gone. He questons Crompton and Dumont, but to no avail, and finally turning to Farnsworth, asks him what he had placed in his pocket. He becomes foolishly embarrassed, but refuses to tell, and Helen, divining he has her glove, throws her father off the scent by suggesting that he make a thorough search before accusing anyone. This they proceed to do and Dumont, taking advantage of the opportunity, takes the document from its hiding place and hurries from the room. Helen becomes suspicious of him and follows him unobserved.

Of course the search of the desk proves unavailing and the ambassador again turns to Farnsworth for explanation. Realizing the seriousness of his silence he shows the glove and explains the reason for his embarrassment. The ambassador understands, but just then Crompton enters, telling them of the disappearance of Dumont. Farnsworth, eager for action, hurries out to see if he can get on his track.

Meantime, Dumont, followed by Helen, had gone to an Italian restaurant to turn over the document to two European spies. She manages to get into the courtyard of the restaurant outside the open window at which the spies are sitting. She watches her chance. and, unobserved, takes the document from the table, But the gate by which she had expected to escape from the courtyard proves to be locked and she is caught. Farnsworth arrives in time to rescue her; having seen Dumont come out of the restaurant, he rightly assumes that there he will find her.

Dumont returns to the embassy unaware of what has taken place in the restaurant. He is closely questioned by the ambassador and Crompton, but holds his own until Helen and Farnsworth arrive with the document and their story of his guilt. He is arrested and Helen discovers that she does love Farnsworth after all.

**THE POWER OF SLEEP** (Jan. 22).—Bill is a husky, lazy lout. He sits at home all day smoking and reading, while his wife does all the work. Bill never lifts a finger to help her, and besides, he persecutes his daughter by driving her suitor from the premises. One afternoon Bill falls asleep and dreams he is arrested on some trumped up charge. Following his arrest he is brought to trial and sentenced to thirty days at hard labor. He is shackled like a criminal and dragged off to prison with a number of other convicts whose services are offered to the public for hire by the day. His wife has sweet revenge by hiring him for thirty days. She takes him home accompanied by an armed guard, makes him saw wood, carry the coal, wait on the table and wash the dishes. Big Bill suddenly discovers that he is possessed of abnormal strength and becomes defiant and rebellious, refusing to do any more work. The attempt of his guard to compel him to work turns out rather disastrously. He snaps his shackles, smashes dishes and furniture, throws the armed guard out of the window and runs amuck in the vilage streets like a raving maniac; tears the village bully limb from limb, and commits other depredations, and it takes the combined force of the village constables to conquer him and drag him back to prison. There he is securely locked up in a padded cell, but steel bars cannot deprive him of his liberty. He twists them apart like a gladiator and boldly walks to his freedom, only to be discovered by the hounding police, and, as a last resort, he jumps out of the third story window and lands with a thud that starts him so that he suddenly awakens to find himself at home in his chair in the kitchen.

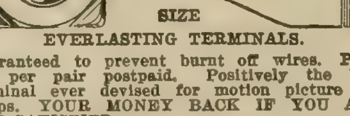
As he looks about him he sees his wife trying to lift the wash boiler off the stove and to her great amazement he rises to give her a hand and indicates his willingness to work. She is wondering yet what made the lazy lout change so suddenly.

**FALSE TO THEIR TRUST** (Jan. 24).—Mary, the fascinating little heroine of many adventures, learns that kinship does not necessarily mean friendship. We find her in the house of her uncle, who, with his son, have misappropriated the funds of the bank of which they are president and cashier. They possess a knowledge that Mary does not, namely, that her grandfather has left a fortune to her when she marries. This will save her uncle and his scapegrace son and they decide to marry her to the boy. There is a young secretary in the bank who accidentally overhears a conversation which indicates their misuse of the bank's funds but like Mary, he knows nothing of their plans to recoup their fortune. But when Mary scorns the young cashier and they find her on rather friendly terms with the young secretary they manufacture a forged check, charge him with the crime and dismiss him from the bank. This is too much for Mary and she undertakes to get evidence of the falseness of the charge. In so doing she learns of the other crime. The evidence is obtained by making a phonograph record from a telephone conversation between the father and son, and the scenes in which Mary gets this record are very exciting and intensely dramatic. Of course, in the end the uncle and his son are taken away to prison and Mary finds herself again face to face with the great world without a home or friends to care for her. This is the seventh story of "What Happened to Mary."

**THE LORELEI** (Jan. 25).—A famous painter chances to see one day the lines of Heine's poem, "Die Lorelei." This gives him the inspiration to paint the subject, and his daughter poses as the maid of mystery. But he needs a model for the fisherman who was drowned while trying to reach this maid of the rocks, so he inserted an advertisement in the paper. A young and handsome fisherman sees this and, being urged on by his wife, applies and is engaged to pose for the painter.

The artist's daughter becomes interested in the rough but handsome fisher lad, and in the spirit of flirtation proceeds to lure him on. When she realizes that he is falling under her spell she becomes fascinated by the spirit of conquest. Heedless of results, she draws him on into an entanglement of love as the picture progresses. His wife realizes that a great something has taken her husband away from her, and she kneels in prayer, asking for the love that her heart craves for, and the prayer is answered.

The daughter falls asleep by her father's painting, and the canvas becomes animated with life. She sees the old legend of the Rhine enacted before her, while she herself appears as the Rhine maiden who lured the men to their death. She awakes and realizes for the first time what she has been doing, and when again the fisherman seeks her out she sends him away, back to his wife. The spell is broken and the sunset finds husband and wife once again united.



EVERLASTING TERMINALS.

Guaranteed to prevent burnt off wires. Price 50c per pair postpaid. Positively the best terminal ever devised for motion picture arc lamps. YOUR MONEY BACK IF YOU ARE NOT SATISFIED.

MERVIN NOVELTY CO.,
Pastime Theater Building, 1418-20 Cherry St.,
Toledo, Ohio.

WE WANT TO RENT
Independent Features

WHAT HAVE YOU?
MUST BE FIRST RUN AND
HAVE BIG LOBBY DISPLAY

BIJOU DREAM
Sig. Faller, Manager 114 S. State St., Chicago

Get in touch with us and
DEMAND THAT UNIVERSAL SERVICE

We can Satisfy Your Wants with our Universal Programs. Slip us a line. It's worth your while. Do it now. Exhibitors when in the city call and see us. Machines for sale or rent. 100 reels for sale cheap.

WYANDOTTE FILM SUPPLY CO.
9½ West Broad St., 2nd Floor Columbus, Ohio.

The Bioscope

The Moving Picture Paper in Gt. Britain and the Best Advertising Medium, Bar None.

Yearly subscription, $3.50. Single copies, 10 cts., Post free
85 Shaftesbury Avenue, LONDON, W., ENGLAND

The crowds will flock where the pictures are best.

But the finest films made will fail to project brilliantly and clear unless your lens equipment is up to par. To make your show the mecca of the crowds—to insure yourself of a steadily growing income—give your audience the *best* in the "movies"—by equipping your machine with the

Bausch and Lomb
Projection Lenses

Operators—wherever animated photography thrives—prefer and use Bausch and Lomb objectives and condensers. Their use on your machine will insure brilliant, clear, sharply detailed screen images—the sort of pictures that please and make your business grow.

The Edison and Nicholas Power machines are regularly equipped with our lenses. They can be procured also through any film exchange.

Our interesting free booklet 62 D contains much of value and interest to owners and operators. : : Write for it TODAY.

Bausch & Lomb Optical Co.
NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

NEW JERSEY EXHIBITORS

If you want to give your patrons something new and wonderful book "The Miracle." Details and sample paper on application. Box 219, Madison Square Station, New York City :: :: ::

20,000 roll tickets, $1.20; 50 ⅝ cored carbons, $1.15; stereopticon objectives, 50c to $3.00; stereopticons, $15; rheostats, $3 to $5; arc lamps, $1.75, $2 and $2.25; condensers, 50c; calcium jets, $2.80; acetylene jets, $2.50; gas generators, $3.50; moving picture objectives, $2.75; jackets, $2. List of moving picture repair parts at fair prices. Sprocket wheels, 85c; films 1c a foot. Catalogue. All makes of moving picture machines repaired at reasonable prices. L. HETZ, 302 East 23rd St., New York City

Greater J. D. Williams Amusement Co., Ltd.
OF AUSTRALASIA
L. M. NOTO, Columbia Theatre Bldg., New York City
BRYANT 3982

PATHE PASSION PLAY

FOR RENT. Three new copies. Guaranteed condition. Posters and printed Lecture Free.
C. J. MURPHY, Elyria, Ohio.

MUST SELL FEATURES

| Title | Make | Reels | Price |
|---|---|---|---|
| Celebrated Case | Phoenix | 2 | $80.00 |
| Last Hour | D. Bio. | 2 | $100.00 |
| Colin's Necklace | Pathe | 2 | $110.00 |
| Torment | Eclair | 2 | $110.00 |
| Art and Innocence | Gt. N. | 2 | $110.00 |
| Another's Crime | Pathe | 2 | $110.00 |
| Romance of Circus Girl | Nestor | 2 | $110.00 |
| Sins of the Fathers | Eclair | 3 | $125.00 |
| Rights of Youth | Gt. N. | 3 | $125.00 |
| Dangerous Play | Gt. N. | 3 | $125.00 |
| Colin's Spades Gang | Pathe | 3 | $125.00 |
| Ruy Blas | Pathe | 3 | $125.00 |
| Saved From Sea | Gt. N. | 3 | $140.00 |
| Deadman's Child | Gt. N. | 3 | $150.00 |
| Gypsy Blood | Asta. N. | 2 | $150.00 |
| Dice of Life | Nestor | 4 | $165.00 |

All posters on hand free with film.
Write for Reduced Rental Prices.
Federal Feature Film Supply Co., Inc.,
Fourth Floor Hartford Bldg., Chicago.

Now Booking { New York State
New York City
New Jersey

*AMBROSIO 3 REEL GOLD SERIES*
PARSIFAL SIEGFRIED
VEILED PROPHET or HINDOO PROPHET
Can Book Anywhere

We have over 500 other FEATURES in stock renting at $1, $2, $3, $5 to $10 per day.

LARGE FRONT POSTER DISPLAY
Write for Catalogue of Films

McIntire & Richter
MOTION PICTURES 23 E. 14th St. New York
Telephone Stuyvesant 4049
Buying Selling Renting

NELL SHIPMAN
PHOTOPLAYWRIGHT

Books and Plays dramatized for the camera.
Scenarios written to order for authors, playwrights, publishers, etc.
Original scenarios for producers.

L. A. Investment Bldg.
Los Angeles, Cal.

FOR SALE CHEAP

Prevost Perforating Machine, like new. Cost $475.00, including motor all complete. Our price, $150. Cyprus tanks, racks, and piping cheap.

ACME FILM COMPANY, INC.,
130 West 37th St., New York.

FOR MOVING PICTURE THEATRES

Complete System of keeping your accounts, including leatherette cover book, good for one year. Price $1.50. Sample sheet sent on receipt of 2c. stamp.
ADDRESS, CHAS. D. McCUTCHEON,
5408 CORTEZ ST., CHICAGO, ILL.

The "Fotoplayer"
*"Music for the Pictures"*
130 Kearny St., San Francisco, Cal.

# INDEPENDENT FILM STORIES

## UNIVERSAL

### CRYSTAL.

**PEARL'S ADMIRERS** (Jan. 26)—Pearl is admired by Chester, whom she likes, and by Bill and Angelo, both of whom she tolerates. The rivals fight among themselves whenever they meet, but make little headway with Pearl. Bill meets Pearl's father and gives him a cigar. The old gent tells Bill that Pearl is expecting him at the house. Angelo also meets the old gent and treating him well is told the same thing as Bill. Bill arrives at Pearl's house and is only there a few minutes when Angelo arrives. Meanwhile Chester has met Pearl's father, and giving him a box of cigars is told that Pearl is waiting at the house for him. He also arrives at Pearl's house and the other two admirers jealous of Pearl's attentions to him, leave. Pearl then decides to have some fun with Bill and Angelo. She writes the both of them a letter asking them to meet her at the same time. Angelo loses his letter. He arrives at the appointed place only to find Bill there. Surprised, he asks Bill what he is doing there, and Bill shows him his letter. Angelo accuses him of stealing his, and a fight results. Pearl and Chester who were there to see the fun, run for a policeman, and the two rivals are dragged off to jail, leaving Chester in full possession of Pearl.

**THE FALSE ALARM** (Jan. 26).—Belmont is always late at the office. He buys an alarm clock but it breaks down on him and he is late again. His employer threatens to discharge him if he is late again. He hits upon a scheme and arranges with Barnett, his fellow clerk, that when Barnett passes his house, he would pull a rope that Belmont has tied to his foot and hanging out the window. The next morning at about 5 a. m., the milk man on his rounds, sees the rope and gives it a very healthy tug. Belmont awakes with a start, and thinking it Barnett and time to go to work, dresses hurriedly. The milkman continues pulling on the rope and Belmont, untying it from his toe, the milkman falls into the cellar. Belmont rushes to the office and is surprised to find the janitor there sleeping. The janitor points to the clock, and Belmont realizing his mistake, sinks into a chair, half asleep, and awaits the arrival of Barnett and the Boss.

### ECLAIR.

**THE DETECTIVE'S SANTA CLAUS** (Jan. 14)—Detective Steele is considered a most conscientious and efficient worker on the police force. He is the father of quite a family and as the Christmas holiday approaches finds himself rather hard pressed, financially. He tells his children how Santa Claus comes down the chimmey on Christmas eve and fills the stockings of all well-behaved little boys and girls with toys and candies and goodies of all kinds. The tale has made a deep impression on the minds of the children. After hanging up their stockings they hit on a plan of trapping Santa Claus, and from the attic they drag forth an old bear trap which they set and put in the fire-place.

It so happens that on this very night Detective Steele with two other officers, are in pursuit of a well-known criminal for whose capture a reward of one thousand dollars has been offered. The hunted man eludes them in a chase over the roofs of the houses near the detective's own home. Believing they have lost him, Mr. Steele runs into his house for a moment to see his family, and is very much startled by a most unusual commotion in the parlor. He rushes in and discovers that the criminal he had been after, had been caught in the bear-trap the youngsters had set for Santa. The detective, of course, procures the reward, and the children have the best Christmas ever.

**"NOBODY'S" LOVE STORY** (Jan 16)—He had done no wrong, still he was condemned to bear that name "Nobody." He had never played a crooked game, yet was cruelly branded with that horrible tattoo, and on his clean hand appeared, in blue and red ink, the Queen of Spades, so that no man would ever play a game with him.

But "Nobody" was innocent—he had never played a crooked game nor touched a penny that did not belong to him—it was all done for the sake of a woman that he in silence adored. He drifted away from the country, but before long the fever of the green cloth lured him back to the gaming tables —and the cursed queen on his hand broke up the game.

The one for whom "Nobody" was cursed with this stigma was long dead. "Nobody," believing that the dead would cleanse his hand, goes to the grave. He rubs his hand with the cold soil until exhausted, he falls asleep. Covered with a mantle of snow, he sinks into a more beautiful sleep.

The woman, now awake, sees that "Nobody's" hand is clean again; the frost had chilled his heart. but the dead had cleansed his hand. "Nobody" played no more.

**FUNNICUS MARRIES A HUNCHBACK** (Jan. 19)—The heirs of the late Thomas Leroy are all assembled in the office of the attorney to listen to the reading of his will. Among the gathering is Funnicus.

The will is opened and the attorney reads: "I bequeathe my entire fortune to my friend Funnicus, but on the condition that he marries his cousin, Marie Doron." Consternation reigns and the disappointment is keen, for the other heirs are little pleased at thus being left out in the cold.

The thought of marrying his cousin is most distasteful to Funnicus, for poor Marie is afflicted with a hump on her back. However, no wife means no money, and Funnicus finally resolves that it is worth while making the sacrifice. When the marriage is over, he cannot but help saying over and over again to his wife: "Ah! If only you did not have that hump!"

Finally, he decides he will try all means of ridding the girl of her obnoxious hump, and his attempts form a series of escapades that are screamingly funny.

**LIFE IN INDIA** (Jan. 19)—Contrary to the general opinion, this travel film shows the natives of India to be an industrious people rather than the shiftless creatures so many are prone to think them. Among the small trades or vocations which the natives are engaged in daily, the following are shown. Engraving on gold, decorating of pottery, all kinds of tiling, ropemaking, and we learn, also that their women are employed in masonry building, as street porters, as well as in the feminine occupations of linen-washing, hairdressing and fortune-telling.

**THE GALLOP OF DEATH** (Jan. 21).—The story opens wih the arrival of the honeymoon couple in America. The wedding trip of Mr. and Mrs. Bryan had been a tour around the world, and while in India, Mrs. Bryan had become very much attached to a trained tiger which her husband purchased for her, at the same time arranging for the services of a Hindoo trainer and caretaker. They opened up their home in a suburb near New York City.

Then the ghost of divorce appeared. It came in the guise of a letter from Mrs. Bryan's first husband, whom she had separated from in England. He had learned of her second marriage, which was in violation of her agreement not to marry again. He had come to America and had sent her a request to meet him.

To guard against any exposure of her past—particularly to Bryan—she consents to meet the man at the place designated by him. He implores her to leave Bryan and return to England with him, and when she refuses he threatens her. In his growing anger, he attempts to use force and she strikes him with her riding crop and gallops off.

The man, a cad at heart, determines upon a scheme of revenge.

Fearing exposure, she persuades Bryan to offer their home for sale. He consents and this becomes a means whereby the divorced husband gains entrance to their home. He comes on the pretext of being a buyer and times his call when only the servants are in. While being shown through the bathroom, he secretly pours some vitriol into a basin of toilet water. He thanks the caretaker and leaves, gloating over the success of his devilish plan of revenge upon the woman.

Returning from her ride she goes to bathe her tired and dust-filled eyes in the basin of water usually prepared for her. She screams out in pain; the servants rush in; the Hindoo caretaker also follows. He finds a handkerchief on the floor and the peculiar odor arouses his suspicions.

He takes it at once to the tiger, who has been trained to follow a scent, releases the beast and they make for the trail of the guilty man. They tree him and at the point of a gun the Hindoo forces the wretch to the suburban station house.

The woman, in the meantime, believes she has been blinded for life, and rather than that Bryan shall know her past, she decided to take her horse and dash over the Hudson cliffs to death in the waters below. She compels her groom to saddle her horse for her and place her on its back. Then she starts on her "gallop to death." But no, not death, for Bryan returns unusually early that day. He hears of his wife's plan and follows.

Savagely she whipped and spurred her steed on. And behind her rode Bryan, who never raised his whip nor touched his spur, but he begged his horse to go faster, faster, faster, and the beast understood. And now he comes in sight of her, grabs her from the saddle and rears both horses up and away from the edge of the precipice.

And but a few weeks later the threatening veil was raised from her eyes and sight returned once more—and happiness too.

**THE SPECTRE BRIDEGROOM** (2 reels) (Jan. 2).—We begin with a Hallow Eve party at Baron Von Landshort's, where the young people are peeling apples. They throw a long peeling over their shoulders, and the initial of the thrower's sweetheart Hilda's peeling forms V. A. Her father, the baron, tells how his daughter was betrothed when a little tot to the son of his old friend Van Altenberg. Naturally Hilda would like to know her betrothed, and at the suggestion of one of the girls consults a witch, who tells her, "When midnight tolls, look in the old mirror and you will see the picture of a young Hessian officer." Highly pleased, she hugs the mirror to her heart. In the meantime, young Van Altenberg, a disbanded Hessian officer, on the way to meet his fiancée of his infant days—Hilda Von Landshort—meets a brother officer, Herman, at the Inn. Journeying together they are attacked by "Skinners." Van Altenberg is mortally wounded. Dying, he begs his comrade to announce his death to Hilda.

The Baron Von Landshort and family, including Hilda are impatiently awaiting the arrival of the young fiancé (whom they've never seen since childhood), to attend the betrothal feast. Herman arrives to impart the sad news, is mistaken for Von Altenberg, and is not permitted to explain, but is seated at the side of Hilda, as the long expected fiancé. As the feast progresses, he finds Hilda very sweet, and falls desperately in love with her, and then dare not disclose his real identity. The fact that the guests are so impressed with the baron's ghost story, gives him an idea of how he can withdraw discreetly, so he tells the baron he is awaited at the cathedral. After he leaves, the guests, horror-stricken, think him a spectre. Poor Hilda is heartbroken. A few days later Hilda fails to appear at morning prayers. Her aunt goes to call her and finds that the bird has flown—carried away by the spectre, her relatives think—and a letter to the baron, announcing Van Altenberg's death, two days ago. The baron is then sure he has entertained a spectre, and if his daughter has married him, "My goodness, my grandchildren will be spectres." Obsessed with this idea he even has visions of the spectres dancing around him. In the meantime, the eloping couple have come to their senses, and Herman leaves his wife to be chaperoned by a witch until he can smooth matters. The baron and his sisters are still bewailing the loss of Hilda when the servant announces the return of the elopers. "What, the spectre coming here?" "No," replies the servant, "A flesh and blood man." Hilda craves forgiveness. Her husband, not being a spectre, is forgiven, especially as the old baron feels assured that his grandchildren will not be spectres.

**AFTER THE SHIPWRECK** (Jan. 26).—George Martin, a wealthy yachtsman, puts in at a small port to have his yacht repaired.

It is at the ship-carpenter's home that he first sees Marie, the carpenter's daughter. He takes her on many little strolls and excursions, protesting his love and pleading with her to come with him when his yacht puts off. She consents at last, and steals away from home.

He soon tires of her simple beauty, and cruelly abandons her. Like the true, good girl she is at heart, she returns home. But the girl can find no rest. Torn between her shame and the love she still bears the man who was the cause of her sorrow, she grieves day after day and declines to almost nothing; her strength and spirits seem to be at their lowest ebb on the night of a terrific storm at sea.

The storm subsides, and the carpenter and his older daughter go out to see the effects. The girl, peering out over the waters, perceives a human form being tossed about on the waves. Being a hardy swimmer, she jumps into the water, strikes out with a long, steady stroke, and rescues the victim of the wreck.

She brings the man ashore, and he proves to be none other than Martin, her sister's betrayer. But the old carpenter has gone ahead to prepare a bed and stimulants for the victim. Martin is carried to the house and placed in the room where Marie is lying in a half-delirious sleep. Martin is revived and recognizes her first; the girl, too, becomes conscious of his presence, and recognizes him. The old father realizes the truth, and rises in a rage.

Marie notices it, and where she at first hesitated to give way to her impulse of love and immediate forgiveness, she now decided instantly, for she knew her father's furious anger would mean disaster for the man she loved. She threw herself between them, pleading with her father to forgive as she forgave. The tender-hearted old carpenter stayed his hands and granted her plea.

Martin, shamed into a full realization of what had gone before, and with his eyes open to a finer humanity than he had ever met, fell on his knees to the girl. He kissed the hem of her skirts, her hands, and then her lips, as she bent down to meet his.

### GEM.

**THE SCAPEGOAT** (Jan. 21).—A young cadet in a military college, in company with two other young roysterers, are expelled from school for an infraction of the rules. He fears the wrath of his father, a parent of the stern type. He, therefore, cooks up a scheme which he thinks will be excuse enough to satisfy fatherly criticism. He buys a pair of smoked glasses telling his father that he had to leave school because much study had ruined his eyes.

This does not go with the old man at all, so poor Glen is ordered out of the house. He states his intention of joining the army. The old man falls asleep and dreams that his boy has enlisted, gone out to the Philippines, and there been shot after a court-martial for striking a superior officer.

In the meantime, the boy has met his old school companions, and they proceed to celebrate their release from the halls of learning.

Suddenly awakening from his terrible dream, the old man rushes frantically to a nearby recruiting office in vain search of his boy whom he had so cruelly used. He comes back unsuccessful and heartbroken. The boy finally comes home feeling very happy only to find a couple of very miserable parents. They are overjoyed at his safe return.

# I'm Coming!

—I'm coming!
—I'm a CALIFORNIA film.
—A new one.
—Made in the very best motion picture studio in the whole Land o' Sunshine.
—You never knew I was on the way, never had the SLIGHTEST idea, DID you?
—And yet they've been working on me for a long time.
—And NOW they've made me PERFECT.
—I'm the BIG SURPRISE of the New Year, am I not?
—Oh, yes! I'm an OBTAINABLE film. I'm not at all just an ADVERTISED one. Two-score exchanges have asked for me ALREADY!
—Marvelous?
—No, just MERITORIOUS!
—I shall whisper some more to you in next week's paper.
—Maybe I'll print my trademark.
—This week I shall simply tell you my name.

## It's "Royal"!

---

# DO YOU DISCRIMINATE?

We do—we are carefully selecting "brain product" films and adding these to our program.

***The Exhibitor Be Pleased"***

is our slogan—It's foremost in our mind

The "tried and proved" Westerns

## AMMEX

***Begin Thursday, January 23d***

The **Exceptional Film** of quality

## PILOT

Adaptations from Classics and Modern Fiction. The first release

## "The Two Glasses"

By ELLA WHEELER WILCOX

At a date to be announced soon

## RAMO

Dramatic Stories and Split Reel Comedies

***Then the "Quality Quartette"***

**All Star--Monitor--Magnet--Anchor**

***And still, among others***

**Gaumont--Solax--Great Northern**
**Itala--Comet--Lux**
**Prairie--Gaumont Weekly--Great Events**

FILM SUPPLY CO. OF AMERICA

**FILM SUPPLY CO.**
**OF AMERICA**
**133-135-137 W. 44th Street**
**NEW YORK**

## CHAMPION.

**THE DEATH TRAIL** (Jan. 20).—The scene takes place in the Canadian Northwest. The company, through its Factor, objects to free traders in general and to Fairfax in particular. Fairfax is fearless, and he defies the company, and continues to operate his free trading store. His wife, Marie, is alarmed and would have him go, but Fairfax stands his ground.

Ungan, an Indian, owes the company money, and when he applies for more goods, he is refused. He goes to the Fairfax store and states his case, and Fairfax is willing to trade with him. The company's assistant watches them, and he, in turn, is watched by Marie. The assistant sends an Indian for the Factor, and some men, and they arrive as Ungan is leaving the store. The Factor again orders Fairfax to cease trading their guns, and giving them each a knife, sends Fairfax and Ungan down the long trail without food or drink. He orders them shot if they return.

The faithful Marie returns stealthily to the store, and ties a number of provisions in a shawl. She also secures a rifle and provisions, and hits the trail after the two men.

Fairfax and Ungan wander on until their strength gives out. They sink to the ground, and while in an almost comatose condition, they hear a squirrel cracking a nut. Fairfax throws his knife and kills the squirrel, and Ungan and he struggle for its possession—the Indian's savage nature claiming all of it. Fairfax weakens first, and as the Indian is about to knife him, Marie appears and calls, and the tragedy is averted. Ungan craves forgiveness, and with the food at hand, they have enough to travel to the next trading station.

## BISON.

**THE GENIUS OF FORT LAPAWAI** (Jan. 21).—General Howard is endeavoring to persuade the Nez Perces Indians to sell their lands. They hesitate to sign the deeds. Chief Joseph is straightforward and wishes peace, but he is insulted by Howard, who tells him the Indians will either sign or have their lands taken away from them, and be placed upon a Government reservation by force. An outraged young Sub Chief shakes his fist in Howard's face. He is arrested, and the other Indians would interfere, but Chief Joseph restrains them. The Indians depart.

The Medicine man, in a vision, shows them certain victory and depicts the bleaching bones of the Pale Faces lining the desert. He incites them and they go on the warpath. Chief Joseph would stop them, but things have gone too far. They start out, and attack isolated settlers. Blood is shed, and Joseph decides to lead his people to victory.

In the Garrison the officers disagree as to the methods employed, and wiser heads council diplomacy. Amongst these are Col. Mede and his son, Bobby. Bobby is a genius. He is experimenting with electricity, and it is the cause of getting him into trouble. Bobby is much in love with Alice, General Howard's daughter, but Howard has little use for what he regards as a dreamer.

The Indians are given final notice. They would kill the messenger, but for the intervention of Chief Joseph. The war is on!

Bobby asks the General for his daughter's hand, and is told that if he proves his worth in battle that he will be accepted as the suitor of Alice. Bobby tells Alice of his great idea, and they keep it to themselves. They spend much time digging holes around the stockade and are busy with many wires.

The Indians again ride out. This time the Fort and the troopers are their objective. The Pale Faces must be exterminated. Chief Joseph is accompanied by his daughter, Nytia. He drills his troops as would the Americans. The Indians win the first battle and spike the guns, and take quantities of lead and powder with them, re-inforcements arrive. The Indians craftily lead their opponents into a grove of trees. They climb the trees, attack their foes from the tree tops, and again have considerably the best of matters. The unsuccessful troopers return, and preparations are made for the inevitable attack.

The Indians start and attack and Bobby runs off and is branded as a coward by his father and the officers. He runs to his batteries, and helped by Alice, they watch the progress of the Indians through a loophole in the stockade.

The Indians crowd together and prepare to storm the stockade. Bobby presses a button and a terrific explosion occurs without the Fort, and the Indians are blown into the air, very few escaping. When the smoke clears away, the astonished officers go out to discover the cause. They find the wires and the holes. They interrogate the only man who would meddle with such things in the fort—Bobby—and find out that it is he that saved the day and the good name of the Garrison. General Howard congratulates him, and gives him his daughter in marriage.

**A GAMBLER'S LAST TRICK** (Jan. 25).—The gambler, an out and out badman, is sick of it all—the "luck," the weeping Claire, the sickly baby. He leaves all to fate and goes. A miner in the far west strikes it rich, much to the delight of his daughters Moll and Nell, and the sheriff, who is affianced to Moll.

The gambler happens along. He offers to buy a half share in the new rich mine, but is turned down. He determines to get a share by fair or foul means. He makes love to Nell, who is much attracted to him. He persuades her to go along with him, and sends a note to the father, saying that if he does not receive word that he is a half partner in an hour's time, he will take care the miner never sees his daughter again. The message is brought by a Mexican. The miner and Moll are distracted, and call upon the sheriff's services. They find a dispirited and desperate woman with him. It is Claire, who has tracked the gambler. The sheriff draws on the Mexican and forces him to exchange suits. The men take the Mexican with them and surprise the gambler, who is about to kill Nell after a desperate struggle. The sheriff is about to arrest the gambler, when Claire shoots and kills him.

## REX.

**THE SYMPHONY** (Jan. 23).—Herman is a kind-hearted, artistic man. He means well, but he forgets to be business-like and practical in the pursuance of his dreams of artistic triumph, for Herman is a musician and a composer.

Things go steadily downhill and finally there is no food and Herman's wife is very ill. The child is hungry and Herman plays his own symphony to soothe her. He goes to seek work, taking his violin along with him. While crossing a road he is knocked down by an auto, and suffering from concussion, he is taken to a hospital, where he lies unconscious for weeks. Upon his recovery he hastens home with a sinking heart to find his wife has died and Miriam, his child, has been taken by a lady to her home. Herman goes to the house indicated, only to find the occupants have sold out and gone to Europe.

Many years pass. Herman opens a small musical studio. His daughter Miriam has blossomed into a beautiful young woman. She inherits her father's love for music and takes lessons from him. At the studio she meets Arthur, one of Herman's favorite pupils, and the three become the greatest of friends. The attraction between Herman and Miriam is naturally mutual.

Miriam catches cold and Herman goes to the house of the people who adopted her. He asks her to show him her new piano and she sits and plays the first few bars of a tune. Herman recognizes his own symphony. He finishes it to her surprise. She shows Herman a picture of her "real" mother and he knows who the girl is. He longs to disclose himself, but feels it is better not to do so, as he can offer so little and she has so much.

They are interrupted by Coverly, who is paying persistent court to Miriam, much against her desires. Herman has occasion to find out Coverly's true character and determines to assert his parentage. He is invited to a musical at Miriam's house, and during the evening he overhears Coverly forcing his attentions in the adjoining room. He claims his daughter and dismisses the dissolute young man. Explanations follow and the field is left open for Miriam and Arthur.

## IMP.

**LOVE'S LOTTERY TICKET** (Jan. 20).—Hector Hardscrabble, a retired business man and a hard-fisted old curmudgen, who hates the world, is the star boarder at a country boarding-house. The landlady adores him, and the hope of her life is to become his wife. But he detests her, although he gets the tender cuts of meat and the largest portions. One day she buys a lottery ticket and wins the capital prize of $25,000. The star boarder hears of it, and suppressing the news, he hastily marries her, only to find that she, thinking the ticket valueless, has given it to the Swedish servant girl, whom the old man hates, but in order to get the prize, he adopts her, only to find that she gave the ticket to Heinie, a lubberly butcher boy whom the old man also hates. He asks Heinie if he has the ticket, and receiving a reply in the affirmative, he adopts him, and they hurry to Heinie's attic after the ticket, only to find that it has been devoured by mice. The old man faints, but is restored to consciousness by his new family, who swear they will never desert him.

**RAGS AND RICHES** (Jan. 23).—Richard Harvey, the superintendent of the works, has a close friend in Frank Hart, the foreman. Their children are engaged to each other, and the fathers anticipate the marriage with pleasure.

One day Harvey is ordered to place the men upon half time. This enrages them and a fracas ensues, and Hart, hoping to save his old friend from injury, pushes him away from an angry workman. Harvey falls to the ground and is severely injured. When convalescent, his nature is changed, and from a kindly, genial man, he becomes a confirmed misanthrope, and upon his return to the works acts like a tyrant, and his unreasonable methods cause the men to complain to the owner, and he is discharged. He blames this upon his old friend, and forbids the marriage between the young people, and when his daughter refuses to break the engagement, he disowns her and moves to a distant city.

The young couple marry. Years pass. Harvey, now a miserable miser, living in a cellar, has amassed a considerable sum of money through self-abnegation, and is despised and dreaded by all.

The young people have a little girl. Circumstances compel them to move to the city, and they rent a flat next door to the old miser's cellar. One day the little girl rolls her hoop down his cellar, and when she goes there after it, is brutally repulsed by the old man. She notes the crust that serves for his meal, and goes to her home and piles a plate full of fruit and good food and brings it to him. They soon become great friends, and he never dreams that she is his grand-daughter. One day he misses her. She is very ill. The case baffles the doctor, and he insists upon calling a distinguished specialist whose fee is very high, far above the means of the young couple. In affright the wife leaves the dying child with the doctor and runs to tell her husband of the new development. She dreads the worst, for they have no money.

The old miser creeps from his dingy cellar into the sunlight, and asks the landlady where his little friend has gone. She tells him of the sickness, and he decides to visit her. The doctor tells him of the desperate need for the high-priced specialist, and the old miser decides to use his hoarded money to obtain the services of the famous doctor. He hastens to the depths of his rag-filled cellar, but his good impulse oozes away, and he dreads to think of parting with his gold. At length his better nature prevails, and he gives the money to the doctor, and bids him hurry back with the specialist.

When the young father and mother return they are surprised to see a wretched old beggar bending over their darling. The slow recognition is mutual, and there is a speedy reconciliation.

## UNIVERSAL.

**ANIMATED WEEKLY NO. 44**—(Jan 8).—**Governor Sulzer** inaugurated at Albany, N. Y. Pilgrim Suffragettes.

**The Natal.** The English Man o' War bearing Ambassador Whitelaw Reid's body home.

**Broncho Busting at Cheyenne.** Wyoming cowboys win over the wily broncho.

**Governor Donaghey** of Arkansas, pardons 360 convicts at the same time to correct existing evils.

**Fashions.** Easter offerings in hats, gowns and wraps. (By courtesy of Greenhut-Siegel Cooper Co.)

**The Princess Louise and the Duke of Argyle.** Royalty attends the opening of the Victoria Hospital Extension, London, England.

**The Army and Navy** attend a full dress reception tendered by President Taft.

**World's Swimming Record Broken.** Johnny McMurrey wins in the Willamette River, Portland, Ore.

**Dynamite Conspirators** on the way to prison pending appeal, Indianapolis, Ind.

**The Wheels of Commerce.** A Greenpoint foundry which turns old tin cans into iron window weights.

**President-Elect Wilson** celebrates his birthday at Staunton, Va.

**Who's Who in Stageland.** Lulu Glaser and Marie Dressler, the Musical Stars, pose for the Animated Weekly.

## FRONTIER.

**THE SURVEYOR AND THE PONY EXPRESS** (Jan. 22).—In the early 70's, in a small western village on a midsummer morning, Buck Connors, the pony express rider, rides into the little village of Buckskin, Arizona, and up to the post office. The post master brings out the mail pouch and explains to the express rider that he must be very careful of the mail that day, as it contains a large sum of money. Two bad men, who have been sufficiently close to overhear part of the conversation, decide to hold up, if possible, the pony express at a certain point along the route. Two government surveyors, who had very recently been sent out by the government to survey a tract of land very close to Buckskin, prepare to set up their transit to begin their day's work. They see through the transit a rider come into view. They next see two riders coming at an angle, much closer to them than the first rider. They dismount, rush to the bridle path, and as the single rider comes into view, their guns flash and the rider drops to the ground. They see the two men rush to the fallen man, and notice that a struggle is taking place between one of the hold-up men and the faithful dog of the pony express rider.

The surveyors leave their work and rush toward the spot where the struggle is going on. They arrive too late to prevent the robbery. One of the surveyors, Ralph Goodman, informs the sheriff, who mounts his horse, and together with Ralph they speed back to the spot where the robbery occurred. The robbers, finding the sheriff close upon their track, decide to make for the railroad station, discard their horses, and get out of the country. Rose Williams, realizing something unusual has happened, and fearing for her sweetheart, Ralph Goodman, decides to follow on their trail. She arrives at the spot where the brave pony express rider is lying, and assists her sweetheart in caring for him. Jim Rogers, the friend and co-worker of Ralph, has been hot upon the trail of the robbers, and is close upon them when they dismount and rush to the railroad station. They see him coming, again mount their horses, and are away, followed by Ralph, whom the robbers ambush and leave tied hand and foot, and rush away to escape the sheriff. The sheriff, seeing the robbers, dashes after them. The chase ends in the arrest of the robbers and the securing of the stolen loot. Ralph feels that he is deserving of a reward, and puts a motion before his sweetheart, Rose. She immediately seconds same, and the echo of wedding bells can almost be heard.

**RELIANCE.**

Saturday
January
11th

One
Reel
Comedy

## "A NIGHT OF TERROR" WITH EDGENA DeLESPINE AND A STRONG CAST

WEDNESDAY, JANUARY 15th

## "The Wheel of Fate" or "Trapped by Science"

A POWERFUL DRAMATIC OFFERING IN ONE REEL AND SEVENTY-SIX SCENES

**——COMING——**

## "THE OPEN ROAD"

IN TWO REELS — WITH GERTRUDE ROBINSON

AND

## "THE BELLS"

IN TWO REELS
WITH EDWARD P. SULLIVAN

**THE RELIANCE STUDIOS**
540 WEST 21st STREET, NEW YORK

**The Mutual Program**

**RELIANCE.**

# THE SHOW CARD COMPANY

## LARGEST DISTRIBUTORS OF THEATRICAL SIGNS IN THE WORLD

Showing half-sheet size, 25c. and quarter-sheet size, 15c. each; in colors; any reading matter you wish.

Showing Full-sheet size, 40c. each. In colors, any reading matter you wish; but—with apology to Mutt and Jeff—"for the love of Mike, be reasonable."

Other sizes priced in proportion.

Suggestions for copy, etc., upon request. Remember that all our shipments are made within 24 hours from receipt of order.

Terms: Cash with order. No C. O. D. All banners are sent postpaid. Orders for Card Signs amounting to $2.00 or over, sent prepaid; if less, collect.

Wish to call particular attention to the fact that all of their Banners and Lobby Cards are strictly hand-made (with the aid of the air-brush). A force of experts in this particular line are producing new ideas every day. Trim your lobby with a few of our display cards and "see the difference."

Durable, Attractive, 3x12

**BANNERS 90c EACH**

For either Licensed or Independent subjects. Eyelets in corners. Sent prepaid same day. 6 or more, 75c each.

**BANNERS TO ORDER**

For Announcements, Vaudeville Acts, Etc. To Order Only. Sent Prepaid Same Day Order Is Received.

| | | | |
|---|---|---|---|
| 3 x 12 ft | $1.25 | 3 x 18 ft | $1.75 |
| 3 x 15 ft | 1.50 | 3 x 24 ft | 2.25 |

Other Sizes in Proportion.

**419 HEED BLDG., PHILADELPHIA**

## POWERS.

**ON BURNING SANDS** (Jan. 24) (2 reels).—Nell Carter is loved by two men, a rancher named Smiling Joe, and Bill Stover, a cowboy. Bill Stover is caught stealing horses. After a terrific struggle with the sheriff, Bill disarms him and escapes, but he refuses to go away. The sheriff approaches Smiling Joe and asks for his assistance in capturing Bill.

Nell and Joe's sister, Nancy, hear of this and beg him not to have anything to do with the matter, but Joe only laughs at their fears, and the incident causes a disagreement between Joe and Nell. Joe goes with the sheriff and, stealing upon Bill, they overpower him, and he is sentenced to a term of imprisonment.

The months pass. Joe and Nell have made up their differences and are married. Bill is released from jail and hears of the marriage. Smarting with resentment he determines to go after Joe and to kill him on sight.

A Mexican, who has overheard Bill's declaration, seeks out Joe's sister, Nancy, and she goes and tells Nell. Joe determines not to be caught unawares, and decides if there is to be any killing that he will get in the first shot if possible.

The two men stalk each other, and finally come where two streets meet. The men know of the presence of each other, and Bill sees Joe's gun pointing around the corner and draws back. The two women, both anxious for Joe's safety, have followed the movements of the men, and at the critical moment Nell seizes Joe's arm and begs him not to shoot. While Nancy seizes Bill and entreats him not to be revengeful, or to add another crime to his conscience. They bring the two men together, and Joe, anxious to please his wife, holds out his hand to Bill, who refuses to shake and goes away.

Joe has to attend a round-up. Bill, seizing his chance, forges a note which he gives to a Mexican, to take to Nell. In it he tells her that as she seems to think more of Bill Stover than she does of him, that she had better hang on to him, that he is through with her and has gone away. The Mexican tells Bill the effect that the note has on Nell and he follows it up. She shows Bill the note and asks his advice. He makes violent love to her and tells her to come with him. She consents and leaves a letter for her husband, telling him that he will never see her again and that she has gone back to God's country with Bill Stover.

Joe determines to follow them and to get Nell back and to kill Bill. He gets on their track, which leads to the desert. Bill and Nell are caught in a terrible sand storm. He drains the canteen and, throwing her aside, he turns his steps backward. Joe comes upon her in this predicament, and after finding out the true cause of her plight, he gives her water, resuscitates her and they start back for home. On the way they come across the dying Bill, who begs for water, but Joe merely kicks him and tells him to die like a dog that he is. They leave him and arriving at the edge of the desert, Joe sends Nell on alone.

She has begged him not to let this man's death mar their lives, so he goes back to try and bring Bill out to safety.

Nell gets help, water and provisions and hurries back in time to save them both. Bill is now cured, and he passes out of their lives.

## VICTOR.

**SUNNY SMITH** (Jan. 24).—Jack Jones and Albert Brown were chums, but rivals for the hand of their boarding house keeper's daughter. Jack, though, was the favorite of the mother, as well as of the boarders. Jack could sing, and he and Mary, the daughter, would sing and play, to the delight of the boarders, while Albert would wander off in disgust. Many times was Albert forced out of the conversation by his rival, and he decided to get even. He was going along the street, when he saw two seedy looking pieces of humanity, and it was then that a thought struck him to get even. Taking the one bum by the arm, he took him to his room, dressed him up in his clothes and introduced him as his friend, a count from Paris. The boarding house keeper told Jack to give up his place to the count. Not being used to such a nice maid, "Happy," as he was called, proceeded to make love to the maid, but was called down by Albert, and soon turned his attentions to Mary. As soon as the meal was over he ordered a touring car and took them all out riding. This, of course, was Albert's money, and he, not daring to refuse, had to go along. Next he took them all to dinner, and it was Albert's money again. So he went on spending money lavishly. Albert in the meantime was getting tired of his bargain, but the landlady and her daughter had already begun to like the "count" for himself alone. Finally, when he used all of Albert's money, it was time for Albert to say something. Coming into the room where the count was talking to the housekeeper and her daughter, he started to tell them who the count really is, but they would not hear of it. He already had become engaged to Mary and was the pride of the whole boarding house. Jack and Albert were sick at heart and went to their room to "die in despair," for Sunny had beat them at their own game.

## NESTOR.

**IN PEACEFUL HOLLOW** (Jan. 20).—Mr. Boggs, broker, is run down. He needs absolute rest and quiet. He reads an advertisement in the paper. It announces that fresh air, peace and quietness can be obtained at the farm of Si Holcomb, Squashville. It sounds good. Mr. Boogs does not wait to write. He wires he is coming. He comes. Mac, the hired man, meets him. He is in love with Lois and their two temperaments giggle as one. Boggs is expected to room with Mac. He prepares to go at once. Holcomb sees his money going too and gives him his daughter's room. Boggs settles down to read, and Mac gets a sudden desire for exercise. He files his saw and talks to Lois and Mac has a nasal drawl. Boggs is furious and seeks a more restful spot. He finds it at the haystack.

Mac is pulled off his job and sent to feed the stock. He is angry and jabs his pitchfork into the hay and also into Boggs's anatomy. Boggs moves painfully on.

Mac has answered an "ad" which promises first aid to those desiring to propose. He receives the book telling him how. Chapter 17 advises securing a guitar and playing something soulful outside the proposee's window. Mac waits until night and not having a guitar, compromises with a full-blooded concertina.

Boggs wakes and swears and Mac, having played all the tunes he knows over twice, goes to bed. A dog howls and Boggs loses a perfectly good shoe.

Finally he can stand it no more and cautiously he packs his grip, recovers the missing shoe, steals out, and in the course of time he reaches the station and arrives home in time to snatch a few hours' sleep to the tune of the busy city traffic's "peaceful" roar.

**THE TAXIDERMIST** (Jan. 20).—Brown is a taxidermist, and is in love with his stuffed creations and wifey. Mrs. Brown receives a letter telling her that an old school friend is visiting her, and will be with them for supper. Brown has a successful day stuffing magpies and pussy cats, and decides to take a few specimens home to show wifey. He puts them in his bag and catches a car. He sits next to a lady who has a bag similar to his own, and upon leaving the car, he hastily grabs the wrong bag. The lady (yes, it is the old school friend, Mary), rides a block too far, but with the aid of a friendly copper, she is turned into the right path.

Brown arrives home and is surprised that the friend has not shown up. He goes off to wash up and tells Mrs. Brown to open the bag and that she will find a surprise. She does! It is in the form of ladies' garments, and Mrs. Brown forms hasty conclusions and loses her dignity. Brown runs on and is flabbergasted, and tries to reason with wifey. A diversion occurs with the arrival of Mary. Brown bundles the offending garments into the bag as Mrs. Brown composes herself, and goes to greet Mary. They go to the bedroom, and Mary is shocked to hear such a perfectly dreadful account of dear Martha's husband. Dear Martha leaves her and tells her to hurry, as dinner is ready, and she can see a monster in human form sitting at the head of the table.

Mary hurries and opens the bag. She takes out a furry animal and has hysterics. The hysterical echoes interrupt an interesting family quarrel, and the Browns run to Mary's assistance. Brown, in his excitement, dashes water on the two ladies, and is listening to a discordant duet, fortissimo, when he sees the bag and his precious stuffed animals. Explanations follow, and Mrs. Brown ruins Brown's shirt front with a damp and ardent embrace.

**THE RIOT** (Jan. 22).—The owner of the mine, John C. Branden, absolutely refused to consider the position of the miners, which had been presented to him by Allen, their leader, and the next morning posted a notice that operations at the mines would be suspended indefinitely. Time passed. From time to time they approached Mr. Branden, but always with the same result. At last, driven to frenzy by continued sickness and privation, the miners declared that they would make him feel the pangs of hunger, if he refused them again.

Taking with them Allen's little daughter Maxine, they made one final appeal; still he remained obstinate. Then the sick child appealed, but Mr. Branden only leveled his rifle at them. Apparently cowed the miners backed out; but no sooner did the owner lower his rifle than Allen sprang upon him, seized the weapon and with the aid of willing hands quickly and quietly bore him away to a deserted shack, where he was securely bound with chains, and bread and water to last him for a week was placed within his reach. Then the miners departed, all except Will, the half-wit, who cunningly waited until the last man had dissappeared from view, when he snatched the food and water and placed it just beyond Mr. Brandon's reach. This done, he, too, departed, only returning on the following day to taunt the hapless man. Little Maxine had pleaded with her father to release the man she had seen bound in the shack, but without success however, so when father and mother were out, and grandmother mending, the sick child gathered what scraps of food she could find, and stole out to give them to the owner. After she had given him water, of which he stood mostly in need, he spied an old bolt at the other end of the room, and with its aid succeeded in prying open his chains. Then he took the child to her cabin, and looking around realized what he had been doing to the miners. When they appeared he granted them all they asked.

**HIS BROTHER'S KEEPER** (Jan. 24).—Donald goes to the city to get employment, and his widowed mother grieves silently. He is all she has. Donald obtains employment and forms one or two bad acquaintances. Tom is released from prison. He is not a bad man, but the woman got him in her meshes, and he stole to supply her with the money and jewels she demanded. Tom goes to her, feeling sure of her help. She turns upon him, and Tom squares his shoulders and sets his face towards the hills and freedom.

Tom happens upon the widow's farm and asks for work. The widow's motherly heart warms toward him, and, for the first time in many years, Tom knows what a good woman's influence means. He cannot deceive her. He tells her what he has been and would go, but she detains him, for she sees all the latent good in him.

Donald goes ahead rapidly and earns good money. He meets the woman, and is quickly in trouble. Her demands reduce him to desperation. He thinks she is a beautiful woman, and intends to marry her. He, therefore, sends a photograph of her to his mother, and asks her to let him have a good sum of money.

By chance, Tom sees the photo and he reads the letter. He determines to save the widow's boy. Instead of posting the letter containing the money, he places it in the old family Bible and goes to the city. The widow thinks he has gone with her money, and is sorrowful and hurt.

Tom goes to the woman and threatens her. He hides as Donald enters her room, and fearful of Tom, she tells the boy who and what she has been. He is disillusioned and heartbroken. Tom follows and takes him home to the widow.

Satisfied that he has made amends, he starts to go out of their lives, but mother and son persuade him that he is necessary to them, and he stays and is content.

# MUTUAL FILM CORPORATION.

## BRONCHO.

**A SHADOW OF THE PAST** (2 reels-Jan. 22)—The wife of a Raffles, a dress-suit thief, who makes an occasional haul at social gatherings, witnesses the arrest of her husband when he is followed home by detectives and caught with the goods. She is overwhelmed with shame upon his acknowledgment of guilt and subsequently humiliated by her neighbors.

She finds relief in an opportunity to teach school in the Far West and there begins a new life. Among her pupils is the little son of a widowed military officer stationed at a nearby post. The father of the little boy becomes interested in the girlish-looking school mistress and finally asks her to become his wife. It is at this point that the current of her thoughts is shown by double exposure. Her mind reverts to the imprisoned man she promised to love, exhibiting her loyalty and tenderness of heart.

The thief does not escape from jail, but he enters upon a violent struggle when being carried to a distant point in the Far West to give testimony relating to a more important criminal, and jumps from the train while it is going at full speed. He is seen rolling down into a gully and is soon after announced as dead. He is in truth revived by some friendly Indians and becomes one of their number, acting as their interpreter in dealing with military forces near their reservation.

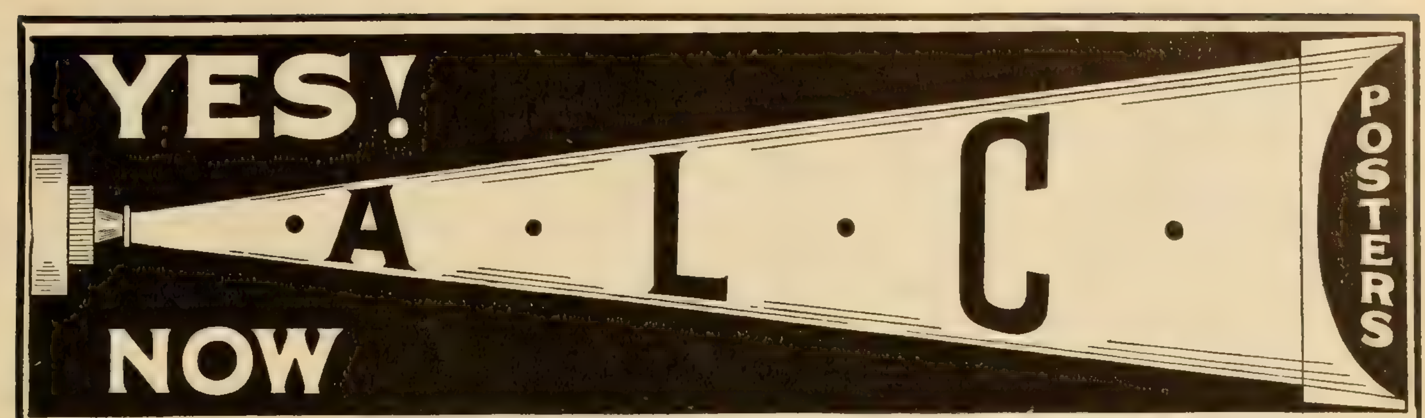
The school mistress sees the announcement of his death and weds the officer whose little child she has been teaching. In the course of time the thief, now a renegade Indian, comes to parley with the military men in relation to a treaty violation, and the officer's wife recognizes the man she believed to be dead, though she is not seen by him. She is overcome, but does not confess to the officer she has married in good faith.

Troops are drawn from the post to the protection of a body of white invaders, and the place falls into the hands of the Indians after a fierce engagement. They murder or torture the helpless inmates until the renegade comes suddenly upon his own wife and the officer's child. In a saving moment he defends her against the redskins, holding them at bay until the troopers return. He spares her and the child, but is shot in trying to escape, killed by the officer whose family he protected.

## MAJESTIC.

**JUST HARD LUCK** (Jan. 12).—Convicted of a crime which he did not commit, Arthur Finley serves a long term in prison. He is released and starts out in life with the terrible handicap of being an ex-convict. It seems almost impossible for him to get employment, and he is about to give up in despair when he meets the detective who helped to fasten the crime upon him for which he was wrongfully convicted. He makes a firm friend of the detective, who lends him money and uses his influence to get him a new start.

He secures a good position and wins the love of the daughter of his employer. Life is at last worth living, and the fates seem to smile upon him when a crime is committed at his very door. His past record as a convict places him under suspicion and circumstantial evidence points to his guilt. But his detective friend believes in his innocence and bends every energy toward proving him guiltless. Through various methods used by scientific detectives, including thumb prints, the real offender is apprehended and the hard luck that has followed Arthur Finley changes to good fortune and prosperity.



**KLEINE** [CINES / ECLIPSE] All one sheets for January releases now ready. Order from exchanges or the nearest dealer. Also sheets for

Jan. 25—Plot and Counter Plot.
Jan. 29—The Bulgarian Army in the Balkans.

**ESSANAY**—That 3 sheet for Saturday release is great. Order the Jan. 11-18-25 now.

**EDISON**—Their own approved design poster will be attractive.

We shall be their exclusive publishers after February 1st (they will be made in one, three and six sheet.)

All Correspondence to Main Office
22 East 21st St., N. Y.

**THE ARMSTRONG LITHOGRAPH CO., Cleveland, Ohio**

---

## Make Your Lobby Display Attractive

ROYAL
IMPROVE
YOUR
Lobby
FRAME YOUR POSTERS
BRASS EASELS AND BRASS RAILING
BRASS POSTER FRAMES FOR EASELS AND WALLS

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theater Fixtures and Brass Rails of every description.

*Write for Catalog*

Don't fail to visit our complete New York show-room, 101-103 4th Ave.

**THE NEWMAN MFG. CO.**
717-721 Sycamore St., Cincinnati, O.
*Established 1882*

---

## EQUIPMENTS

We specialize in complete outfits. Make known your wants. Can make quick shipments.

Motiograph — Powers — Edison
Simplex — Standard

Carbons — Tickets — Repairs
Current Savers & Transformers.

If for M. P. Theatre we can supply it. Write us today.

**CHICAGO PROJECTING COMPANY**
107A No. Dearborn St.
CHICAGO

---

**America's Feature Film Co.**
406-7-8 Schiller Building, Chicago, Ill.

---

**McKENNA**

BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
KICK PLATES
POSTER FRAMES

Write for Catalog.

**McKenna Bros. Brass Co.**
**PITTSBURGH**

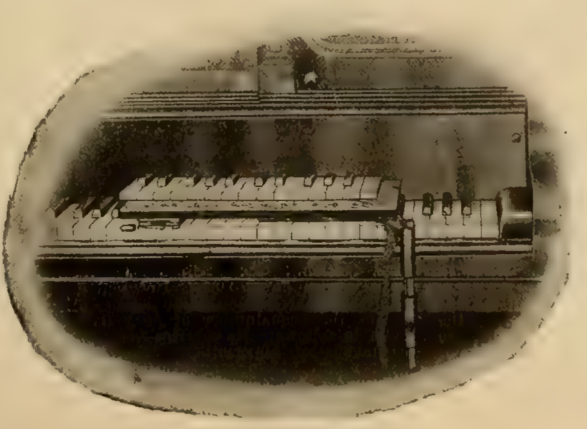
---

*Be a Moving Picture Manager!* **HOW?** GET JAMES F. HODGES' BOOK **PICTURE THEATRE FACTS**

*HOW TO PROPERLY ESTABLISH A* **Motion Picture Theatre**

*Send $1.00 to* SCENARIO PUBLISHING CO., 1465 Broadway, New York

---



PATENTS PENDING

**HAVE YOU ANY COMPETITION?**

ELIMINATE IT BY INSTALLING AN EXTRA MUSICAL FEATURE IN YOUR THEATRE

our **ELECTRIC MUSICAL CHIMES** and PIANO PLAYED AT THE SAME TIME WITH **BARTON PIANO ATTACHMENT**

NOT ONE CENT ADDED TO YOUR OPERATING EXPENSE

SOLD ON
EASY PAYMENTS

WRITE TO-DAY

**OSHKOSH METAL PRODUCTS CO**
OSHKOSH WISCONSIN

**CHILD LABOR** (Jan. 14).—John Morgan is a rich factory owner with one child, Grace, five years old. At the factory, Morgan decides his pay roll is too big, so after talking the matter over with his foreman he gives out the edict that all his men are to be laid off. The next day a big sign is pasted on the factory gates, stating that little girls are wanted to make artificial flowers. Many children apply and the little daughters of the old workmen are forced to do their fathers' work in the big factory. James Martin, a good kind father, tries to get other employment, but finds it useless. When he thinks of taking his little ones away from school his heart is almost broken. But finally they, too, have to join the little army at the factory gates.

One day, Grace visits the factory and Billie, the office boy, takes her through the works. She sees the sufferings of the little ones and realizes the truth. She helps a little girl with her tasks and bathes the forehead of a fainting child. Her father comes in and sees this and is very angry. He sends her home. The next week he receives a large order and compels the children to work overtime in order to get it out on time.

While the little ones are slaving for their bare existence, Grace falls ill. In her delirium she sees always before her the wasted faces of the little toilers in her father's factory. She pleads with him to get them free, and finally her little voice has the desired effect. To please her he sends word to the foreman that the children are to be dismissed, and the old hands taken back. There was great joy throughout the factory that day. The children go to see Grace when she gets better. James Martin sees his children start back to school and he returns to his old place in the factory joyfully. Later Morgan opens a Kindergarten for the younger ones.

## PUNCH.

**FINNEY'S LUCK** (Jan. 16).—Finney's luck turns from good to bad and back again so fast that he can't keep track of it. His wife wants to go to the theater on the very evening that Finney is playing so close to the cloth that he can't buy tickets. Thoroughly discouraged, he is walking along the street when a crook bumps into him and drops two theater tickets at his very feet. He picks them up and runs home to bid his wife prepare for the glorious evening, while the woman from whom the tickets were stolen is putting the whole Burn's Detective Agency on the track of the thief. Finney and his wife are enjoying the performance and Finney is standing ace high in his wife's regard when the detectives succeed in tracing the numbers of the seats for which the stolen tickets call. Luck changes again when Mr. Finney and his good wife find themselves lodged in a cell with excellent chances of spending the night there. But luck changes once more and Finney comes into his own.

**SAW WOOD** (Jan. 16).—Hawley, a famous author, takes the road as a tramp to get local color for his new book. He leaves a letter for his wife, acquainting her of the fact. A reporter learns of Hawley's scheme by questioning Mrs. Hawley and publishes a picture of Hawley and the story in the newspaper. A real tramp takes the same road as Hawley and gets into trouble by helping himself to a pie, that is cooling on the window-sill of a farm house. The farmer mistakes Hawley for the offending tramp and sets him to work on the wood pile while he keeps watch over him with a gun. Meanwhile the real tramp makes good his escape and is mistaken by the good folks of the town for Hawley, the noted author. Weary Willie is dined and wined and treated like a king. Even Hawley's wife joins in the festivities to do him honor, and when Hawley returns after having spent a long hard day making little sticks out of big ones he is taken for a genuine hobo and his troubles are numerous until he is recognized by his wife and friends.

## AMERICAN.

**WHERE DESTINY GUIDES** (Jan. 20).—Virgie's father was brought home from the mine mortally wounded. Before dying he asked that, for protection's sake, Dick Connors marry his daughter. The marriage was consummated in a daze, neither having known the other. After it was all over, Virgie, overcome with grief, leaped upon her horse and galloped away into the mountains. She was picked up by Ranchman Lee and his wife, in a semi-conscious condition, her memory gone. They adopted her and she grew up with them.

A Mexican foreman, working for Lee, made violent love to her. Virgie resented it and he followed her often, pleading his lost cause. Then Dick called at the ranch and learned for the first time what had become of his wife and of her sad plight. She did not recognize her husband until after a violent encounter of Dick with the Mexican during which she received a blow on the head, the shock of which brought back her reason. The timely interference of Lee saved Dick and caused the banishment of the Mexican. Dick and Virgie then take up life.

**THE SILVER-PLATED GUN** (Jan 23).—Avenged, the outlaw took his way into the mountains. The sheriff followed. Hour after hour the hunt went on, from hill to valley, from the open to the woods. Both struggled against exhaustion, leaned frequently against some boulder to regain their breath and wits. Slipping from one rock to another, the bandit ever eluded search and ever the sheriff followed. When human strength could stand no longer, the bandit sank down, his silver-plated gun glistening in the sun. And then the miracle happened. The reflection of the sun on the silver-plated gun shone straight into the tired eyes of the sheriff. He looked up, followed the glistening light and, with gun in hand, bagged his exhausted fugitive. With gun before him the sheriff followed the bandit into town.

**A ROSE OF OLD MEXICO** (Jan. 25).—Pedro wanted Paquita and her father seconded his suit. But Paquita was in love with Paul Hapgood, an American, and would not hear of it. She wrote to Paul and told him to take her away. He came and Paquita's father renounced her as his daughter forever. Grabbing a gun he bade them leave his estate. Then, when they had gone, in replacing his pistol, it dropped, wounding him fatally. With his last strength, he wrote the truth on a slip of paper and placed in in the Bible.

The Mexicans, headed by Pedro, caught the pair and accused them. Tto save her lover, Paquita made the grand sacrifice and confessed to the killing. Then Paul stepped forward, and pushing his sweetheart aside, took the blame himself. They took him out to lynch him and Paquita fell on her knees to pray. Then she found her father's note which completely vindicated the lovers and put to shame the spiteful Pedro.

## KEYSTONE.

**SIR THOMAS LIPTON** (Jan. 20).—The distinguished English nobleman and sportsman is seen at the Broncho Film Co.'s ranch, and everything possible done to entertain him. The interesting things shown him will no doubt prove of great interest to the public. The query has often been heard: "How is it possible for a horse to fall heavily while in full gallop and not kill himself or his rider?" This film shows how it is done.

**FOR LIZZIE'S SAKE** (Jan. 20).—A villain attempts to win the love of a pretty fisher girl, who is in love with a village youth. The villain finally kidnaps the girl and carries her out to a rock at low tide, where he ties her. He stands on the shore hoping that the rising water will force her to promise to marry him. The water rises higher and higher, tremendous waves dashing over the girl, and when it seems impossible for her to live another minute her sweetheart arrives with a crowd of the village people and rescues her.

## KAY-BEE.

**THE MOSAIC LAW** (2 reels) (Jan. 24).—A wagon train of emigrants is seen crossing the desert of the far west, and a sand storm arises. A terrific wind blows the hot sand in great gusts. The Indians escape death by burying themselves in the sand, but the emigrants, ignorant of such tactics, blindly stagger through the storm.

The wagon of the Gordons becomes lost when they are separated from the main train, and morning finds them on the blazing desert with their oxen dead and with no water. Gordon, carrying his baby, and supporting his wife, gropes his way along until they fall exhausted, Mrs. Gordon in a dying condition. Before expiring she makes Gordon swear that he will guard the baby through life with his own life, if need be. Friendly Indians find Gordon and the baby, who are taken to the fort.

Many years later Mildred Gordon and her father are living together, and Mildred is courted by a handsome Spaniard named Ramarez, who claims to be a wealthy man of leisure, but who is in reality a bandit. His former sweetheart, Fanchez, a Spanish girl, spies upon him and looking through the window sees an affectionate scene between Ramarez and Mildred, and her heart is filled with hate.

Ramarez and his henchmen hold up the government special, carrying the pay of the soldiers, and a detachment is sent to hunt the bandits. Most of the gang are caught, but Ramarez eludes them, and rushing to the Gordon home persuades Mildred to elope with him. When Gordon finds the letter he has visions of the death-bed of his wife, and of his promise to guard Mildred with his life, and he solemnly swears to track down Ramarez.

In a distant settlement Ramarez soon tires of Mildred, and she is horrified to learn his true nature. Weak and dispirited, the shock of being driven away by Ramarez is the last straw, and as she staggers blindly out in the streets she is found by her father, and, later, dies in his arms. With burning hate Gordon takes up the trail of his man, and finally meets him in the village hotel.

In the meantime Indian rustlers have decided to change their diet to fresh mutton, and they make a raid. (This is a beautiful scene, thousands of sheep being shown.) In a fight with the shepherds a number of Indians are killed, and the tribe, in revenge, decides to raid the village.

As Gordon holds his man at the point of his gun, while the astounded onlookers, gathering the reason therefor from Gordon's words, refuse to interfere, the Indians swoop down upon the village, firing upon the houses. Gordon's attention is distracted for a moment by the firing, and Ramarez takes advantage of the situation to leap into the cellar, and crawl through a small window, with Gordon in close pursuit.

Ramarez takes to the hills, and a thrilling running duel is fought from behind hills and rocks, until finally Gordon brings Ramarez down.

## RELIANCE.

**A NIGHT OF TERROR** (Jan. 11).—Robert Drew, a young commuter, finding that he will be forced to stay in town overnight, persuades his wife to get her girl friend whom he has never seen, to stay the night with her. However, when the time arrives he discovers he is able to catch the last train for home, and rather than leave the two girls alone, he decides to go back. The girls, who have gone to bed, hear the noise below and think a burglar has broken in.

Robert fixes some supper in the kitchen and, hearing the dog bark, he goes out to get him. The girls, in the meantime, find a revolver and slowly go downstairs. Finding the dishes they are positive that someone has broken in, and retreat upstairs in terror. Robert comes in with the dog and, finding the tools which the girls have overturned in their fright, he also becomes convinced that there is a thief in the house. He starts upstairs in search of the supposed burglar. His wife has forced her friend to don one of her husband's suits to scare off the thief and Robert coming upstairs sees a man, as he supposes, leave his wife's room. He rushes up, but the girls lock the door. He bangs in vain but they refuse to open it until, finally his wife recognizes his voice. He rushes in to discover the truth and so terminates their night of terror.

**THE WHEEL OF FATE** (Jan. 15).—Dick, a telephone operator, is in love with Margie, another operator. Joe, who is also in love with the girl, has been refused time and time again. Being naturally of a jealous disposition, he hates Dick with all his heart and waits for the time to come when he can do him some injury. Margie, operator at a small station, leaves Dick there on duty one night. There is a large sum of money in the safe and she bids him to be careful. Joe, who has followed, sees a chance to injure Dick. He steals in and knocks the other man out and opens the safe, making off with the money. Dick recovers, and grabbing his gun, he follows. Joe crosses a railroad trestle. When Dick attempts to follow he falls in the middle of the trestle. He can go no further. The great express is speeding toward him. He drops through the trestle and clings there, The train passes over him and he drops into the water below. He is found there unconscious a few hours later by the men who have come to search for the thief. They decide he stole the money and was running away with it. He is arrested and placed in prison to await his trial. Margie believes firmly in Dick's innocense. She finds a coat button at the scene of the crime and notes that a button of the same kind is missing from Joe's coat. She lures him to the station and after conversing with detectives who have installed a dictagraph in the station. Margie allows Joe to make love to her and gets him to brag of the theft. She reaches the door to tell the detectives, but he sees her intention and threatens her. She manages to send a distress call and the detectives arrive in time to arrest Joe. Dick is freed and told he owes his release to the girl who loved him enough to make a brave fight for his freedom.

# FILM SUPPLY COMPANY

## SOLAX.

**THE COMING OF SUNBEAM** (Jan. 22).—Proud old Major Neal disowns his only child, a beautiful girl, because he considers her marriage a misalliance. Years pass. The old major becomes a recluse feared by all. One morning (Christmas), a hamper is found beneath the Major's covered driveway. The butler and housekeeper (in the secret), carry the hamper to the library and present it to Neal. He is greatly puzzled and finding a card attached inscribed "To Major Neal," he opens the hamper, only to slam it hastily shut with a startled and angry expression. The hamper contains a baby girl. The old man orders the child taken from his presence, and advertises for the one who presumed to leave it to take it off. But no one claims the child, whose sweetness and innocent joys soon begin to move the old fellow's heart. The baby constantly makes advances, in spite of rebuffs, until the old man succumbs and worships the child, calling her "Little Sunbeam." Sunbeam is stricken with fever. Now is the mother's chance. She comes (the old family doctor aiding and abetting her), disguised as a nurse, and with a mother's untiring love and care nurses Sunbeam back from the shadowy brink. Old Major Neal and his disowned daughter meet at the bedside of the child, and through their great and mutual love for Sunbeam become forever reconciled.

**THE ROADS THAT LEAD HOME** (Jan. 24).—Mrs. Hurley is a wealthy old lady who is rather proud of her antecedents. Her son, a young clean-cut college-bred man, like other gilded youths, makes the acquaintance of an actress and the inevitable follows: He marries her much against the commands of his mother. As a consequence, his mother cuts him off, and he is forced to make his own way. He is successful, and the glamour of having an actress as a wife soon wears off. He neglects her for the companionship of a rather smart and fast set in society. The pace they set is rather strong,

# MAJESTIC

*IN ONE REEL*

## "CHILD LABOR"

A Dramatic
Sensation Dealing
With a Vital
Subject

*Tuesday, Jan. 14th*

## "CHILD LABOR"

Beautiful
Heart Interest
That Appeals to All
Classes

## "CHILD LABOR"

A POWERFUL PRODUCTION ABREAST OF THE TIMES

**THE MAJESTIC MOTION PICTURE CO.** **540 West 21st Street, New York**

MUTUAL PROGRAM

---

# VERDICT favors ECLAIR

**The World of motion pictures—exchange men, exhibitors and public—says "GIVE US ECLAIR"**

**BE SURE YOU GET THAT ROMANTIC LOVE COMEDY DRAMA FEATURE adapted from Washington Irving's famous story**

## THE SPECTRE BRIDEGROOM

**IN TWO REELS** **OUT JAN. 23rd**

**HERE ARE THE OTHER LATEST WINNERS**

Tuesday, January 21st.

## THE GALLOP OF DEATH

Suspense, strength and action are combined here in a powerful story. It is handled with an artistic touch.

Sunday, January 26th.

## AFTER THE SHIPWRECK

A Paris Eclair drama. Strong situations, beautiful settings and magnificent acting. It has the "punch."

Tuesday, January 28th.

## THE ONE WHO HAD TO PAY

A prodigal son drama of American business that rings true and pulls at the heart strings.

WE HAVE PHOTOS OF OUR AMERICAN COMPANY AND WE PUBLISH A BULLETIN OF LIVE NEWS EVERY TWO WEEKS, WHICH WILL BE SENT TO YOUR THEATRE FOR THE ASKING. IF WE CAN BE OF ANY ASSISTANCE

**JUST ADDRESS US—225 WEST 42nd STREET, NEW YORK CITY**

# ECLAIR FILM CO.

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted**

### HELP WANTED.

**WANTED**—First class male pianist and singer in combination. Address BIJOU THEATRE, Rhinelander, Wis.

### SITUATIONS WANTED.

**AT LIBERTY**—Moving picture operator wishes position in Maine or Provinces. References furnished. Address J. H. HANSON, 36 Lee St., Cambridge, Mass.

**AT LIBERTY**—Prima Donna, on road eight years, wants position as illustrated song singer in suburban town, where room and board will be part of remuneration. Address PRIMA DONNA, care of Moving Picture World, Chicago, Ill.

**MANAGER**—Seven years' experience. Married, no bad habits. Wish to make change. Willing to go anywhere for the right salary. Can give results. Will furnish best references. Address N. L. E., Mall Theater, opposite Post Office, Cleveland, Ohio.

**YOUNG MAN**—As superintendent of moving picture studio or laboratory or both. Thorough technical and photographic training. Highest references, competency and reliability. Address H. R. G., care of Moving Picture World, New York City.

**AT LIBERTY**—A-1 Baritone singer and manager, wishes position in picture theatre. In New York State. Best of references. Address CARL S. GRAVES, West Monroe, N. Y.

### EQUIPMENT WANTED.

**WANTED**—A 5 K.W. direct connected dynamo to a 9 H.P. special electric engine with switchboard. Address STEPHENS' OPERA HOUSE, Nicholson, Pa.

### EQUIPMENT FOR SALE.

**FOR SALE**—About 200 opera chairs. Write, JOE E. TABOR, Belvidere, Ill.

**FOR SALE**—One Schneider camera in perfect condition and never been used scarcely any, cost $400. Will take $200 cash. Also four aristo lamps. For particulars address E. D. MACFEE, Petersburg, Va.

**MIRROROIDE CURTAIN**—9 x 12, good as new, with frame. Less than half cost; too small for our present house. Address COZY THEATRE, Austin, Minn.

### FILM FOR SALE.

**FOR SALE**—Alaska-Siberia (Kleinschmidt & Lane copy), and exhibition rights of state of Michigan, only small portion of state played. 6,000 feet of film in fine condition, cuts, lobby display, etc. Leaving state Jan. 14th. Make offer. Address G. P. DEARDORFF, 69 Battle Creek Ave., Battle Creek, Mich.

**FOR SALE**—Tom Butler, Eclair, 3 reels. Power of Destruction, Eclair, 3 reels. Good condition. Very cheap, with New York State rights. Address POSNER, 1225 Madison Ave., N. Y. City.

### THEATRES FOR SALE.

**FOR SALE**—Moving Picture and Vaudeville and Stock Theater. Equipment; doing good business. Capacity 850, can be increased or would sell equipment and give long lease. Address Box 322, Albuquerque, New Mexico.

**FOR SALE**—Moving picture and vaudeville theatre, with apartment house above. Good Payer. No opposition, in New Jersey town of 7,000. 7 miles from New York City. $5,000.00 cash required. Address L. L. ETCHEBERRY, 123 Liberty St., New York City.

**FOR SALE**—Flourishing picture theatre, good position, cheap for cash, as owner is leaving country. Address SASKATOON COMMISSION CO., Saskatoon, Sask., Canada.

**FOR SALE**—Vaudeville and motion picture theater. Fully equipped. Best location. Doing good business. Address Princess Theatre, 116 High St., Columbus, Ohio.

### FOR SALE OR EXCHANGE.

Dante's Inferno, or Divine comedy—two reels and slides, $20.00. 50 folding assembly chairs, $12.50, new. Set of White Slave slides with case and lecture, $5.00. Address G. S. HUNT, 399 Brisbane Bldg., Buffalo, N. Y.

### HELP WANTED.

**EXPERIENCED**—Capable printer for darkroom. Satisfactory references required. Address P. C., Care of Moving Picture World, N. Y. City.

### SITUATIONS WANTED.

**WANTED**—Position by competent and reliable operator and wife, A-1 panist. Two years in last house. Best references. Address COMPETENT, care of Moving Picture World, New York City.

**POSITION WANTED**—Manager eleven years. Experience vaudeville and pictures. Temperate habits. With present corporation five years. Hold N. Y. and Mass. operator's license. New England preferred. Address J. M., care of Moving Picture world, New York City.

**WANTED**—Position by capable young man as manager or operator. Ten years' experience. References. VERO HOFFMAN, Columbus, Ind.

### MISCELLANEOUS.

**MOVING PICTURE OPERATORS, ATTENTION**—Increase your salary. Make Lantern Slides of local events. Attract crowds. Outfit and instructions, $5. Address A. B. C. LANTERN SLIDE CO., 30 Upham St., Salem, Mass.

**5,000 DODGERS**—4 by 10½ inches. Other sizes. Free sample and catalogue. VOLUNTEER PRINTING CO., Reynoldsville, Pa.

**IF FREE TO YOU**—our $100 Wholly Visible Typewriter, would you be willing to show the typewriter to your friends and ask them to write for our wonderful offer? For particulars address EMERSON TYPEWRITER CO., Box 566, Woodstock, Ill.

**SCENARIOS CORRECTLY TYPED**—50c per 1,000 words, including carbon. Address STAR STENOGRAPHIC & LITERARY BUREAU, 43 West 27th St., Room 706, New York City. Tel. Mad Sq., 9394.

**FILM EXCHANGES AND SUPPLY HOUSES**—To supply the increasing demand from the theatre owners for Denol Disinfectant, we want reliable agencies in every city. We make it well worth your while to handle our product. Address DENOL CHEMICAL CO., Pittsburgh, Pa.

---

# NOTICE IS HEREBY GIVEN

that the co-partnership existing between Abraham J. Danziger, Abraham G. Levi and Henry G. Schultz, under the firm name of the NEW YORK FILM COMPANY, at 145 West 45th Street, has this day been dissolved by mutual consent.

Said Henry G. Schultz will proceed to wind up the affairs of said firm and collect the outstanding accounts and pay the indebtedness of said firm.

No contracts are valid for Continental-Kunst film unless signed by Henry G. Schultz.

**THE MIRACLE**
**SHIPWRECKED IN ICEBERGS**
**LIGHTS AND SHADOWS OF CHINATOWN**
**SOCIETY LIFE OF PARIS**
**THE BALKAN TRAITORESS**
**THE MINER'S VENGEANCE**

**Henry G. Schultz : : 145 West 45th Street, New York City**

# WARNING!

Option on Miracle given January 4, 1913, for entire territory of United States expiring January 30, 1913.

Contracts on Miracle subsequent to January 4, 1913, are void; holders please communicate with

H. G. SCHULTZ, 145 W. 45th St., New York City.

THE CARBON FOR PERFECT PROJECTION

**ELECTRA**

HUGO REISINGER, 11 Broadway NEW YORK

**PRINCE FEATURE FILM CO.**

*are releasing as follows:*

The entire "FRANK MERRIWELL SERIES," consisting of two-reel features to be released semi-monthly, commencing January 1st.

**INTERNATIONAL CONSPIRACY, 3 reels**
**BRIDGE OF SORROW, 2 reels**
**IN THE GRIP OF THE VAMPIRE, 3 reels**

Write, phone or call for open dates on our BIG HITS.

Offices 605-606 Abbott Bldg. N. E. Cor. Broad and Race Streets Philadelphia, Pa.

**IOWA — MISSOURI — COLORADO**

*The Only Territory Open For*

**BLANCHE WALSH**

*in*

**"RESURRECTION"**

*If you act quick you can secure*
*the prize feature of the year!*

**MASKO FILM CO,, 145 W. 45th St., New York**

The B & H Standard Film Reel

This reel is offered to the motion picture trade as the simplest and best device ever designed to overcome the most common troubles of motion picture projection.

Manufactured by
BELL & HOWELL COMPANY
217 W. Illinois Street, - Chicago, Illinois

**Features For Rent and For Sale**

If you want big productions, write for list today. Special prices on two days or more.

M. and F. Feature Film Service
167 W. Washington Street Chicago, Illinois

**MOTION PICTURE SUPPLIES**

PHOTOGRAPHIC SUPPLIES *WHOLESALE and RETAIL* THEATRE SEATING

EDISON
MOTIOGRAPH
POWERS
SIMPLEX
STANDARD
**MACHINES**

ARCO
BIO
ELECTRA
EXCELLO
SIEMEN
**CARBONS**

Ticket Hangers
Reels
Carrying Cases
Rewinders
Machine Parts
Disinfectants
Asbestos Booths
Exit Signs

*Everything for the Motion Picture Theatre except the Film*

PICTURE THEATRE EQUIPMENT Co., 21 E. 14th St., N. Y. City
Phone Stuyvesant 2478

# INDEPENDENT RELEASE DATES

### AMERICAN.

Jan. 11—Calamity Anne's Inheritance (Dr.)..1000
Jan. 13—Their Masterpiece (Drama)..........1000
Jan. 16—The Awakening (Drama)..........1000
Jan. 18—His Old-Fashioned Mother (Drama)....
Jan. 18—The Walnut Industry (Industrial)....
Jan. 20—Where Destiny Guides (Drama).......1000
Jan. 23—The Silver-Plated Gun (Drama)......1000
Jan. 25—A Rose of Old Mexico (Drama)......1000

### AMBROSIO.

Jan. 4—The Black Veils (2 reels—Drama)....
Jan. 11—What the Unknown Conceals (2 reels—Drama) ..........
Jan. 18—Between Life and Death (2 reels—Drama) ..........
Jan. 25—A Romance of a Heart (2 reels—Dr.)

### AMMEX.

Jan. 23—Love and circumstances (Drama)....1000
Jan. 30—Boss of the Ranch (Drama)..........1000
Feb. 6—Memories (Drama)..........1000
Feb. 13—The Cowgirl and the Night (Drama).1000
Feb. 17—The Coward (Drama)..........1000
Feb. 20—The Quality of Mercy (Drama).....1000

### BISON.

Dec. 28—El Capitan and the Land Grabbers (Dr.)
Dec. 31—The Redemption of White Hawk (Dr.)
Jan. 4—Regimental Pals (Drama)..........
Jan. 4—A Girl at War (2 reels—Drama)......
Jan. 7—A Romance of the Utah Pioneers (2 reels—Drama) ..........
Jan. 11—An Apache Father's Vengeance (Dr.).
Jan. 14—A Frontier Providence (2 reels, Dr.)
Jan. 18—Regimental Pals (Drama)..........
Jan. 21—The Genius of Fort Lapawai (2 reels) (Drama)..........
Jan. 25—A Gambler's Last Trick (Drama).....

### BRONCHO.

Jan. 1—The Burning Brand (2 reels) (Drama)
Jan. 8—In the Ranks (2 reels) (Drama)......
Jan. 15—A Blue Grass Romance (2 reels) (Dr.)
Jan. 22—A Shadow of the Past (2 reels—Dr.)
Jan. 22—A Shadow of the Past (2 reels) (Dr.)
Jan. 29—The Struggle (2 reels) (Drama).....

### CHAMPION.

Dec. 9—The Honeymooners (Comedy).........
Dec. 16—Right Shall Prevail (Dr.)..........
Dec. 23—The Chaperones (Comedy) ..........
Dec. 30—The City Boarder (Comedy).........
Dec. 30—The White Heron (Educational).....
Jan. 6—Art and Love (Drama)..........
Jan. 13—Sins of the Father (Drama)..........
Jan. 20—The Death Trail (Drama)..........

### CRYSTAL.

Jan. 5—Her Kid Sister (Comedy)..........
Jan. 5—Jones Resurrected (Comedy)..........
Jan. 12—Heroic Harold (Comedy)..........
Jan. 12—A Night at the Club (Comedy)........
Jan. 19—A Dip Into Society (Comedy).......
Jan. 19—The Fake Gas Man (Comedy)......
Jan. 26—Pearl's Admirers (Comedy)..........
Jan. 26—The False Alarm (Comedy)..........

### ECLAIR.

Jan. 5—Willie, King of Janitors (Comedy)...
Jan. 7—An Accidental Servant (Drama).......
Jan. 9—The Return of Lady Linda (Drama)..
Jan. 12—The Cobbler and the Financier (Dr.)
Jan. 14—The Detective's Santa Claus (Drama)..
Jan. 16—"Nobody's" Love Story (Drama).....
Jan. 19—Funnicus Marries a Hunchback (Com.)
Jan. 19—Life In India (Educational)..........
Jan. 21—The Gallop of Death (Drama).......
Jan. 23—The Spectre Bridegroom (2 reels) (Dr.)
Jan. 26—After the Shipwreck (Drama)........

### FRONTIER.

Jan. 8—The Stranger at the Mountain Ranch (Drama) ..........
Jan. 15—The Last Run of the Old Sante Fe Coach (Drama)..........
Jan. 22—The Surveyor and the Pony Express (Drama)..........

### GAUMONT.

Jan. 2—Northern Egypt (Scenic)..........
Jan. 4—The Glove Industry (Industrial)......
Jan. 7—A Snake In His Bosom (Comedy)..
Jan. 8—Gaumont's Weekly No. 44 (Topical)..
Jan. 9—The Destructive Duelists (Comedy)..
Jan. 9—To Hell and Back (Comedy)........
Jan. 11—Domesticated Wild Animals on Our Western Coast (Educational)).......
Jan. 14—The Roll of Honor (Drama)..........
Jan. 14—The Dungeon of Despair (Drama)....
Jan. 15—Gaumont's Weekly No. 45 (Tropical)
Jan. 16—All Came Out in the Wash (Comedy)
Jan. 16—The Beauties of Brittany (Scenic)..
Jan. 18—(Title not reported)..........
Jan. 21—The Dungeon of Despair (Drama)....
Jan. 22—Gaumont's Weekly, No. 46 (Topical)
Jan. 23—A Double Life (Comedy)..........
Jan. 23—French Alpine Maneuvres..........

### GEM.

Dec. 17—One Day (Dr.)..........
Dec. 24—The Amulet (Drama)..........
Dec. 31—Dorothy's Birthday (Drama)..........
Jan. 7—Absinthe (Drama)..........
Jan. 14—The Ninth Commandment (Drama)..
Jan. 21—The Scapegoat (Drama)..........

### GREAT NORTHERN.

Dec. 21—Danish Hussars (Mil.)..........
Dec. 28—An Emergency Waiter (Comedy)......
Dec. 28—From the Balkan War (Scenic)........
Jan. 4—Outwitting a Rival (Comedy)........
Jan. 11—James, the Hungry One (Comedy)....
Jan. 11—The New Boot Cleaner (Comedy)......
Jan. 18—The Test (Comedy-Drama)..........

### IMP.

Jan. 4—Prize Winners At the Poultry Show (Topical) ..........
Jan. 6—She Slept Through It All (Comedy)..
Jan. 9—Hearts of the Northland (Drama)....
Jan. 11—The Baldheaded Club (Comedy)......
Jan. 11—Society Day at Piping Rock (Comedy)
Jan. 13—The See Saw of Life (Drama)........
Jan. 16—A Little Mother Wants a Home (Dr.)
Jan. 18—The Boob's Inheritance (Comedy).....
Jan. 18—The Phosphate Industry (Industrial)..
Jan. 20—Love's Lottery Ticket (Comedy)......
Jan. 23—Rags and Riches (Drama)..........

### ITALA.

Dec. 2—A Spider on the Brain (Com.)........
Dec. 2—Too Much Beauty (Com.)..........
Dec. 16—Peeping Tom (Com.)..........
Dec. 16.—Keeping In Style (Com.)..........
Dec. 23—Easy to Return Home (Com.).........
Dec. 23—A Good Hunting Dog (Com.)........
Jan. 6—Knock Wood (Comedy)..........
Jan. 6—Two Little Devils (Comedy)..........

### KAY BEE.

Dec. 13—Blood Will Tell (2 reels, Drama)....
Dec. 20—The Dead Pays (2 reels (Drama)......
Dec. 27—The Law of the West (3 reels Dr.)
Jan. 3—The Great Sacrifice (2 reels) (Drama)
Jan. 10—The Paymaster's Son (2 reels) (Drama)
Jan. 17—The Little Turncoat (2 reels—Drama)
Jan. 24—The Mosaic Law (2 reels, Drama)..
Jan. 29—The Struggle (2 reels, Drama)......
Jan. 24—The Mosaic Law (2 reels) (Drama)..

### KEYSTONE.

Dec. 30—The Due (Com.)..........
Dec. 30—Mabel's Strategem (Com.)..........
Jan. 6—Saving Mabel's Dad (Comedy)........
Jan. 6—A Double Wedding (Comedy)..........
Jan. 13—The Cure that Failed (Comedy).......
Jan. 13—How Hiram Won Out (Comedy).......
Jan. 20—Sir Thomas Lipton..........
Jan. 20—For Lizzie's Sake (Comedy)..........
Jan. 27—The Mistaken Masher (Comedy)......
Jan. 27—The Deacon Outwitted (Comedy)......

### LUX.

Dec. 13—"All Aboard" (Comedy).......... 494
Dec. 20—Cleanliness is Next to Godliness (Comedy). .......... 462
Dec. 20—Only the Chiropodist (Comedy)....... 416
Dec. 27—Pat and the Milliner (Com.)........
Dec. 27—A New Use for the Bike (Com.)...... 458
Jan. 3—Pursued by a Lioness (Drama)........ 951
Jan. 10—The Matrimonial Fever (Comedy).... 781
Jan. 10—Do Not Tease the Dog (Comedy)...... 252
Jan. 18—Face to Face With a Leopard..........
Jan. 24—Faint Heart Never Won Fair Lady (Comedy)..........
Jan. 24—Arabella As a Chimney Sweep (Com.)

### MAJESTIC.

Dec. 24—All On Account of a Banana (Dr.)..
Dec. 29—Love and the Telephone (Drama).....
Dec. 31—Jim's College Days (Drama)..........
Jan. 5—The Little Enchantress (Drama)......
Jan. 7—The Hundred Dollar Bill (Comedy)....
Jan. 12—Just Hard Luck..........
Jan. 14—Child Labor (Drama)..........
Jan. 19—Harry's Lesson (Comedy-Drama)....
Jan. 21—Cabby and the Demon (Comedy)......

### MILANO.

Dec. 7—Diamond Cut Diamond (2 reels, Dr.)
Dec. 13—The Apache Vow (2 reels) (Drama)...
Dec. 21—Love Sublime (2 reel Dr.)..........
Dec. 28—Her Inspiration (Drama)..........
Jan. 4—Father's Stratagem (Drama)........
Jan. 11—A Secret of the Sea (2 reels—Drama)
Jan. 18—Life's Lottery (2 reels) (Drama)....

### NESTOR.

Jan. 3—The Blackmailer (Drama) ..........
Jan. 6—Cupid's Assistants (Comedy)..........
Jan. 8—Gold and Dross (Drama)..........
Jan. 10—The Suspect (Drama)..........
Jan. 13—Cupid Finds a Way (Comedy)......
Jan. 15—The Quickest Way (Comedy)........
Jan. 17—A Waif of the Desert (Drama)......
Jan. 20—In Peaceful Hollow (Comedy)........
Jan. 20—The Taxidermist (Comedy)..........
Jan. 22—The Riot (Drama)..........
Jan. 24—His Brother's Keeper (Drama).......

### POWERS.

Jan. 8—Akron, Ohio (Scenic)..........
Jan. 10—Baxter's Busy Day (Comedy).........
Jan. 15—Mammy's Child (Drama)..........
Jan. 17—The Tramp Reporter (2 reels, Dr.)..
Jan. 22—A Bitter Dose (Comedy)..........
Jan. 24—On Burning Sands (2 reels) (Drama)..

### PUNCH.

Jan. 9—Poor Boob (Comedy)..........
Jan. 9—Mix-Up (Comedy)..........
Jan. 16—Finney's Luck (Comedy)..........
Jan. 16—Saw Wood (Comedy)..........
Jan. 23—Tom, Dick and Harry (Comedy)......

### RELIANCE.

Dec. 28—Trying to Keep Bedelia (Com.)......
Jan. 1—Duty and the Man (2 reels) (Drama.)
Jan. 4—A Jolly Good Fellow (Drama).........
Jan. 8—The Girl and the Inventor (Drama)..
Jan. 11—A Night of Terror (Comedy)........
Jan. 15—The Wheel of Fate (Drama)........
Jan. 18—The Strength of the Weak (Drama)..
Jan. 22—The Open Road (2 reels) (Drama)..
Jan. 25—The Masqueraders (Drama)..........

### REX.

Dec. 29—An Ill Wind (Drama)..........
Jan. 5—It Doesn't Pay (Drama)..........
Jan. 9—The Actress (Drama)..........
Jan. 12—By-Gone Days (Drama)..........
Jan. 16—The Flower Girl (Drama)..........
Jan. 19—He Never Knew (Drama)..........
Jan. 23—The Symphony (Drama)..........
Jan. 26—Becky Becky (Comedy)..........

### SOLAX.

Dec. 27—The Woman Behind the Man (Dr.)..
Jan. 1—Cousins of Sherlock Holmes (Com.)..
Jan. 3—Canine Rivals (Comedy.)..........
Jan. 8—A Million Dollars (Drama)..........
Jan. 10—The Mutiny of Mr. Henpeck (Com.)..
Jan. 15—Mother and Daughter (Drama).....
Jan. 17—The Quarrelers (Comedy-Drama).......
Jan. 22—The Coming of Sunbeam (Drama)....
Jan. 24—The Roads That Lead Home (Drama)

### THANHOUSER.

Dec. 24—The Star of Bethlehem (3 reels (Biblical) ..........
Dec. 27—(No Release this date) ..........
Dec. 29—A Militant Suffragette (Com.-Dr.)....
Dec. 31—With the Mounted Police (Drama)....
Jan. 3—A Poor Relation (Drama)..........
Jan. 5—A Guilty Conscience (Drama)..........
Jan. 7—The Boomerang (Drama)..........
Jan. 10—The Evidence of the Film (Drama)..
Jan. 12—The City Mouse (Drama)..........
Jan. 14—The Tiniest of Stars (Drama)........
Jan. 19—The Commuter's Cat (Comedy)........
Jan. 19—A Few Million Birds (Educational)..
Jan. 21—The Girl Detective's Rush (Drama)..
Jan. 24—Her Fireman (Dr.)..........

### VICTOR.

Nov. 29—It Happened Thus (Comedy).........
Dec. 6—The Foolishness of Oliver (Comedy)..
Dec. 13—Owing More (Comedy)..........
Dec. 20—The Consequences (Dr.)..........
Dec. 27—The Professor's Dilemma (Comedy)...
Jan. 3—The Grouch (Drama)..........
Jan. 10—The Lie (Drama)..........
Jan. 17—The Hypocrite (Drama)..........
Jan. 24—Sunny Smith (Comedy)..........

SPECIAL ROLL TICKETS
THE BIG TICKET. ANY PRINTING
ANY COLORS
5,000 - - $1.25 20,000 - - $4.50 50,000 - - $6.50
10,000 - - $2.50 25,000 - - $5.50 100,000 - - $8.00
GET THE SAMPLES
STOCK TICKETS, 6 CENTS
FOR RESERVED SEAT THEATRE COUPON TICKETS, SERIAL OR DATED, SEND DIAGRAM
NATIONAL TICKET COMPANY - - - - Shamokin, Pa.

**Weber's New York Theatre Success**

SOME FEATURE **BEVERLY B. DOBBS** SOME FEATURE

# "ATOP OF THE WORLD IN MOTION"

(The Original Alaska-Siberia Motion Pictures)

**330 PERFORMANCES WHITNEY OPERA HOUSE, CHICAGO**

Last Chance STATE RIGHT BUYERS Last Chance

***Films Withdrawn From the Market Jan. 15th***

Will Soon Be Seen in London, Berlin, Paris, and All of the Principal Cities on the Continent

**To Close All Sales** ☞ **Sacrificing Remaining Territory** ☜ **To Close All Sales**

***A Wire Will Bring You Rock-Bottom Prices***

**JOSEPH CONOLY Suite 702 1482 Broadway, New York City**

---

# *Theatres Remember*

You can get *Three Sheet Posters* for every *Biograph* release from July last.

**FOR CURRENT ISSUES, THE FOLLOWING ARE READY NOW**

## *Biograph*

*One and Three Sheets*

The High Cost of Reduction
*Released Jan. 20th*

The Tender-Hearted Boy
*Released Jan. 23rd*

## *Edison*

*One Sheets. For week of Jan. 13th*

| | |
|---|---|
| Office Boy's Birthday | *Monday* |
| At Bear Track Gulch | *Tuesday* |
| The Title Cure | *Wednesday* |
| Leonie | *Friday* |
| The Mountaineers | *Saturday* |

We are also issuing a *Three Sheet* for *Edison's* Saturday release, "THE MOUNTAINEERS"

A. B. C. COMPANY, Cleveland, Ohio

---

**FILMS FOR RENT—FILMS FOR SALE**

| Title. | Make. | Length. | Price. |
|---|---|---|---|
| In the Clutches of Loan Sharks | Pathe | 3000 | $175.00 |
| His Rogues' Gallery Record | Deu. Bios | 2500 | 150.00 |
| In a Golden Cage (Saharet) | Monopol | 3300 | 250.00 |
| The Dice of Life " | Monopol | 3000 | 150.00 |
| Russian Revenge | Drankoff | 2000 | 150.00 |
| The Firebug | Monopol | 2000 | 150.00 |
| The Jewess | Messter | 1800 | 175.00 |
| The Gypsy Girl | Elite | 2700 | 175.00 |
| On the Steps of the Throne | Pasquali | 3000 | 300.00 |
| The Red July (Socialist Drama) | DeKage | 3000 | 300.00 |
| Romance of a Poor Girl | Pathe | 2800 | 150.00 |
| Ring that Binds | Messter | 3000 | 150.00 |
| Gambler's Victim | Exclusive | 1500 | 100.00 |
| Airman's Secret | Pasquali | 1800 | 100.00 |
| In a Siren's Power | Messter | 2400 | 100.00 |

One thousand reels Independent Films, some exclusive, at from five to twenty-five dollars per reel. Write for Bargain List.

**G. W. BRADENBURGH, 231-233 N. Eighth Street, Philadelphia, Pa.**

---

THE

# Eye Comfort System
OF
# Indirect Illumination

**So necessary to the success of every Motion Picture Theatre that we engineer 60 Theaters a month.**

**This is a free service to Motion Picture Theatre Managers.**

**National X-Ray Reflector Co.,**
**227 W. Jackson Blvd., Chicago.**

Distance, Screen to Rear of Auditorium..............

Ceiling Height..............

Width of House..............

Name..............

# LICENSED
## RELEASE DATES

### RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Dubin, Pathe, Seliz, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.

Saturday—Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph.

### BIOGRAPH.

**Dec. 5—The New York Hat (Comedy-Drama).**
**Dec. 9—Jinx's Birthday Party (Comedy).....**
**Dec. 9—She Is a Pippin (Comedy)............**
**Dec. 12—My Hero (Drama)....................**
**Dec. 16—The Burglar's Dilemma (Drama)....**
**Dec. 19—The Divorcee (Comedy)...............**
**Dec. 19—Papering the Den (Comedy)..........**
**Dec. 23—A Cry For Help (Drama)............**
**Dec. 26—The God Within (Drama)...........**
Dec. 30—Bill Bogg's Windfall (Comedy)........
Dec. 30—A Day's Outing (Comedy).............
Jan. 2—Three Friends (Drama)...............
Jan. 6—The Telephone Girl and the Lady (Dr.)
Jan. 9—The Best Man Wins (Comedy)........
Jan. 9—The Bite of a Snake /Comedy)..

### CINES.
### (G. Kleine.)

**Dec. 21—Nearly Lion Tamers (Comedy)........ 570**
**Dec. 24—A Ladies' Man (Comedy).............. 800**
**Dec. 24—Picturesque Sorrento, Italy (Scenic).. 825**
**Dec. 24—His "Spring" Overcoat (Comedy)..... 875**
**Dec. 28—Balkan War Scenes (Topical).........1000**
Dec. 31—Among the Abruzzi Mountains (Sc.). 350
Dec. 31—Amy's Choice (Comedy-Drama)....... 750
Jan. 4—A Sister's Heart (Drama)............1000
Jan. 4—A Sister's Heart (Drama)............1000
Jan. 7—A Maid's Devotion (Drama)...........1000
Jan. 11—The Woes of a Peacemaker (Comedy).1000
Jan. 14—A Fishermaiden's Heart (Drama).. 688
Jan. 14—The Velino River and Falls, (Central Italy) (Scenic)....................... 315
Jan. 18—Taming the Spooks (Comedy).......
Jan. 18—The Absent-Minded Lover (Comedy)..
Jan. 21—She Shall Not Know (Drama)........1000
Jan. 25—Plot and Counterplot (Drama)........1000

### EDISON.

**Jan. 1—Yosemite National Park and Big Trees of California (Scenic)...... 375**
**Jan. 1—How They Got the Vote (Comedy)... 625**
**Jan. 3—The Running Away of Doris (Dr.)....1000**
**Jan. 4—The Red Man's Burden (Drama).....1000**
**Jan. 6—The New Day's Dawn (Drama)......1000**
**Jan. 6—It Is Never Too Late To Mend (Special—2 reels) (Drama).............2000**
**Jan. 7—An Unsullied Shield (Drama).........1000**
**Jan. 8—Interrupted Wedding Bells (Comedy)..1000**
**Jan. 10—The Eldorado Lode (Drama)...........1000**
**Jan. 11—The Maid of Honor (Drama)..........1000**
Jan. 13—The Lake Geneva Camp of the Y. M. C. A., Lake Geneva, Wis. (Sporting) .......................... 400
Jan. 13—The Office Boy's Birthday (Comedy).. 600
Jan. 14—At Bear Track Gulch (Drama)......1000
Jan. 15—The Title Cure (Comedy)...........1000
Jan. 17—Leonie (Drama)........................1000
Jan. 18—Mountaineers (Drama)................1000
Jan. 20—The Man He Might Have Been (Dr.)..1000
Jan. 21—The Ambassador's Daughter (Drama).1000
Jan. 22—The Power of Sleep (Comedy).......
Jan. 24—False to Their Trust (Drama) (Being the Seventh Story of "What Happened to Mary")..........................1000

### ESSANAY.

Jan. 1—Seeing Is Believing (Comedy)........1000
Jan. 2—The Miner's Request (Drama)........1000
Jan. 3—When Soul Meets Soul (Drama).....1000
Jan. 4—Broncho Billy and the Maid (Dr.)..1000
Jan. 7—The Heiress (Comedy)..................1000
Jan. 8—Here's Your Hat (Comedy).........1000
Jan. 9—Alkali Ike in Jayville (Comedy)......1000
Jan. 10—Jimmy (Comedy-Drama)...............1000
Jan. 11—Broncho Billy and the Outlaw's Mother (Drama)......................1000
Jan. 14—China and the Chinese (Educational).1000
Jan. 15—The Girl at the Brook (Drama)......1000
Jan. 16—The Road of Transgression (Dr.)....1000
Jan. 17.—What George Did (Comedy)........1000
Jan. 18—Broncho Billy's Brother (Drama)....1000
Jan. 21—The Thirteenth Man (Drama).........1000
Jan. 22—The Sheriff's Child (Drama).........1000
Jan. 2—The Laird of McGillicuddy (Comedy)..1000
Jan. 24—The Farmer's Daughter (Drama)......1000
Jan. 25—Broncho Billy's Gun-play (Drama)....1000

### KALEM.

Jan. 4—The Flag of Freedom (Drama).......1000
Jan. 6—The Usurer (Drama)...................1000
Jan. 8—The Manicurist and the Mutt (Com.)
Jan. 8—Johnny Goes Ducking (Comedy)......
Jan. 10—The Wives of Jamestown (Special—2 reels) (Drama)..................2000
Jan. 10—Grandfather (Drama)..................1000
Jan. 11—A Sawmill Hazard (Drama)...........1000
Jan. 13.—A Dangerous Wager (Drama)........1000
Jan. 15—Red Sweeney's Mistake (Comedy)....1000
Jan. 17—A Hero's Reward (Comedy)........
Jan. 17—King Cotton (Industrial)............
Jan. 18—A Desperate Chance (Drama)........1000
Jan. 20—The Nurse at Mulberry Bend (Drama)1000
Jan. 22—The Boomerang (Drama)...........1000
Jan. 24—One on Willie (Comedy).............
Jan. 24—The 'Possum Hunt (Sporting)........
Jan. 25—The Cub Reporter's Temptation (Dr.).1000

### LUBIN.

Jan. 7—The Village Blacksmith (Drama).....1000
Jan. 9—Twilight of Her Life (Drama).......1000
Jan. 10—Stage Struck Sallie (Comedy).........
Jan. 10—An Accidental Dentist (Comedy)....
Jan. 11—San Xavier Mission, Tucson, Arizona (Industrial) ......................
Jan. 11—The Artist's Romance (Comedy-Drama)
Jan. 13—A Timely Rescue (Drama)..........1000
Jan. 14—Peter's Pledge (Comedy-Drama)......1000
Jan. 16—It Might Have Been (Comedy-Dr.)..1000
Jan. 17—Quarantined (Comedy)...............1000
Jan 17—Fooling Their Wives (Comedy)......
Jan. 17—The Mexican Spy (Special two-reel Drama) ...........................2000
Jan. 18—The Girl and the Gambler (Drama)..1000
Jan. 20—Literature and Love (Drama).........1000
Jan. 21—Who Is the Savage? (Drama).........1000
Jan. 23—The Old Oaken Bucket (Drama)......1000
Jan. 24—Making a Baseball Bug (Comedy)......
Jan. 24—Pizen Pete (Comedy)................
Jan. 25—The Insurance Agent (Drama)........1000

### MELIES.

**Nov. 28—Linked By Fate (Dr.)................1000**
**Dec. 5—The Sheriff Pro Tem (Dr.)...........1000**
**Dec. 12—The Castaway (Drama).............1000**
**Dec. 19—A Woodland Christmas in California (Drama) ..........................1000**
**Dec. 26—Jack's Burglar (Drama)..............1000**
**Jan. 2—Tempest Tossed (Drama).............1000**
**Jan. 9—Her Great Chance (Drama).........1000**
**Jan. 16—The Kiss of Salvation (Drama)......1000**
**Jan. 23—A Ballad of the South Seas (Drama)..1000**
**Jan. 30—Aileen o' the Sea (Drama)...........1000**

### ECLIPSE.
### (G. Kleine.)

**Dec. 11—The Manchester Ship Canal, England (Scenic) ......................... 400**
**Dec. 11—Just Missed Him (Comedy).......... 600**
**Dec. 16—The Red Man's Honor (Parts 1 & 2) (Drama) (Special) ..................2000**
**Dec. 18—Picturesque Dalmatia (Scenic)....... 450**
**Dec. 18—Three Rogues Outwitted (Comedy)..... 550**
**Dec. 25—Beauty Spots In South Wales (Sc.)... 250**
**Dec. 25—Wood Industry In French Jura (Ind.) 300**
**Dec. 25—The "Angel" Child (Comedy)........ 450**
**Jan. 1—Laughing Billy (Comedy)............ 400**
**Jan. 1—A Four-Footed Cupid (Comedy)....... 600**
**Jan. 8—Kidnapping the Fiddler (Comedy).... 850**
**Jan. 8—Along the Coast of Dalmatia (Scenic). 155**
**Jan. 15—Two Men and a Girl (Drama).......1000**
Jan. 22—Just Missed Him (Comedy)...........
Jan. 22—The Manchester Ship Canal (Scenic)...

### PATHE.

**Dec. 21—A Simple Maid (Drama)..............**
**Dec. 23—Pathe's Weekly, No. 52 (Topical)....**
**Dec. 25—Dynamited Love (Comedy).............**
**Dec. 26—The Beach Combers (Drama).........**
**Dec. 28—The Bear Trap (Drama).............**
**Dec. 30—Pathe's Weekly, No. 53 (Topical)....**
**Jan. 1—The Cowboy and the Baby (Comedy).**
**Jan. 2—The Frame-Up (Drama)..............**
**Jan. 3—Romeo and Juliet (2 reels) (Special Drama) ........ .....**
Jan. 4—The Doctor's Blind Child (Drama)...
**Jan. 6—Pathe's Weekly, No. 2 (Topical).....**
Jan. 8—Peggy and the Old Scott (Drama)....
Jan 9—The Hollow Tree (Drama)............
Jan. 11—Startling Something (Comedy)........
Jan. 13—Pathe's Weekly No. 3 (Tropical)....
Jan. 15—The Faithful Yuma Servant (Drama)
Jan. 16—Mixed Colors (Comedy)..............
Jan. 18—The Family Jar (Comedy)............
Jan. 20—Pathe's Weekly No. 4 (Topical)......
Jan. 20 The Ways of Destiny (2-Reel Special) (Drama) .........................
Jan. 22—The Unfilled Oath (Drama)..........
Jan. 23—The Half Breed (Drama)..............
Jan. 25—The Elusive Kiss (Comedy)..........

### C. G. P. C.

**Dec. 20—The Dionnes on the Horizontal Bar (Acrobatic) .......................**
**Dec. 24—The Christmas Miracle (Drama).....**
**Dec. 27—French Naval Manoeuvres (Naval)..**
**Dec. 27—The Chaffinch and Her Family (Edu.)**
Dec. 31—The Caprices of the King (Hist.-Dr.)
Jan. 3—Between the Girls (Comedy).........
Jan. 3—Sand Hoppers (Scientific)............
Jan. 7—Love Unconquerable (Comedy).........
Jan. 10—Radiography In Practice (Scientific).
Jan. 10—The Life of Ants (Educational).......
Jan. 14—The Palace of Fontainebleau (Scenic)
Jan. 14—The Jelly Fish and the Plankton (Educational) ......................
Jan. 17—Along the Riviera (Scenic)...........
Jan. 17—Our Enemy, the Wasp (Educational)
Jan. 21—The Birth of a Dragon Fly (Scientific)
Jan. 21—The Making of a Book (Industrial)....
Jan. 24—The Part Played by Air In Respiration (Scientific)..........................
Jan. 24—The Genet (Educational).............

### SELIG.

**Dec. 25—A Counterfeit Santa Claus (Comedy)..1000**
**Dec. 26—The Little Organ Player of San Juan (Drama) ..........................1000**
**Dec. 27—How the "Duke of Leisure" Reached His Winter Home (Comedy).......**
**Dec. 27—A Pair of Boots (Comedy)...........**
**Dec. 30—Our Lady of the Pearls (Drama)....1000**
**Dec. 31—A Rough Ride with Nitroglycerine (Drama) ..............................1000**
**Jan. 1—A Loyal Deserter (Drama)...........1000**
**Jan. 2—Greater Wealth (Drama).............1000**
**Jan. 3—A Curious Family (Comedy)...........**
**Jan. 3—Steak and Onions (Comedy)..........**
**Jan. 6—Prompted by Jealousy (Drama)......1000**
**Jan. 7—The Gunfighter's Son (Drama).......1000**
**Jan. 8—The Man Who Might Have Been (Dr.) ...............................1000**
JAN. 9—The False Order (Drama)...........1000
**Jan. 10—The Cowboy Editor (Comedy).........**
**Jan. 10—Whose Wife Is This? (Comedy)......**
**Jan. 13—The Clue (Drama)....................1000**
**Jan. 14—Bud's Heiress (Drama)..............1000**
**Jan. 15—A Plain Girl's Love (Drama)........1000**
**Jan. 16—A Revolutionary Romance (Drama)...1000**
**Jan. 17—Poison Ivy (Comedy)................**
**Jan. 17—The Clay Industry (Industrial)......**

### VITAGRAPH.

**Jan. 1—Love Hath Wrought a Miracle (Dr.).**
**Jan. 1—Casey At the Bat (Comedy).........**
**Jan. 2—The Adventure of the Counterfeit Bills (Drama) ......................1000**
**Jan. 3—Mr. Bolter's Niece (Drama)..........1000**
**Jan. 4—A Bit of Blue Ribbon (Drama)......1000**
**Jan. 6—The Angel of the Desert (Drama)...1000**
**Jan. 7—The Wings of a Moth (Drama)......1000**
**Jan. 8—The Delayed Letter (Drama)........1000**
**Jan. 9—Two of a Kind (Comedy)...........**
**Jan. 9—Betty's Baby (Comedy)...............**
**Jan. 10—The Ambassador's Disappearance (Dr.)1000**
**Jan. 11—O'Hara Helps Cupid (Comedy).........1000**
**Jan. 13—Three Black Bags (Comedy).........1000**
**Jan. 13—The Little Minister (Special, 3-reels, Drama) .............................3000**
**Jan. 15—Off the Road (Drama)...............1000**
**Jan. 16—The Bringing Out of Papa (Comedy)1000**
**Jan. 17—His Wife's Relatives (Comedy)......**
**Jan. 17—The Interrupted Honeymoon (Comedy)**
**Jan. 18—Thou Shall Not Kill (Drama)........1000**
Jan. 20—What a Change of Clothes Did (Drama)1000
Jan. 21—Ma's Apron Strings (Comedy).........1000
Jan. 22—The Joke on Howling Wolf (Com.-Dr.)1000
Jan. 23—The Volunteer Strike Breakers (Com.)1000
Jan. 24—The Widow's Might (Comedy)........1000
Jan. 24—The Vengeance of Durand; or The Two Portraits (2 reels, Drama, Special)..2000
Jan. 25—Everybody's Doing It (Comedy)......
Jan. 25—When Bobby Forgot (Comedy).......

IMPORTANT TO EXHIBITORS

*READ AD, PAGE NUMBER 286*

WE SHOW ONLY THE BEST
The TRIANGLE
AN UP-TO-DATE STORY OF INTENSE HUMAN INTEREST.

## PHOTO PLAY TICKET CHOPPER

**A Necessity Wherever Tickets Are Sold**

Finish: Cabinet is of finest, golden quartered oak, highly polished, and trimmings are of metal, finished in colored enamel, baked by special process, which retains its brilliancy, or if desired all metal parts heavily nickel plated. Glass is best polished French plate, quarter-inch thick.

Size: 45x12x12 inches
Weight (boxed) 100 lbs.

PRICE:

| | |
|---|---|
| Chopper | $50.00 |
| Foot Lever (extra) | 10.00 |
| Nickel Trimmings (extra) | 5.00 |

## BANNERS

Our Banners Are Works of Art. Lithographed in Four Colors. Eyelets in Corners. Printed on Heavy Muslin, 3 ft. wide by 12 ft. long. Price: $1.00 Each.

Made for all Releases, both Licensed and Independent. Always in Stock. Remit with Order.

**Photo-Play Advertising & Specialty Co.**
**Main Offices: 121-123 Fourth Avenue**
**PITTSBURGH, PA.**

**BRANCHES**
**1022 Superior Ave., N. E., Cleveland, Ohio.**
**Equity Building, 70 Griswold St., Detroit, Mich.**
**27 West Naghten St., Columbus, Ohio.**

THE HOUSE OF

# SELIG

**Offers Drama, Melodrama, Comedy and Romance**

**New Year Nuggets for Wealth and Happiness**

JANUARY 22d

### A BLACKHAND ELOPEMENT

A typical country constable arrests a poor Italian fruit vender as the kidnapper of a pretty girl and then assumes the role of hero worthy of her hand. She, however, has bestowed this on a dashing young man, so the sappy and confused constable is content with a small fee and the peddler gets free.

JANUARY 23d

### A LITTLE CHILD SHALL LEAD THEM

This is an ever true tale of the young mother and the ever busied father who drift apart. The one giving herself up to society as freely as the other shuns it. They almost come to the parting of the ways, when the child, the light of their home, persuades them to a reconsecration for better things.

January 28th.

### A CANINE MATCHMAKER

A picturesque playlet in which a bashful and hesitant man is helped out of his courtship predicament by his clever dog. Astonishing and amusing.

JANUARY 24th

### THE SUFFRAGETTE

Samantha Roundtree comes to a Western town to enlighten, concerning votes for women. Waggy Bill plays a trick on the girl and finds that she is not entirely engrossed in politics. It is a rattling good comedy. On the same reel with

### THE AINUS OF JAPAN

Views the oldest people of oldest civilization in the world.

January 27th

### THE MINER'S JUSTICE

A young man rescues an old prospector from death in the desert and they become partners in a mine. The young man becomes fascinated with a woman and is for disposing of the mine. He tries to dynamite his aged partner to accomplish this end, but the old man catches the cartridge as it falls, and brings his would-be assassin to terms in his own peculiar style.

## THE SELIG POLYSCOPE COMPANY

**20 East Randolph Street**

**CHICAGO, ILL.**

**SEND IN YOUR NAME FOR OUR MAILING LIST**
**Weekly Bulletins Sent Free**

## *The world's best scenario writers*

*are invited to contribute their finest efforts to the Universal* ***regularly!*** *We not only offer the* ***highest prices*** *for available scenarios but also a* ***steady market*** *for your best works. Courtesy, quick handling of manuscripts by experts and liberal terms will characterize our dealings with you. Big western stories desired* ***at once*** *and others, particularly comedies, as soon as possible. Address all scripts to*

*Scenario Editor, Universal Film Mfg. Co.*
*Mecca Building, Broadway at 48th Street, New York City*

GOOD PICTURES BRING ABOUT PACKED HOUSES
BIO CARBONS
IN ALL THE WORLD NONE OTHER SO GOOD
BIO CARBONS
RECOGNIZED STANDARD
PRODUCE AWFULLY GOOD PICTURES
NEW YORK 185 GREENWICH ST
CHARLES L. KIEWERT CO
SAN FRANCISCO 19 SUTTER ST
MILWAUKEE 114 HURON ST
AND ALL LIVE FILM EXCHANGES AND SUPPLY DEALERS.

# AT LIBERTY

FOR STOCK OR SPECIAL FEATURE PICTURES

# THE FOY FAMILY

LATE OF THE "SOLAX" STOCK COMPANY

**PAT C. FOY**, Characters, Comedy and General Business

**MRS. PAT C. FOY**, Characters, Grand Dames and General Business

THE GREAT CHILD ACTRESS **LITTLE MAGDA FOY** Equal in Boy or Girl Parts Reliable and Versatile

**Address 442 WEST 43d ST., NEW YORK CITY** Telephone 4552 Bryant

**FILMO CEMENT**

FOR REPAIRING ALL MAKES OF Moving Picture Films. Contains No Ether. Non-Evaporating. Does not Buckle. Guaranteed to be superior to any you have ever used. If you cannot obtain it of your Dealer, send 25 cents in coin or stamps and the name of your exchange, and we will mail you an ounce bottle with brush.

TRADE MARK

REGISTERED

FILMO CHEMICAL CO., Inc.
55-57-59 Chrystie Street
New York

**SCENARIOS**

We want highest class contributions. Comedies specially desired.

**KINEMACOLOR CO.**
1600 BROADWAY, NEW YORK

**Orchestra Music FOR MOVING PICTURES**

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

Piano, 58 cents each; both No.'s $1.15
Violin, 40 cents each; both " 75c
Cornet, 35 cents each; both " 65c
Drums, 30 cents each; both " 55c

Send for free sample pages.

**CLARENCE E. SINN**
*1501 Sedgwick St., Chicago, Ill.*

**FOR SALE!**

A lot of
**180 Reels of Films**
in first-class condition
**at $9.00**
PER REEL

**INTERNATIONAL FILM TRADERS**
5 West 14th St., New York

**MOVING PICTURE ELECTRIC LIGHT PLANT**

Used and Highly Endorsed by the United States Army.
BIGGEST SENSATION IN THE MOVING PICTURE WORLD
Can be operated by a boy 10 years old. One customer writes:
"Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."
Write to-day for Bulletin 101. It is a mighty interesting booklet.

(163) DETROIT ENGINE WORKS, Dept. 102, DETROIT, MICH., U. S. A.

**Wanted --- 500 Managers**

To Book Real, Live, Money Getter. Up-To-Date Features for Western Penn., West Va., Ohio, Ind., Ill. and Mich.
APPLY FOR PRICE LIST.
IMPERIAL FEATURE FILM COMPANY,
Gen. Offices, 121 Fourth Ave.,
Pittsburgh, Pa.

**FEATURE FILMS**

2, 3, 4-Reel, at Lowest Rental Rates.
Complete Lobby Display Free.
Send for List.
NORTHERN FEATURE FILM EX.
Suite 405, Schiller Bldg., Chicago, Ill.

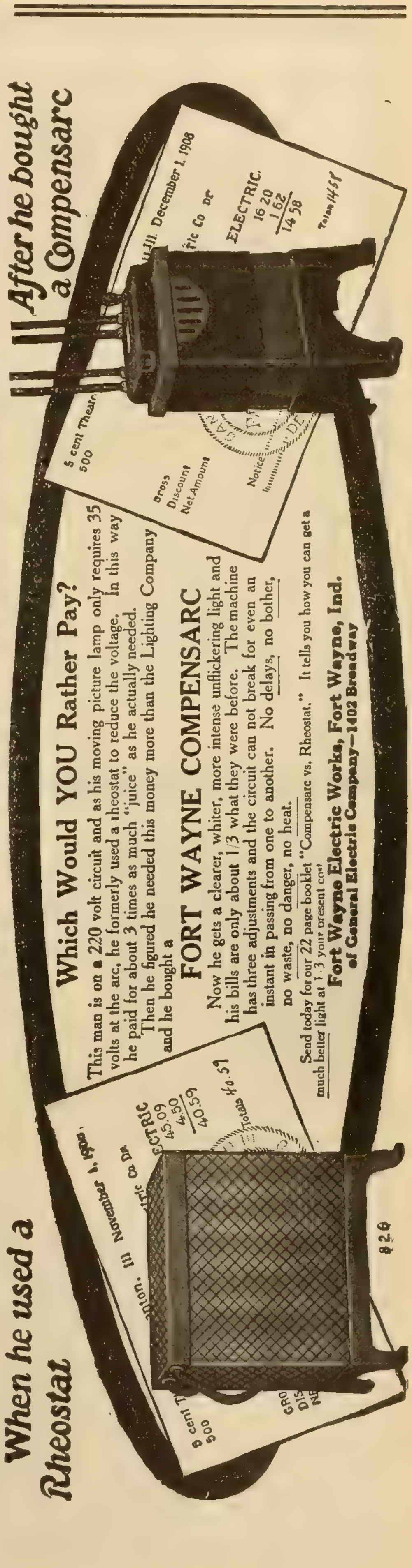
**ANOTHER ENTERPRISE TRIUMPH**

**TOGO CALCIUM GAS OUTFIT**

*Complete with Rubber Tubing and Keyless Jet*

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.
PORTABLE and ready for instant use - $25.00.

*Anyone Can Operate It*
MANUFACTURED BY
The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago
FOR SALE BY ALL DEALERS



*After he bought a Compensarc*

**Which Would YOU Rather Pay?**

This man is on a 220 volt circuit and as his moving picture lamp only requires 35 volts at the arc, he formerly used a rheostat to reduce the voltage. In this way he paid for about 3 times as much "juice" as he actually needed.

Then he figured he needed this money more than the Lighting Company and he bought a

**FORT WAYNE COMPENSARC**

Now he gets a clearer, whiter, more intense unflickering light and his bills are only about 1/3 what they were before. The machine has three adjustments and the circuit can not break for even an instant in passing from one to another. No delays, no bother, no waste, no danger, no heat.

Send today for our 22 page booklet "Compensarc vs. Rheostat." It tells you how you can get a much better light at 1/3 your present cost

**Fort Wayne Electric Works, Fort Wayne, Ind.**
**of General Electric Company—1402 Broadway**

*When he used a Rheostat*

## WHY NOT BUY THE BEST?

*The best is always the cheapest; why not buy a GUARANTEE as well as a screen? Would it not be economy on your part to investigate the RADIUM GOLD FIBRE SCREEN? It is fully guaranteed, not only on paper, but by actual test. Satisfied users in all parts of the United States are ever expressing their satisfaction at having installed our product.*

*Up-to-date managers who are alive to the wonderful results obtained from the use of the RADIUM GOLD FIBRE SCREEN are daily "boosting" the best that money can buy.*

*Ask us about placing a curtain in your house. We are willing to let you be the judge, if it is as we represent you can then pay for it, if not, return it to us; can you beat this?*

*Let us supply your long felt want, let us install the screen that makes them like MOVING PAINTINGS.*

American Theatre Curtain & Supply Company,
105 N. Main Street, St. Louis, Mo.,
Sole Manufacturers.

Pitzer & Smith, 32 Union Square, New York City
George Breck, 70 Turk Street, San Francisco, Cal.
Distributors

---

## I Will Bet $1000 Against A Dough-Nut

That A

**"MIRROR" SCREEN**

Has the World Beat. Better Illumination, Perspective, Definition, Clearer, and The Only Curtain that SAVES THE EYES.

Pays for itself in four days.

Get our New Improved Snow-White Finish QUICK. Be the first. Write me today.

F. J. REMBUSCH, PRES.,

**"MIRROR" SCREEN COMPANY, Shelbyville, Indiana**

Eastern Representative—Frank Manning, 922 Sixth Avenue, N. Y. City.
Phone 401 Plaza.

---

## Von Duprin Self-Releasing Fire Exit Latches

*"Made on Honor."*

Absolutely Reliable Safeguard Against Panic Disasters.

Approved by New York Board of Underwriters, City of New York Bureau of Buildings.

Applied on thousands of Buildings in more than 500 Cities in the U. S. A. and Canada.

Send for Catalogue No. 10 D.

VONNEGUT HARDWARE CO.,
General Distributors.
Indianapolis, Ind., U.S.A.

Can you afford to be without them?

*Safe Exit Is a Universal Demand*

---

## WHAT YOUR EYES SEE, YOU CAN BELIEVE!

Keep within the range of any possible law and moral demands.

A darkened theatre brings the undesired! The loathed! It keeps the refined, the intelligent, away.

**MIRROROIDE CURTAINS** Patents Pending

will make it possible for you to keep your theatre so brightly illuminated during projection that the smallest of print can be read.

At the same time save 1/3 of your juice bill. It will give you pictures 200 per cent. brighter and clearer! With pure color tone and greater perspective! Free from all glare—haze—flicker—and—eye-strain.

We have hundreds of testimonials proclaiming Mirroroide the peer of all. Over 3,000 exhibitors use Mirroroide. It is the only matte or rough, metallic surfaced screen in the world. It is a pure silver white finish. Sold under a five-year guarantee not to crack, peel or turn black. Get our large free samples—test against any curtain or screen on the market.

*What your eyes see, you can believe!*

**THE J. H. GENTER COMPANY**
**Newburgh, N. Y.**
**DON'T DELAY U. S. A. DO IT NOW**

---

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

## Bound Volume No. 14

October to December, 1912

(THREE MONTHS)

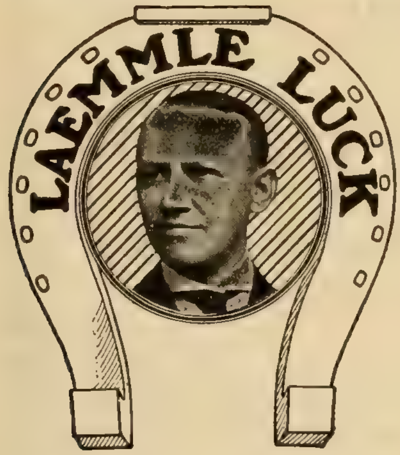
## NOW READY

$1.50 EACH NET $1.50

Postage 70c. extra, or Express Charges collect

PUBLICATION OFFICE

Moving Picture World, 17 Madison Ave., N.Y. City



## Double Your Price of Admission When You Get These!

At least once a week, if you are a customer of mine, you will get a Universal feature film so big and so good that the public will be glad to stand for it if you double the price of admission! THIS WON'T COST YOU AN EXTRA CENT! If you got the same film from a "state rights" man, you'd have to charge a higher admission and you'd think nothing of it. But you'd also have to split with him! Just because I don't charge you extra for Universal features IS NO REASON WHY YOU CAN'T CHARGE EXTRA IF YOU FEEL LIKE IT! Act on this tip and FATTEN YOUR EXCHEQUER.

CARL LAEMMLE, President

**The Laemmle Film Service**

204 West Lake Street, Chicago, Ill.
Sykes Block, Minneapolis, Minn.
1312 Farnum Street, Omaha, Neb.
421 Walnut Street, Des Moines, Iowa.

The Biggest and Best Film Renter in the World

## Ornamental Theatres

**PLASTER RELIEF DECORATIONS**

**Theatres Designed Everywhere**

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

**THE DECORATORS SUPPLY CO.**

2549 Archer Avenue, :: CHICAGO, ILL.

**When Your Picture Machine Needs Repairing**

*Why don't you send it to us?*

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

*We buy second hand machines.*

GEO. M. HOKE SUPPLY CO., 176 N. State St., Bet. Lake & Randolph Chicago, Ill.

**THE SIMPSON SOLAR SCREEN**

The only Metallic Screen without seams, patented. Buy the real thing. Beware of imitations

ALFRED L. SIMPSON, Inc.
No. 113 W. 132nd St., N. Y. City

**Theatre Pipe Organs.**

All sizes of Pipe Organs for Theatre purposes built to order.

Write for catalogue and estimates.

THE WM. SCUELKE ORGAN CO.
Milwaukee, Wis.

Headquarters for

**ASBESTOS**

CURTAINS and PICTURE BOOTHS

SEND FOR BOOKLET C. W. Trainer Mfg. Co.
39 Pearl St., Boston, Mass.

We buy and sell second-hand FILMS and MOVING PICTURE MACHINES.

WESTERN FILM BROKERS
538 S. Dearborn St., Chicago, Ill.

**MOVING PICTURE THEATRE LIST**

for sale, containing 11,305 throughout United States; guaranteed 98% correct mailed under a two-cent stamp. Price $20.00 for the list or $3.00 per thousand for certain States.

Trade Circular Addressing Company, 166 West Adams St., Chicago. Est. 1880. Phones Franklin 1182, 1183

EASTMAN
motion picture
film—the acknowledged standard the
world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

American Moving Picture Machine Co.
MANUFACTURERS OF THE
STANDARD
Automatic Moving Picture Machine

101-102 Beekman Street, New York

*Use the Real*
**Projector Carbon**
**"Biograph"**
Brand

**L. E. Frorup & Co.**
232 Greenwich St., New York City

"Agfa"
CELLULOID POSITIVE CELLULOID NEGATIVE
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)
**RAW FILM SUPPLY CO.**
15 EAST 26th STREET - - NEW YORK
Tel. Mad. Sq. 7876 Cable Rawfilm New York

EXHIBITORS' HEADQUARTERS
**CALEHUFF SUPPLY COMPANY**
(Incorporated)
[50 North Eighth Street, Philadelphia. Pa.
**Jobbers in Edison, Powers and Motiograph Machines and Parts**
Machines repaired by Expert Mechanics. Genuine Parts Only Used.

SPECIALTIES

Mirror Screens
Chairs
Tickets
Pianos
Bio & Electra Carbons
Special Gundlach Lenses
Condensers
Edison Transformers
Ft. Wayne Compensarcs
Asbestos State Booths
Asbestos Wire
Switches
Plugs
Spotlights
Gas Making Outfits
Limes
Film Cement
Branch General Disinfectant Co.
Scenery, Stage Effects
Theatres Bought, Sold, Rented

CHAS. A. CALEHUFF, Pres. and Gen. Mgr.

**FILM LECTURES**
By W. STEPHEN BUSH

How to Put On the Passion Play (Pathe Freres' World Renowned Production) ....$1.00
How to Put On "The Crusaders, or Jerusalem Delivered" (World's Best Film Co.).......... 1.00
Key and Complete Lecture for "Dante's Inferno" (Milano Film Co.; Five Reels) ................ 1.00
"Life of Moses" (Vitagraph Five-Reel) ........ .10
$5.00 per Hundred to Exchanges for This One.
Copyrighted and For Sale Only by
CHALMERS PUBLISHING CO.
BOX 226 MADISON SQUARE P. O. N. Y. CITY

PATRIOTIC NOVELTIES
[FOR]
MOVING PICTURE THEATRES
*NOW BOOKING*
**LOUISE M. MARION**
IN HER
NEW ILLUSTRATED POEMS
and FILM LECTURES
LOUISE M. MARION
Studio 469 W. 23rd St. New York
TERMS REASONABLE
Telephone, Chelsea 5114

High-Class
Vaudeville Sketch
*entitled*
"MOTHER and SON"
*with*
*Strong Specialties*

# USED MACHINE BARGAINS

| | | |
|---|---|---|
| 1 | Edison Model "B"<br>Inside Shutter | $100.00 |
| 1 | 1911 Motiograph<br>Used 4 months, | $123.00 |
| 1 | 1911 Motiograph<br>Used 14 months. Guaranteed in first-class operating condition, | $105.00 |
| 1 | Pathe, Professional<br>Complete. Never used, | $147.00 |
| 1 | Standard, No. 4<br>Never used. Complete, | $139.00 |
| | With D. C. 110-V. Motor Driver, | $154.00 |

| | |
|---|---|
| 3 Powers No. 5 In operative condition, complete, | $65. to $90. EACH |
| Lot of 2nd hand current savers, including: Powers 60 Amp. Inductor, 110-V, 60 Cyl., | $40.00 |
| Pittsburgh Calcium Economy Coils, | $25.00 each |
| Miles Bros. Rheostatocides, | $35.00 to $40.00 each |
| Mullen Coils, | $15.00 to $25.00 each |

**Something New**

**I EQUIP THEATRES COMPLETELY**

Hundreds of exhibitors, in all parts of the country have benefited by my advice, without any charge, saving money in their original equipment, and by purchasing from me securing only the right goods and the best made.

**FULL LINE OF M. P. SUPPLIES**

**The Hallberg Ticket Dispenser**—Takes all standard tickets. Write for circular giving full description and price.

Buy the **Hallberg Standard A. C. Economizer** only. It saves the most and gives the best light.

**Free Circulars on all makes of M. P. Machines, but Hallberg's Big Catalogue, 100 Pages, costs you 25c by mail.**

**J. H. HALLBERG, 36 East 23rd Street, NEW YORK**

I have been appointed distributor for all makes of motion picture machines under the new Sales plan. Dealers should apply promptly for contract.

**Hallberg Ticket Dispenser**

Does Not Require Special Ticket
Takes any old ticket.

---

**WURLITZER**

World's Largest Mfrs. Established 1856

Wurlitzer PianOrchestra in Oriental Theatre, San Francisco.

Write for 32-page booklet, showing

**Wurlitzer Automatic Musical Instruments**

in the leading picture theatres of the country.

The Wurlitzer Instruments furnish better music than musicians and reduce expenses. 50 different styles; time payments; big catalog free. If you can't call, write to our nearest branch.

**The Rudolph Wurlitzer Company**

| CINCINNATI | NEW YORK | CHICAGO | PHILADELPHIA | |
|---|---|---|---|---|
| 117-121 E. 4th | 25-27 W. 32d | 329-331 S. Wabash | 1835 Chestnut | |
| ST. LOUIS | CLEVELAND | BUFFALO | LOUISVILLE | COLUMBUS, O. |
| 912 Pine St. | 800 Huron Road | 701 Main | 426 W. Greene | 57 E. Main |

---

# "Universal Service

Includes

## Three or Four Features Every Week

And every one equal to
any State Right subject
Drop us a line and let
us give you full
particulars

**Universal Film Exchange of New York**

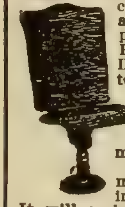
111 EAST 14th ST. AND 1600 BROADWAY
NEW YORK, N. Y.

THE FOOS
ELECTRIC
Generating Set

will furnish direct current for your show and give you better quality of light than you can get from the best Central Station service. With a Foos Engine you can save 50 to 75 per cent. of the money you have to pay for electric current and have all the light you want when you want it.

*Send for Bulletin F-98.*

**The Foos Gas Engine Co.**
809 Linden Ave. Springfield, O.



OH! MR. EXHIBITOR!!

Think of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iroquois Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.

It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Give 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write to-day for Circular A.

THE HARDESTY MFG. CO., Canal Dover, Ohio.
U. S. A.

SCENARIO WRITERS!

If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made saleable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism for a fee of $2.

Exhibitors!

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

**Epes Winthrop Sargent**
Box 70, Madison Square Station
New York City

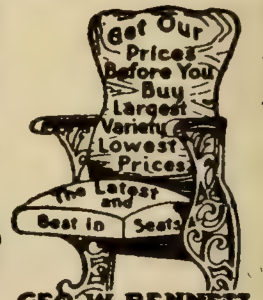
OPERA CHAIRS
FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. NO. 31

115-117 So. Wabash Ave., Chicago, Ill.
**The A. H. Andrews Co.**
Branches in all Leading Cities
New York Office, 1165 Broadway.
Seattle Office, 508-10-12 First Ave., So.
San Francisco Office, 758 Mission St.

Steel standards will not break

*Get Our Prices Before You Buy*

THE WISCONSIN SEATING COMPANY
New London
Wisconsin, U. S. A.



OPERA CHAIRS
GEO. W. BENNETT
34-36 E. 3rd Street
CINCINNATI, OHIO.

CHEAP
STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

*Second Hand Chairs*

Also seating for Out-of-door use.
Address Dept. W.

STEEL FURNITURE Co., Grand Rapids, Mich.
New York: 150 5th Ave. Pittsburgh: 818 Bissel Blk. Philadelphia: 1943 Market St.

ITALA COMEDIES
TWO ON EVERY REEL
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

**Your Own Film Camera**

BUY THE JUNIOR PROFESSIONAL, GUARANTEED FILM MAKING OUTFIT YOU NEED IT, SOONER OR LATER, ALL SUPPLY, MACHINES, LENSES.

Eberhard Schneider 219 Second Ave., N. Y.

"EVERYONE'S USING"
Our Developing System

A. J. CORCORAN, Inc.
11 John Street. New York

For bookings Gypsy Blood, The Traitress, The Course of True Love, and all Asta Nielsen Features write

**The United Feature Film Company**
559 SPITZER BUILDING TOLEDO, OHIO

Changeable Illuminated
PROGRAM SIGN
WRITE FOR CATALOGUE
ZENITH MFG. CO.
Box 252 Cincinnati, Ohio

*It pays to discriminate when you buy*
THEATRE SEATING

WRITE TODAY for Cat. V2 (Mov. Picture Chairs) and Cat. V8 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan

Widest range of styles and prices. Large stocks.

**American Seating Company**
815 S. Wabash Ave., CHICAGO 15 E. 32nd St., NEW YORK

# MÉLIÈS FILMS

## OUR FIRST
## "ROUND THE WORLD" PRODUCTION

WILL BE RELEASED ON JANUARY 23rd, ENTITLED

# A BALLAD OF THE SOUTH SEAS

A superb reproduction of a legend of Tahiti, sung by the "Kanakas" (natives) of that island since the year 1650. A drama in which native chiefs lead their tribes to fierce, barbaric war over the love of a woman. Book this film as a genuine feature for your theatre.

**ONE AND THREE SHEET POSTERS**

Special Descriptive Bulletins
Large Photographic Reproductions

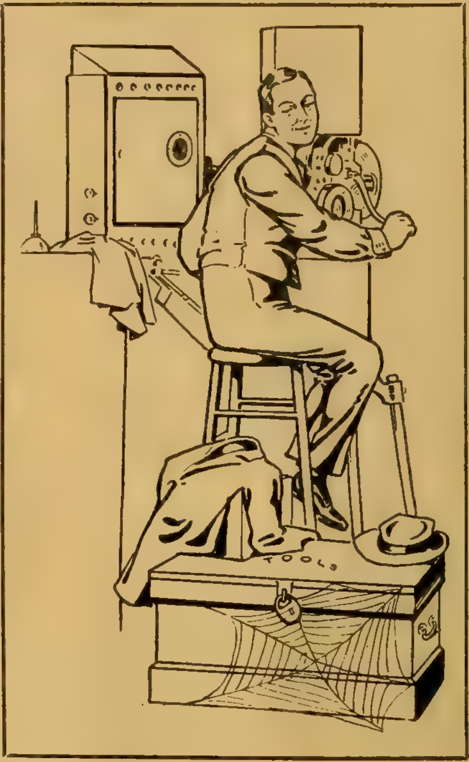
---

**COMING SOON—A Magnificent Two-Reel Subject**

## A TALE OF OLD TAHITI

## PRODUCED IN TAHITI.

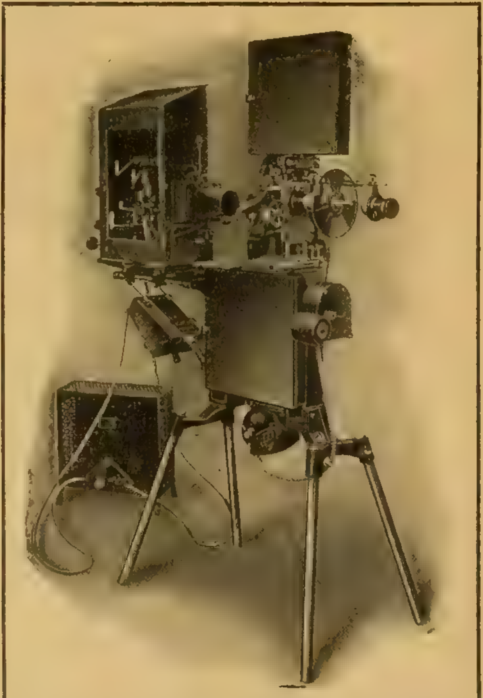
# LOCK UP THE TOOL CHEST!



## POWER'S Cameragraph

## No. 6A Doesn't Need It

Constructed of the very finest material obtainable, and with the delicate adjustment of a finely appointed watch, perpetual motion is almost attained; an oil can and cloth, and the operator's work is easy; the machine practically runs itself. Ask any operator. We have thousands of testimonials which we would be glad to submit to you, also catalogue G, giving full details.



**Nicholas Power Company**
**90 Gold Street** **NEW YORK**
*THE LEADING MAKERS OF MOTION PICTURE MACHINES*

Vol. 15. No. 4 January 25, 1913 Price, 10c

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "A Lesson From the Past" (Cines-Kleine).

17 Madison Ave. New York—Chicago 169 W. Washington St.

*FINAL schedule for*
*Week beginning Jan. 19*

# THE THANHOUSER THREE-A-WEEK

(Released Sunday, Jan. 19th)

## The Commuter's Cat---and---A Few Million Birds

A fine split reel, the main feature of which is a very funny story based on a commuter's desire to get rid of an unwelcome parcel, which persists in sticking to him, and on an exchange of bundles on the train. A few flying things are shown in the closing subject.

(Released Tuesday, Jan. 21st)

## Her Fireman

is a brave proposition, who hesitates not to risk his life when he finds the life of her protege-from-the-streets in danger. And it is not an ordinary rescue scene. Everything about the picture, every scene in it, is away from the ordinary "fire film" with the made-to-order rescue situation. And it grips you in proportion.

(Released Friday, Jan. 24th)

## The Floorwalker's Triumph

This is a rich comedy on the efforts of two merchants in a small country town to boom business. One hires a handsome floorwalker; the other uses a beauteous actress to draw business, via a clever advertising scheme. Both "cards" prove a boomerang to the merchants who play them.

## Notice on the Recent Fire

Advance schedule of Thanhouser releases not affected, in consequence of the saving of all negatives. Middle Western Stock has joined the California Stock at Thanhouser Coast Studio, Fairview Place, Los Angeles, where the two companies are producing three subjects a week. The home company is operating in New York City. The Thanhouser factory in its entirety has been transferred to a completely equipped laboratory, where the entire product is being printed. The fire in no wise interferes with the business of Thanhouser Film Corporation. Even posters for the releases will reach all Exchanges on time.

Thanhouser Film Corp'n
New Rochelle, N. Y.

# FIVE-A-WEEK ESSANAY

**THIS WEEK!** **A BOX OFFICE ATTRACTION** **THIS WEEK!**

# "The Laird of McGillicuddy"

**With Augustus Carney the "Gibraltar of Fun"**

Released Tuesday, January 21st.

## "The Thirteenth Man"

A very strong dramatic subject with sure fire action of 1,000 feet.

Released Wednesday, January 22nd.

## "The Sheriff's Child"

A gripping story of the West. See how a baby outwits a desperate outlaw.

Released Thursday, January 23rd.

## "The Laird of McGillicuddy"

With Augustus Carney, the "Gibraltar of Fun," in a masterpiece of side-splitting comedy—**A money maker.**

Released Friday, January 24th.

## "The Farmer's Daughter"

A beautiful drama told in a beautiful manner.

Released Saturday, January 25th.

## "Broncho Billy's Gun-Play"

A feature Western story, gripping in every detail. A masterpiece with Mr. G. M. Anderson

## The Toboggan Slide to Success

# SUPERLATIVE AND ARISTOCRATIC FILMS

Prophecy Proclaims Pure Photoplays Please Patrons. Essanay Establishes Exceptionally Excellent Examples.

**WE ARE EDUCATING THE EXHIBITORS. THE WISE ONES ARE USING THE 3-SHEET POSTERS OF ALL ESSANAY SATURDAY RELEASES.** ARE YOU CLASSIFIED HERE? LITHOGRAPHED IN FULL FOUR COLORS, PRICE 35 CENTS EACH. ORDER DIRECT FROM YOUR EXCHANGE OR FROM **ARMSTRONG LITHOGRAPH COMPANY,** CLEVELAND, OHIO. PHOTOS OF ALL ESSANAY PLAYERS, SIZE 8 x 10, PRICE $3.00 PER DOZEN, CAN BE SECURED FROM THE PLAYERS' PHOTO COMPANY, 177 N. STATE STREET, CHICAGO, ILL.

**THESE MATTERS DEMAND YOUR IMMEDIATE ATTENTION**

## ESSANAY FILM MANUFACTURING CO.

**521 First National Bank Bldg., Chicago, Ill.**
Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Berlin, Paris, Barcelona

# GAUMONT FEATURE FILMS MAGNETIC TO MONEY!

---

## "IN THE CLAWS OF THE LEOPARD"

---

### A Two-Reel Story Portraying the Doings of Wild Beasts and Wilder Men in South Africa—Two Miners Try to Steal a "Claim" from the Widow of Their Employer, Who Has Died of "the Fever." To Get Her Out of the Way, the Conspirators Decoy Her Into a Deserted House, Where She Is Attacked by a Bloodthirsty Animal

---

This subject, while depicting the motives of men alike in jungle and metropolis, is an antithetis to

### "The Human Vulture"

which in two reels tells of the greed of a mine owner which costs the lives of many drowned miners when the mine weakens under hydraulic force. There is a strong scene when the wife of one of the drowned miners, though realizing that her husband had died through the mine magnate's cupidity, defends him in her home against the angry kin of dead miners.

Significantly is shown the retributive bias of natural justice when the mine owner, in agony lest he be surrendered to the non-gentle hands that itched to wreak vengeance upon him, dies of fear.

---

State Rights Sales are continuing on

### "The White Glove Band"

a three-reel detective story, in which love and adventure weave a curious crochet. Also on

### "In the Grip of the Vampire"

a three-reel portrayal showing that wickedness will be punished, and how, through science and coincidence mind and matter contrives to bring the malefactor to condign punishment.

Also to be mentioned are

**"The Bridge of Sorrow"** (2 reels)
**"The International Conspiracy"** (3 reels)
**"Perils of the Atlantic"** (2 reels)
**"The Vengeance of Egypt"** (3 reels) and
**"In the Land of the Lions"** (2 reels—hand-colored).

---

### An Opportunity

The Gaumont Co.'s advertisements have aroused interest, and the company received much correspondence regarding exclusive rights to Gaumont regular releases, including the Gaumont Weekly, being open in parts of the United States. Mention that disappointment would be avoided by the immediate sending of inquiries was timely.

---

### Watching Copyrights

As a guard against unprincipled persons who seek to duplicate film they could not otherwise buy or produce, the Gaumont Co. have their lawyers active at Washington.

---

### Through Film Supply Co.

Shipments of all Gaumont releases will continue to go through the Film Supply Co. of America.

Direct inquiries to Flushing, New York City.

# Look at the Picture on This Page

## and Submit to Its Spell

### You Can't Help It—Nobody Ever Could

From the time it was painted the picture has exercised a strange, nay weird, influence on its beholders. Leonardo da Vinci, whose genius created it, away back when Columbus discovered so much Real Estate, loved the picture better than his life. A king made it his greatest ambition to own the painting, having previously fallen victim to the charms of the living model who, herself, fell under the knife of a jealous Queen. Look at the picture once more and bring back to your mind the memory of its sensational disappearance from the Louvre in Paris almost two years ago. That day someone could not resist the lure of the picture!

**MONA**

**LISA**

The story of our second ECLECTIC release is woven around this picture, after which it is named, and laid in the days when the portrait was being done. This means the settings and atmosphere of medieval splendor with its riot of color. What else could we do but hand-color it from end to beginning and vice versa? The story is a gripping one, brimful of dramatic interest leading up to a sensational climax. It is told in two volumes, called reels. Acting of the ECLECTIC kind. Secure the film and transmit the spell of the picture to those eager to exhibit it and thus offer a real treat to a multitude of audiences. One, three and six sheet posters, well done, will help you. **Read a Wise Man's Review on another page.** Shipment about February 8th.

**How about "Lucretia Borgia," our first ECLECTIC pippin? Better write or wire today. Every inquiry answered same day received.**

**ECLECTIC FILM CO.,** **145 West 45th Street**
**NEW YORK CITY**

**K. W. LINN, General Agent**

*"The Cream of the European Market Selected for America"*

# MR. EXHIBITOR, WAKE UP!

Get the fact firmly fixed in your mind that there is no film organization in the world that compares with the Universal. It is stronger than any ten or twelve manufacturers combined and is doing more to furnish you with a powerful, well balanced program than anyone in the world. The thing you've got to do is to *insure your future* as well as your present! And the one way to do that and make dead sure you are right and safe and sound is to "Demand That Universal Program" now and all the time. Don't wait for someone else in your territory to reap its wonderful benefits.

## Lincoln J. Carter is Now Making Universal Releases!

Securing the services of Mr. Carter, right now when a revival of spectacular melodrama is sweeping the whole country, is a great big feather in the Universal's cap. It is one of the largest moving picture contracts ever signed. The fact that we signed it proves that we are determined to let nothing stand in the way of MAKING UNIVERSAL EXHIBITORS MORE PROSPEROUS THAN OTHERS! Watch for more great big announcements every week and in the meantime be sure to—

## "DEMAND THAT UNIVERSAL PROGRAM"

---

## IMP

### "A DOUBLE DECEPTION"

**Comedy—Monday, Jan. 27**

Roy impersonates his rival, an elderly man. Violet, in an attempt to disgust him, acts the part of a tomboy. The result is screamingly funny.

### "GOLD IS NOT ALL"

**Two-Reel Drama—Thursday, Jan. 30**

A living, breathing story, filled with the sort of emotionalism that will bring the tears to your eyes in spite of yourself. King Baggot plays the lead, supported by an exceptionally brilliant cast.

### "A WINNING RUSE" and "PROFESSOR'S BUNION"

**Split Comedy—Saturday, Feb. 1**

Get ready! You are going to have the longest laugh you ever had in your life. For 15 minutes you are going to squirm in your chair with convulsions of laughter.

## 101 BISON

### SHERIDAN'S RIDE

**THREE-REEL FEATURE**

**Tuesday, January 28th**

***If you haven't booked it, you are going to miss the greatest feature ever offered on any program. One thousand infantry-men, several troops of cavalry, and the entire Universal West Coast organization, enact a military drama, which in realism, excitement, and magnitude of production, has never been eclipsed. Don't wait another minute! Get your bookings arranged now.***

### "COWBOY SPORTS"

Saturday, Feb. 1

There isn't a single thing that a cowboy has ever done that is not shown in this reel—champion rope artists, both boys and girls; champion bull doggers and broncho busters—perform the most difficult feats for your entertainment.

## NESTOR

### "A DINNER BELL ROMANCE" and "THE FOOTPATH TO HAPPINESS"

**Split Comedy—Monday, Jan. 27**

Two novel ideas woven into a split comedy. Before you recover from your first spasm of laughter you will be holding your sides from the effects of the next series of hilarious situations.

### "WHITE MAN'S FIREWATER"

**Drama—Wednesday, Jan. 29**

Dick aims to shoot the bottle from the Indian's hand—he misses—kills him. The revenge of the Indians that follows ends disastrously for Dick, his family and his friends.

### "THE HIGHGRADERS"

**Western Drama—Friday, Jan. 31**

Portraying the thrilling adventures of an Eastern girl who went West to recover the money out of which her mother had been defrauded. It is alive with excitement.

## ECLAIR

### "THE ONE WHO HAD TO PAY"

**Drama—Tuesday, Jan. 28**

How a young man squanders his father's fortune with friends along the "Great White Way." A pathetic story of the evil influences of bad associates. Realistically enacted. Handsomely staged.

### "THE LITTLE MOTHER OF THE BLACK PINE TRAIL"

**Drama—Thursday, Jan. 30**

A drama enacted in the frozen Yukon region, in which a young widow, though innocent, is sentenced to jail for the death of her persecutor. A confession by the real culprit reunites two loving souls and a little baby.

### "THE AMERICAN NIECE" and "BATHERS IN CEYLON"

**Split—Sunday, Feb. 2**

A series of frivolous and extravagant escapades by an American girl, who astonishes and embarrasses her French relatives. Plenty of real fun—along with it a trip through the land of sunshine.

## FRONTIER

### "THE WILD FLOWER OF PINO MOUNTAIN"

**Drama—Wednesday, Jan. 29**

The pretty mountain girl, after the death of her father, rejects the proposals of the young woodsmen, and enters the convent to seek solace and comfort.

## Peeps Into the Future

**WATCH FOR IT!**

## "SNOW WHITE"

***THREE REELS*** ***POWERS, DE LUXE***

The most gorgeously costumed spectacle ever filmed

***Coming! A Great Society Drama—Two-Reel IMP—Thursday, Feb, 13th, "In a Woman's Power"—Produced by Herbert Brenon.***

## POWERS

### "HOW HE WON HER"

**Comedy—Wednesday, Jan. 29**

For every foot that Jake made his rival run he could spend an evening with Sue. You will laugh with glee when you see how far Jake made him run.

### "THE RUGGED COAST"

**Drama—Friday, Jan. 31**

Though falsely accused of theft, appearances are against him, and he leaves the village. A storm capsizes his dory and he is rescued, exonerated and rewarded by the father of the girl he loves.

## CHAMPION

### "THE MARKED CARD"

**Drama—Monday, Jan. 27**

Startling situations, excellent acting and perfect photography make this a particularly strong release for the first part of the week.

## GEM

### "A NORTH WOODS ROMANCE"

**Drama—Tuesday, Jan. 28**

A highly emotional offering enacted in the heart of the north woods. Excitement runs riot from start to finish.

## MECCA

### "A MAN'S WOMAN."

**Drama—Released Saturday February 1st.**

The most sterling quality of true womanhood; the ability and willingness to work unceasingly to remove the stain of dishonor from her loved one's career, is most absorbingly portrayed in this Northwoods drama.

## Animated Weekly

There is a cameraman in every city in the world, waiting to take a picture of any event that will prove interesting to you. The Animated Weekly scoops them all.

## REX

### "THE ANGELUS"

**Drama—Thursday, Jan. 30**

They doubt the sincerity of his offer of marriage to their sister because their stations in life are so different. Most pathetic situations result from the misunderstanding. Elaborately staged.

### "THE LABYRINTH"

**Sunday, Feb. 2**

He left the city to find work. When he returned his wife had died and the baby was missing. Years later he found her, but he hid his identity, that she might continue to be happy.

## CRYSTAL

### "WITH HER RIVAL'S HELP" and "BOX AND COX"

**Split Comedy—Sunday, Feb. 2**

There are so many comical situations in this split reel that you will laugh for a week after it has been shown. One thousand feet of frivolity.

## VICTOR

### "PERCY H. BALDWIN, TRIFLER"

**Drama—Friday, Jan. 31**

Another Owen Moore triumph! The kind of picture that will set the whole neighborhood talking about it. Good story; clever acting; fine setting.

## Peeps Into the Future

## "MONA OF THE MODOCS"

***TWO REELS***

***"101 BISON"*** ***Released Tues., Feb. 4th***

Vivid scenes from early frontier life. Full of action. Full of thrills.

# UNIVERSAL FILM MANUFACTURING CO.

**Mecca Building** **Broadway, at 48th Street** **NEW YORK**

W. H. Swanson Says } "Sheridan's Ride" { — "will be remembered long after so-called state-rights features are junk!"

UNIVERSAL FILMS
TRADE MARK

# Scenario Men Read This

*In spite of the fact that the Universal is now producing the best Western and Military and Indian features in the world, we are nevertheless dissatisfied. We are determined to keep improving. We therefore need the best stories you are capable of writing, and we don't intend to quibble about price! With our marvelous organization in the west we have the equipment to produce anything your wildest imagination can conceive. No matter what your script calls for, we have it or can get it.*

P. A. Powers Says } "Sheridan's Ride" { — "has given me the greatest thrill I've had in ten years."

David Horsley Says } "Sheridan's Ride" { — "proves once for all that the 'Universal' has no equal on earth!"

# MONEY TALKS!

**$25 for every good One-Reel subject!**
**$50 for every good Two-Reel subject!**
**$75 for every good Three-Reel subject!**
**(And $25 extra if your subject is exceptionally fine!)**

*This advertisement means exactly what it says. You won't be met with quibbling or dickering or bargaining. We'll pay the biggest price not only to get your best scenario, but to encourage you to continue selling us your best! Some ridiculous lies have been circulated to the effect that the Universal pays starvation prices for scripts. If you believe such rot and refrain from submitting your scripts to the Universal you are simply chopping down your own income!*

---

NOW WORK UP THE BEST WESTERN AND MILITARY AND INDIAN FEATURES YOU'VE GOT IN YOUR SYSTEM AND SEND THEM DIRECT TO

**A. M. KENNEDY, Western General Manager**

## UNIVERSAL FILM MFG. CO.

**☛ Hollywood, California ☚**

(Jot down that address—and send your scripts **DIRECT**!)

---

**Send all OTHER Scripts to New York address**

Carl Laemmle Says } "Sheridan's Ride" { — "is the grandest moving picture I ever saw in all my life."

## The Latent Spark

The manhood and courage lying dormant in Ed Wilbur needed only the incentive of his sweetheart's love to arouse him to action.

*Release Date, Monday, January 27, 1913*

## Building the Great Los Angeles Aqueduct

The most stupendous engineering project ever undertaken by a municipality, $30,000,000.00 expenditure entailed

*Release Date, Thursday, January 30, 1913*

## Women Left Alone

A psychological drama of absorbing interest and beauty. One and Three Sheet Posters.

*Release Date, Saturday, February 1, 1913*

A THREE A WEEK A

ALL PHOTOGRAPHICALLY BEAUTIFUL

American Film Manufacturing Company, Chicago

A

## "The Biggest and Best Animal Picture Produced"

Say the newspaper men and critics

# THE BEASTS OF THE JUNGLE

### Three Reels of Thrill and Spectacle

Elaborately staged. Costumes, property and scenery and the animals, including elephants, lion, tiger, monkey and parrot, are estimated to be worth

## $18,000

The story revolves about an American engineer, whose daughter rides off on an elephant and is lost in the jungle. The little girl, after wandering in the jungle, finds herself suddenly staring into the fiery eyes of a snarling and spitting tiger. A number of very interesting scenes follow, in which the parents make frantic efforts to locate their child. In the meantime the little girl makes friends with the tiger and becomes its star boarder. The parents come upon the scene and, complying with the pleadings of their daughter, take the tiger into the family. The scene shifts from India to Africa, where the American engineer is commissioned to build a railroad across the Transvaal. The tiger, of course, goes along with the family. In Africa, among other scenes, a lion attacks the house, and the climax is capped by a sensational struggle between a man and the beast. Eventually the lion is burned in a trap.

## State Rights Selling

**(With Protection)**

The production is more remarkable and more noteworthy than other animal pictures, because in nearly all of the scenes the players appear alongside of the wild beasts.

## Advertising Matter Includes

One-sheets, Three-sheets, Six-sheets, Heralds, Lobby Photos, Announcement Slides and a One-sheet Litho of the Leading Man, MR. DARWIN KARR.

**Solax Company**

**FORT LEE, NEW JERSEY**

# A NEW OFFICE NEW FILMS

The great demand for the Mutual Program in Chicago and vicinity has compelled the

# OPENING OF ANOTHER OFFICE

which has been completely stocked with new prints of past releases, and is buying the entire Mutual Program consisting of the following brands:

THANHOUSER
RELIANCE
GAUMONT
SOLAX
KEYSTONE
AMERICAN
COMET
PUNCH
KAY BEE
BRONCO
LUX
MAJESTIC
MUTUAL WEEKLY
MUTUAL EDUCATIONAL
GREAT NORTHERN

*All Grades of Service Open*

## MUTUAL FILM CORPORATION

1412 Harris Trust Bldg. F. J. FLAHERTY, Mgr. Chicago, Ill.

---

# KAY-BEE THRILLING FEATURES

**TWO REELS** **"WHEN LINCOLN PAID"** **JANUARY 31st**

A great war drama, with stirring scenes of battle, showing how Lincoln repaid a debt incurred in his youth by exercising his power as president in extending clemency to a man about to be shot as a spy. Wonderful dramatic work showing the conflict of emotions of a mother, thirsting for revenge on the man who sentenced her boy to death, but who allows her maternal instinct to prevail and saves the doomed son of the man from a similar fate.

**N. Y. MOTION PICTURE CO.** LONG ACRE BUILDING, NEW YORK CITY
MUTUAL FILM CORPORATION, Sole U. S. and Canada Agent

## Great Multiple Reel BRONCHO HEADLINERS

**All Containing Tremendous Casts and Depicting Scenes of Spectacularism and Wonderful Dramatic Interpretation**

## "THE WHEELS OF DESTINY" Three Reels, Feb. 12

Sensational—Indian—Pioneer—Military—Dramatic Production. The best feature ever seen on a screen. The costliest and greatest film we have ever released. One, three and eight sheet posters. Three reels.

**"THE STRUGGLE" Two Reels, January 29th**
**COMING SOON! "THE BATTLE OF GETTYSBURG" 3 REELS**

**BRONCHO MOTION PICTURE CO., Long Acre Building, N. Y. City**
**MUTUAL FILM CORPORATION, 60 Wall Street, Sole U. S. and Canada Agent**

SCENES FROM "THE MISTAKEN MASHER"

### A SPLIT REEL RELEASED MONDAY, JANUARY 27

**"The Mistaken Masher"**

An athletic man drives his wife frantic by his feats of strength. He imagines a stranger is endeavoring to flirt with his wife and inveigles him into a boxing match. The stranger proves a Tartar, as the above pictures show.

**"The Deacon Outwitted"**

The deacon objects to his daughter's marriage. Disguised as minstrels she and her sweetheart are married by the deacon, who thinks them elopers. His chagrin is ludicrous, but he finally is persuaded to forgive them.

# "The Battle of Who Run"

A $10,000 ONE-REEL COMEDY—The Keystone Company launches its second release on Feb. 6 with the most expensive comedy production ever made in the history of the film business. THRILLING BATTLE SCENES—AMAZING ACTING—$1000 WORTH OF POWDER USED—A Bigger and Better Film than "STOLEN GLORY"

**KEYSTONE FILM CO. Long Acre Bldg., N. Y. City**
**MUTUAL FILM CORPORATION, 60 Wall Street, Sole U. S. and Canada Agents**

Societa Anonima Ambrosio TORINO

# AMBROSIO

Societa Anonima Ambrosio TORINO

**Wire at once for**

# "SATAN"

Passed by the National Board of Censorship.

**Not Much Territory Left**

---

## OUR NEXT BIG FEATURE!

# "The Knights of Rhodes"

**A big spectacular historical subject, introducing the capture of the Island of Rhodes by the Sultan Soliman's army.**

---

**All our regular releases postponed until**

## SATURDAY, JANUARY 25TH

**All exchanges interested write at once**

---

***All Posters Supplied Direct by***

***Morgan Lithograph Co., Cleveland, Ohio***

---

**Some More Big Novelties Coming, So Keep in Touch With Us**

---

# Ambrosio American Co.

**15 East 26th Street, New York**

## DANIEL FROHMAN *presents*

We wish to have a word with you; the word is **Prosperity!**

**Success** is never an accident: it never comes along and kidnaps us. We are generally introduced to success by enterprise, initiative and keen, quick judgment.

**"Queen Elizabeth"** with **Sarah Bernhardt** was the greatest film production ever made—until that time.

But **The Famous Players Film Co.** does not care to live upon the reputation it has made. That is why

JAMES K. HACKETT
in his famous dual role in "THE PRISONER OF ZENDA"

**"The Prisoner of Zenda"** surpasses **"Queen Elizabeth."** This is said with a full appreciation of the quality, character and prestige of our first production.

"THE PRISONER OF ZENDA," with JAMES K. HACKETT and his special company, produced under the personal direction of DANIEL FROHMAN and augmented with impressive scenery, imposing settings and ornate detail, will live forever as a wonderwork!

The charming, thrilling story of romance and adventure, the consummate skill of the performers and the dignified grandeur of the scenic surroundings, the tense unity of the play, the sincere portrayal of the characters, and the unusual possibilities of the plot—these facts and factors make the production A PICTURE WITH A SOUL!

IN MOTION PICTURES PRODUCED BY THE

## FAMOUS PLAYERS FILM COMPANY

**Executive Offices, Times Building, New York**

**Adolph Zukor, Pres. Daniel Frohman, Man. Director**

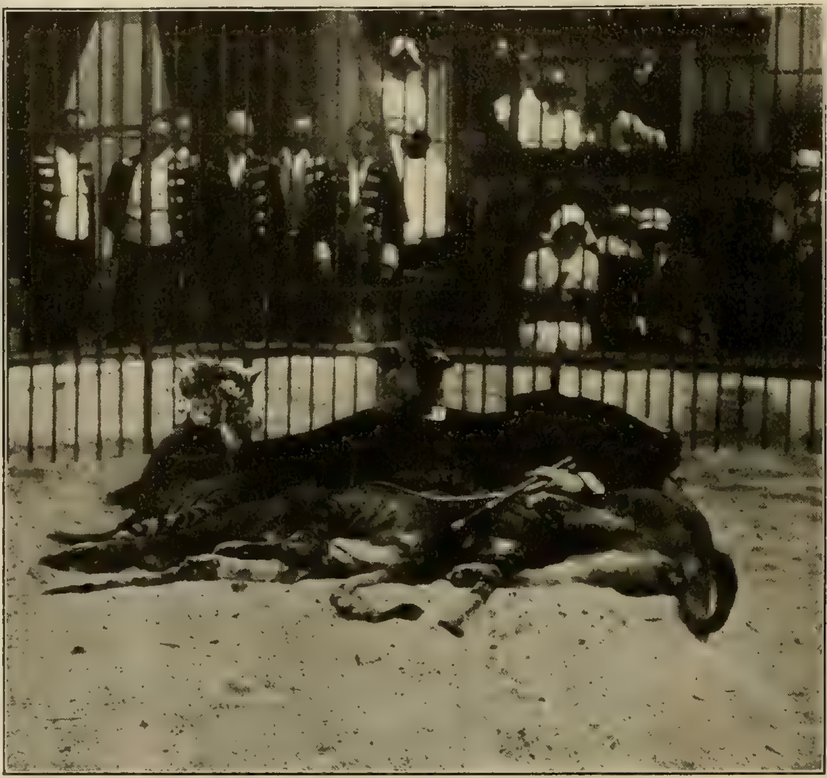
***Communicate for Territorial Rights and Particulars!***

# IN THE DEN OF LIONS

OR

## Life in a Circus

**A Thrilling Feature Drama of the Sawdust Arena With a Genuine Circus Thrill in Every Scene**



**STUPENDOUS $25,000 PRODUCTION**

**Performing Wild Beasts**
**Perilous Fall From High Wire**
**Escape of Giant Snake**
**Gymnastic Feats in Mid-Air**

**FOLLOW THE BAND WAGON**

Write at Once for Territorial Rights, as They Are in Early Demand

**COPYRIGHT INFRINGEMENTS WILL BE VIGOROUSLY PROSECUTED**

Write to Us and We Will Tell You Where You May Procure This Feature in Your Locality from Authorized Exchanges.

ONE, THREE, SIX AND NINE-SHEETS and PHOTOS FOR LOBBY DISPLAY

**Great Northern Special Feature Film Co.**
**42 East 14th Street, New York City**

# PATHÉ'S WEEKLY

A perfect film for particular people, portraying the movements of current events with a fidelity unattainable by any other method of publicity.

## PATHÉ'S WEEKLY

Covers the globe with a lens focused on the world-happenings of universal interest, and reproduces, thousands of miles away, the scenes as they occurred.

## PATHÉ'S WEEKLY

Is a glorified illustrated weekly magazine, with the "pages" turned for your patrons while they are comfortably seated in your cozy theater.

## PATHÉ'S WEEKLY

Speaks an intelligible language to every nationality, and makes its appeal to people of every tongue, race, creed or age, and will appeal to *your audience.*

*If It's Interesting It's In*

## PATHÉ'S WEEKLY

**BOOK IT EVERY WEEK**

# MILANO
# Feature Films

*will hereafter be sold by the*

**MILANO FILMS CO. of AMERICA**

*and Released Every Saturday as Usual*

The Best Foreign Film Produced

## 2 REEL FEATURE EVERY WEEK

Every Milano Film is Clean and Moral, Superbly Staged, Artistically Acted, Photographically Perfect, Toned and Tinted : : : :

**COMING TWO REEL RELEASES**

*Saturday. January 25, 1913*

## The Vengeance of Vira

**How A Peon Slave Repaid a Blow**

A story of South American plantation life and Parisian Society.

*Saturday, February 1, 1913*

## For the Honor of the Family

A son's sacrifice to save his mother from disgrace.

*Saturday, February 8, 1913*

## A Life for a Life

A story of diplomatic intrigue and the secret service.

*Saturday, February 15, 1913*

## Out of the Depths

How an ex-convict succeeds in making a man of himself.

**MILANO FILMS CO. of AMERICA**

145 WEST 45th STREET
NEW YORK

---

# Extra! Extra!

## Eclipse-Kleine Release

**January 29th, 1913**

# The Bulgarian Army in the Balkans

(**One Reel**)

### Forward to the Frontier

Showing the Bulgarian troops on the Turkish frontier in preparation to commence hostilities.

One and three-sheet posters!

### Hubby Does the Cooking

A screaming comedy.

Cines Release January 28, 1913.

### A Lesson from the Past

(Drama.)

Cines Release February 1, 1913.

### The Doctor's Love Affair

(Drama.)

### The Beautiful Falls of Marmore

(Travelogue.)

Send us your name to be placed upon our mailing list for advance advertising matter.

**GEORGE KLEINE**

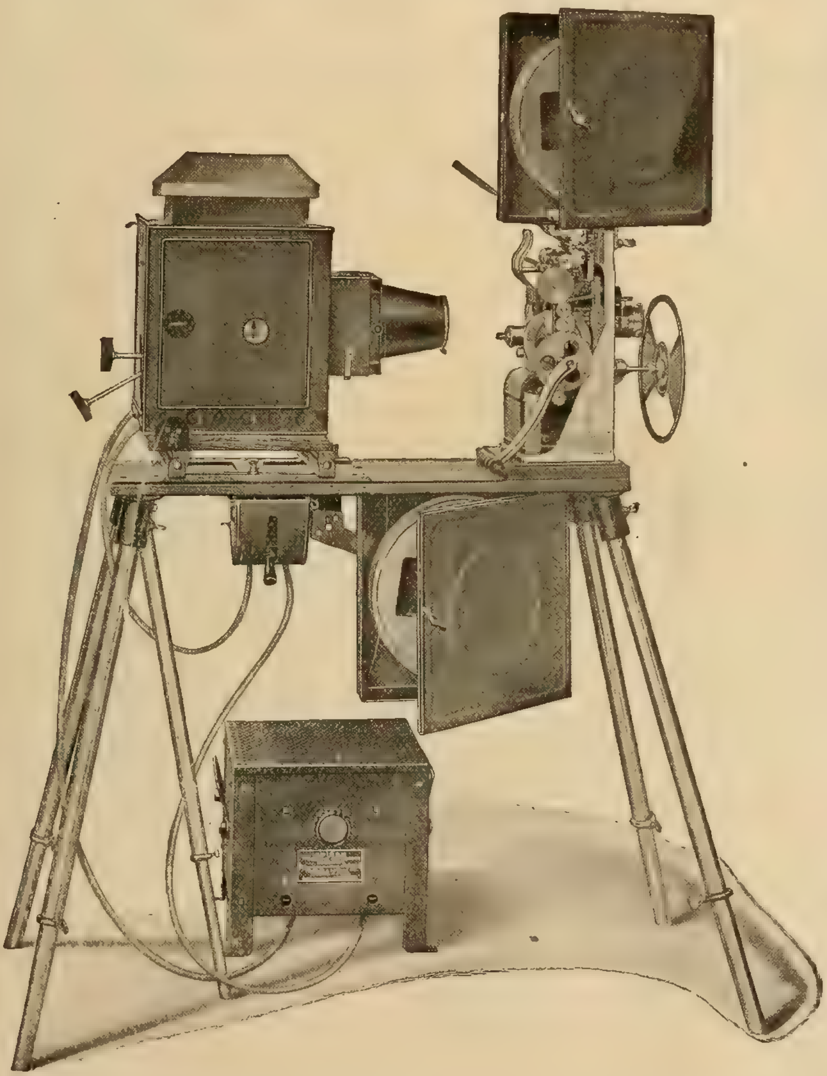
166 North State St. Chicago, Ill.

# THE EDISON KINETOSCOPE

## Underwriters' Type "B"

If your show is on the toboggan---if your attendance is falling off night by night---you can probably lay it up to your machine. Nobody wants to look at flickering pictures or wait during "intermissions for repairs," and that's the reason the crowd is going elsewhere.

Pull the people back to your show by projecting clear, steady pictures with the Edison Kinetoscope ---and incidentally cut down your expenses. For the Edison has had all the advantage of the inventor's care and attention, and is *built to last.* Don't wait---begin *now* to get the crowd coming your way. Write for catalog 500 and a copy of the Edison Kinetogram.



---

**Price, with Rheostat, 110 volts, 24-40 amperes, - - - $225.00**

**Price, with 110 volt, 60 Cycle Transformer, - - - $245.00**

---

### CURRENT EDISON FILMS

Jan. 24—"False to Their Trust," being the seventh story of "What Happened to Mary," produced in collaboration with The Ladies' World. 1,000 feet. Dramatic.
" 25—"The Lorelei," adapted from the song and legend. 1,000 feet. Dramatic.
" 27—"The Dancer," by James Oppenheim. 1,000 feet. Dramatic.
" 28—"A Day That is Dead," adapted from Tennyson's poem "Break, Break, Break." 1,000 feet. Dramatic.
" 29—"A Serenade by Proxy," by A. H. Giebler. 1,000 feet. Comedy.
" 31—"A Perilous Cargo," by James Oppenheim. 1,000 feet. Dramatic.
Feb. 1—"The Princess and the Man," by Bannister Merwin. 1,000 feet. Dramatic.
" 3—"Over the Back Fence," by Marion Carr. 975 feet. Comedy.
" 4—"The Phantom Ship," by James Oppenheim. 1,000 feet. Dramatic.
" 5—"How They Outwitted Father," by Milton Goldsmith. 1,000 feet. Comedy.
" 7—"Sally's Romance," by Bliss Milford. 1,000 feet. Dramatic.

Thomas A. Edison
INCORPORATED
**239 Lakeside Ave., Orange, N. J.**

# LUBIN·FILMS

## ARE PERFECT IN EVERY DETAIL

Magnificent Photography · Superb Stage Settings · Carefully Selected Scenarios

## FIVE RELEASES A WEEK

**"Who Is the Savage?"** **Tuesday, January 21st**

A love story without a man in it—a decided novelty.

**"The Old Oaken Bucket"** **Thursday, January 23d**

A beautiful story based on the famous song—one that touches every heart.

## SPLIT REEL COMEDY

**"Pizen Pete"** **720 Feet** **Friday, January 24th**

Showing that "bad men" aren't so bad anyway. A real comedy.

**"Making a Baseball Bug"** **316 Feet** **Friday, January 24th**

A baseball comedy—a home run.

**"The Insurance Agent"** **Saturday, January 25th**

"Gee! I'm no society guy, lady"—but he got away with it, so what's the difference? ARTHUR JOHNSON and LOTTIE BRISCOE in leading characters.

### "The Girl of Sunset Pass"

**Monday, January 27th**

Widow Brown and her little daughter, Ruth, go to Sunset Pass in search of health. The widow obtains employment playing the piano in a dance hall. She dies and the child is left alone. Jack Keen adopts Ruth and sends her to school. Years later, she meets Ned Burton. They had been boy and girl sweethearts. Ned proposes and she accepts him. When the ceremony is about to be performed she realizes that she really loves "Uncle Jack," and goes back to him.

Widow Brown }
Ruth Brown } ........................................ Clara Williams
Jack Keen ........................................ Edgar Jones

The Girl of Sunset Pass.

## SPECIAL TWO-REEL FEATURE

**Monday, January 27th**

### "The Guiding Light"

Marie Fife, daughter of the lighthouse keeper is blind. Her lover, Harry, saves his scant earnings for an operation. He gives the money to her father. Dick Drayton, a half-witted scamp, tries to secure the money, and being unsuccessful, puts out the light. Marie gropes her way to the tower, and lights the lamp just in time to save her lover from being dashed to death on the rocks.

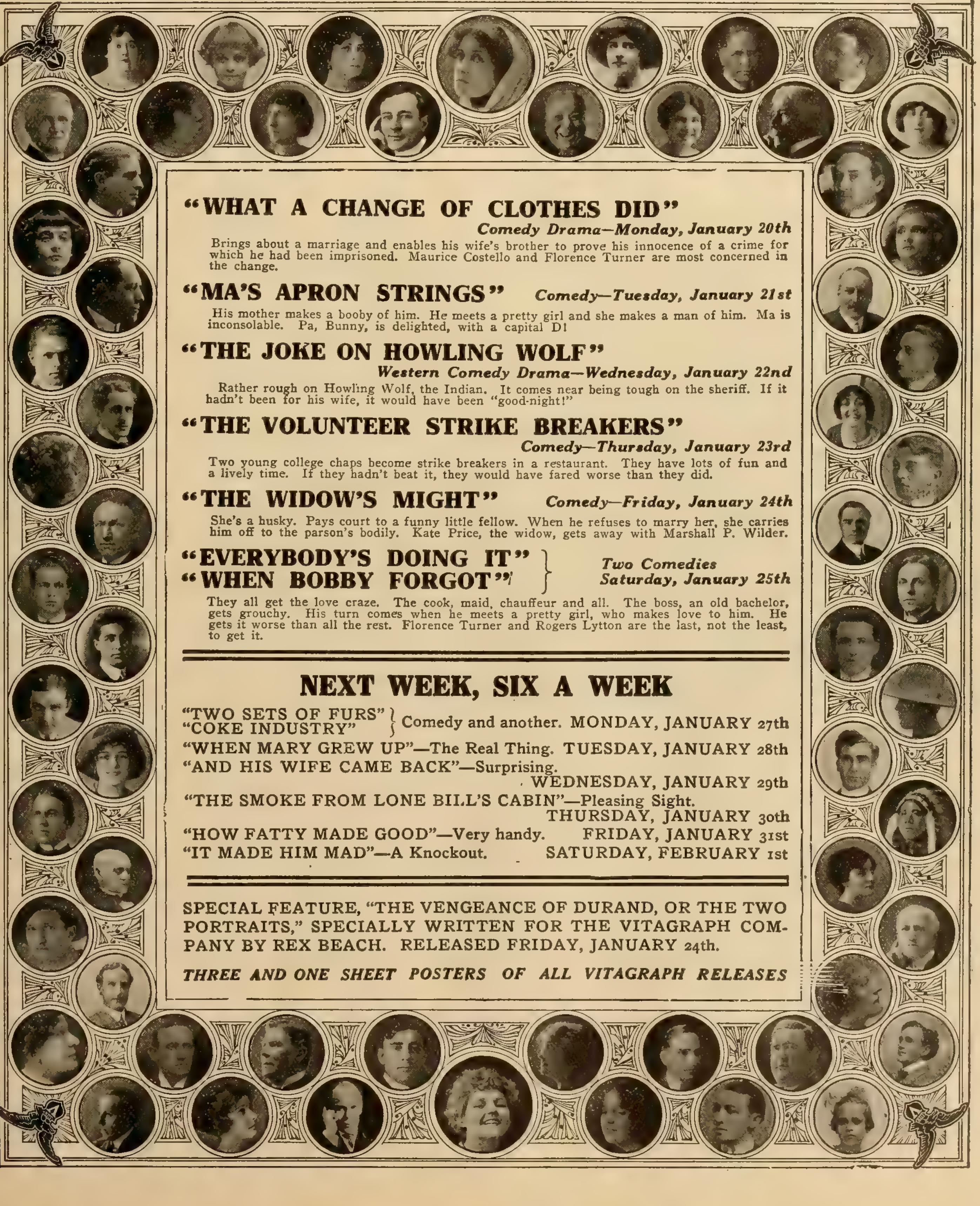
**Lubin Posters are highly artistic—printed in five colors—one, three and six sheets—can be secured from your Exchange or from the A. B. C. Company, Cleveland, O.**

LUBIN

## LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A

LUBIN

# VITAGRAPH
LIFE PORTRAYALS



## "WHAT A CHANGE OF CLOTHES DID"

*Comedy Drama—Monday, January 20th*

Brings about a marriage and enables his wife's brother to prove his innocence of a crime for which he had been imprisoned. Maurice Costello and Florence Turner are most concerned in the change.

## "MA'S APRON STRINGS"

*Comedy—Tuesday, January 21st*

His mother makes a booby of him. He meets a pretty girl and she makes a man of him. Ma is inconsolable. Pa, Bunny, is delighted, with a capital D!

## "THE JOKE ON HOWLING WOLF"

*Western Comedy Drama—Wednesday, January 22nd*

Rather rough on Howling Wolf, the Indian. It comes near being tough on the sheriff. If it hadn't been for his wife, it would have been "good-night!"

## "THE VOLUNTEER STRIKE BREAKERS"

*Comedy—Thursday, January 23rd*

Two young college chaps become strike breakers in a restaurant. They have lots of fun and a lively time. If they hadn't beat it, they would have fared worse than they did.

## "THE WIDOW'S MIGHT"

*Comedy—Friday, January 24th*

She's a husky. Pays court to a funny little fellow. When he refuses to marry her, she carries him off to the parson's bodily. Kate Price, the widow, gets away with Marshall P. Wilder.

## "EVERYBODY'S DOING IT" "WHEN BOBBY FORGOT"

*Two Comedies*
*Saturday, January 25th*

They all get the love craze. The cook, maid, chauffeur and all. The boss, an old bachelor, gets grouchy. His turn comes when he meets a pretty girl, who makes love to him. He gets it worse than all the rest. Florence Turner and Rogers Lytton are the last, not the least, to get it.

---

## NEXT WEEK, SIX A WEEK

"TWO SETS OF FURS"
"COKE INDUSTRY" } Comedy and another. MONDAY, JANUARY 27th
"WHEN MARY GREW UP"—The Real Thing. TUESDAY, JANUARY 28th
"AND HIS WIFE CAME BACK"—Surprising. WEDNESDAY, JANUARY 29th
"THE SMOKE FROM LONE BILL'S CABIN"—Pleasing Sight. THURSDAY, JANUARY 30th
"HOW FATTY MADE GOOD"—Very handy. FRIDAY, JANUARY 31st
"IT MADE HIM MAD"—A Knockout. SATURDAY, FEBRUARY 1st

---

SPECIAL FEATURE, "THE VENGEANCE OF DURAND, OR THE TWO PORTRAITS," SPECIALLY WRITTEN FOR THE VITAGRAPH COMPANY BY REX BEACH. RELEASED FRIDAY, JANUARY 24th.

*THREE AND ONE SHEET POSTERS OF ALL VITAGRAPH RELEASES*

# The Prosecuting Attorney

The young county prosecutor secures the conviction of a noted criminal who threatens to even the score. On his way to prison the criminal escapes and is about to wreak vengeance on the attorney when a trivial incident places the desperate man in the power of the prosecutor, who turns him over to the officers.

**Released Monday, February 3rd.** *One and three-sheet posters.*

## In the Power of Blacklegs

Through the influence of blackleg associates the young man falls from grace and takes money from the cash box in his father's store. Suspicion is directed toward the lady cashier, but an eyewitness exposes the guilty one. A terrible lesson comes home to the youth and he becomes a respected member of society.

**Released Wednesday, February 5th.**

*One and three-sheet posters.*

## Three Suitors and a Dog

Three suitors find that the object of their affections is giving most of her attention to a pet dog. They enter into a conspiracy to eliminate the dog, but when they attempt to "double cross" each other in an effort to win the girl, they lose out altogether.

(On the same Reel.)

## The Matrimonial Venture of the Bar X Hands

A party of eastern girls, escorted by a chaperon, visit a western ranch and create a stir among the lonesome cowboys. The girls are not impressed with the western swains and they return—minus a chaperon.

**Released Friday, Feb. 7th.**

## Lady Peggy's Escape

Soldiers serving under Queen Bess make a raid into Ireland and drive the rightful owners out of their houses. Lady Peggy makes a thrilling escape, gathers her people together, and all flee to France.

This entire magnificent production was made in Ireland.

**Released Saturday, Feb. 8th.**

One and three-sheet four-color posters.

*Special Release, Friday, February 7th*

A Two-Reel Feature

# The Last Blockhouse

A Spectacular Indian Story produced by an all star company of players

*One, three and six-sheet posters*

KALEM

**Kalem Company**

**235-239 W. 23d St., New York**

# MOVING PICTURE WORLD

J. P. Chalmers, Founder.

Published by
CHALMERS PUBLISHING COMPANY,

Telephone, 3510-3511 Madison Square
17 Madison Ave., Opposite Madison Square, NEW YORK

J. P. CHALMERS, SR., PRES.; E. J. CHALMERS, SEC. AND TREAS.; JOHN WYLIE, VICE-PRES. AND GENERAL MANAGER.
The office of the company is the address of the officers.

Entered at the General Post Office in New York City as Second Class Matter.

**SUBSCRIPTION RATES:** $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

**WESTERN OFFICE:** 169 W. Washington St. (Post Bldg.), Chicago, Ill. Phone, Main 3145.

**DISPLAY ADVERTISING RATES ON APPLICATION.**

**CLASSIFIED ADVERTISEMENTS** (No Display), Three Cents per Word; Minimum Charge, 50c.

Address all correspondence "Moving Picture World, Box 226, Madison Square P. O., New York," and not to individuals.

**NOTE:** Remittances, subscriptions and correspondence should be mailed to New York.

Vol. 15 JANUARY 25, 1913 No. 4

## INDEX TO CONTENTS.

ADVERTISING FOR EXHIBITORS....355

CALENDAR OF LICENSED RELEASES....373
CALENDAR OF INDEPENDENT RELEASES....376
CHICAGO LETTER....348
COMMENTS ON THE FILMS (Licensed)....363
COMMENTS ON THE FILMS (Independent)....364

DOINGS AT LOS ANGELES....353

FACTS AND COMMENTS....340

"GOLD IS NOT ALL" (Imp)....367
GROWTH OF MOTION PICTURES....366

HIGH CURSE, THE, by Louis Reeves Harrison....342
"HOP O' MY THUMB" (Gaumont)....351

INDEPENDENT FILM STORIES....392
INDEPENDENT RELEASE DATES....404
INQUIRIES....366

LICENSED FILM STORIES....380
LICENSED RELEASE DATES....406

MANUFACTURERS' ADVANCED NOTES....368
MILLIONAIRE COWBOY, THE (Selig),
by Jas. S. McQuade....344
"MONA LISA" (Eclectic), by Hugh Hoffman....349
MOVING PICTURE EXHIBITORS' LEAGUE....350
MUSIC FOR THE PICTURE....352

OBSERVATIONS BY MAN ABOUT TOWN....354
"OEDIPUS REX" (Hecla), by W. Stephen Bush....346

PHOTOPLAYWRIGHT, THE....357
PROJECTION DEPARTMENT....359

SONG SLIDE RELEASES....393
SPECTRE BRIDEGROOM, THE....349
STORIES OF THE FILMS (Licensed)....380
STORIES OF THE FILMS (Independent)....392

THANHOUSER PLANT BURNS....370
TWO VIGOROUS VITAGRAPHS,
by Louis Reeves Harrison....343

WHAT THE PUBLIC WANT,
by W. Stephen Bush....341

## INDEX TO ADVERTISERS.

**CARBON IMPORTERS.**
FRORUP, L. E....412
KIEWERT, CHAS. L....408
REISINGER, HUGO....403

**ELECTRICAL AND MECHANICAL EQUIPMENT.**
AMUSEMENT SUPPLY CO....387
BELL & HOWELL....393
CALEHUFF, CHAS. L....412
DETROIT MOTOR CAR SUPPLY CO....387
ENTERPRISE OPTICAL CO....409
FOOS GAS ENGINE CO....414
FORT WAYNE ELECTRIC WORKS....414
GENTEL, ALBERT....397
HALLBERG, J. H....413
HUDSON ELECTRIC SUPPLY CO....405
LAVEZZI MACHINE WORKS....409
PECK, W. H....385
PICTURE THEATRE EQUIPMENT CO....403
SCHNEIDER, E....414
SMITH, L. C....393
WHITE SPECIALTY CO....395

**FEATURE FILMS.**
AMERICA'S FEATURE FILM CO....387
CONNOR, W. F....383
CHEYENNE FEATURE FILM CO.,
387, 395, 402, 403, 405
ECLECTIC FILM CO....321
FAMOUS PLAYERS FILM CO....331
FEATURE FILM CO. OF NEW YORK....385
FEDERAL FEATURE FILM SUPPLY CO....391
GENERAL FILM CO....374-5
GREAT NORTHERN SPECIAL FEATURE FILM CO....332
IMPERIAL FEATURE FILM CO....410
KINOGRAPH CO. OF AMERICA....395
M. & F. FEATURE FILM CO....403
MODERN FEATURE FILM CO....391
UNITED FEATURE FILM CO....414
UNITED STATES FILM CO....377
UNION FEATURES....371
WORLD'S BEST FILM CO....391

**IMPORTERS AND DEALERS.**
INTERNATIONAL FILM TRADERS....393-5
PHILOGRAPH FILM BUREAU....387
WESTERN FILM BROKERS....411

**FIRE APPARATUS.**
TRAINER, C. W....411

**FILM EXCHANGES.**
BRADENBURG, G. W....395
LAEMMLE FILM SERVICE....411
LYRIC FILM & SUPPLY CO....413
NORTHERN FEATURE FILM EXCHANGE....400
STAR FEATURE FILM RENTERS....403
UNIVERSAL FILM EXCHANGE....413

**FILM MANUFACTURERS.**
ADVANCE MOTION PICTURE CO....391
BRONCHO FILM CO....329
KAY-BEE....328
KEYSTONE FILM CO....329
KINEMACOLOR CO. OF AMERICA....387-389
MILANO FILM CO....334
MUTUAL FILM CORPORATION....328

**INDEPENDENT FILM MANUFACTURERS.**
**(Film Supply Co.)**
AMERICAN....326
FILM SUPPLY CO. OF AMERICA....378-9
GAUMONT CO....320, 377
GREAT NORTHERN FILM CO....389
ITALA....391
MAJESTIC....401
RELIANCE....397
SOLAX....327
THANHOUSER....318

**INDEPENDENT FILM MANUFACTURERS,**
**(Universal).**
AMBROSIO AMERICAN CO....330
ECLAIR FILM CO....399
UNIVERSAL FILM MFRS....322-3-4-5

**LICENSED FILM MANUFACTURERS.**
EDISON....335
ESSANAY....319
KALEM....338
KLEINE....334
LUBIN....336
MELIES....415
PATHE FRERES....333
SELIG....407
VITAGRAPH....337

**LECTURES.**
MARION, LOUISE M. (Miss)....412
SMITH, NAT. B....400

**LENS MANUFACTURERS.**
GUNDLACH-MANHATTAN OPTICAL CO....410

**MISCELLANEOUS.**
A. B. C CO....405
AMERICAN CINEMATOGRAPH CO....395
AMERICAN SCHOOL OF CORRESPONDENCE....409
AMERICAN SONG SLIDE & POSTER CO....406
AMERICAN TALKING PICTURE CO....372
ARMSTRONG LITHOGRAPH CO....387
BIOSCOPE....403
BRADY, A....380
CHALMERS PUBLISHING CO....412
CLASSIFIED ADVERTISEMENTS....402
CORCORAN, A. J....408
EASTMAN KODAK CO....412
EXHIBITORS' ADV. & SPECIALTY CO....373
FILMO CHEMICAL CO....387
GREATER J. D. WILLIAMS AMUS. CO....391
HENNEGAN & CO....401
HETZ, L....393
HOKE, GEO. M....411
McINTIRE & RICHTER....394
McKENNA BROS. BRASS CO....387
MOVING PICTURE WORLD (Handbook)....402
MURPHY, C. J....393
NATIONAL TICKET CO....404
NATIONAL X-RAY REFLECTOR CO....405
NEWMAN MFG. CO....409
PHOTO RECORDS....393
PHOTOPLAY ADV. & SPECIALTY CO....407
RAW FILM SUPPLY CO....412
SARGENT, E. W....414
SCENARIO PUBLISHING CO....409
SHIPMAN, NELL....391
STEBBINS, C. M....391
THOMAS, G. H....393
TRADE CIRCULAR ADDRESSING CO....397
VAN HORN & SON....393

**MOVING PICTURE MACHINE MFRS.**
AMERICAN....412
EDISON....335
ENTERPRISE OPTICAL CO....381
POWER'S CAMERAGRAPH....416
SIMPLEX....370

**MUSICAL INSTRUMENTS.**
AMERICAN PHOTOPLAYER SALES CO....400
OSHKOSH METAL PRODUCTS CO....408
SCUELKE ORGAN CO....411
SINN, C. E....391
WURLITZER, RUDOLPH....409

**OPERA CHAIR MANUFACTURERS.**
AMERICAN SEATING CO....414
ANDREWS, A. H....414
BENNETT, GEO. W....414
HARDESTY CHAIR CO....414
STAFFORD, E. H....414
STEEL FURNITURE CO....414
WISCONSIN SEATING CO....414

**PROJECTION SCREENS.**
AMERICAN THEATRE CURTAIN & SUPPLY CO....410
MIRROROIDE CO....410
MIRROR SCREEN CO....410
SIMPSON, A. L....411

**SONG & ADVERTISING SLIDES.**
BATTERSHALL & OLESON....393
CLAPHAM, A. J....393
NIAGARA SLIDE CO....393
SCOTT & VAN ALTENA....393
UTILITY TRANSPARENCY CO....393

**THEATRICAL ARCHITECTS.**
DECORATORS' SUPPLY CO....411

# Facts and Comments

EXHIBITORS from almost every state in the Union are writing to The Moving Picture World urging it to keep up the agitation for a proper Sunday entertainment and asking for materials which may be used in conducting a campaign of education for the benefit of the opponents of Sunday pictures. This demand has been persistent enough to exhaust our back numbers with the articles on the Sunday question and we have therefore prepared a typewritten summary of sound arguments in favor of a proper Sunday entertainment. This typewritten summary will be sent to any exhibitor upon request.

*

There is just one word of special caution we would like to say to exhibitors who are called upon to take part in the agitation for a liberal Sunday. We would urge them to use diplomacy and to treat old, deeply rooted prejudices with tenderness and toleration. A man may differ from us and be just as sincere as we hope we are. Let us therefore avoid all personalities and all intemperate language. Let us not yield to the temptation of going away from the real issues of the case. A campaign conducted with dignity and courtesy is the only campaign worth while. Whenever the opponents of the proper Sunday entertainment are carried away by their excess of zeal and begin to throw epithets, set them a good example by sticking to the point and ignoring personal arguments.

* * *

IT is a well-known fact, that the yellow press frequently replenishes its vocabulary from the gutter. The hideous expression "movies" to designate the greatest educational factor in modern civilization was no doubt fished out of the unwholesome debris found along the edges of the highways of literature. One of the yellow sheets has now invented a similarly elegant and classic name for the new Edison kinetophone. We do not like to touch the thing, even for the purpose of putting it in the pillory, but the word is "talkies." What fine and noble additions to our impoverished language! Now let us drop the time-worn word book and call it "readie" and let the theaters henceforth be known as "lookies." With a little assistance from the Chinese Laundrymen's Association we ought to make great strides in simplifying and revising the poor English language.

* * *

FROM all present indications it seems that the feature film, as the newest development in the moving picture field, will hold a position near the centre of the stage for quite some time to come. Even the smallest theaters are ready and anxious for features. A curious fact in the situation is the scarcity, not to say the almost complete absence, of features dealing with American subjects. There are plenty of feature films produced in this country, but the subjects are generally of European origin. Manufacturers seem to prefer European history and European literature. Just why this should be so is one of the unexplained mysteries of filmdom. Some American historical films have been made, but the field has scarcely been touched. American literature has been neglected, though there are signs of future improvement. No one will deny that we enjoy vigorous national health with plenty of proof in literature and on the speaking stage. American multiple feature reels, it seems to us, ought to meet with an immediate and profitable response. Legends of old Japan and tragedies of ancient Egypt are interesting to be sure but there are valuable materials right at our doors.

* * *

"THE innocent exhibitor should not suffer from the follies of the few radicals." We take this sentence from a letter written to us recently by a friend of the motion picture in Milwaukee. Echoes of the same sentiment are heard frequently wherever exhibitors meet. Our correspondent speaks of probable hostile action by the authorities, caused by the antics of one exhibitor who persists in showing objectionable films and displaying even more objectionable posters. Here is a matter which plainly calls for concerted action by the organized exhibitors.

* * *

THE future progress of the educational film generally and the educational feature in particular depends to no small extent on the treatment it will receive at the hands of the average exhibitor. If the exhibitor is pleased with such films and wants to make the best of them, he will call to his aid the advantages of special and well-rehearsed music, a suitable lecture, and vigorous publicity methods. The frame in which we see a picture always influences us. None except experts will recognize a Rembrandt in a cheap and dirty frame or in no frame at all. On the other hand a mediocre painting may be set off to great advantage, when placed in a fine, artistic frame. The frame should always be worthy of the picture. Exhibitors should realize that in giving its proper due to the educational release on their programs they are bound to help the cause of the moving picture generally. If they slight the opportunities offered them by progressive manufacturers they hurt not only the industry, but in the long run they hurt themselves. If the moving picture is to progress and expand along the right lines we cannot get enough support from the intelligent and educated classes of the community.

*

The kinematograph must aim to be the poor man's library. It must give in pleasing form to all the people, what the shelves of the library now offer only to the favored few, to wit, the benefits and knowledge that come to us from an acquaintance with the masterpieces of literature and art and science. The kinematograph is the great popularizing agent for the works of great minds, that have existed before us and have only expressed themselves through the printed page. If the kinematograph aimed at anything less than this the picture would soon be degraded to a toy or a fad. The permanency of the motion picture depends on the utilization of its educational value.

# "What the Public Want"

By W. Stephen Bush

"WE are giving the people what they want." Such is the most common and persistent plea urged in defense of inferior, morbid and ultra-sensational films. "The public," we are told by certain manufacturers, "want their amusement 'red-hot' and 'raw.' We know what the public want, and we give them what they want," is their confident assertion.

I do not believe that this plea is always sincere or made in good faith. In many cases "the wish is father to the thought," and cheap reels are turned out, not because the producers think them popular, but just because they are cheap. The cry, "We are giving the people what they want," catches many unthinking exhibitors and imposes on not a small portion of even the public. The loudest shouters often defeat for the time being the best reasoners and temporary triumphs of lungs over brains are not rare.

Of all the pleas for the cheaply sensational or sensationally cheap film, none is more specious and worthless than this same motto: "The people want the blood-and-thunder product, and children cry for it."

The man who can look at any subject wholly free from bias and guided solely by the light of reason, is rare. If his own personal interest is concerned, no one will expect him to be impartial and unprejudiced. We might on this ground alone reject the claim of the producers of ultra-sensational stuff that they serve a popular demand. We might also say that every creature delights in its own likeness, and very few are able to look beyond their own tastes and desires. The producer who is himself fond of cheap and coarse comedy or who personally dotes on cowboy reels is as a rule quite incapable of understanding how other people differ from him and hold in sincere abhorrence the very things which he prizes. No man, however, is fit to be either a critic or a producer who cannot take a broad view and detach himself from his own preferences. Every audience consists of men and women of widely differing tastes. It is clear that all of these tastes cannot be gratified all the time, and it is even clearer that some of these tastes cannot be gratified at all.

Assuming for the sake of argument that there is a considerable portion of the public who want to see the lurid and the hideous and the stupid rather than any other kind of films, it does not follow by any means that the producer of motion pictures is called upon to supply such demands. There is probably no spectacle in all the world which would draw a bigger crowd than a public execution. Within the memory of men still living, the public execution in city or country was a magnet always sure of capacity, and there never was enough capacity. By whom then have public executions been abolished? Surely not by the mobs that attended them. They were done away with by the good sense and the humanity of the few in the teeth of popular indignation, which declared that "the people wanted the public execution." We have no longer any public pillories and public whipping posts, except here and there on the outskirts of civilization. It is not likely that we shall go back, though at the time of abolishing these horrors there were many good people, some editors among them, who deplored this curtailment of the "people's rights," i. e., the rights to witness such barbarous scenes. In ancient days the people wanted to see blood flow in the arena. The mobs fed on the sight of human beings fighting wild beasts in struggles for life or death. In our own day there are many who love to see two naked men pummel each other and who are willing to pay well if the affair is only bloody and savage enough. The morbid tastes still exist today, lively in some and dormant in all of us.

These vicious tastes are still gratified quite largely by the yellow press, but why should the motion picture descend to this level? Why should the noble invention of kinematography be used for pandering to low and degrading instincts? The motion picture is destined to march with progress and civilization, to be an aid in the advancement of the race rather than a hindrance.

Here enters the dear old showman to tell us that he is not here to educate the people, but just to amuse them, and that he will give them anything they want. He reluctantly realizes and recognizes the legal prohibitions, but for the ethical side of it he cares just nothing at all, and is quite willing to sink to the lowest level if the public is sinking in the same direction. Looking at it even from his point of view, we believe that his conclusions are wrong. He will in the end be a loser financially and in every other way. The same decent public sentiment which has thrown the veil of secrecy about the horrible things in our modern civilization and forever removed them from the public gaze will ultimately prevail in the show business, especially in the field of motion pictures. This sentiment is constantly finding expression not only on the statute books and in the press and pulpit but in the minds of the public itself. In the olden days civilization was nothing but a succession of triumphs of the minority. In our broadened American democracy this order has happily been reversed, and resistance to morbid and disgusting displays of any kind nowadays come from the majority. A most significant example in point is the recent federal law forbidding the transportation of prize fight films from one state into another. While we believe that Congress exceeded its authority in passing such a law, which may possibly lead to an indirect and oppressive censorship, we cannot overlook the fact that there is a strong public sentiment behind the act, and that it was in deference to this sentiment that the law was put on the statute books.

Judged by all known and recorded manifesations, modern tastes and modern sentiments are in favor of clean pictures above all things. The majority will follow no false leads. The present healthy tone of the American stage is but a response to a well-crystallized public sentiment. The art, music and literature of today are in the main serving good ends.

The audience in the electric theater is no exception to the general rule. They must often take what is given to them, but wherever they have a choice betwen the cheap and flashy place and the better class of theater, they know how to discriminate. They resent a flood of cheap, unwholesome and monotonous pictures. They are hungry for the picture which has a message to humanity. They want to take a pleasant or cheering idea with them when they leave their seats. They like to discuss the picture in the home. The little discussion in the bosom of the family after the return from the moving picture might with profit be taken down in shorthand and read to those producers who imagine that they can guess and serve the public taste by furnishing time-worn melodrama or the exaggerated portrayal of the dark sides of life.

# "The High Curse"

By Louis Reeves Harrison

IT does not require a vast amount of ingenuity to discover the merits of a production that has met with success. The difficulty is to delve into scenarios and ideas submitted by all classes of writers for potential genius that is constantly lost. The experience of those who have succeeded in stirring the universal audience reached by moving pictures is one worth notice. Nearly every play that was far above the ordinary met with rejection over and over again before it was materialized, while stories that were mediocre or worse were promptly accepted.

Once thrown upon the screen, masterly productions met with widespread popularity and unanimous approval from the critics, yet only pluck, pertinacity or pull enabled them to survive the selective ordeal and finally reach presentation. Meanwhile thousands of weaklings were born on the screen, gasped a little and then died out to be forever forgotten. Among those who suffer from the "High Curse" put upon dramatic productions of all kinds the photoplaywright has been hardest hit. His occasional success brings no compensating reward for what he has lost in expenditure of time, effort and money.

Those who sit through the Punch and Judy show entitled moving pictures are moved to laughter by melodramatic banalities and almost to tears by those self-executive comedies where everybody laughs but the audience. It is said that the basis of all humor is pain, and that may account for what they are giving us. I confess that I have laughed at some heart-sobs that were intended to be painful, but I have yet to rupture a blood vessel over the abysmal horrors of any written-while-you-wait farce ever slammed on the sheet.

There *is* comedy in the way censorship is avoided. It is in the action for Bill to murder Ned. We see Bill shoot from behind a rock in one scene and the next one depicts Ned falling to the ground mortally wounded. The burglar jams his jimmy under the window, then our heads are turned the other way by a lapse, and he is next seen entering the house. The despairing suicide goes behind a tree to do the awful deed, and all that we discern is the splash in the stream. All this is so purifying!

In view of the fact that ninety per cent of the pictures are designed and executed to please ten per cent. of the people and the other ten per cent. of production aims at the ninety per cent. of intelligence, the mere question of proportion is worthy of consideration. The publicity manager of a large house called his employer's attention to the fact—this was only a few weeks ago—that 47 out of 50 of the last photoplays released by them were founded on crime. Investigation would probably reveal that directorial idea of the drama was morally degenerate.

Why are these things thusly? Is not the dwarfing and stunting influence of moving pictures very largely the result of dwarfs and stunts in the business rather than from any economic question of supply and demand? Does not achievement in this branch of art as in all others imply potential ability on the part of individuals especially qualified for it? Producers who have shown courage and application in developing the commercial side may be satisfied with the rich harvest they have reaped, but does this prove that they have clear conceptions of the end and purpose in this or any correlated art?

From no source of creative genius may suitable plays be expected unless it be that of ownership. No man of great talent will work out a drama of sweeping power and intensity unless he is given an interest in its production and presentation. Publishers divide with authors; owners of stage productions share with the dramatists; ability to originate what is new and of high value is recognized in all fields of endeavor but that which has been most profitable to the investor. Whether or not the High Curse on motion-picture production is inability to understand what people of intelligence want, or lack of power to respond to the common demand, or failure to grasp the necessity of stimulating effort with just reward, the daily output is far below what it should be at this stage of the game.

It seems a pity that there should be any blight on what promises to be a marvelous method of expression and of culture and of giving happiness to people of limited means. The New Art could be made a blessing to millions instead of a source of doubtful good in a few cases and of evil in many. Without lessening the dividends of a single concern now engaged in production and with a decided augmentation of profit to those leading in quality, the whole business could be lifted to a higher plane and become a tremendous political and social force with due recognition to that form of genius which must create its opportunities.

Those who are turning out releases are not looking very far into the future in developing the art in a lopsided way, directing effort and expenditure to the modification and exploitation of old and erroneous ideas. Civilized people, those who are patronizing the little theaters and big theaters, represent every conceivable combination of intelligence and taste with a progressive tendency not to be disregarded. What has actually taken place in the world, a gradual upward movement, is going on now, and the hope of the world is to gradually replace old errors in the human mind with the expanding influence of truth. We look back upon the beliefs and traditions of a generation ago with condescending pity, but we are only on our way to enlightenment, and any contribution to a clearing of our moral and mental atmosphere finds in moving pictures a powerful medium of expression.

The highest and brightest minds of the past have had comparatively little influence upon the people of darkened lives because of an inability to reach them. Splendid ideas were recorded for the benefit of a privileged few. There is an appreciable social effort being made today, one designed to equalize education and opportunity. Broadened men and women are trying to help their fellows of inferior starting point. Only a few are so completely degenerated by egotism, ignorance and greed as to live like apes for the mere gratification of animal desire. There is tremendous opportunity in the New Art that is occasionally discussed, but it remains for men of genius to seize this opportunity and turn it to account.

The High Curse on the New Art may be the lack of a Man of the Hour, one familiar with moving picture methods and mechanism, big enough to stand for a principle and strong enough to be a leader in a new and magnificent field of human achievement.

---

## THEATER TO BE ENLARGED.

Louis Klene, proprietor of the Arc theater on North Fifth Street, La Fayette, Ind., announces that he will improve and enlarge his theater in the near future. The improvements will consist of a number of new exits, a new pipe-organ, the indirect lighting system, an up-to-date ventilating apparatus, two new Power's 6-A projection machines, increased seating capacity, etc., all of which is estimated to cost about $10,000. When improvements have been completed the admission price will be ten cents instead of five cents, as heretofore.

# Two Vigorous Vitagraphs

Reviewed by Louis Reeves Harrison.

IN these days of rubber stamp banalities, it is refreshing to come upon a pictured story of daring adventure that does not resort to those wornout mechanical devices, the motor car, the telephone and the revolver. "The Strength of Men," from a bit of fiction by James Oliver Curwood, is a version of the eternal triangle without silk lingerie and dress suits. It breezes along from start to finish with outdoor virility. It is a running fight in the open between two powerful men of evenly balanced grit and pugnacity through scenes of danger so real that weary audiences at the little shows will sit up and take notice, while that portion comprised of little fighting males will become pop-eyed over its thrills.

Ned Finley and Herbert L. Barry are the two men in the case, and their feats of daring, strength and endurance are exhibited in Alaska, where a struggle is set up for the favor of Edith Storey. Tefft Johnson plays the part of her daddy, but he has very little to do beside smoke his pipe and philosophize on the ways of his sex. The younger men have not attained his philosophy. They are both in love with the girl and are not particularly scrupulous in their rivalry. Barry is first in the field and maintains his priority by force. Finley is a good second and is aided by the wavering affections of the young lady. She stands in the situation usually occupied by members of her sex. She regards the desperate struggle between the men with complacent satisfaction and is ready to become the priceless possession of the one who wins. She invariably accepts the suitor who excels in purposive tests if she follows her first instincts.

Scene from "The Strength of Men" (Vitagraph).

The girl remains undecided during the minor combats of her suitors, but a new condition is set up when Barry finds rich traces of gold in the bed of a mountain stream, stakes his claim and sets out in his canoe on a perilous voyage to the recorder's office. Finley is close on his heels. He locates the same claim while prospecting and follows exactly the same course. The men arrive at the same moment, and the recorder decides that both will have to set new stakes. The two men are given an even start in their canoes, each with a native Indian to help where a portage is to be made. They are seen in fascinating views of mountain and stream, shooting impossible rapids and fighting desperately through burning forests. One thrilling episode follows another in an actual forest fire, with hairbreadth escapes innumerable, until the inevitable clash comes. They are in a death struggle when a giant of the forest that has become a great torch falls upon them, blinding one and breaking the legs of the other.

We hark back to one of the stories of Arabian Nights when the blind man carries the one who can see but is unable to walk. They stagger through ever-increasing perils of the burning forest to the cabin where the girl and her father live. They sink down together, both helpless and become dependent upon the exhaustless sympathies of womanhood. The girl nurses both back to a condition of convalescence. Finley suddenly discovers that his blindness is only temporary, while it appears that Barry may be crippled for a long time to come. The girl's heart goes out to the less fortunate man, and she is at last able to manifest the natural choice so long in abeyance. She accepts Barry and reunites the men so effectively that they join hands in ownership of the mining claim.

High quality of suspense characterizes the society drama "Red and White Roses." While the first play is lusty and robust, the second exhibits another form of active force in the intense characterization and energy of action of a more complicated plot. The finest work is done by Julia Swayne Gordon, a lady whose acting has long been in need of repression, but who has found an outlet for her natural powers in this production. She is probably of a nervous and spirited type, one of those who find it difficult to assume self-effacing roles, eager to exhibit emotion by pronounced methods, but she now gives more attention to the plausible and convincing in the part she assumes. There is a wide difference between the conventional imitation of a character, however skillfully and carefully it be made, and the modern and natural revelation of personality in a part, the difference between artifice and art.

Keen tension in the story and the admirable impersonation by Miss Gordon hold interest in spite of the "high curse" of theatricalism thrusting itself out here and there in both plot and action. It is difficult for the director of this drama to shake off his theatrical training. He is imbued with tradition now being eliminated from advanced methods of stage presentation—they are only weeds in the motion-picture garden—but he is so earnest and amenable to criticism that he disarms unfavorable comment. Technics and medicine may be studied in order to know what to avoid as well as what to take in an emergency. A director is none the worse off for his stage experience the moment he makes up his mind to discard the "high curse" of artificiality.

Scene from "Red and White Roses" (Vitagraph).

"Red and White Roses" is a success in sustained interest because it exhibits the gradual evolution and revelation of dual personality in the leading character. "Red Rose" is an adventuress, who is employed by a villainous politician—the American kind—to entangle a rival candidate in a scandal that shall cause the rival's wife, the White Rose, to leave him on the verge of election. The adventuress does her work for pay and succeeds so well that the vacillating husband of White Rose falls into the net she spreads for him and loses the election. An intricate complication results. The defeated candidate learns that he has been the victim of a plot and tries to make amends when it is too late. White Rose has lost faith in him and has listened to the silent wooing of a more deserving man. She tries to solve her problem by suicide, but is saved by the timely interference of the one she loves. The defeated candidate believes she has taken her life and immediately destroys his own.

The real cause of his death and disaster, the villainous politician, becomes abhorrent to the adventuress he employed and paid. Her better nature asserts itself. The bitter revulsion of feeling that purifies her brings no reward. She has broken up a happy married relation, has sent an ambitious politician of high ideals to defeat and disgraceful death and merely solved the problem of the superior woman she sought to irretrievably injure, yet she rises out of the mire in a simple and sincere tribute to her dead victim. New happiness for young hearts is the main consequence of the tragedy, but its most impressive moment is that of the meeting of widow and wastrel at the bier of him most loved by the least worthy, an affecting climax.

## "The Millionaire Cowboy" (Selig)

Reviewed by James S. McQuade.

MANY thousands of exhibitors will recall "The Millionaire Cowboy," in one reel, released by the Selig Polyscope Company, October 21, 1909. At the time, the film made a decided sensation, and requests poured in from all quarters for more films of a similar kind. Since then, "Ranch Life in the Great Southwest," by the same company, appeared August 9, 1910, and the "Diamond S Ranch," February 29, 1912. All these subjects were of one-reel length, and the two last named showed a decided superiority over the first.

Some time ago, William N. Selig decided to make an up-to-date production of "The Millionaire Cowboy," in two reels, and the result will be seen in the special feature under that title, which will be released early in February. This production, when compared with the release of 1909, will show the great stride which has been made in cinematographic art within the past three years. Great improvement will be observed in the action and dramatic value, while the number of people employed and the equipment and accessories used show a greatly increased outlay. The photography and technique of these films reveal also a pronounced advance in quality.

The entire producing staff of Selig's Eastern studio took part in this feature subject, and a small army of the most skillful and daring cowboys in the country were brought together to assist in the production. The leading dramatic parts were sustained by Carl Winterhoff, who appears as "Bud" Noble; Miss Winnifred Greenwood as Mrs. Noble, and Mac Barnes as Colonel Carter, foreman of the Diamond S Ranch.

The mythical Diamond S Ranch is located somewhere near Prescott, Ariz., and we are treated to a Saturday afternoon's doing of the boys from the ranch, in one of the streets of that city. The stunts performed by these breakneck riders on untried bronchs, wild steers and vicious burros hold one's attention at fever pitch all through the amazing program. Bear in mind that a bronch is a horse from the range which has never felt the touch of a saddle nor suffered the humiliation of a man astride his back, and you will understand better the fighting fiend he becomes, when subjected to both for the first time. Sometimes you see as many as three men at his head, one of whom holds an ear of the bronch between his teeth, in the effort to subdue him, while a fourth throws the hated saddle in place and cinches it tight before launching himself on the brute's tempestuous back.

All kinds of bucking bronchs are seen in the street of the dust-laden city. That big gray is a holy terror! See him stop dead in an onward dash, his front legs as rigid as boundary posts and his head low down between them. But the rider instinctively leans far back in his saddle and foils the catapulting intention of the fiend beneath him. Watch the antics of another as he bucks sideways, the rider just escaping a bad fall. Look at the big horned steer as he throws his rider, and at another which gores the cowboy who attempts to bulldog him. See still another maddened steer, plunging head first through a heavy wooden fence, with a man dangling between his sweeping horns. And laugh, you must, at the little burro which throws a masterful rider again and again with the utmost ease, and calmly awaits the next trial of his skill.

**"The Millionaire Cowboy." "Bud" (Carl Winterhoff) and His Wife (Miss Winnifred Greenwood) at Home.**

**"The Millionaire Cowboy." "Bud" on His Bucking Broncho.**

But all such strenuous doings must have an end, and in this case they end happily. "Bud" Noble, the foreman of the Diamond S, who has carried off the honors of the occasion, is handed a telegram, and, after reading it, calls the boys around him. It is from a Chicago firm of attorneys advising him that his uncle died and left him several millions of dollars, and that he must come to Chicago at once. Next day he takes the train and is given a rousing farewell.

"Bud's" first experiences in the Windy City are comical to behold. Almost at the very first step among city folks, he meets the girl of his heart. She is none other than the stenographer in the office of the lawyers who have charge of his affairs. Within a few weeks she becomes his wife. After a year in the big city, he grows tired of the monotony of the life he leads, and longs for a sight of the plains and of the boys. Without advising his wife, he wires to Colonel Carter, who had taken his position on the Diamond S, asking him to bring the entire outfit to Chicago and wake the town up. The colonel wires back immediately the acceptance of the bunch, and a few days afterwards they arrive in Chicago, in full cowboy garb. Their mounts have been brought along on the same train, and the band proceeds at a gallop to the Noble residence. Poor Mrs. Noble and her society friends are horrified at the invasion, but "Bud" smiles his wife into good humor and into a determination to make the best of it.

Scene from "The Millionaire Cowboy" (Selig).

Scene from "The Millionaire Cowboy" (Selig).

The "boys" retire for a time to squeeze themselves into "claw hammers," and then invade the drawing room, each with a small gatling gun dangling in front of his waist line and a closed opera hat on his head. Mrs. Noble has tea brought in, but Colonel Carter and the boys wave it off with drawn pistols and heavy scorn. "Bud" then takes them to see a melodrama, and they are seen weeping copiously as they listen to the woes of the forlorn woman whom the villain pursues. When the villain appears on the scene and proceeds to do the woman bodily hurt, there is a fusillade of 44's that throws the audience into a panic, while the villain is seen jumping for dear life through a window down stage. Then there is a yachting trip on the lake and, to Bud's great relief, the homeward trip is begun.

Bud lies dreaming on a sofa in his home, worn out by the last day's doings, when his wife enters with a telegram and awakens him. The telegram is signed "The Boys," and reads as follows: "Everybody enjoying themselves. Col. Carter sure some happy. He just shot a coon; will send the bill to you."

"Bud" embraces his wife, and, to her great relief, whispers in her ear, "Never again!"

## MOVING PICTURE CONDITIONS IN PORTO RICO.

### An Interesting Interview With a Film Expert.

Mr. John Andrews, a well-known film man of Philadelphia, has recently returned from a two weeks' sojourn in Porto Rico, where he had gone to look over the moving picture situation. On his way back to Philadelphia Mr. Andrews paid a visit to the offices of the Moving Picture World. He has gathered much interesting information regarding the Island of Porto Rico and exhibitors everywhere will be interested to hear of conditions there. Mr. Andrews had been acting for a syndicate which had intended to invade Porto Rico with modern motion picture methods, but on his report it is not likely that anything will be done in the near future.

"There is," said Mr. Andrews to a representative of the Moving Picture World, "but one large town in the island and that is San Juan, which has a population estimated at 55,000. Of this population but 5,000 may be counted on as possible patrons of the moving picture theaters, of whom 2,000 are Americans and 3,000 natives of the better class. The rest are a species of peons who never have any money except perhaps in the sugar-cutting season, which lasts from February until April.

"There are two moving picture shows in San Juan. One is located on the water front and is called The Marina. It is carried on in a tent. The weather is very hard on tents, by the way. it is excessively hot in the day time and the evenings are noted for their heavy dews. The prices of admission are 10 and 25 cents. The pictures are shown on a transparent screen—those on the right side of the screen pay 25 cents, while the others, who must read the titles backwards, if they can read at all, are taxed only ten cents. Only one show is given lasting about two hours, from nine to eleven o'clock. About seven reels are shown and the service is of the cheapest grade. They keep on running the reels until the emulsion is worn off and repeaters are quite common. There is another place in San Juan which is maintained by the railway company in a park. It is run on much the same order as The Marina. Similar conditions prevail in the smaller towns, such as Ponce, Araciba, etc.

"While there is no chance to do much in the exhibiting line, the island of Porto Rico looks to me to offer fine opportunities for film producers. The scenery is superb and many pictures of historic value could be made there. Porto Rico affords a splendid background for outdoor plays. There are many lesser islands that have scarcely been touched by the hands of white men."

Mr. Andrews is one of the managers of the Novelty Amusement Company, which runs a chain of model motion picture houses in Eastern Pennsylvania.

## FILM MEN VISIT OFFICES OF MOVING PICTURE WORLD.

Among recent visitors to the Moving Picture World were Mr. H. Schwalbe, general manager of General Film Company, of Philadelphia, and Mr. John Henry Hannon, a well-known piano manufacturer and popular in Quaker City film circles. Mr. Schwalbe is well known all over the country as one of the pioneer exchange men and few men are more familiar with film conditions in the United States. In his leisure hours Mr. Schwalbe is an ardent devotee of aquatic sports and the captain of the famous yacht "The Buster."

## NEW MANAGER FOR THE GLOBE.

The Globe theater, at Brockton, Mass., is now in charge of C. H. Webster, who has now been acting in the capacity of manager since December 16, 1912. Mr. Webster was formerly manager of the Cumings' theater, Fitchburg, Mass., of the Scenic theater at Narragansett Pier, and he still owns his interest in the Star theater at Clinton, Mass. Mr. Webster reports that business is good.

# "Oedipus Rex"

### Four Reels (Hecla Films).

Reviewed by W. Stephen Bush.

THE great Greek tragedy "Oedipus, the King," had always seemed to me especially fit for kinematographic reproduction. Its plot is simple, its technical construction a marvel of dramatic skill, the theme is truly tragic and the end leaves us with our emotions stirred to their most mysterious depths. It may well be likened to a storm in nature, which begins with low rumblings and progressing swiftly and fearfully at last, seems to shake the foundations of the earth.

M. Mounet-Sully, a French tragedian, who has frequently appeared in moving pictures, has staged these four reels and himself acts the part of Oedipus. He has on the whole carefully followed the original plot, but has wisely shown what has happened before the opening scene in the tragedy of Sophocles. He connects this introduction with the play proper in a natural and skillful manner, all of which greatly aids the audience in understanding the plot and following its development. The titles, though necessarily long, are exceptionally plain, which in a production of this character is of the first importance.

"Oedipus, the King," is not intended to convey any moral, it simply shows man as the slave of fate. When the end comes we are moved to profoundest pity, but there is nothing to light our own way. There is no comment save such as is found in the words on the screen: "Thus it hath pleased the gods." Oedipus falls from the pinnacle of fame and power to the lowest depth of human misery. He cannot reconcile himself to his fate; he can only utter the sad and humble words, which our own English Sophocles puts in the mouth of Othello: " . . . vain boast, who can control his fate."

Scene from "Oedipus Rex" (Hecla).

Scene from "Oedipus Rex" (Hecla).

How will the average audience in the electric theater view this tragedy? Is the skill of the Attic master reflected in these films? Will they find their way into the hearts of the spectators? Will they move the masses? To the last two queries I answer "Yes" without the slightest hesitation. I think a prologue and a lecture would reveal much which will otherwise remain hidden to the ordinary audience, but even without prologue and lecture the audience will be able to follow the action, as in scene after scene it grows in intensity until the climax overwhelms us with terror and compassion.

Here in brief is the story: A child is born to Laios and Jocasta, king and queen of Thebes. Tiresias, a seer, is asked to predict the child's future. He foretells that the child will kill his father and marry his mother. Laios and Jocasta turn the child over to a shepherd with instructions to kill it. The shepherd instead of destroying the infant sells it to another herdsman, who brings it to the court of Corinth. King Polybus of Corinth adopts the child in place of his own newborn babe, just killed through an accident. Merope, the consort of Polybus, is deceived into the belief that the infant Oedipus is her own child. As such he grows up at court, believing himself to be the future king. In a quarrel with a companion he learns the truth about his obscure origin. He leaves Corinth and seeks the oracle at Delphi. This oracle, the most famous in Greece, under the protection of and favored by Apollo, gives him no definite news about himself, but repeats the prediction of Tiresias. Full of doubt and fear he leaves Corinth and repairs to Thebes, the capital of his parent's kingdom. On the journey toward Thebes he disputes the right of way with the driver of a chariot, which carries his father, Laios. A quarrel ensues and he kills his own father, the driver of the chariot and all but one of his father's retinue. Here the films depart from the story, but it appears to a good purpose, as the story is made plainer thereby. He meets the Sphinx, solves the riddle propounded by the monster and kills it. In the original tragedy the monster kills itself. With the trophies of his conquest he arrives at the court of his own father, whom he has just killed in the road. When Oedipus arrives at the court and shows the remains of the conquered monster the people forget their grief over the death of Laios and make Oedipus their king. He thereupon is united to Jocasta, his own mother. Here begins the action in the Sophoclean play. Oedipus has reigned happily, when suddenly the Delphic God, offended at the murder of Laios, sends a plague upon the people and it is decided to send Creon, the brother of Jocasta, to Delphi and inquire of the oracle how the plague is to be abated. Creon consults the oracle and upon his return declares to the court and people of Thebes, that the plague will be taken away if Laios is revenged. Oedipus swears to do this and at once commences his search for the slayer of King Laios. He calls in Tiresias and gradually, after much questioning, the horrible suspicion begins to dawn on Oedipus that he himself is the murderer. When the truth of this becomes confirmed by the aid of the man who had escaped from the quarrel in the road and the facts of his birth are also revealed by the old shepherd who conveyed him to Corinth, so appalling is the situation that Jocasta, in a frenzy of despair, kills herself, and Oedipus, on discovering her death and realizing his shame and degradation, blinds himself. Creon, whom Oedipus had unjustly suspected of seeking the royal throne for himself, allows Antigone, the little daughter of Oedipus, to accompany her blind father on his departure out of Thebes.

The films, as produced by M. Mounet-Sully, speak of care in every detail and of great art in the presentation of all the main points of the story. The settings, though artificial, are splendid reproductions of classic originals, the backgrounds are invariably well chosen and where outdoor settings were possible they have been selected with a happy eye for the beautiful. The action sweeps on like a majestic current increasing in swiftness toward the end of each reel. The groupings in the spectacular scenes, made impressive in the original by the chorus, have been arranged with satisfying pains and skill. The scenes at the Delphic oracle, but for the awkward outlines of Apollo's statue, are striking in their faithfulness to Greek customs and traditions, which, as I have pointed out before, would perhaps be appreciated better with a word or two of explanation. The films offer magnificent opportunities for a clever picture pianist or orchestra. It will be well not to hurry them through the machine and to instruct the operator to go slow with the titles especially. Exhibitors can do much to enhance the attractiveness of these reels by the manner in which they will present them to their audiences. The printing of a short synopsis and the distribution of it among the audience a day or two in advance of the exhibition is to be recommended.

Charming Scene from "Literature and Love" (Lubin).

# "Literature and Love" (Lubin)

THIS picture offers a star role for Ormi Hawley, the Lubin "American Beauty," and is rich with the pathos of comedy. The story is very true to life, not overdrawn, but a pathetic episode of a girl who is struggling to make a living by writing stories. Her work is a joy, but the reward is scant until accident brings about an incident both humorous and beautiful.

Betty Brown, a short-story writer, is unfortunate in placing her scripts; walking one day she is held up at a crossing by the congested traffic. A gentleman wearing blue glasses is standing by her side, he is tapping the pavement with his stick. Betty thinking that he is blind takes his arm and pilots him across the road. He thanks her and she tells him she is going for a stroll in the park and offers to lead him. The man is Horace Limpton, an editor who through hard work has had his eyes affected; he is not blind, but is rather enjoying the girl's mistaken identity. They feed the squirrels with nuts that Limpton has bought, incidentally he notices that Betty is devouring the nuts herself, he concludes that she must be very hungry and invites her to dine. Betty tells of her trouble in getting her stories over and Limpton offers to assist her. A few days later he has sold one and hands her $50. The girl is overjoyed and pays her arrears of rent. Limpton can no longer stand the joke, he tells Betty who he is and that he is not blind, also that he loves her and they finish the argument again on the bench in the park.

## NEW HOUSE IN THE QUAKER CITY.

Philadelphia is to have another fine show house devoted to the photoplay. Mr. William E. Butler, a well-known exhibitor has purchased four lots adjoining his present place at No. 2926 Richmond St. The added space will make the seating capacity over 1400. When completed this show house will be of fire-proof material and one of the finest in the Quaker City.

## BIG CONTRACT FOR KINETOPHONE.

### United Booking Offices, Controlling Many Vaudeville Houses, Will Install Edison Talking Pictures.

It is announced that a big contract has been signed, sealed and delivered which will result in the installation of Edison's latest invention, the Kinetophone, or talking pictures, in more than one hundred of the leading vaudeville houses of the United States. The contract is between the American Talking Machine Company of New York and the United Booking Offices.

The American Talking Machine Company was recently formed by W. E. Waddell, formerly manager of the kinetophone department of the Edison company, and will act as sole distributors of talking pictures throughout the United States and Canada. Upon a demonstration of the Kinetophone to representatives of the United Booking Offices a contract for installation in vaudeville houses controlled by that concern was made. It is understood that other contracts are being made for the installation of the Kinetophone in other cities than those where the United Booking Offices operate theaters.

## $25,000 PICTURE HOUSE AT BRYN MAWR.

S. A. Crowther and his brother-in-law, William L. Evans, have built a $25,000 moving picture theater at Bryn Mawr, Pa. While the house was ostensibly built for the exploitation of pictures, occasionally an act or two of refined vaudeville is given. The theater draws its patronage not only from Bryn Mawr, but from its environs. The place is a thoroughly fireproof structure, seating 500. The floor is slightly graded; it has a large stage, large dressing rooms, smoking rooms, five large exits, two Power's No. 6-A projection machines, Hallberg economizer, asbestos booth; in fact, its appointments are equivalent to a New York Broadway playhouse.

## CHICAGO LETTER

By JAS. S. McQUADE

CONSIDERABLE agitation has been raised in Milwaukee recently in one of the moving picture theaters of a film subject entitled "The Phantom Bandit." The Journal of that city took up the matter very earnestly and devoted a series of articles to the evil of showing crime films to an audience largely composed of minors. A headline of one of the articles reads: "Harrowing, Blood-thirsty Silent Melodrama; Many Forms of Crime and Disaster Crowded into One Play." The article then gave the sensational story of the film, and in the closing paragraph stated: "It was noticed that the announcement, 'Passed by the National Board of Censorship,' usually shown on films, was missing from this reel."

"The Phantom Bandit" is a state's right feature film, of the lurid Nick Carter type, about which my Milwaukee correspondent writes: "The makers of such films, instead of trying to see how good they can make their pictures and display advertising, try to see how bad they can make them."

As an immediate result of the Journal articles, the City Club Committee on Public Morals and the City Council were stirred to action. The necessity for a local censor board was pointed out, and one of the aldermen instructed the municipal reference librarian to write to all the large cities in the country for copies of their ordinances regulating moving picture shows. The question of licensing picture theaters was also taken up, and the passage of an ordinance for their better ventilation.

Now that the war is on, and because of the proneness of many to belittle the moving picture, many extravagant statements of an adverse character are being made. And all as the result of the showing of one film which has not been censored. Why will exhibitors endanger the reputation of their houses by showing uncensored films? If they have not that righteous concern for the bad impressions left on the mind of youth by a crime film, they should at least have the horse sense to know that such a film will injure them financially in the long run. The weeding out of conscienceless exhibitors is in progress every day, whether they know it or not. The law of the survival of the fittest cannot be winked at.

But what shall be said of the makers and distributors of such films? Theirs is the greater offense against good citizenship and the worthy moving picture. They cannot plead ignorance of modern requirements. They commit wrong knowingly. Blinded by commercialism, they seek gain, and gain only. Utter repudiation by exhibitors should be meted out to every one of them.

### Promoters and Motion Pictures.

In the January number of Munsey's Magazine there appears an article in the financial department under the title, "A Motion Picture Promotion." The article was written in reply to a query from a reader concerning the stock of the Standard Motion Picture Theater Company of America, and whether such stock was a good investment. There is such good advice and sound business sense in the article that the leading paragraphs are given herewith:

> To determine whether a group of moving picture concerns is likely to make money under a consolidation, it is quite essential to know all about the constituent properties—their names, location, management, assets, liabilities, earning capacity, and everything else. Nothing short of that will do, and every detail must be set forth clearly and be susceptible to verification.
>
> The advertisement offering stock for sale in the Standard Motion Picture Theatre Company of America, which our correspondent sends us, asserts that the company now controls four such theatres and is negotiating for ten others. The names and addresses of these theatres are not indicated in the advertisement, nor does it give a balance-sheet or an income account, either of the theatres the company claims to control or of those it proposes to acquire.
>
> We do not consider that a proposition so presented is worthy of serious consideration, and we should not recommend it as an investment. A man who, on such scanty information as our correspondent submits to us, buys stock in a concern claiming to control going enterprises, is taking a leap into the financial dark, and cannot tell where he is likely to fetch up.
>
> Aside from this, however, the Standard Motion Picture Theatre Company seems to have made a bad start. For instance, the stock-offering contains a statement that an audit of the books by an accounting firm disclosed earnings from the theatres equal to ten per cent. on $100,000 preferred stock and fifteen per cent. on $200,000 common stock of the company. But this statement had scarcely appeared in print before the accountants repudiated it, and asserted that they had made no audit of the company's earnings.
>
> We think this correspondent and others should proceed very cautiously in buying stock in moving picture propositions. It is quite true that this business has developed rapidly, and that it now assumes all the characteristics and proportions of an important new industry. Its growth would indicate that when conducted by persons experienced in this highly specialized work, who are able to anticipate the public's wants in the way of entertainment, the business is profitable; but it cannot be so in every instance, or when controlled by inexperienced hands, and competition is growing stronger all the time.
>
> Successful promoters are expert psychologists. They are quick to note the latest fads and fancies, the newest money-making devices, and they never fail to seize upon them for company exploitation. They have not overlooked the great popularity of the moving picture theatres and shows of allied character. Their increasing number, their crowded auditoriums, and the apparent profitableness of the business appeal to promoters. It will surprise no one familiar with the promotion business to see the country flooded with prospectuses and literatures offering for sale shares in motion picture companies.
>
> A business catering to public entertainment and amusement, while it may make a great deal of money under favorable conditions, does not constitute an ideal investment. In fact, it is one of more than ordinary hazard. Such a business is very largely of a good-will nature, and ordinarily ocquires very little in the way of tangible assets. Its management is far better suited to an individual or firm than to a corporation.

The Chicago office of the World, within the past three months, has received several letters from promoters, or intending promoters, of just such schemes as the Standard Motion Picture Company. These men have received no encouragement, and deserve none. They are out for gain, and gain at the expense of the good name of the moving picture. As the writer of the foregoing article states, the picture theater's management is far better suited to an individual or firm than to a corporation. The picture theater must be conducted "by persons experienced in this highly specialized work."

### Stolen Essanay Films Recovered.

On Tuesday, January 7th, five Essanay reels and a short commercial were delivered to the Essanay driver at the city office, in the First National Bank Building, for transportation to the plant, on Argyle Street. The films were enclosed in a case used for the purpose and placed in the wagon, the driver making only one stop, on Michigan Avenue, in an alley, on his way out. On arriving at the plant the case was missing. The police were immediately notified and advertisements were inserted in all the city dailies, offering a reward for the recovery of the films.

On Saturday, January 11th, a man called at the city office with the films. He is a stoker and fireman by occupation, and out of a job. He was on his rounds seeking employment, and discovered the missing case, and all the films within it, in a cement mixer in the alley where the Essanay driver had stopped. He was handsomely rewarded, and V. R. Day, manager of the city office, has since secured him a position.

The stolen reels, which had evidently been thrown away by the thief as useless to him, were recovered just in time to be used in the Essanay releases around the middle of January. Chicago has many heavy and light-fingered gentry just now.

### Chicago Film Brevities.

G. M. Anderson, secretary of the Essanay Film Manufacturing Company, will leave for the Pacific Coast early during the week of January 20th. Mr. Anderson attended the private exhibition of Essanay pictures before exhibitors, in the Essanay exhibition room, First National Bank Building, on Monday, January 13th. He was given an ovation, and was introduced to all present by Sidney Smith, secretary of Local No. 2, M. P. E. L. of America. Mr. Anderson made a neat little speech to the boys and, while excusing himself as a speaker, reminded them that he aimed at making moving pictures that talked for themselves.

* * *

Tom Quill, whose business card at present reads Quill & Company, has opened his new theater, the Maywood, in Maywood, a suburb of this city, and is doing excellent business. The Maywood seats 862 people, and licensed service, furnished by the General Film Company's branch, 117 North Dearborn Street, is used. Four reels and singing numbers form the daily program. The admission is 10 cents. Mr. Quill is manager of the Maywood.

* * *

H. W. Tomlinson and A. F. Hoff, residents of Casper, Wyo., called at the office of the World last week. They intend building a new picture theater in Casper, which has a population of 3,000.

* * *

The Amusement Supply Company, 107 North Dearborn Street, this city, has installed a handsome new exhibition room for the benefit of its numerous customers. A fine display of moving picture machines, accessories and supplies is on view. The company carries all prominent makes of moving picture machines and reports satisfactory business.

# "Mona Lisa."

## First Feature Release by the Eclectic Film Co.—a Superb Hand-Colored Production in Two Parts.

Reviewed by Hugh Hoffman.

IF every release of the Eclectic Film Company measures up to the standard of its first release, that concern is certain to become a leading factor in the moving picture market. The first picture to be imported by this firm is a remarkably artistic, hand-colored, two-part, semi-educational subject, entitled "Mona Lisa." As the name will imply, the picture is based upon the celebrated portrait of "Mona Lisa" which was stolen from the Louvre in Paris some time in August of 1911. A film subject under the title of "Mona Lisa" under present day conditions would rather pre-dispose one to expect a series of sensational episodes depicting the robbery of an art gallery by some aesthetic Raffles. Nothing of the sort occurs; on the contrary, the producers have had the good taste to ignore the theft entirely and have directed their energies to telling the story of the mysterious influence that this famous portrait has had upon persons who have come under its spell.

There is enough interest in the early history of the "Mona Lisa" to form the basis of a very interesting film story, and enough of the life and times of Leonardo da Vinci to give such a picture a certain value as an educator. None of these points have been overlooked by the producers of the picture in question, and the result is one that comes right up to the mark of those painstaking European picture-making firms who have been sending us hand-colored masterpieces for some years past, without fear of successful competition. In the picture there are some charming glimpses of early Italian architecture that give it a local color such as no painted scenery could ever convey. The characterization and costuming bear out visually those impressions that we get from poring over the type sketches by Leonardo, Michelangelo and Raphael. These particulars give the picture the correct atmosphere, which is so essential in productions of this kind.

For the purposes of the story the quarrels of Louis XVI and Marie Antoinette have been transferred to Francis I and his Queen. Francis, attending church, is attracted by the plain charm of Leonardo's model, who happens to be there. One of his courtiers ascertains for the King that the lady is the model of his favorite painter. Francis sends for Leonardo and practically orders him to arrange a meeting with her. The King visits the studio of Leonardo at the next sitting. In order to get an expression of contentment the artist provides musicians to render pleasing strains on their lutes, and in other ways makes his studio a charm to the senses. A meeting with the King is, of course, a great honor to anyone, and it behooves La Gioconda to accept his attentions with every show of gratification. As the action proceeds the King becomes smitten not only with the model but with the painting.

The actions of Francis have been observed by his wife; her spies have taken account of his movements and reported to her. At one of the sittings the Queen sweeps into the studio with some of her retinue, where she accuses Francis and denounces La Gioconda, and even poor old Leonardo. This scene does not disturb the King to any noticeable extent and he continues his attentions to the model. The Queen, having high power with the ecclesiastical authorities, enters a formal accusation against La Gioconda to the ecclesiastical tribunal and brings about the arrest of the model on a charge of witchcraft. Leonardo becomes greatly dejected over this proceeding and makes many supplications to the Queen for the release of the woman. The Queen refuses, and finally the old man appears before the King, with all of his wealth converted into gold pieces, which he offers to Francis for the liberation of his model. The King has not known that La Gioconda is imprisoned. The artist's pleading puts an idea into his mind. He will not accept the gold, but offers to liberate the woman if the portrait of her is given to him. The old man is reluctantly obliged to yield or be sent to prison himself. The portrait becomes the property of the King, but meanwhile Mona Lisa has escaped from prison. She goes to the King to ask him to take her part against the persecutions of the Queen.

The appearance of the portrait in the King's bedchamber has aroused the Queen to still greater fury. He has had it mounted in a panel of his bedstead, just above his pillow. Leonardo, fearing its destruction, hides in the room. When the Queen comes he begs her to spare the picture and let him take it away with him, to which she finally consents. He removes the painting from the aperture and is about to depart when sounds of the King approaching prompt him to hide it. The Queen departs before the King enters, and the old man is left to get out of the situation as best he can. He is telling the King of having taken the picture away in order to save it, when Mona Lisa herself is ushered in. While they are talking over their complicated affairs the Queen, having probably been advised of the woman's presence, is heard approaching. To avoid discovery La Gioconda is placed behind the bedstead and poses herself in the empty panel in the same position in which she appears in the portrait. The King and Queen have a violent quarrel, incident to which she rushes at the supposed portrait to destroy it with her dagger. The knife, intended to slash the canvas, plunges into the heart of Mona Lisa. She expires in Leonardo's arms, and when she is dead the poor old man kneels before her picture and weeps to the depths of his heart.

# The Spectre Bridegroom

## A Two-Part Eclair Subject Adapted in Pleasing Fashion From One of Washington Irving's Tales.

Reviewed by Hugh Hoffman.

WITH a few variations the Eclair Company is now offering for popular approval "The Spectre Bridegroom," a two-part release based upon Washington Irving's well-known story of the same name, which appears in his justly renowned "Sketch Book." The tale as related by Irving is founded upon the superstitions of German peasantry during medieval times. For reasons best known to itself, the Eclair Company has changed the time and locale of the story to the Revolutionary period in America. While this variation does not materially change the effect of the story, neither does it injure the tale in any way; it was perhaps done as a matter of studio convenience.

The only criticism of the Spectre Bridegroom himself, worth mentioning is the fact that he appeared to be a pretty well fed spectre. There was nothing of the gaunt Hamlet-like spectre, on the Forbes-Robertson plan, that one might logically expect under the circumstances, merely, of course, for the sake of sustaining a supernatural atmosphere throughout the piece. Otherwise the affair passed off happily, and on the whole the picture makes a good story and is well photographed and acted. Pretty girls are pretty girls, whether they be arrayed in old Dutch fashion or as daughters of the revolution, and there are plenty of them in this picture. The weight of the story, however, is carried principally by Mr. Alec B. Francis in the role of the Baron. His work in the part is finished and holds the piece together nicely. The picture is one that will be particularly pleasing to lady audiences, which is a quality that exhibitors usually desire in a picture.

Scene from "The Spectre Bridegroom" (Eclair).

### BURIAL OF L. G. COOVER.

The remains of Mr. L. G. Coover, the well-known and popular young Eclair publicity man, who died recently in New York, were laid at rest in the Lutheran Cemetery near New York City on Friday, January 10th. As many of the Eclair office force as could be spared assembled for the funeral services at O'Connell's undertaking establishment in Hudson street, New York City. Among the number were Mr. Ch. Jourjon, president of the Eclair Company, and Mr. O. E. Offerman, general manager of the New York office. It reflects only credit upon the Eclair company to mention that the entire funeral expense was defrayed by the company of which the deceased was an employee. So ends the career of a promising young man who was a hard worker and well liked by all who knew him.

# Motion Picture Exhibitors' League

## WANT SQUARE DEAL IN PENNSYLVANIA.

### Exhibitors See Great Menace in Enforcement of the "Aisle Law."

By D. L. Manley.

THE convening of the Pennsylvania State Legislature has again brought about the immediate prospect of an enforcement of the so-called "three four-foot aisle law." This measure which was fostered by interests that never dared show its origin is in danger of being foisted on the exhibitors of this State through the threats of the original backers of the bill, who promise to bring about a speedy enforcement of this bill. To everyone interested in the least way in the moving picture industry, whether as manufacturer or exhibitor, the absurdities of the bill are apparent. To require every moving picture theater to have three aisles, each one four feet wide, is the most drastic and thoroughly unfair piece of legislation that has ever been enacted by the State Assembly. The absurdity of requiring the many smaller theaters scattered through the State, many of them not having more than a twenty-foot hall to use up twelve feet of space for aisles can be appreciated when the fact is taken into consideration of the existence of the many so-called "legitimate" theaters and playhouses with a body sixty, seventy and a hundred feet wide, and yet containing only two or three aisles with the usual width of three feet. If the law were made to apply to the "legitimate" theaters in the same condition as it will to the moving picture theaters, or in other words, if these same playhouses were required to devote more than half their floor space to the use of aisles, the howl that would arise from these who, heretofore have been quiet, would readily indicate the real source of this unfair legislation.

The enforcement of this law means, practically, that the seating capacity of Pennsylvania moving picture theaters would be reduced from fifty to twenty per cent. and, with the consequent loss of these admissions, many of the smaller houses would find it necessary to close their doors and retire from business. In any growing business or industry the antiquated trades and business concerns that are hurt by this very growing use of every method at their command to encompass the destruction of the rapidly increasing industry. Just so with the moving picture business. Every year shows greater strides towards immensity and perfection made by this business and the ones that are hurt are bringing into play every possible system that great financial backing and established connections can furnish. There is only one business being injured by the growth of the motion picture industry, and it is is this rich and powerful body that is causing and advocating such palpably unfair legislation as that which cuts down the earning power of a business about fifty per cent.

Every motion picture exhibitor, every manufacturer, every individual and business concern in any way connected with the moving picture business should bring their influence to bear on the legislators from their district. A fair and impartial bill has been presented to the legislature, which is amply strict enough to keep picture theaters safe and yet at the same time accord them the right to utilize their floor space to the best advantage. If the motion picture people of this State will insist on their representative in the legislature getting away from the promises made by the lobbyists and voting for a fair square law, the danger from this adverse legislation will have been done away with and the business at large have won a signal victory in their fight for a square deal.

## GOVERNMENT TAKING TESTIMONY.

Hearings in the Government's action against the Moving Picture Patents Co., the General Film Co., and the several licensed manufacturers, for alleged violation of the Sherman Anti-Trust law, began in New York January 15, before Edward Hacker, sitting as special examiner, at the Hotel McAlpin. During the week witnesses from various parts of the East will testify. Subsequent hearings will be held in Philadelphia, Chicago, St. Louis and St. Paul, Minn.

## LAST CALL FOR OHIO CONVENTION.

This is the last opportunity the Moving Picture World will have to remind moving picture exhibitors in the state of Ohio that the annual convention of the Motion Picture Exhibitors League of that state will be held at Columbus on January 21st and 22nd. An extraordinary effort is being made by the officers of the Ohio League and the special Committee of arrangements on the ground at Columbus, to get out a big attendance of members and other exhibitors who ought to be members. Latest reports from the field of action indicate that these efforts will be highly successful and that the Ohio convention will be the largest ever held in that state.

In addition to the regular state convention there will be held at Columbus a meeting of the vice-presidents of the various state organizations. There is much business scheduled to be considered by the committee of vice-presidents, and considerable interest is attached to their deliberations.

All meetings will be held at the Southern Hotel where special concessions have been secured for the accommodation of the convention. Space has also been provided for the use of manufacturers of machines and supplies who desire to make an exhibit, and it is reported that the greater part of this space has already been assigned and that the big display will be made by the manufacturers.

A committee from the local Chamber of Commerce has been co-operating with the committee of exhibitors to provide entertainment for members and their guests. Special attention will be given to the entertainment of the ladies, so that members who intend bringing their wives will be assured that they will be provided for. The meeting will conclude with a banquet on the evening of the 22nd at which a number of prominent speakers will be beard, including Governor James M. Cox, Senator Joseph B. Foraker, Hon. J. J. Lentz. No member of the Ohio league can afford to miss this meeting. Put your business in shape so that it will run a few days without you and be prepared to answer to your name when it is called at Columbus.

## HALLBERG'S NEW TICKET COUNTING AND DISPENSING MACHINE.

Every amusement place using roll tickets of any standard make and especially those conducting motion picture theaters, where the standard roll of 2,000 tickets in varying prices is used, will be interested in the Hallberg Ticket Counting and Dispensing Machine, within which may be placed a standard roll of tickets in a few seconds' time. After the roll has been put in the device is closed to the operator by a lock to which the manager or proprietor only carries the key. By the action of a single lever, operated with one hand by the ticket seller, the machine automatically takes one ticket from the roll, counts it on an automatic continuous register, just the same as a cash register would do. After the ticket has been counted, it is pushed through an opening in front of the dispenser where it is discharged and picked up by the purchaser.

The use of this machine makes it unnecessary for the ticket seller to tear off or handle a single ticket. The customer or purchaser soon becomes accustomed to receiving the tickets directly from the mouth of the machine, which absolutely prevents the reselling of tickets and keeps an accurate account under lock and key of every ticket sold.

The machine is heavily and simply constructed; is of artistic design and occupies very little room, requiring only a space 8¾" high, 14" long and 3" wide. Where tickets of more than one price are sold two machines can be installed, one on either side of the window opening, and the speed at which the tickets can be delivered is many times the possibility of the seller making change; as a matter of fact, more than 150 tickets a minute have been dispensed on test. The design is perfect and attractive and the finish is high class throughout. They are available at the present time in either oxidized copper or nickel finish.

---

Pathe, in its Film d'Art "Romeo and Juliet" gave us two reels of surpassing beauty. The procession that followed the bier of Juliet formed a picture that is rarely equaled.

## "Hop o' My Thumb" (Gaumont.)

THIS two-part reproduction of Perrault's fairy story will make excellent entertainment for the holidays—and afterward. It will appeal especially to the little folks. It is not difficut to foresee that the youngesters will wax enthusiastic over the adventures of the seven children of the woodcutter; one reason why they will do so, is that the seven boys are led by the redoubtable Jimmie, who essays the role of Hop o' My Thumb. There is only one Jimmie, and his presence in the cast is sufficient to guarantee the interest of others than children. He always holds an audience of adults. The part of the mother of the seven children is played by Mme. Rene Carll, the splendid actress so popular with all Gaumont followers. The films are hand colored.

Scene from "Hop O' My Thumb" (Gaumont).

The story opens in the cottage of the woodcutter. Harassed by the problem of trying to feed so many mouths, the woodman adopts the singular plan of losing them in the depths of the forest rather than see them starve at home. Hop is too shrewd for his scheming parent; all through the woods, as he is led away, he sprinkles pebbles, so that when the desertion takes place, it is a simple matter for him to guide his brothers straight home to their mother's arms. They had escaped the goblins of the forest. Fortune smiles on the parents. They receive ten crowns for a bit of work the woodcutter has done. When this money has been spent, poverty returns. The woodcutter determines there are two many mouths to feed, and the children are again led into the forest. This time Hop can get no pebbles, so he drops crumbs of bread.

Scene from "Hop O' My Thumb" (Gaumont).

When Hop starts to retrace his steps, he discovers that the birds have eaten the crumbs—the "path," as the title reads. Hop climbs a tree, and in the distance sees a castle. He leads his brothers to it. He pulls the great knocker. A large woman opens the castle door. All the children bow to her. She is alarmed for the safety of the boys, and tells them of the great ogre, her husband. She cannot alarm Hop, however. He calmly intimates that the wolves will get them anyhow if she turns them out. The big woman's alarm is real, however, when there comes a knock on the door. Hop leads the children under a bed. The great ogre, arrayed in gorgeous costume, enters. He glares wildly around, displaying his enormous molars. He utters the famous

"Fe, fi, fo, fum! I smell the blood of chickens, some!"

The ogre hears the children under the bed, and drags them out. He takes an enormous knife and prepares to carve Hop. His wife interferes, saying that the children are scrawny, and suggesting that she be given an opportunity to fatten them. So the children are put to bed, alongside the seven daughters of the ogre. The girls all wear a golden crown. Here is Hop's opportunity. During the night he takes the caps from the heads of his brothers and the crowns from the heads of the daughters and transfers them. The ogre tells his wife that he feels like absorbing something. He goes to the bedroom, where the fourteen are all asleep. He reaches into the bed of the woodcutter's children and from a tousled head pulls a crown. This he sees will not do. He replaces the crown and looks for a cap. One the head of one of the sleeping daughters he locates one. We see the great knife in the air and the scene changes. The ogre has slain all wearing a cap. After his departure Hop arouses his brothers and escapes.

The ogre in the morning discovers how he has been fooled by Hop. He gets into his seven-league boots and starts after the children. He flies over the ground. As he is tired out, he stops to take a nap. Hop removes the boots and put them on his own feet. The famous boots shrink to fit him. Away goes Hop back to the castle and informs the wife of the ogre, that her bloodthirsty individual has been captured by "suffragettes" and that he wants money for ransom. The good wife turns over to Hop a bag of gold. Hop returns home, and is warmly welcomed. He pours over the floor of the hut the gold of the ogre.

The seven-league boots have made Hop famous. He is appointed a messenger to the king. He establishes the family of the woodcutter at court. There we see him arrayed in silks and fancy garb waiting on the king and queen. The whole family are likewise arrayed. Their poverty is at an end.

---

### GEORGE MURRAY SELLS POSTERS.

The Morgan Lithograph Company's appointment of George H. Murray as representative of the New York office shows conclusively that this progressive firm are alive to the conditions of the times. In making this selection they have secured one of the best known theatrical, and circus men in this country, who has not only travelled the World, but every city, town and hamlet of the North American continent, and possesses probably the greatest acquaintance of any man ever in his line. He has been identified with many of the greatest attractions, and many of the famous "Stunts" which served to keep Sarah Bernhardt before the country, her last two tour's were of his conception. The past season Mr. Murray, handled Montgomery and Stone, also Elsie Janis for Mr. Charles Dillingham. With such a varied career there is no question but what he will prove a valuable adjunct to the resources of this firm.

George H. Murray.

---

### MARTIN TO BUILD ANOTHER PICTURE HOUSE.

E. Wayne Martin, sole owner and manager of three high-class vaudeville and moving picture houses in the city of Hutchinson, Kansas, announces that he has in course of construction another vaudeville and moving picture house in that city. The new theater is to be a thoroughly modern and fireproof structure in every respect, and will cost when completed about $50,000. Mr. Martin says that his new place will unquestionably be the finest in the state of Kansas.

# Music for the Picture

BY CLARENCE E. SINN

HERE'S that old complaint again, this time from New England: "Dear Sir.—Won't you please give the exhibitors a jolt? Several Boston picture houses permit their drummers (or some Eastern product) to beat a tumpty-tum as of horses trotting on asphalt pavement—a terrific racket—during the army and Indian pictures, when it is plain the horses are on soft or sandy soil—the dust flying so they can hardly be seen. It's anything but "Western," is ridiculously absurd and intensely annoying to the audience. Many people speak of it.—C. D., Dorchester, Mass."

One would have a right to hope that this sort of thing belonged to the past. Whoever is to blame, be it manager or drummer (and I fear it is usually the latter), he can hardly plead ignorance as an excuse. Noisy, silly and incorrect "sound effects" have been so often criticised by the public, the daily papers and the moving picture trade journals—particularly the Moving Picture World—that even the most thoughtless and careless ought to know better. I believe "sound effects" had an immense value a few years ago. I think they contributed largely to the awakening of managers and others to the importance of appropriate music for accompanying the picture. Previous to the sound effect period anything in the shape of a "bally-hoo" was good enough for the musical part of the show; phonographs, mechanical pianos, and rag-time "thumpers" amused (?) the easily entertained patron of the moving picture novelty. Then the sound effects were introduced adding a new element of interest. They were generally noisy, crude and misplaced, but the average picture of six or seven years ago was not harmed to an appreciable extent. Even then the better element among the picture patrons resented the incorrect and noisy "effects." To the best of my knowledge the value of appropriate music began to be advocated at that time by critics, patrons and musicians. Music for the picture has advanced to a much higher plane in the past six years; the "sound effect" idea (with many) is practically the same now as it was in its crude beginning. It must either change for the better or be doomed to oblivion.

### Music Programs.

Gaumont's three-reel feature entitled "The Vengeance of Egypt" gives an opportunity for the "thematic" treatment which occasioned some comment in this page a couple of years ago. Some musical theme may be chosen to represent the mummy's ring and its malignant power (as Wagner uses a **motif** for the Shield, Fire, Sword or other important object), and this theme should be repeated each time the ring changes hands—that is, when it is developed that the ring has found a new victim. This theme should be of a weird mysterious character; the third movement **(doloroso)** of Theo. Bendix's "Hindoo Priest's Incantation" is offered as a suggestion. If this is used it should be played slowly to end of the number if necessary; if not long enough repeat from the same place (3rd movement **doloroso**). I believe it would be a good idea to use one plaintive also for the death of each victim of the ring; though not really necessary, it would still further carry out the "thematic" form and emphasize the dominant idea of the picture—the vengeance following the ring.

"THE VENGEANCE OF EGYPT" (Gaumont).

1. Marseilles. Begin softly, swell as Napoleon enters; diminish when slaves stoop to raise mummy casket. When casket is upright change to:
2. First part of "Sultan's Dream" (Bendix) or any Oriental of a mysterious character. At title: "Lieut. Berard, Officer of the Guard," very softly until case is opened. Swell to mf until "The Mummy is Despoiled."
3. Mysterious until he takes ring from mummy's finger, then:
4. Theme of the ring. I have suggested the third movement of Theo. Bendix's "Hindoo Priest's Incantation" for this. It will be referred to as "Theme" whenever it occurs. Repeat until title: "The Home of Charlotte Gartier."
5. "Daisies" (from Bendix's Floral Suite) until "A Weird Dream."
6. "Theme" till vision; then:
7. First part of "Sultan's Dream," until vision over.
8. "Theme" again until after newspaper item shown.
9. Plaintive until end of reel.

**Part Two.**

1. Gavotte until he takes ring from cabinet.
2. "Theme" until next title.
3. "Lilies" (or any bright little waltz) until: "The Ring's Second Victim."
4. "Theme" until burglar enters behind girl.
5. Mysterious till change of scene.
6. Waltz lento ("Devotion") until title: "The Antiquary Loves to Descend to His Shop."
7. "Theme" until: "The Ring's Third Victim."
8. "Miama" (by Neil Moret) until: "The Ring's Fourth Victim."
9. Waltz until man is seen with gun.
10. Mysterious until "The Empty Boat."
11. Pathetic (some as end of first reel) until end of reel.

**Part Third.**

1. Waltz or Novelette until he puts ring on girl's finger.
2. "Theme" until title: "Paul Is a Daring and Successful Aviator."
3. Lively Intermezzo till machine starts.
4. "Theme" (faster this time—agitated character) until machine is seen wrecked. Crescendo until title: "From the Fingers Cold in Death."
5. Pathetic (same as before) until title: "The Journey."
6. "Passion" (by Hager) until: "Into the Depths of Doom."
7. Agitato until: "The Fisherman's Discovery."
8. "Passion" again until mummy case is opened.
9. First part of "Sultan's Dream" until close.

---

Another fine picture with the atmosphere of ancient Egypt is

"WHEN SOUL MEETS SOUL" (Essanay).

1. "Autumn" (by Losey) until letter is shown.
2. "Egyptian Love Dance" pp and crescendo until: "Off to Battle."
3. Soft agitato until: "The Return From the War."
4. "Isis" (Witmark). Begin with soft and slow through two scenes, then crescendo and quicken to march tempo until they are about to drink at the table.
5. Agitato (soft) until change of scene.
6. "Egyptian Love Dance" until old man awakes.
7. "Heartsease" (by Moret) until close.

---

Through favor of W. E. King, of the Orpheum Theater, Chicago, I offer the musical accompaniment (as played by his orchestra) of

"ROMEO AND JULIET" (Pathe).

1. "A Little Story" (by Zimmerman; pub. by Carl Fischer) until title: "Hopelessly in Love with Romeo."
2. "Reconciliation" (Bendix) until reception scene.
3. Gavotte (Harp effect) until all exit but two.
4. Barcarolle from "Tales of Hoffman," until they enter church.
5. Religioso until: "Provoked By His Rival."
6. Soft agitato until he is brought before the duke.
7. Rather slow and solemn. (Could use introduction of "Poet and Peasant."—Ed.) "Romeo Takes Leave of Juliet."
8. "The Roses Honeymoon" (Bratton) until end of reel.

**Part Second.**

1. "Roses and Memories" (Ted Snyder) until: "Friar Laurence Gives Juliet."
2. "Melody of Peace" (Carl Fischer) until title: "Romeo Ignorant of the Death of Juliet."
3. "Pansies" (Witmark) until funeral procession seen coming down steps.
4. Funeral March (Sousa's "Our Honored Dead") until Romeo is left alone with bier.
5. "Longing" (pathetic) from Theo. Bendix suite until close.

# Doings at Los Angeles

### Photoplayers to Give St. Valentine Ball—Olive Skinner Joins Picture Players—Wallingford on the Screen.

PLANS for the St. Valentine's Ball to be given by the photoplayers on the night of February 14 have been perfected. The ball will be given in Shrine Auditorium, the largest dancing floor in Southern California, having a capacity of 6,000 persons. William E. Wing has been appointed "manager of the ball" and will devote his entire time to it between now and the big date. Nearly all of the local exhibitors have agreed to run stereopticon slides in their houses for a week before the event and advertising space has been contracted for in all the daily newspapers. Every member of the organization, which now comprises practically every motion picture actor, director and camera man in this locality, is to be required to be on hand with his white breasted clothes. The women of the various producing companies have promised to help in every way in their power, so that there is a reasonable prospect that the industry will be well represented. As for the public; tickets are one dollar and everything else thrown in.

### Olive Skinner in Pictures.

Olive Skinner, leading woman for many years with the Old Kentucky road company, made her first venture into the motion picture field this week when she played the leading role in a railroad melodrama produced by Director James Young Deer, of the Pathe West Coast company. Miss Skinner has been playing an engagement at the Lyceum theater in this city. Both she and Deer found the experience so satisfactory, with the picture, that she may close with the dramatic company soon and come here to locate permanently.

Incidentally her first experience came very near being her last. One of the scenes required her to fall unconscious across a railroad track on which a train was approaching. "How close can you run without danger," Director Deer asked the engineer in charge of the train he had rented for the day. "I can come within six feet of her," he answered, and Deer told him to go to it. The engineer turned out to be a bad guesser, for when he brought the train to a stop the pilot was actually touching Miss Skinner's clothes.

### A "Wallingford" Picture.

A photoplay version in four reels of George Randolph Chester's "Get Rich Quick Wallingford" story, "The Cash Intrigue," is to be the next production of the Utah motion picture people, who have just finished the five-reel subject "100 Years of Mormonism." The Mormon pictures are now ready for projection. In finishing up it was found that only 225 feet of retakes were necessary out of a total of 9,000 feet. This 9,000 feet has been condensed by judicious elimination of unnecessary detail to the 5,000 feet in which the historical picture will go to the public.

Work on the Wallingford picture began this week when Director Norval MacGregor staged the first scenes at the company's studio on Washington Heights. The price paid the Bobbs-Merrill Company and the author for the right to film the story has not been given out, but it is a matter of record that Oliver Morosco, the theatrical manager, will pay $1,500 a week for three weeks to produce the drama in this city.

The story as written was not well adapted for photoplay purposes and the copy was turned over to Nell Shipman, who has been doing most of the scenario work for the company, to put into technical form. Three or four scenes not in the original story had to be written in order to "get over" important points.

### Adventures of the Donner Party.

The thrilling story of the Donner party, one of the most remarkable tales of human interest and heroism in the history of the West, is to be reproduced in accurate detail by the Universal Company. Director Frank E. Montgomery, who has made a careful investigation and study of all the historical data bearing on the subject and has long wanted to reproduce it in motion pictures, is fortunately the man who is to handle the subject. The Donner party, consisting of about 100 emigrants from the Middle West, started for California in a wagon train several years before the discovery of gold in this State. Their journey was without unfortunate incident until they reached Utah, when they were directed over a bad trail that detained them nearly sixty days. When they reached the Sierra Nevada mountains at the California State line the season was so far advanced that if they had had anyone in the party who was familiar with the impassible state of the range, once the snows came, they would never have attempted to cross before spring. In their ignorance they pushed on and the first snow storm caught them in the heart of the mountains. The snow grew deeper until when at length they reached the shores of what is now Donner Lake, near Lake Tahoe, they could proceed no further and camped for the winter. Their provisions were nearly gone and starvation became an immediate peril before they had time to build shelters. They were without food except for dried skins and almost without fuel. The stronger members of the party set out on foot to walk to Fort Sutter, now Sacramento, to bring relief. Most of them perished. Another party followed later and one or two lived to the end of the journey. A relief party was sent, but the members endured such hardships that they were nearly dead when they reached the famine camp. Eventually only a handful reached civilization, but there is probably no other episode in history which presents so many instances of supreme heroism and self sacrifice as there are connected with this one. Montgomery will take a company to Donner Lake as soon as snow conditions are right to reproduce the original scenes in the original settings.

### Flashes.

Smiling Billy Horne, who now shows the only licensed films on Spring Street, anticipated possible objections of the temperance folks and beat them to it this week when he ran the Biograph release, "Three Friends." There were several drinking scenes. "It's Only Cold Tea They Drink in This Picture," a placard in front of the theater announced.

* *

The price paid by William H. Clune for the California and Arizona State Rights for the Kalem picture, "From the Manger to the Cross," was $8,000. First reports among the local exhibitors was that it was about $10,000, which was too high.

* * *

Another company has joined the ever-growing producing colony in Los Angeles. This time it is the Lubin people, back again. Their old studio at Hollywood was leased during their absence by Arthur Mackley, of the Essanay forces, so they have taken the studio formerly belonging to the Los Angeles company at 137 East Avenue 49.

P. M. POWELL.

---

## MYSTERY SURROUNDS NEW FILM.

Because they prefer to wait until they attain perfection, the makers of a new film in California that will release shortly, have withheld their identity and particulars about the picture they are producing. On the latter score, the only information given out is to the effect that they have succeeded in obtaining some films that will be voted a revelation in production and photography.

Further details, however, the makers of the new California picture are not anxious to make public until their product is ready for release. At that time, they state, they will be pleased to come forth into the open and stand or fall on the reception accorded their work. They preferred to do the preparatory work in quiet, and without fear of disturbance. Indeed, their advertisement in last week's World was the first piece of publicity that they issued, notwithstanding that the work was finished in a first-class studio in the Land of Sunshine many weeks ago.

It is stated by the producers that although their plans have been kept from the general public, exchange men have inspected their first work, and almost two-score in the Mutual group have "ordered." The name of these exchange offices, and details on the kind of picture which the new company will soon ship them, will be given full publicity shortly. Thus far it is merely vouchsafed that a name has been decided upon for the new film, and it is "Royal."

---

## ARTISTIC GREAT NORTHERN POSTERS.

The Great Northern Special Feature Film Company is boasting of one of the most artistic series of posters ever prepared for motion picture theater display. "In a Den of Lions" and "Conquered, Or The Madcap Countess," the two big features now being exploited by the company afford excellent opportunity for the lithograph artist, and the posters covering these subjects are pronounced exceptional in every detail. There are one, three, six and nine sheets for "In a Den of Lions," and these portray scenes in actual circus and drawn from photographs. The nine sheet showing wild animals in action under their tamer is an exceptional example of artistic poster work. The "paper" for "Conquered" is fully as attractive and includes one, three and six sheets replete with detail. The three sheet shows a thrilling rescue from drowning and the six sheet depicts a giant loop the loop, around which the hero of the film feature rides in a motor car.

## OBSERVATIONS

### BY OUR MAN ABOUT TOWN

THE second week of the new year brought out quite a number of developments of a practical nature in the motion picture field, far more than during the same period last year, and if there are as many during the second week of January, 1914, the dramatic columns of the newspapers will devote more space to motion pictures than to the bookings of the regular theaters. Twelve months have brought about great changes to the advantage of the photoplay form of amusement. The dramatic critics and editors who considered them too insignificant for their attention, except for the purpose of ridicule, or disparagement are now sitting up and taking notice.

* * *

The change of attitude towards motion pictures shown by the newspapers was not made without reluctance. In the discounting of the pictures as an important factor in the amusement world they fought to the last ditch. Like many of the regular theatrical managers they refused to allow themselves to believe that photoplays had the remotest chance of becoming a serious competitor for favor against the regular attractions. But the time has come. One of the most widely known theater owners and managers in the country said a few days ago: "Just think of it! I have been in the regular field for years with many others who thought they knew all about the theatrical business; look at the number of theaters and companies we control and the amount of money we have spent; and yet these moving picture people come along and show us how to get the money. They have made their way into many of my houses and the results have won my respect for them, as well as my confidence, for I don't mind telling you that no house I control is too good for a good moving picture proposition, and they are becoming quite numerous."

* * *

Yes, the pictures have the skeptics on the run. Compare the theatrical advertisements in the newspapers of a year ago with those of the present period and see the strides they have made. Not one of the regular theaters was in the straight picture ranks, while to-day they are so plentiful that managers are asking "What house will go next?" In New York the Bijou continues to do good business at prices ranging from twenty-five cents to a dollar. The Park theater has been leased for the production of first and second run pictures, and the Berkeley theater falls into line this week with travel views. Then we have the Carnegie Lyceum with the Kinemacolor pictures drawing well at prices the same as the Bijou, and the Herald Square packing them with photoplays as the attraction. The importance of the situation is that all these places draw patronage of the higher class and at prices that even the most sanguine managers did not think it was possible to get.

* * *

Add to this the success that is attending the production of feature plays. Advance of prices has been necessary on account of the increased cost of production and cost of rentals, which has in some cases caused a falling off in attendance of the poorer class of patrons, but many managers say this has been more than offset by receipts from patrons who are willing to pay for a good thing.

* * *

In viewing the situation as a whole, some people are inclined to the belief that motion pictures have attained the highest point of popularity and success and present conditions will soon take reverse form, so that the regulars will regain prestige. Such a belief is a mistaken one. The class of people who have only recently taken an interest in the pictures are now only getting a taste of a good thing. When the appetite is created it will be time enough to begin speculating on how long it will last. It is safe to wager that long before such apprehension will arise there will be more regular theaters booking the pictures than those offering the old line attractions. The people in foreign countries, particularly in France, Germany, Italy and Spain, as well as in Australia and many parts of Great Britain, make advance reservations and form theater parties for the picture theaters with the same regularity and enthusiasm as they did for the former theatrical and operatic attractions, and the people of this country will do the same.

* * *

But it is only reasonable to concede that, perhaps sooner than some people expect, there will be a diminishment in the popularity of motion pictures. In doing this, however, a distinction must be made between subjects of travel, explorations, hunts, etc., and the form of pictures known as photoplays. In the former case repetition of productions will eventually lead to a falling off of patronage, as in the case of the best of regular theatrical productions. There is a limit to their drawing power and the reserve stock is not sufficiently plentiful to hold the advantage. The greatest difficulty in this branch of the business is to have ready in time a series of merit and embracing sufficient new scenes to take the place of those losing ground. It is claimed the field is almost inexhaustible, but the ground to be covered, the great difficulties encountered, the period of time consumed and the outlay to be made make it a very serious proposition.

* * *

The photoplays have the advantage on all these points and the chances of longevity for more in their favor for the reason that long runs are not essential in any one place. It is quite true that in their preparation there may be great expense in travel and covering the salaries of companies, the procurement of special sets, costumes and features. But several plays may be in the course of preparation at one time and the success and profit of the enterprise is not dependent upon anyone of them. Another advantage is that if it is found that any part of a photoplay does not meet with approval, it can be eliminated and replaced by the skillful studio staff on short notice.

* * *

Of course the life of the photoplay depends on the artistic merit, the photographic quality and attention to detail. From this standpoint of view the careful observer is justified in predicting an indefinite tenure of existence. The only real danger that threatens the photoplay is reckless competition. If any reverses come that will be the first and then the public may change. And in speaking of competition only that between producers is referred to. It is the only form of competition that need be feared when considering how long the photoplays will maintain their popularity with the public. If the producers start cutting prices, all conditions being equal at the time as to the merits of the productions, the worm in the apple will begin its work. Two questions will then arise: Must all producers meet the prices? Can the same quality of photoplays be produced at the cut-rate? Some who have already given the subject attention have declared that it will be a case of survival of the fittest; that the well incorporated companies with the required capital and making the best productions will gradually take the field and put the other fellows out of business. Others maintain that the cut-rate fellows will take the cheap class of theaters, leaving the gilt-edge trade to the stand-patters. The subject is an interesting one and volumes could be filled in a discussion of it. But one fact still remains unshaken: The life of the photoplay is not dependent so much upon the public as it is upon the producers.

* * *

Referring to the quality of photoplays reminds one of an article that appeared in the last issue of the Sunday World Magazine on the National Board of Censorship. Writing of the loss sustained by manufacturers on the condemnation of subjects by the Board of Censors, the writer says: "A manufacturer has spent $500 on a certain film. Fifty actors, twenty-five horses, a railway train, two automobiles, a steam tug and a half dozen working days have been utilized in its production." This statement goes to show how little some people who essay to write on such subjects know about them. Five hundred dollars! Let us figure for a moment. Fifty actors at but $1 per day each, working six days, $300; 25 horses at $1 per day each for six days, $150; a railway train—O, piffle, what's the use?

* * *

Here we are again! The vaudeville theaters are seeking photoplay actors for headliners. John Bunny, the Vitagraph comedian, has been booked as a headliner for Hammerstein's theater the week beginning January 20th. But facetious John has not left the Vitagraph ranks. Mr. Hammerstein announces that the engagement has been made "by special permission of the Vitagraph Company."

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## A Melies Envelope.

THE Melies company issues a half-tone sheet showing six well printed illustrations of their first round-the-world release, A Ballad of the South Seas. We are sorry to see that they do not add the information that these cuts may be obtained in a coarser screen for local newspaper work at a moderate price. The Melies trip, like that of the Vitagraph and the earlier journeyings of the Kalem company, is a thing that is good for the business as a whole, irrespective of the affiliation of the house with the exchange, but all houses using licensed service should be quick to take advantage of these special releases to boom their affairs. Many managers would be glad to pay for half-tones suitable for newspaper work and all should make use of the poster in the lobby from now until the release is used and even after that.

Where space permits there should be frames provided inside of the house for this sort of stuff. It makes talk on the way out and many will leave the theater determined to keep watch for some special release that particularly strikes their fancy. Meantime that watch will serve to assure their notice of any other special release.

Do not be one of those men who are content to open their house, run the film the exchange sends them, take tickets, and close up the house again. Be a manager; a showman in the true sense of the word.

Down in Jacksonville the Lubin people use the Montgomery theater for a rallying point. On our visit there we came to the theater three or four times a day, but there was not a time that Mr. Montgomery did not coax us into the house. He was proud of it. He wanted others to admire it, and so, no matter how often we turned up in the lobby, we had to go inside and see the house whether the audience was in or not. There was the organ to see, the leader to meet, the decorations to admire or the size of the house, but somehow we were asked to enter because Mr. Montgomery had a showman's true pride in his house.

And that is why he is successful.

Take the hint and boom your house and your business in all legitimate ways. Do not merely be the man who is running a picture show. Be the manager of a photoplay theater.

## A Happy Thought.

It's too bad we did not get hold of this before the holidays, but the idea still holds good. During December the New Family Theater, Adrian, Michigan, circularized in favor of a booklet. The card read:

A GIFT
For the little fellow who does your errands, brings your newspapers, sweeps your walk, etc.
A neat little book with twelve trips to the
NEW FAMILY
for fifty cents will afford real enjoyment to the recipient.

It might have been added that it would mean far more than the cost of the gift to any youngster. Fifty cents is a half dollar, but twelve tickets to the pictures is something much more than that. The booklet was a small card simply stating that it represented twelve trips to the New Family. Below were twelve spaces formed of the outlines of 18 point "art tiles." These were to be punched as used. The card was protected by a white kid cover tied with a red ribbon and printed with a holly border in green and red with "A Merry Christmas" on the front.

It was a capital idea well carried out and E. M. Simons writes that it proved very successful. The cost of the card was not great and it solved the problem of gift giving for a number of persons. Paste up the idea and make note on your calendar to look it up about the middle of November or paste this item itself on the calendar.

Ever do that with something you want to remember several months from now? It's a mighty handy reminder.

## Another Holiday Suggestion.

D. Filizola, of the Theaterette, Fort Scott, Kansas, took his usual space New Years Day to thank his patrons for their attendance. It is not a gushy or blatant boost for the house, but in the guise of a card of thanks there is much that is effective. Here it is, if you want to make a note of it. It may save you thinking one up next year.

> THEATERETTE
>
> WISHES YOU A HAPPY NEW YEAR
>
> It is gratifying to us to find that the effort we have made to give good service to the public, has met with such satisfactory response. We have at all times tried to show no picture but what is clean, uplifting and instructive, making THE THEATERETTE a place of learning as well as amusement for yourself and family to visit.
>
> Nothing Will Ever Be Shown That Will Offend The Most Refined.
>
> OUR PROGRAMME TODAY
>
> "A DAUGHTER OF THE REDSKINS"
>
> IN TWO PARTS
>
> By The 101 Bison Company
>
> Big Cast—Sensational Situation 5c. to All
>
> Splendid Production

Sometimes an advertisement like this will mean more than twice the space devoted solely to an announcement of the house offering. The title of the reel only rose 24 points in a six inch three column advertisement, but the card was read appreciatively and the film was the more conspicuous because so casually mentioned.

## Another One.

Mr. Rathbone, of the Exeter (N. H.), Opera Housse, overlooked a bet in not signing his New Year greeting. He has a strong personality which he has impressed on his advertising, but in this case his greeting is in the third person and unsigned, as is proper in that case. It should have been first person and with signature.

The greeting takes the form of a folded card, the announcement falling on the last page. The inside pages are given over to announcements of specials to March 25th. Below is this strong argument:

> Remember: the Exeter Opera House is not an endowed institution. Nevertheless it is a public enterprise conducted for the benefit of the community, mantained by your money. Help us to accomplish the full measure, artistically and commercially, all that this implies.

That's the proper spirit in which to run a theater. Be something more than a show. With the opportunities to hand you can make the theater something really valuable to your town or locality—or you can make it a curse to yourself and others. Start in by respecting yourself and you can make others show you similar regard.

## Fighting Fair.

Apparently there has been a hint of local censorship in Pierre, S. D. A two-color poster asks:

Are you in favor of having the
BLUES

The latter word is in blue with the rest of the poster in red and this single word catches and holds the attention. The poster goes on to allude to the proposed legislation and invites the public to attend the performance on a Sunday evening to see the sort of pictures the ordinance would prohibit. The last line announces that no admission fee will be charged. We hope that Mr. J. E. Hipple will send direct to this department the particulars of the fight for the benefit of others who may be called upon to face similar trouble.

## Hustle and Pluck.

The Arcade is making good where scores of others have failed according to various consular officers in that district. It sticks and grows because they make a strong fight against adverse circumstances. The house, as may be seen from the cut of the front, is literally plastered with posters, and two or more handbills may be run out the same day where the program warrants it. In time North China will have its full quota of shows, but meantime the Arcade is doing valuable pioneer work.

## No Coupons.

George K. Robinson, of the Orpheum theater, Haverhill, Mass., writes that he is entirely in accord with us in the matter of newspaper advertising and seconds our position in the matter of cigarette coupons. He writes:

> I change my ad daily. I have 42,000 people to draw from with opposition from four other houses, one of which seats 1,600 persons. I can seat but eight hundred. I make my Sunday program one that is in keeping with the day. I enclose my last Sunday's statement, which is about average business.

The statement shows 2,400 persons on the day, not in round numbers, but in detail from seven box seats sold in the afternoon to 922 ten cent seats at the two evening performances. Three houses on four shows is doing well indeed, but the advertising is up to the moment and really big shows are given, running eight reels with practically all of the features.

One of the most telling points made is the fact that the house shows the Carnegie Alaska pictures for ten cents at the same time that the films are on display in Boston for a dollar admission.

## Bills, Too.

Handbills are also used and one of these explains the situation quite in the Montgomery way. It runs:

> HA-HA-HA-HA-HA
>
> When I first came to Haverhill, early in July, many people whom I know would ask, what are you doing here? My answer was, going to manage the Orpheum. What are you going to give them, Stock? No, said I, Pictures. Pictures? Said they. Pictures said I; then they would laugh and say, they won't last long. BUT I gave them what I thought was the Greatest Entertainment in the world that is possible at the price, and hard to equal at any price, OH YOU, HOW they are coming, I mean the Public, and the Pictures Fast and Furious, to the LITTLE ORPHEUM.
>
> BUT HOW AND WHERE DOES HE GET THEM?
>
> Listen and I will tell you something. I keep my eyes and ears wide open, right down to the ground all the time, and there is the

ANSWER

The answer is Blanche Walsh, in the Resurrection. The Trap (a two part), and Lucile all in one week at five and ten cents except the Walsh production when the five cent seats were moved up to ten cents for the two days, the subject being in the early days of its release at the time. "All that's good that's going" would seem to be the slogan of Mr. Robinson, for he seems to use practically all the Mutual features.

Printer's ink is costly, but if the size of your house will permit you to get returns, there is nothing like it for winning business.

### Wittman's New Feature.

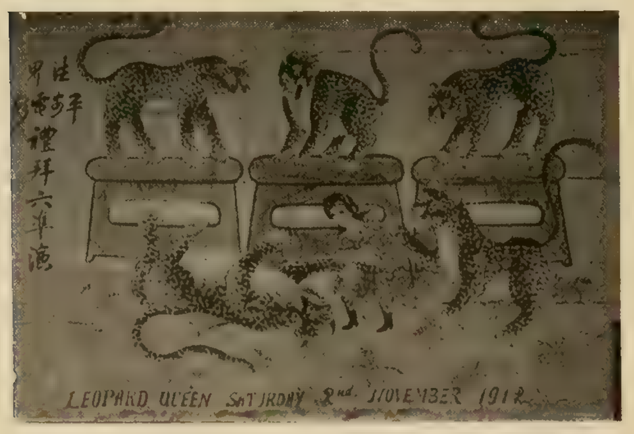
Lou J. Wittman, who runs the Star Theater in Hamilton, Ohio, sends in a late folder with an advertisement for a window sleeping tent in between Monday and Tuesday on the calendar. It is a tent for which he is agent and it strikes us that it is up to him to get some of those Edison fresh air pictures. He could make each work for the other. Owing to the arrangement of the folder the effect is not at all bad and the advertising value decidedly good. He can get about as much on a folder as any man we've met with lately. He gets in a lot of special stuff and one recent line that reads well is "We show what we advertise and advertise what we show." The promise of good faith is no more important than the suggestion of his willingness to tell of what he has. He is a steady and consistent advertiser and he has a good printer.

### The Arcade.

Here is another letter from the Arcade theater, Tientsin, China, that gives some interesting lights on the fun of running a picture house far from the beaten track. The Leopard Queen was current before the day of the A. B. C. poster, but we are sure that the Chinese artists were most flattering to the leopards. The cheerful grin on the open countenance of the leopard on the right causes us to yearn for a leopard that will live up to the advertisement for a pet. This is the letter:

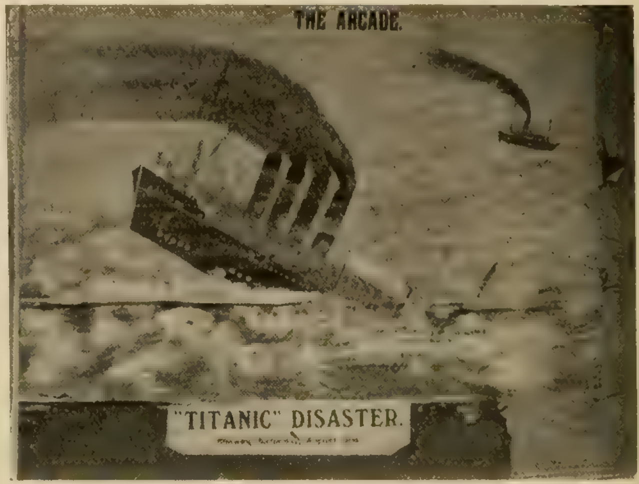
We are very much obliged to you for your favourable comments on our work here in your paper of the 16th September. Indeed it is very gratifying to learn that our advertising, except for the Chinese papers occasionally used for the hand bills, is as good as the work done in the States.

We showed your comments to the manager of the Tientsin Press, Ltd. and he is very pleased with it and asked us to convey you his thanks. Advertising here is a very difficult work and the cost is rather prohibitive. The work here costs us about twice as much as it is in the States and there is no help for it. There are a good many Chinese and Japanese printers who will do the same work for a third of the price we pay the foreign horses, but their work will be miserable.


禮拜六準演
LEOPARD QUEEN SATURDAY 2nd NOVEMBER 1912

As we mentioned in our last, we get our films from the M. P. Sales Co., London, and they send us a good quantity of posters with the films. The big mischief there is the titles on the posters are not the same as those on the films. That is, the posters were not intended for those films. They sent us the Selig animal film "Leopard Queen" and we did fairly good business with it. The posters they sent us for this film gave no idea whatever of the film so we had some fifty posters made by the Chinese locally and put them up in the town. Herewith we beg to enclose a photo of one of these for your opinion. They were all hand painted and cost us a bit of money. We enclose also two photos showing posters covering our theater front.

As a sample of the trouble we take in advertising we enclose a photo of our work for the Titantic disaster film. The film came to us from a firm in Shanghai and we had it for three days only. There were absolutely no posters nor any literature. We were at our beam ends what to do. We got together ten Chinese painters and had half a dozen pictures painted. They were 6' x 8' and we placed them in the big junctions and distributed our handbills widely, stationing some boys with a large quantity of these near the paintings. Resort, first night hundreds went away without being able to get seats, second night full house, third night not a soul practically. They came to see a big steamer actually sinking as shown on the photo and were disappointed. To those who complained we explained the matter as best we could.


THE ARCADE.
"TITANIC" DISASTER.

### Talks of the Turtle.

Fred. Wheeler, who explains that he runs the Lyric Theater, Crown Point, Indiana, as a "side issue" to the publication of the Lake County Star, sends in a clever piece of advertising. It is a folder contained in a good quality white envelope without other printing than a three-inch cut of a turtle. The folder itself is an eight pager on two shades of brown card, the first page cut away to show the darker tint of page 3 beneath. A black design on the first page is relieved by a legend

TURTLES
HIBERNATE IN
THE WINTER

DON'T BE A TURTLE.

On the third page the name of the theater and the town appear in black within a red box. The turtle cut is repeated on the second page and on the third is this explanation:

> WEBSTER defines Hibernation as follows: "To pass the winter in close quarters—to be in a torpid or lethargic state."
>
> The TURTLE hibernates. It sees no beauty of the winter months and buries itself until the warm sunshine of the spring appears.
>
> The approach of winter prompts the management of this Theater to send you this little booklet with a purpose in view. We fear you might be like the torpid turtle, and stay too close to your fire-side these winter nights; hence the mission of this little booklet—just a reminder lest you fall into the winter habits of the TURTLE.
>
> Let's not "beat around the bush"—the point we are striving to make plain is this—We Need the money—and if you spend the winter nights at home—well what's the answer?
>
> We are asking for your money, and in return will strive to give you all that is good in pictures. To make it worth your while to visit the LYRIC this winter we will show THREE REELS NIGHTLY of the best that is made.
>
> SO PLEASE DON'T BE A TURTLE!
>
> P. S.—We'll Keep You Warm.

On pages four and five appears the program from the date of issue to the middle of January, listing the daily feature. Only two or three lines are given to each release, but sufficient space is used to interest. Mr. Wheeler writes that the phrase was taken up and is heard on the streets, "Don't be a turtle" becoming a local catch phrase.

Mr. Wheeler recites his creed in these few lines: "My opinion of advertising is anything is good that people will talk about. It should have a point and be attractive."

There's the whole thing in a nutshell. It should have a point and be attractive. Attractive does not necessarily mean costly printing, nor elaborate effects. But it does mean that the display should be designed to attract the eye and hold the attention.

IF YOU PLEASE.

Will those who are good enough to send in matter for this department increase our indebtedness by adding in ink the name of their town and state? Each week considerable material must be thrown away because this information does not appear. Sometimes the envelope is parted from the contents, at times the postmark is illegible. Please mark each article that we may know what is what and who's who when the material chances to get separated as now and then must be the case with so heavy a mail as this paper receives. If the advertising is addressed directly to this department it is better still, since it saves extra handling.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## Which Shall It Be?

COMES a letter from a mighty nice chap who does not give his playwriting the careful consideration that could be expected of a judicial mind. He says:

> I finished a single reel yesterday, or maybe it will go for a split reel. It struck me that a little stretching would make it a full reel and a little squatting would make it a half.

And so he "stretched" and made it a full reel and when it comes back we hope he starts the "squatting" process and make it into a half. Then the chances are that it will not come back. It's bad enough to have a director stretch seven hundred into a thousand feet without having the writers aid this sinful process. If you have a three hundred foot story do not make it into a five hundred foot story. If it is already five do not stretch it out. A director stretches because it is much easier to make one full subject than two halves. The writer does it because he wants the price of a full reel, but if the writer could only realize that the stretched script stands small chance of sale where the compact, meaty half portion will be snapped up, perhaps he would realize that the half reel price he gets is better than the full reel price he does not get.

We can make any half reel subject into a full reel "just as easy"—perhaps more easy—but we can sell all the decent half reels that we can write because they are in demand. Try it yourself.

## Extravagance.

Not long ago we warned a correspondent against getting reckless with the money of the man he wanted to sell scripts to and he came back at us with the statement that we were a crank on economy. We're not, but we are trying to help authors sell scripts and the man who innocently, or otherwise, sends in a script that will cost several hundred dollars above the average and give no greater result in effect is not going to sell scripts.

The case in point was an ice cream saloon. The man's wife catches him treating a couple of girls, so she bangs him over the head with a table and a couple of chairs. It's a funny situation for all concerned, and it would get a laugh, but the same laugh could be obtained if the wife caught him coming out of an ice cream parlor with the girls. The exterior might involve a slight tip to the owner of the place, but the interior would require an elaborate setting that would be used but once for perhaps forty seconds and involve an outlay of a hundred dollars or more. There would be the cost of the set, the outlay in rental for tables and chairs, glasses, spoons and plates and all for something that might have been played out of doors with equal effect and something like two per cent. of the cost.

Film manufacturers are not slow when it comes to spending money for effects. They are more inclined to be extravagant than economical, but even the most reckless spender wants something for his money and does not care to spend several hundred dollars for a shoe store when the exit of the hero from a shop with a box under his arm would do as well. Spend money if you want, but spend it intelligently and give a little thought to the contrast between cost and effect.

## What Leader Is.

And after all w 've said someone wants to know what we mean by leader. Leader is what some writers call sub-titles and Charles Gaskill calls interscription. By whatever name, it is the sentence thrown upon the screen to explain something that may not be conveyed to the audience in action. It is written thus:

Leader—Jane thinks Harry is guilty.

Where the leader is used in a scene instead of between scenes, it is called a "cut-in leader" because the film of the scene must be cut to let the leader in. Almost always the cut-in leader takes the form of the speech of one of the characters, in which case it is written in quotation marks.

## Mrs. Shipman Is Busy.

Mrs. Nell Shipman announces that she has executed contracts whereby she will visualize the stories of well known authors and contract for the sale of their scripts. Among those whom she announces are George Randolph Chester, Emmerson Hough, Louis Edmund (Joseph?) Vance and Anna Katherine Green. In addition she does contract work on her own account. In representing the fiction author Mrs. Shipman is a little ahead of the times, but not very far.

## Your Series.

A western correspondent complains that a certain company has wronged him by accepting a number of his stories of a series and then putting out a story by another author in that series. He raises a nice point of ethics.

It does not appear from his rather voluminous letter that he has arrived at any agreement with the company as to the series. He sent in some stories and they were accepted and produced, each of these tales carrying the same hero under the same name. Another story seemed to work up well in connection with these tales and so was used, or announced for use.

We do not see that the author of the original stories has a well founded ground for complaint. It may, of course, be argued that none but Sir Conan Doyle may write of Sherlock Holmes, that only Montagu Glass may write of Potash and Perlmutter, but the comparison does not hold good. These characters are the creation of the author. He clothes the bones in the flesh and blood of words. He vivifies them. They are creations. On the other hand a photoplay lacks this distinct entity. It is conceivable that a dozen men might write as many stories around the same hero and they would be played by the same hero. If John Jones wrote a Sherlock Holmes story it would not be the Sherlock Holmes of Doyle, but if John Jones and Jim Smith were each to write a Broncho Billy story (and this series is *not* the one in question), the hero would at all times be G. M. Anderson. He is Broncho Billy irrespective of the author of the script. It is this difference between literature and photoplay that marks the ethics.

If you wish to hold for your own use a character or set of characters in photoplay, have a full and definite understanding with the company accepting the first scripts that you and no one else shall write for that series or we think that you will find yourself without moral or legal support. Photoplay is a distinct form of literary endeavor bound by none of the special rules applying to fictional writing and there are but two ways of protecting a series idea. The first of these is by agreement with the producing company. The second is to copyright (by publication as a book), a sufficient number of scripts to make definite in common law your intention to use the character for a series. Then you have redress in common law since the infringing script would not lie under the copyright law.

## Detective Plays.

If you want to get into a fertile field in which there is small competition, try the detective story, but remember that it is not easy to turn out a good story with sustained interest and suspense for the reason that in photoplay the events must happen in chronological order. If the story deals with a murder you cannot well show the murder without showing the murderer.

In a detective story of fiction you would have the murder and then the famous sleuth. He would thrash around for a time and then, calling the other leading characters before him he would explain that he found a trace of cigar ash in the left side of the murdered man's moustache. Knowing that the victim only smoked the sort of cigarettes that gets you into the photoplay theaters, he surmised that the dead man was killed by a man who smoked cigars and who murdered the unfortunate to obtain the coupons that went with the cigarettes. By eliminating two suspects who smoked cigars, but who did not care for pictures he arrived at the conclusion that John Jones did the bloody deed. John promptly confesses and the story ends with the detective in the spot light. All along everyone was sure that Bill Smith was the guilty man because Bill owed the deceased seven dollars for which he has been repeatedly dunned. The fact that Bill did not smoke, but only chewed tobacco is his alibi.

Now all this is but the exposition of a series of mental processes of elimination. There would be no surprise in picture because we would have to show Jones striking the man down and robbing him of his coupons. Then the Hawkshaw would walk in and examine the body. There would be a bust picture, seen through a magnifying glass, showing the cigar ash and a cut-in leader that reads: "This deed was done by a man who smokes cigars." The elimination would follow. Bill Smith would be seen to expectorate profusely, Sam Brown would be noticed passing a photoplay theater without a trace of interest, Joe Green would be invited to a show and refuse and there would be left only the guilty Jones to be detected.

All this would give little or no interest. The suspense must come through the adventures of the detective in making his discoveries and not in the discovery of the crime itself through the deductive method now so popular. These adventures must fall within the limits approved by the censorships through the country, the shooting of pistols and the use of the knife being avoided. It's a nice problem, but if you can solve it with the same ease that your detective masters his mysteries, you will be in line for advancement.

## Sound Sense.

Here is some good sound sense, and it is written by a woman, at that. Anent criticism she says:

> I have carried the attitude all along that there was a good and sufficient reason for my scripts coming back. I felt that when I got the right idea and how to make the most of it I would sell. I cannot understand the position so many take, if I may judge by what I read in the photoplaywright department, of hitting the very ones who are trying to help by showing them where they are wrong. I had an old drawing master, as a child, who taught me that he was not finding fault, as he had none to find, but that he was trying to discover and develop the good that might be in me, and I have made it a point to humble myself under those who are trying to teach me.

That's a clean cut point of view. When an editor takes the trouble to write you that your story lacks force or novelty, do not assure yourself that you know more than that editor ever did or will. Do not get the idea that he is trying to show his superiority. He isn't. He doesn't want to find fault in your script. He would much rather find that you had written just what he wanted, but because you are not up to standard and yet show some promise he takes the trouble to point out your faults that you may correct them. Most editors are very decent this way, far more decent than the author has any right to expect. You don't hurt his feelings by "sassing him back," but you do hurt your chances of ultimate success when you turn a deaf ear to sincere criticism and hear only the words of praise. The man who rises superior to criticism has become lost to better things. There never was a man who could not be helped even by the humblest of his fellows. Be thankful for hints and rise.

### Climax and Commencement.

Here is a bit from a letter that came in the other day. An author writes:

> Another fault, I think, is that I have given so much time to the climax of my stories that I have lagged on the superstructure.

Perhaps it would be more clear to say that in the effort to get a strong climax the author in question has overlooked the essentials of the earlier scenes.

To the trained writer a start or climax suggests the entire story. Given a starting point and an ending, that which comes in between almost automatically writes itself. The incidents fall into line with little or no effort, the story may be said almost to write itself.

But the beginner lacks this training. He is not used to the tools of the trade. In building up the steeple of the church he forgets to hammer home the nails in the supporting timber. He builds a lavish steeple, but he gives it no foundation and soon it must topple over.

There are two ways of writing a story. One is to get a climax and with that as a starter back up to the beginning. The other is to select a good starting point and work toward the climax that suggests itself.

This is not half as difficult as it sounds, given the proper starting point, for the proper arrangement of characters at the commencement of a story must inevitably lead to a conclusion of value if the progression of incident is proper and well founded.

Let us suppose that we have as the start of our story a man and woman, married but not wholly mated. The woman is not happy. Into her life comes a hero of her childhood to tempt her from the narrow way. Isn't that far more promising than a climax in which a woman is persuaded from elopement through the agency of her little child. The climax is rigid and inflexible, it allows no choice. It is the fore-ordained end of the story, the point to which the energies of the author must be directed. That is the story that he must write unless long training permits him to go back to the commencement and there start on another tack. On the other hand the proper commencement will suggest from two to a dozen climaxes. One of these may be selected as the objective point or the story may be permitted to start with the commencement and work along, until by sheer force of progress a climax is reached that is natural and logical because it follows a logical development.

The climax is not the whole of the story. It is just the ending, and unless the preliminary action leads naturally and consistently to that climax the climax itself is without value. When the climax comes to you first; when this is the first thought of the story, do not at once elaborate that climax and fix it firmly and rigidly in your imagination so that subsequent change is impossible and you must force your incident to conform to those lines no matter what their suitability. Having sensed the climax first, drop that and go back to the action that leads to that climax. If in this process you find that the action leads more naturally to another climax, drop that first conceived and adopt the new, accepting this rule that the properly developed story will supply its own proper climax. If the climax reached is not sufficiently strong, do not start in to build up the climax. Build up the action leading to that climax and you may find another ending stronger and better because more logical.

In the case in point the author had in mind one strong situation. It was a good situation; novel and reasonably effective, but to reach this situation he distorted all the preceding events. Everything was made subordinate to this "big" scene with the result that when the crowning moment of the play came it was not effective because all that had gone before was illy planned. The scene by itself was strong and interesting, but arriving as it did at the cost of probability, it did not interest because of the unreality of what had preceded it.

Don't be bossed by your climax. Don't worry about your climax. Get up a good story. Start it right, develop it consistently and when you are ready for it you will find your climax close to hand.

### Jones Has Joined.

Marc Edmund Jones, of Chicago, has joined the ranks of the regulars. He has reached the point where his playwriting interferes with his business and he has given up his business since the writing is more profitable. He sends in a few tips that may interest others, comment suggested largely by matter recently appearing in this department. He has the floor:

> Keeping up the string: I have sixteen out today. I write two a week, and approximately one of these is taken on first submission. The other I circulate indefinitely, provided it is held for consideration by the concerns who reject it. What I mean is this: I am trying to sell Edison. I never get a scenario back in less than 18 days, but only the poor ones come back in that time. If a scenario at all approximates the character of Edison releases, and then comes back in 18 days, there is no use sending it further.
>
> Names: I endorse all you say on this, as its a hobby of mine. I have spent all of an hour naming a cast of four or five, and seldom spend over six hours producing the complete scenario.
>
> Short cuts: Except where I write a preliminary copy to send to a correspondent for criticism, I write everything "cold." First I name my principal characters. Then I take a sheet of paper with numbers 1 to 30 down the left hand side. Opposite one I put down the set of the first scene, and in about five words tell enough of the action to give me the idea. Then on to 2, etc. If I make changes I use another piece of paper, and jot it down again. Then I put my paper and carbon in the machine, start at the action, put down scene 1, and write the action as tersely as possible. Then 2, etc. Since I have been doing this I find that I have not yet left out anything, as I am practically developing the idea as I go along and just as it will be developed on the screen. I enclose the slip from which I wrote a detective type of story yesterday. It was in 18 scenes, but by the time I had it outlined down to 16 the idea was so clear in my mind that I didn't bother to jot down the rest. I distinguish the leaders by printing them in my hand, but perhaps that would not be so easy for another as I print as fast as I write and it has the advantage of being readable. Then: when I have typed the action—single spacing (benefit Steve Talbot), using two to two and a half pages—I take another sheet of paper for the synopsis sheet; put it in the machine with carbon; head with title, price, etc.; and then put down the characters. The scene plot I can drawn off that slip much easier than it would be to keep track of them on separate cards as I go along. Then, for the synopsis, I tell the story as it is written; briefly, and holding the suspense, and seldom find that I have used over two or three hundred words. Under the scene plot I give the number of leaders; the number of words in them; the number of items on screen; the words; and finally, the total number of words.
>
> Cost of production: You might be interested in my December figures. Expense: Postage, $1.95; Shows, $2.70; Periodicals, $1.85; Typewriter, $4.00; Miscellaneous, $1.45; Total, $11.95.
>
> Miscellaneous is extra carfare and supper, etc., occasioned by the meeting of the little photoplaywright group, and when I go out of my way to see certain pictures. There is no item of paper, etc., as I stocked up about six weeks ago. I never receive a bill for the stationery as the printer made an awful mistake; printing the return envelopes with huge type and in brilliant red, and I finally decided it might be good advertising and am using them. My carbon is cheaper than yours, I guess. I paid $1.65 for the box, but got it at a sale. My typewriter rent includes ribbons. I only have to shout.

The slip Mr. Jones encloses is about the size of a third of a sheet of typewriting paper and the notation of the scenes runs from three to seventeen words each, a scene used before being tabbed on the second, using to show that it is the same as one or three or whatever it is.

Our own short cut suggested a notation of characters and scenes as we went along because we do no preliminary work on paper and it is easier to make notes as we go along than to tab up, but please note that Mr. Jones, like most all other experienced writers, does his action first and then the synopsis. He does it "cold" as he expresses it, working from his first draft, but he gets the action down, telling the story where it should be told. And you'll notice that when he came to the finish it came with such a rush that he did not need to note the last scenes.

When your story finishes itself it's apt to be a pretty good story. The plot that gives trouble is the plot that isn't right in the first place and that fights you from scene to scene like a trout on the end of a line.

Richard Willis.

This is a picture of Richard Willis, photoplaywright, publicity man and sometime editor around the Los Angeles plant of the Universal Company. Mr. Willis writes: "All I can say for myself is that I was a society entertainer in England, Australia and here. I was successful in this. I do the publicity work here and write dramas and comedies."

Mr. Willis might add that he does a great deal of writing and bats very considerably above .300. He also acts in some of the plays now and then and as photoplay editor first for Nestor and then the Universal has made a host of friends through his courteous treatment of his correspondents. He is too modest by far when it comes to speaking up for himself for he is what Broadway calls "a regular feller."

# Projection Department

Edited by F. H. RICHARDSON

## It Is to Laugh.

FROM a certain city in a certain state comes a letter from a man who seems to expect appointment on the Board of Examiners, under a license law now being framed. He writes asking me to send him certain information by mail, part of which seems to be the information concerning the Chicago examination. He is very particular that I do not answer through this department, and naively says:

> I never ask any question through it and have not noticed it any too close. * * * * * I will appreciate anything you may enlighten me on as to the inspection of operators. I am simply to be the picture machine inspector along with the other inspectors for picture shows in this city, but I do not want you to answer through your valuable paper. I am at the best place in town, and getting the money; "nuff said."

Now, wouldn't these statements cause you to smile? Here is a man expecting to be appointed to a city position on the Board of Operator Examiners, who carefully sets forth the fact that he doesn't "pay any too close attention" to the Projection Department. In other words, doesn't seek to learn. He also makes the statement that he is getting the money and that is "nuff said." For his benefit let me say that is, by no manner of means, enough said. If he had said he was getting the money and *putting up the best projection in town,* he could have added "nuff said"—not otherwise. I am afraid this gentleman is not going to make any howling success in the "inspection" of operators, nor do I believe that the safety, or the excellence of projection will be raised to any appreciable extent by his efforts on the Board of Examiners.

## California Underwriters' Rules (Continued).

*CONSTRUCTION OF OPERATING ROOM*:

The two following forms of construction will be considered as fulfilling the requirements for the construction of operating rooms.

2. STEEL FRAME OPERATING ROOM:

See Figures 1, 2 and 3 for cross-section, side elevation and roof plan of operating room designed for one moving picture machine.

a. *Frame* shall be made as follows:

Four outside horizontal members at top and botton, to be 1x1x⅛-inch steel angle bars.

Four corner uprights to be 1x1x⅛-inch steel angle bars.

Intermediate uprights and roof supports to be of 1x1x⅛-inch steel angle bars or 1x1x1-inch steel tee bars, spaced not more than four feet apart.

b. *Sheathing* to be sheet iron not less than No. 22 B. & S. gauge in thickness or approved hard asbestos board at least ¼ inch in thickness. All vertical joints between sheets must come over an angle or tee bar, so that both sheets may be securely fastened to same. Horizontal joints in the sheet iron may be fastened with a riveted lap joint, allowing a lap of one inch. Horizontal joints in asbestos board shall be covered by a strip of the same material, 3 inches wide, securely fastened to both boards by ¼-inch bolts and nuts spaced not more than 6 inches apart.

Iron sheathing or asbestos board must be fastened to frame by ¼-inch bolts and nuts or ¼-inch rivets spaced not more than 4 inches apart.

c. *Floor* of sheet iron operating room must be made of No. 22 B. & S. gauge sheet iron riveted or bolted to steel frame. Floor may be covered with a rubber or cork matting or asbestos board. Floor of asbestos board operating room must be made as above or of asbestos board not less than ¼-inch in thickness fastened to steel frame.

The floor upon which the operating room stands should be made of boards with tongue and groove joints and not less than ⅞ inch in thickness.

d. *Door* opening shall be 2 x 6 feet 2 inches in size and shall have frame of 1 x 1 x ⅛-inch angle bar. The door shall have a frame of practically the same size as opening, allowing only sufficient space for clearance when door is opened and closed. (A trap door in floor of operating room does not meet requirements.

Covering for door shall be made of same material as rest of operating room. Door shall be arranged to close automatically either by means of a heavy spiral spring or by a metal chain and weight attachment on inside of operating room..

e. *A clear space* of at least 3 inches must be maintained between sides and top of operating room and any woodwork.

3. WOOD OPERATING ROOM, METAL LINED:

a. Sheathing walls and ceiling to be of well-seasoned tongue and groove wood at least ¾ inch thick, all joints as closely fitted as possible. Inside of room should present flat surfaces, all studding, braces, etc., to be on outside.

b. Lining to be of either No. 28 B. & S. gauge galvanized sheet iron or tin of equal thickness, so applied that during exposure to fire it will present the greatest possible resistance to bulging or opening up at the seams. Care should be taken to have sheets as flat against wood as possible in order to avoid air spaces.

c. Joints to be locked ½ inch and nailed *under* seams as illustrated in Figure 4. Nails to be not more than 4 inches apart. Care should be taken to provide the full ½-inch lock and to place the nails in the center of the joint so that they will not be easily torn out through the edges of the plates by strains due to bulging when exposed to fire. No solder to be used in joints.

d. Floor to be made and covered in the same manner and with the same material as the rest of the enclosure.

e. Door to be 2 x 6 feet 2 inches, and inside lined in same manner and with same material as the rest of the enclosure. The lining must extend around edges of and be fastened to outside of door. Door shall be arranged to close automatically either by means of a heavy spiral spring or by a metal chain and weight attachment on inside of room. A stop at least ½-inch in width shall be provided on all four sides for door to close against.

It will be observed that the leading clause in the section dealing with operating rooms says that "the two following forms of construction will be considered as fulfilling the requirements for the construction of operating rooms." This might be, and I presume, strictly speaking, would be construed to mean that these are the only two forms of construction that *would* be approved. If so, the thing is utterly ridiculous on the face of it, since a light steel frame covered with asbestos could not be favorably compared with brick, concrete, hollow tile, or gypsum blocks for fire proofing purposes, while a light steel frame covered merely with No. 22 iron could have all kinds of objections placed against it, a few of which might be enumerated as follows: (a) exceedingly noisy, acting as a sounding board to throw out every bit of noise inside the operating room. (b) insufferably hot in summer. (c) Would warp and buckle in case of fire. Clause C is absurd. If it is meant that a wooden floor is to be built, with recesses to contain the steel members, to which the iron sheeting must be riveted, then might I ask the California authorities what protection that would be. Raw iron, which might get red hot, against wood, and tight against it too. If, on the other hand, the steel members are to be on the upper side of the steel floor, and the steel floor itself laid flat on the wood, that is just as bad one way and much worse another. It will be observed that the floor "may" be covered with rubber, cork matting or asbestos board—not *must,* but *may.* At that, neither rubber, or cork matting is fireproof. Clause E says that a clear space of at least three inches must be maintained between the iron and wood work at sides and top. Red hot iron will set wood on fire if placed within three inches of it, and it will not be long doing it, particularly if it happens to be pitch pine.

Wood operating rooms lined with metal are bad. They are out-of-date. But if allowed at all, then the iron should be backed with asbestos, regardless of whether the wood is flat up against the metal or not. I wish to be clearly understood in this. I do not say that red hot iron would set wood work in a blaze if the iron laid flat on the wood, but it would promptly create *smoke,* and once let the audience catch the sight of smoke, and you might as well let the whole house burn down. They would promptly stampede and—there you are. In this connection, I would respectfully refer the California authorities to our new handbook, pages 68 to 81, inclusive.

(*Continued next week.*)

## What Does He Mean?

Salem, Ore., contributes the following puzzle:

> Our throw is 85 feet (it was 94); use a 5¼ e. f. B. & L. lens; an 8½ and 7½ condenser, with the former next the arc; use 30 amperes through a G. E. Mercury Arc Rectifier, the feed being 110 volt, 60 cycle. Have about a 13 foot picture. Use ⅝-inch Bios, both top and bottom. The arc is perfectly steady and plenty of light. Intermittent sprocket is O. K. and I keep it very clean. No travel ghost and tension seems to be tight enough. Machine is Power's 6A and has only been in use six weeks. The trouble is the picture flickers. Could it possibly be in the lens? The picture was perfect until the screen was moved up nine feet. This seems to be a trifling question to ask, but in all of my four years at operating I have never seen the same trouble. Will write you later concerning our theater.

The brother's data is very complete indeed, until he comes down to the crucial point, then he simply says the picture flickers, without describing the effect. Now, I cannot see why the moving of the screen up or down would have any tendency to produce a flicker. The only thing that occurs to me is that when the screen was moved up it was also changed from a cloth screen, or something similar, to a semi-reflecting type of screen, such as aluminum coated, or other patent curtain. Power's Six A three wing shutter gives practically no flicker whatever when the machine is run at normal speed, therefore we may leave the shutter out of the question, unless you are using a two wing shutter, in which case you should procure a three wing at once. You should use half-inch solid projection carbons below and ⅝ cored above. You will get better results that way.

## Water-Cooled Condensers.

Mr. Harry Heiss, Chicago, contributes a somewhat lengthy description of a water cooled condenser, or rather a water cell used in microscopic projection work, but which he himself says is not practical for moving picture work. He accompanies this by a sketch which, while readily understandable, is not in form for publication. It would be quite a job to redraw it, therefore, while we thank Brother Heiss for his trouble in the matter, we will not go into the matter as it has no bearing on practical moving picture projection.

### Ventilation.

Mr. P. L. Harrington, East Vaughn, New Mex., orders a handbook and says:

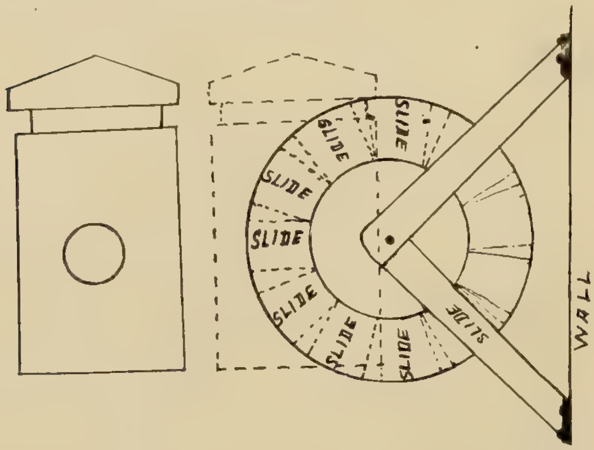
> Would appreciate articles in the department concerning the methods used in cooling theaters in hot climates. Have been watching for a long time for something of this kind; also am interested in a one piece curtain of cloth, like the Mirroroid, except no seams.

The matter of ventilation was treated in the department two weeks ago. We shall be glad to hear from the southern brothers, concerning this important matter. Anyone who has accomplished good results in hot-country theater ventilation, or cooling, is invited to describe his system closely in detail.

### Another Idea.

Mr. George A. Coleman, writes from Maxwell, Calif., as follows:

> Am still on the road with my vaudeville and moving picture show. As a feature I am using the Italia film called "The Fall of Troy." Am still using my shunt wound d. c. generator, driven by my auto engine, description of which appeared in the department last year. It is still giving satisfaction and all the expense has been for brush renewals. In running stereopticon slides I use a large circular of galvanized iron wheel, on the same principal as a spot light color wheel. It is mounted as per sketch. The wheel is made to carry ten slides.



> The offside of the cone support is cut away to allow the wheel to come in front of the cendenser when the lamphouse is shoved over. After doing this the side next the operator must be re-enforced; but that is a simple matter. In the exact center of the wheel I soldered a piece of brass tubing for the wheel to revolve upon. All you have to do is shove the slides into their receptacles around the edge of the wheel, and then tie a piece of string around, or else use an elastic. This will sink into the soft asbestos between the two metal sides of the wheel, and will hold the slides tightly in place. I filed a triangular slot in the edge of the wheel exactly between each opening and fixed a piece of stiff spring so that when the slide comes in the right position in the cone, the spring engages same and the wheel is thus held steady. In this way slides are always ready for business. It is not necessary to handle them and get them dirty; also in the case of advertising slides they are always in the regular place on the program.

This scheme seems to be practical, and I can see places where it could be used to very distinct advantage. As near as I can make it out, Brother Coleman cuts out two metal wheels with slide openings complete as shown. He then places soft asbestos about ⅛-inch thick on one of the wheels, cuts an opening in this asbestos to receive the slides, after which the two wheels are clamped together. Glad to hear of your continued success, Neighbor Coleman, and trust you will enjoy prosperity during the coming year. Let us hear from you occasionally when the spirit moves.

### Engine Sparker.

Mission, Tex., propounds the following:

> We have a 125 volt generator, run by a 6 h.p. Atlas engine, which not having magneto, uses a great many batteries. What I would like to know is; is there any way one could, after starting the engine on the batteries, rig it up so that one could throw over on the dynamo current for sparking purposes?

This can be done all right, and is quite simple, though the details would depend upon whether you had a jump spark coil, or make and break ignition. Any competent electrician can rig the thing up for you, or you can write to the Atlas Engine Co. for instructions.

### Lens Trouble.

Lena, Ill., contributes the following bundle of trouble, which I am not able to understand in full. He writes:

> I have trouble somewhat similar to that of Conway, Ark. Use ⅝ electra cored carbons, set as advocated for a.c. and d.c. in the handbook. The image of a crater shows up on the shutter, round and nice, but doesn't stay that way long—only a few seconds. It either shows up with a black center, or with rings running through it, and the arc becomes noisy at the same time. I think the amperage is a little more than 60; it may be close to 70. Am using a Bell and Howell, 110 volt compensarc, but I believe the voltage occasionaly goes up to 120. Have the Power's 6A equipment, and No. 6 lamp leads are warmed up some. Lamp lead terminals are renewed as soon as oxide shows up on them and the carbon clamps are kept clean. One 6½ and one 7½ condenser with a 5½ objective, which I know is wrong. The field seems to be a little creamy colored around the outside. Have only had about three years experience operating, and of course, do not know very much yet. What is the correct distance between the condenser and aperture? I had to take the lens ring off the front of the mount and place it off the rear end of same, in order to focus the picture correctly. It being a new lens, I cannot understand why this should be. My manager has been in a good many theaters, but says he has seen no better pictures than our own; still I know there is much room for improvement. We have a radium gold fibre screen, and it changed color shortly after being installed. That is why I am using so much current on a 13-foot picture. How ought intermittent movement of Power's Six be adjusted? Is it possible to obtain snow white light and absolute steadiness on the screen and to have the light evenly distributed all over the field?

Instruction No. 39, page 281, of the new handbook will show you how to adjust the Power's No. Six intermittent movement. It is not possible to obtain a rock steady picture with all films, but if your projector is what it should be, and it is properly adjusted, you should not be able to see a particle of movement in a new foreign made Pathe film in a run of anywhere from 50 to 300 feet, but to secure such results, the machine must be perfect and there are mighty few machines, of any make, which can be called perfect, nor will there ever be until the price of machines is raised to between three and four hundred dollars, which will give manufacturers a chance to do really fine work. Projection mechanisms are too cheap in price to expect mechanical perfection. As to the lens matter, you will have to explain more clearly. I really do not know what you mean. If you are running as high as 70 amperes, a.c., you should have ¾ cored carbons instead of ⅝. Very likely it is the fact that your carbons are working above capacity which causes the light trouble. There is no set distance between the condenser and aperture. It depends on the condensers you are using. Set your lamphouse at the point where the best result is obtained on the screen. Change those condensers to two 7½. I see you have been operating for three years and do not claim to know much. This is indeed surprising, in view of the fact that we have a very large number of men who have been operating less than three months, who are so wise that Thomas A. Edison himself could tell very few of them anything not already stowed away in their very wonderful minds. Many of them would cheerfully undertake the contract of giving Jehovah himself a few pointers. Their only trouble is they *can't or don't project a decent picture.* Of course, they know how, dear me, yes, but———???.

### Some Good Hard Truth.

Fort Myers, Florida, contributes the following, concerning which the Editor feels constrained to make certain remarks. Fort Myers writes:

> Have been obtaining the World from a local newsdealer for some time, and take great interest in its contents. (Why not subscribe? Ed.) As I am my own manager and operator, naturally I read your department. I may say that I was forced to become an operator in order to save my business. Now, while such a one may be in existence, I have never yet, even at an advanced salary, been able to secure an operator who would take any interest in the welfare of the business more than to *grind* out a picture in the same old cut-and-dried fashion, and, in my opinion, as long as they depend on unions and *poor projection* to get advanced salaries, many managers will be compelled to do as I have done. Now, do not call me a knocker, please, for I am always willing to pay for what I get, but when I do pay for it I do not want it handed out to me with dictated hours and dictated salaries, unless I may in turn dictate the class of work I am to receive. "The laborer is worthy of his hire" but also, the manager has the right to expect something in return for his money, and the more money he pays the more he has a right to expect. The sooner the operator and manager learn that their interests are mutual, the sooner we will be able to have perfect projection, and a perfectly satisfactory scale of operators' salaries. I shall secure one of your new handbooks as soon as they are for sale.

To all and sundry of which the editor of this department most emphatically agrees. I have time and again pointed out the fact that one of the prime duties of operators' unions is to improve the work of their own members. I myself have often sat in a theater in which I knew a union operator was employed at the union scale, and saw all kinds of faults in the projection which could not possibly be due to anything but the most crass, rank stupidity, or carelessness on the part of the operator which, piled on top of the faults due to his ignorance, made a performance which was anything but a credit to the union slide which preceded it. I am a member of the operators' union myself, and organized labor has no better friend in all these United States than myself, but my idea of friendship is not to condone and defend the faults all too plainly perceivable. *The true friend will point out the fault and insist that it be remedied.* I most emphatically insist, together with Fort Myers, that with the union dictating the hours of labor and the remuneration therefor, the manager is most decidedly entitled to dictate the class of service to be rendered, and that increased salaries should and must call for improved efficiency in the operating roon.

### Keystone Effect.

St. Louis, Mo., contributes the following:

> Although I have been operating for some time, I have never been in a place where the picture was projected from an upper balcony, from which a keystone effect is produced. I have been told that in a case of this kind I should use what is called a keystone mask, the same being a piece of tin, cut narrower at the top than at the bottom, and placed in the slide carrier. Is this correct or is it not?

It is not. The only way to remedy keystone effect is to fill in the sides of the aperture plate with solder and file this out on either side so that it slants from bottom to top at such an angle that it brings the sides of the picture perpendicular on the screen. This is best done by filing the solder when the plate is in place and the light on, putting a piece of mica over the end of the hood to subdue the light. A mask in the slide carrier would have no effect at all.

### Criminal Ignorance.

Mr. Edward Holland, a traveling exhibitor, writes from Denver, Colo., as follows:

> Being a traveling exhibitor, I have to take the very best possible care of my films. On arrival in Denver I gave them to an operator to clean. He used a preparation containing camphor, with the result that they are now as brittle as mica, and will hardly go through a machine at all; also the picture dances all over the screen, whereas before it was absolutely steady. Will you kindly inform me on three points, viz.: (a) How can I get the films back to normal condition? (b) With what preparation may films be cleaned with absolute safety? (c) What is the best method of keeping films in good condition while on the road? This same operator gave me the following formula with which to soak blotters to be kept in the film box: Wood alcohol, glycerine, ammonia, water and ether. I made up the solution (omitting the ammonia), guessing at the proportions, and kept a blotter soaked with it on either side of my films, with very good results. Have been told, however, it is dangerous, owing to the fact that the alcohol will evaporate very rapidly on removal of films from the box. For a moistening solution, what do you think equal to glycerine and water?

Replying to your last query first—nothing. Those mixtures of half a dozen things are the product of an over-heated brain. They are the children of Mr. and Mrs. Knownothing. It is absolutely criminal for a man to take your films, posing as the possessor of knowledge he does not possess, and mistreat them thus. On the other hand, it was very foolish on your part to accept the word of an operator for what he knew on such a subject and entrust your valuable films to him without absolutely knowing that he possessed the skill he claimed. Your films may be brought back as follows: Either make a large drum, long enough to wind an entire film on, emulsion side out, with a shallow trough under it, or else make a long, deep tank, 3 inches wide, and a frame to hang therein, on which may be wound the film. Next make a mixture of three-fourths water and one-fourth glycerine, and if the tank is used, immerse the film therein for several hours (over night, say), afterwards removing and winding on a drum, emulsion side out, which should be kept revolving until the film is dry. If the drum and trough is used, not so much of the solution is required, but, on the other hand, the drum must be kept constantly revolving slowly for several hours, while film passes through the solution, all of which involves considerable labor. After the film is dry, dampen cotton with benzine and wash the surplus glycerine off the film, both front and back sides. The best method of cleaning film is to use the above solution and, with a cloth wet with it, wash the film thoroughly. The same solution is best for use on blotters. Water and glycerine is *the* thing for films, and it is also the *only* thing. This is not only my own opinion, but the opinion of some of the largest film manufacturers.

### Screens.

Elbow Lake, Minn., writes as follows:

> The screen we use now is not constructed right. I will have to get a new one, but cannot afford to purchase an expensive patent curtain, my house being used for pictures only once or twice a month. Can you suggest how to go at it to make a good serviceable home-made screen?

For exhaustive treatises on the screen I would refer you to pages 336-343, inclusive, of the new handbook. If you have not yet procured a handbook I would by all means advise you to send $2.50 to The Moving Picture World at once and get one, as I propose, to refer to this book a great deal in answering questions which have already been treated many times in the department. This is not from any desire to force the sale of the book, but to save valuable space that would be consumed in replying to questions over and over again. You can make a good screen by: (a) Make a plaster surface in the usual manner, and coating it with murulite or alabastine, which can be secured from any dealer in paint supplies; or you can stretch cotton sheeting on a frame tightly and coat it with the same material. Murulite and alabastine are patent kalsomines.

### The Operator.

Brooklyn, N. Y., contributes the following:

> Concerning your reply to Mr. F. P. Bryon, High Point, N. C., I have been in the operating game long enough to know that neither manager nor owner holds the operator in high esteem, but I have the matter doped out like this: While a good house may have a piano player or singer, still they could do without these artists, but no house could get along without an operator, and if the operator is a bum one, then the show is on the fritz also, no matter how excellent the singers and musicians may be. Now, considering these facts, how is it that piano players and singers often get much more money than the operator, upon whose skill depends the excellence of the performance, in a larger degree than upon the skill of either singer or piano player? This thing has been gradually cornering my goat.

There are comparatively very few people who understand to what an extent a man's own valuation of himself sets the valuation placed upon him by others. If the operator, as a class, respected himself a little more and set a little higher ideal for his own work, perhaps the manager might also in due time accept, in part at least, that valuation as his own. The singer and the piano player will make no bones of telling you that they are artists, and that their work comes within the line of artistic endeavor, therefore it is to be considered high class and paid for accordingly. Now (this may sound ridiculous, but it is nevertheless a fact), that dope has, to some extent, an effect on the mind of the manager and owner, though I am free to say that the average piano player in a moving picture theater is about as much entitled to the appellation "artist" as an Eskimo belle is to the title of professional beauty. If the operator wants to be respected and to have others respect his profession, he must first begin by respecting himself and his calling. Perhaps I have not made my idea very clear, but I guess you can grasp it.

### Lots To Learn.

Winnipeg, Can., asks the following questions?

> Have lately purchased a second-hand Edison machine. On setting same up, find that the stereopticon will not register on the screen with the moving picture. I only had about 20-foot throw upon which to try it. Will it be O. K. on a longer throw? Could you give me the average throw of an Edison Exhibition Model; also what are the necessary qualifications to obtain an operator's license?

You can readily change the position of the stereopticon light upon the screen by adjusting the lens up, down or sidewise. There is no "average throw" for an Edison Exhibition Model machine. You can project a picture anywhere from 40 to 200 feet with any machine, by having the right focal length lens. There would not be any use for your trying for an operator's license, since the questions you have asked indicate a total lack of knowledge of projection. I would advise you to send $2.50 for a copy of the handbook and to serve an apprenticeship under a competent operator before applying for license.

### Oildag Again.

Mr. Ray Palmer, Washington, Ind., contributes the following:

> As a one-time operator, now owner of a profitable picture house, I wish to extend to you my heartiest thanks for the many helpful hints contained in your department of The World. Here are a few comments on questions appearing at various dates: Oildag, mentioned No. 11 of Vol. 14, is the copyrighted name of a brand of oil containing a quantity of very finely pulverized graphite. This oil is primarily designed for automobile engines. Some time ago a brother mentioned "hardoil," without mentioning the fact that hardoil is but another name for cup grease such as is commonly used in compression cups of autos and other machines using grease as a lubricant. Answering F. F. Greene's inquiry, page 1295, December 28th issue, the transparent enamel he asks about is possibly lamp coloring, applied either with a soft brush or poured on. This coloring is a collodion mixture, with color added. It is for use in coloring incandescent globes, and may be had of any dealer in electrical supplies. There are several different colors. For making tinters for use in certain scenes of films, or for spotlight purposes, I find this better than colored gelatine. It can be readily applied to a clean piece of glass, and stands the heat of the arc better than gelatine; also it is not nearly so expensive. As to oil for use on mechanisms, I think I have tried more kinds than Heinz has varieties. Have finally decided that, for an all-around lubricant suitable for the finest bearings and high speed contacts, the oils used for cream separators fill the bill best. These machines run—or, at least, some parts of them do—at enormously high speed, and an oil which gums, or lacks in lubricating quality, absolutely cannot be used at all. My own experience is that it is entirely satisfactory on motion picture mechanisms. It is reasonable in price, being about 80 cents per gallon. For gears I prefer stick graphite commonly sold for use on bicycle chains. It is composed largely of tallow, with a little graphite added. The tallow has excellent adhesive qualities, hence "stays put." If this lengthy letter gets past the waste basket I may come again, as I am as full of ideas as a dog is (sometimes, at least) of fleas. These ideas have accumulated through years of practical experience.

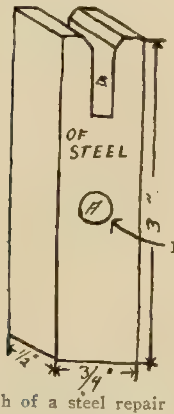
No danger of letters of this kind reaching the waste basket, Neighbor Palmer. It strikes me that your idea as to a suitable oil is perfectly "water-tight." Most certainly a lubricant which can be successfully used on machines running from 10,000 to 20,000 per minute must possess high class lubricating qualities. Therefore, without further comment or any test whatever, I can heartily indorse that kind of an oil. Stick graphite is an excellent gear lubricant. The only objection to it is its color (black), which makes it dirty to use around a machine. Please accept our thanks, friend Palmer, for the valuable information contained in your letter. Call again.

### Interesting Letter.

Mr. H. S. Klink, Canton, Ohio, who is evidently an experimenter along intelligent lines, writes as follows:

> One possible cause of the out-of-focus effect on one side of the screen, when using an Edison projector, may be the bending of the aperture plate. This may be tested by laying a steel straight-edge across from the face of the casting on one side to its face on the other, and, with a small inside caliper, measuring from straight-edge to the two aperture plate tracks. If the plate does not set square you may readily straighten it or install a new one. The

> three-wing shutter submitted by Mr. May, Bartlesville, Okla., may give better results than the two-winger when working with an ordinary screen, but with a mirror screen it most emphatically does not. Its diameter, as published, was too great, and after cutting down I found as follows: The two-winger gave a steady flicker of equal duration, but the two narrow wings of the three-winger gave an unevenness to the flicker which was more unpleasant to the eye than the heavier and even one. I added three-eighths of an inch to the width of the two flicker blades, thus narrowing the opening directly opposite the wide blade, and now find the shutter to give much better results than the regular two-winger. I am not casting doubt as to the results obtained by Brother May. He may be working under very different conditions than I am. I have a mirror screen and indirect lighting. My own experience is that no projector is flickerless when running 20 minutes to 1,000 feet of film on a reflecting type of screen, though Power's three-winger is very nearly so. And now a word to makers of machine supplies. If they have such faith in their various appliances, why do they not submit them to the head of your department for inspection and trial? I, for one, won't buy a "pig in a poke." Manufacturers will, it seems to me, do well to accept your invitation to send in their product for inspection. If their goods have genuine merit they certainly would be immensely the gainers. Of course, if the goods lack merit, that would be something else again. Attached hereto find sketch of a steel repair block, of use in removing pins from star, cam, etc., which I made and used five years ago. I still have it in use, though I recently purchased a similar article from a manufacturer. And now for an idea in indirect lighting. Get some large wooden butter bowls, to be had at hardware stores. Get, or make, a canopy, and fasten the bowls to same with three or four short pieces of chain. Suspend the lamps from the ceiling and place in the bowls one to four incandescent globes. Paint inside of the bowls with white enamel, and either bronze or paint their outside, any color to suit taste. Make electrical connection in the canopy and weave the lamp cord down through one of the chains. Don't use a bowl smaller than 18 inches; larger will be better, if you can get them. We have a room 30 x 110 feet, with a 14-foot ceiling. Use six bowls, each containing one 40-watt lamp; bowl is 20 inches from the ceiling. I put them up one day when the manager was away. He was more than pleased on his return. Cost was: Bowls, 45 cents each; chain, 10 cents per foot; receptacles, 20 cents each; canopy and lamp, 40 cents, and flexible cord, 2 cents per foot; total, $1.55 per fixture. I have been cranking in one house for seven straight years. Am a member of I. A. T. S. E., Local Union No. 61, and the only union operator in this city.



Repair block for removing cam and star pins and to remove cam and star from shaft.

Hole large enough to receive cam shaft.

Many thanks, Neighbor Klink, for your excellent letter. That wooden bowl stunt could be worked all right by a clever man, but the canopy end of it is not very clear. Where did you get that part of the outfit, or how did you make them? Such home-made things as this are of inestimable value to the small-town manager who cannot afford to purchase expensive fixtures. I have heard of ordinary tin dishpans being used for the same purpose, draped outside with crepe paper. For the city house, or even the house in a fair-sized town, I would advise the purchase of the regular fixtures, rather than the construction of homemade affairs. But there are thousands of small towns where every nickel must be made to count if the little theater is to exist at all, and that is where such things are of great value. As to manufacturers submitting their goods, that is up to them. I take the position that failure to submit them is negative evidence that the manufacturer has no great faith in his own product. The shutter matter is passed along for consideration. I have no doubt but that increasing the flicker blade width would still further reduce flicker, but, in my opinion, instead of adding three-eighths of an inch to one side of each flicker blade, you would have done better to have added three-sixteenths of an inch to each side of each one, thus keeping the light openings equal. No shutter is entirely flickerless running 50 per minute and using a reflecting or semi-reflecting type of screen. Call again, Brother Klink. Do I understand you aright that the operator at the Dreamland Theater, Massillion, Ohio, is named F. H. Richardson? Well, it's a grand old Yiddisher name. Do you think there is any likelihood of our being taken for twins?

## Five Point Star.

Travis Rauch, New Orleans, La., propounds the following:

> Am puzzled. Can you help me out? If the star is five-pointed and the sprocket has 20 teeth (that is what my machine has), will it work all right with a 16-tooth sprocket? Can you tell me where you can get a 20-tooth sprocket?

No, to use a five-point star you must have a sprocket of a certain diameter. The film must move three-quarters of an inch with each movement of the star. There are four teeth to each picture (each ¾ inch circumference of sprocket); hence, if the star has five points, the intermittent sprocket must have one picture (four teeth) more circumference. A five-pointed star is not a good proposition, anyhow, because it has not sufficient wearing surface on the lock. I don't know where a five-point star can be had. Would it not be better to get an up-to-date projector?

## Better Results.

Long Island comes in with the following:

> Many thanks for your reply to my last letter, page 1076, December 4th issue. Since then I have cleaned the lamphouse thoroughly, installed new feed wires, and now run at 60 amperes a. c. The light is now white and pure. Have a home-made aluminum screen, which shows no brush marks, and my only trouble now is that I occasionally have a ghost in center of picture. My condensing lenses are ¼ inch apart. Could that have anything to do with it?

The best way to answer that last question, Long Island, would be to place them closer together and note results. That may be done by blocking the lenses back with sheet asbestos. Personally, I am inclined to think the ghost comes from some variation in carbon set, this by reason of the fact that the ghost only shows up "sometimes."

## Gas Light?

Pittsfield, Mass., wants information as follows:

> Am going up into Vermont to start a show, taking in ten or twelve small towns where there is no electric current. Now, what I want to know is: Can I get fair results using a gasoline light and mantle for motion picture projection at short distances? Also will I be obliged to use a "fireproof" booth for one-night stands? I fully agree with Brother Spraker, Rich Hill, Mo., that it is much better to let people know one has not learned all there is to know about the business, by asking questions of those who do know. I also have had his experience in asking a brother operator questions, only to have him swell up like a toy balloon and refuse to impart any information whatever. When will the new "Bible" be out?

No, Pittsfield, you cannot get any kind of results at all with that kind of a light. The trouble is not that there is not enough of the light, but that its source (a gas mantle) is too large. The condenser cannot utilize the available illumination from such a large light source. The smaller the light source is, the greater percentage of total illumination emanating therefrom will be made use of by the condensing lenses. The handbook is out now, and is being delivered; therefore send along your $2.50. We certainly did have troubles of our own getting out that book. First it was delay on part of printer; then delay on account of paper stock; then, after it was all finally done and the books ready for delivery, we were held up by delay in receiving the shipping envelopes. I finally got into a frame of mind which was, to say the least, unenviable. I could cheerfully have murdered my great-grandmother's ghost. But the trouble is all over now and orders are being filled as soon as received—praise be!

## Indefinite.

New York City writes:

> Am running a Standard machine, using 25 amperes of 110-volt d. c. My light always drops on me. Have looked over all my lugs and tightened them, but still the light drops. Can you advise me as to what to do?

Your statement, "My light drops on me," is very indefinite. Presumably you mean that, while the curtain illumination is good at starting, it becomes gradually less as the reel is run. It is not enough to "look over your lugs and tighten them." You should take them apart and clean all connections *thoroughly*, either scraping with a knife or rubbing with fine sandpaper or emery cloth (No. O) until the metal is perfectly clean and shines. Examine your wires inside the lamphouse. If they are dark brown under the insulation, or if the part exposed near the end feels soft and lifeless (no spring in it), it is oxidized and has poor current-carrying capacity. Cut off as far back as discolored and throw away. Feel your asbestos-covered wires, and if they get warm in a few minutes, throw them away and get new No. 6 lampleads. In this connection see page 94 of the new handbook. Also see "The Lamp" pages 198 to 201. If you haven't one of the new books, my advice to you is by all means procure one at once. Send $2.50 to The Moving Picture World and it will be mailed you at once. It will be worth many times its price to you.

## Using Three-Wire System.

Detroit, Mich., asks the following information:

> Being one of the Department's constant readers, I ask your advice and opinion on the following: Have three-wire system entering operating room, Power's 6-A machine and Ft. Wayne compensarc. Current is 110-220, a. c. Would it be preferable to use 220 or 110? Should a Ft. Wayne compensarc heat up on 220 volts, using second position, or 40 amperes? Use a Kliegl spotlight on 220 a. c. The resistance coils heat excessively, though we do not get a strong light. If same were rewound would I secure stronger light?

It would be the same to you and better for the light company to use 220 volts, connecting to the two outside wires, provided your compensarc is wound for that voltage. Look at its name plate and see. If wound for 110 volts you cannot use it on 220. No; it ought not to heat, unless it is being used on voltage higher than it was wound for, though any transformer will get slightly warm. You should not use more than 12 to 15 amperes on spotlight. That is ample. You don't want the light too strong or you will blind the actors. You can have the spotlight rheostat changed so as to give any amperage desired. Write Kliegl about that. He can advise you best, being an expert in that line.

# Comments on the Films

## Licensed

"'ALKALI' IKE IN JAYVILLE" (Essanay), Jan. 9.—A farcical picture of Jayville lovers. Ike appears in town in wooly chaps, like goat-footed Pan, to spoil a love affair between Howard Missimer and Eleanor Blanchard. Lily Branscombe as Eleanor's sister, is being courted by John Steppling who is the happy possessor of a First Aid to Love Makers, a book, price twenty-five cents. John has learned his lesson and is getting on famously. The book has been thrown away and Howard has found it. Unfortunately for him, Ike appears, needs no schooling and is a close rival. There's a funny game of checkers got up to decide the match by the village doctor who in the meantime runs off with the girl. All these players are past masters in such work as this picture demanded of them; but they have had better vehicles than this afforded them, yet it is by no means a failure; part of it is fine.

"THE DELAYED LETTER" (Vitagraph), Jan. 9.—A dramatic picture well worked up and with much suspense. It begins (after stating the situation) with a struggle on the observation platform of a Pullman car, a very carefully made picture. The trees and landscape are seen whirling by and two people in a buggy witness the fight. The cause of it is a girl and the man who made the attack is thrown over; found at the point of death, he lets the innocent man be suspected of attempted murder, but leaves a letter (to be opened in case he dies), exonerating him. The doctor has this and we lose sight of it. The man gets well and is witnessing against his supposed assailant when the letter turns up. One of the first things we notice in the picture is the number of new faces; the Vitagraph Company has apparently used fifty new people as background characters. This gives a very pleasing freshness to the offering. The leading players are well known: Edith Story plays the girl; Earle Williams and Harry T. Morey, the two men, and Rose Tapley and Edward Kimball are the girl's parents. The worthy script is by Charles M. Howell and the picture is by Ralph Ince. A desirable offering.

"A FALSE ORDER" (Selig), Jan. 9.—A railroad melodrama with a collision of two locomotives as its climax. The producer had an actual wreck (two locomotives inter-locked after coming head on), to work into his picture and, with the help of clouds of steam, he has been able to suggest the catastrophy so well that it will seem like the real thing to the average spectator. The suspense, after the locomotive of which the hero is driver gets past the last station and cannot be signaled though it is pounding along to meet the "special" coming toward it on the same track, is marked. The false order is given to the engineer by his rival in love and is intended to send him to destruction; but fails in its ultimate purpose, for the man isn't killed. Written by K. D. Langley, it was produced by Oscar Eagle. Winnifred Greenwood plays acceptably the role of heroine; William Stowell does as well as the hero, with L. S. McKee as the jealous telegraph operator and T. J. Comerford as the girl's father. It may be that the producer has not got all the impression that he might have from this material; but it is far from being a weak offering. In fact, it is a thriller.

"THE HOLLOW TREE" (Pathe), Jan. 9.—A good melodrama of the formal type with some fine characters. The story is not wholly new, but is fresh enough and the fine playing of the actors keeps its head up very well. Its chief features are the careful staging and the intelligent acting. A good, interesting offering.

"THE MANICURIST AND THE MUT" (Kalem), Jan. 8.—There are four "muts," four men who come to the barber shop and fall in love with the manicurist. Each buys a diamond ring and each tries to meet her at his appointed place, but she has by this time "skipped the town." Ruth Roland is the nail-polisher; John Brennan is the barber; the "muts" are M. Neilan, L. McConickie, R. Chandler and H. Peyton. There is some fun all through it, but it causes chuckles rather than laughter.

"JOHNNIE GOES DUCK HUNTING" (Kalem), Jan. 8.—John Brennan is a clown out shooting and makes a short picture of amusing nonsense.

"KIDNAPPING THE FIDDLER" (Eclipse), Jan. 8.—Very laughable, a farce that might have been made by some one on the staff of "Fliegende Blatter," or any very clever maker of cartoon series. It will be quite acceptable everywhere.

"ALONG THE COAST OF DALMATIA" (Eclipse), Jan. 8.—Clear pictures of the Adriatic coast opposite to Italy and near the scenes where Montenegro and Servia are fighting Turkey. There never has been a war in any out-of-the-way or little traveled country that has been brought so close to us as this Balkan war has been through motion pictures. This, until now rather unimportant land, is being shown to us inside and outside. It is "all to the good."

"THE VILLAGE BLACKSMITH" (Lubin), Jan. 7.—Longfellow's poem "The Village Blacksmith" furnished the idea for this picture that tells a clear story well; but whose chief merit is its pretty scenes. Harry Myers captures the center of the stage by his good acting which makes him far more interesting than any other character in the story. He is in all the best scenes, in fact he makes them good. Whether the picture was made in New England or not, it seems to have been and there is much charm in its old-time sets carefully made, and costumes of seventy years ago. Good photographs add much to this. The story's ending is weakened by a vision which gets over hardly at all. Visions are conventional always in such stories as this, for no one sees visions nowadays without great provocation. Greek plays needed to show the presence of the gods at times and, in the Middle Ages, dramatists sometimes needed to show the coming of saints; but today ghosts and visions have to be very carefully handled to convince at all. Bartley McCullum plays the blacksmith; Mrs. Geo. B. Walters, his wife; Marie Weirman, their daughter; Frank Lynch, the younger son. On the other side of the picture, Charles Arthur plays the scoundrel and Martin Faust, his friend, not a minister, who marries him to the girl. The older brother (Harry Myers), is the means of saving her from him. At the end the father with son and daughter kneel in the church and see a vision of the mother, now dead.

"A GUN FIGHTER'S SON" (Selig), Jan. 7.—William Duncan, author and producer of this picture, again shows a remarkable knowledge of the art of making a situation tell. He has had better stories than this; but even here has provided an effective offering. It's a chase picture. The gun fighter's son (Rex de Rosselli), escapes from prison six years after wounding his foster father's foreman (William Duncan), who has recovered and has married the bad-man's foster sister (Myrtle Stedman). The bad-man, now free, kidnaps their child and the chase follows. It is very well and freshly accomplished with an unusual emotional power. Florence Dye and Lester Cunio also have roles. The photography is good, and the picture will be liked.

"INTERRUPTED WEDDING BELLS" (Edison), Jan. 8.—A farce, depending largely on the astonishing resemblance between William Wadsworth and Edward O'Connor, both in a disguising make-up. The first is engaged to Miss Brown (Bliss Milford), and has promised not to smoke, which is the source of his troubles. It is a whimsical picture, quite indescribable, and while not a very great offering is fair. Beatrice Mable (a player new to us), plays Bliss' mother; Mrs. C. J. Williams, her big sister; Robert Brower, her father. Edward Boulden, on the other side, plays William's friend; Alice Washburn the barber's wife and John Sturgeon the barber's assistant. Julian Reed plays the minister.

"PEGGY AND THE OLD SCOUT" (Pathe), Jan. 8.—A trained horse picture that will be quite acceptable, especially to the small boy. Besides freeing Old Scout from the Indians, the horse does many other wonderful feats, among which is the taking care of a bag of gold dust. One of the good things about the picture is the excellent photography which in some scenes is fine. Good photographs are surely worth while.

"THE WIVES OF JAMESTOWN" (Kalem), Jan. 10.—It is difficult adequately to describe this beautiful production without creating the impression that the writer is indulging in exaggerated language. Gene Gauntier has never done stronger work than she does in these two reels. Nor has Jack Clark. There is a wealth of incident to hold the attention throughout—no "padding" to make 2,000 feet. There are fine outdoor settings—as the scene in front of the castle where Bryan with his flute plays for Lady Geraldine; of the meadow, with the brook in the background, and the cows grazing; of the garden where Bryan surprises Lady Geraldine; on the ship bearing Bryan away from Ireland, the shores and hills of Old Erin in the distance; of the canoe in which the new-comer descends the placid river to Jamestown to attend the sale of wives and also the return of John Pierce and his bride over the same route, these latter scenes marking an especially striking piece of photography, although this is fine throughout; the grove where was staged the sale of the women from the other side.

Above and beyond all else in this feature, however, is the dramatic quality. There are many "big scenes"—too many to enumerate. It is a story that reaches the heart—stirs it, thrills it. The Kalem Company is to be thanked for giving it to us. Sidney Olcott made the picture. The hand of a master and an artist shows in the making. It is to be assumed that George Hollister operated the camera. It is in a picture of this rank that the importance of a cameraman bulks big. Don't miss seeing "The Wives of Jamestown."

"THE BEST MAN WINS" (Biograph), Jan. 9.—It turned out that "his" best man won. The way it came about was the cause of considerable fun.

"THE BITE OF A SNAKE" (Biograph), Jan. 9.—On the same reel is told a new story of a temperance town. A real snake is introduced into the picture. Its humor will be most appreciated in towns where liquor is sold surreptitiously.

"THE ELDORADO LODE" (Edison), Jan. 10.—There is suspense aplenty in this fine drama of the west. The acting is of the best, as it is bound to be in a cast composed of James Gordon, Laura Sawyer, Benjamin Wilson and Richard Neill.

"GRANDFATHER" (Kalem), Jan. 10.—Hazel Neason does well in a play that has nothing new in the way of a plot, but which is competently put on.

"THE MAID OF HONOR" (Edison), Jan. 11.—Truly a beautiful picture. The story is finely dramatic and in Bannister Merwin's best style and it was watched by an audience on Broadway with the closest interest. Its charm comes from the beauty of its playing and its perfect staging, and also from the romantic feeling of its action. Chas J. Brabin, its director, deserves as much credit as the author. Mark MacDermott plays a man who has met a woman, Mabel Trunnelle, has saved her from a fire; but has lost track of her. He is engaged to another woman, Bessie Learn, and she has invited her friend, Mabel, to be her maid of honor. The real action begins the day before the wedding, after Mark and Mabel have met again. It is made significant throughout by restrained acting that shows delicate shades of meaning and of feeling. Such acting provides an unobtrusive and subtle explanation to the action; it is like good lighting to a scene. Mrs. Wallace Erskine, Harry Eyting and Julian Reed, with others, have roles. The picture makes an excellent, desirable offering; one that is good to see and one that will stand out as something better than usual.

"RADIOGRAPHY IN PRACTICE" (C. G. P. C.), Jan. 10.—An interesting picture, but a bit too technical for the average audience.

"THE LIFE OF ANTS" (C. G. P. C.), Jan. 10.—This picture, on the same reel, should prove a drawing card. It is a well photographed picture of a corner of life that all are interested in. It should repay special advertising and the things that are most noticeable in it are its showing of community life and the organization in the ant hill or tribal home and also the strange seeming intelligence that is apparent.

"JIMMY" (Essanay), Jan. 10.—A story of an office boy that will please. It is a sleuth story and has a fanciful background in the boy's reading; but for the most part it is conducted naturally in good comedy spirit. It is largely kept from being convincing by one joke that didn't really get over, because it wasn't believed—the boy, after he has most convincingly got the safe so that he can't open it, hides $20,000 worth of bonds in the empty waste basket and goes home for the night. It makes good passing entertainment. Thomas Shirley plays Jimmy. The late Harry Cashman plays his employer. Frank Dayton plays the crook janitor and his outside pal is Bryant Washburn. William Walters, Fred Wulf and Whitney Raymond have good parts. Helen Dunbar, as Jimmy's mother, is the most realistic character of all.

"STAGE STRUCK SALLY" (Lubin), Jan. 10.—Mae Hotely, in this farce, plays a cook who is studying out of a book the mysteries of acting. Her mistress overhearing a rehearsal, takes her for mad and is frightened almost to death. Mae has a dull knife. She takes it to the mistress to have it sharpened and that is both end and beginning, for Mae goes for the doctor without putting down the knife. Ben Walker, Julia Calhoun, Jack Ridgway, Rob Burns, Ray McKee, Walter Stull and Geo. Reehm have roles. It was produced by A. D. Hotaling from E. W. Sargents script.

"AN ACCIDENTAL DENTIST" (Lubin), Jan. 10.—A nonsense farce in which trick photography plays a large part. Eleanor Gains plays Nora, the dentist's cook, who invites her policeman lover in to have a bite, her master being out. The cop is played by J. T. Hevener. After he has eaten and drunk a lot of what was in bottles, two crooks come to break the safe of the dentist and the copper gives them gas. It made some laughter.

"A SAW MILL HAZARD" (Kalem), Jan. 11.—There is a good, interesting situation in this melodrama which works up—if "up" is the right work—to the saw mill climax with the unconscious hero placed on the log carrier by the villain to be rescued by the heroine. We know well by observation that the old trick is still effective in many places; it's an incident that a certain class of people still like. We have seen it applauded even when very crudely done and here it is well done. We saw it with a Broadway audience which laughed at the crude, most melodramatic acting of the villain; but which was silent at the end. He blocks the action right out with no desire for that shading that tries to give the impression of real life. Alice Hollister is the heroine; Earle Fox, the hero; Helen Lindroth, the boy's mother and R. G. Vignola, the villain. These are all good players. Even in such a story they plainly show their skill and because of this, when allowance is made for their, as some think, necessary playing up to melodramatic parts, it makes a fair offering. There is some good photography in it and some interesting scenes.

"PIRATE GOLD" (Biograph), January 13.—A picture that starts out well, but that soon falls into the conventional and becomes almost flat. The displacing of one scene in the print we saw didn't help it make a deep impression on the audience that saw it with us. Making all allowances, it will be a fair offering. We have seen many others like it that were better.

"THE AMBASSADOR'S DISAPPEARANCE" (Vitagraph), January 10.—Another picture in the Lambert Chase series which places the sleuth wisdom of the great detective on a high pedestal. In fact, the way the character is handled in this story is its only drawback—its climax, in which the detective pops up out of the box and covers the conspirators, made the audience laugh with relish. It wasn't a critical audience, either; quite the reverse. Aside from this one character, who spoils every scene he appears in, but doesn't spoil the whole offering, the picture is first class. It deals with the theft of some international state secrets from the office of the French Ambassador in Washington (which is shown entertainingly), and with their recovery by the famous detective (which won't convince the majority who know a good deal about the way sleuths act in books). It is perfectly photographed. Maurice Costello produced the picture, and plays the detective; Charles Eldridge plays the Ambassador; Earle Williams the Minister of Foreign Affairs, and R. Gaillord, the thief. B. R. Brooker wrote the script.

"SAN XAVIER MISSION" (Lubin), January 11.—An instructive and very interesting picture of one of the oldest missions in the United States—older, so we are informed by a correspondent, than the St. Augustine mission. It is well photographed also.

"THE ARTIST'S ROMANCE" (Lubin), January 11.—On the reel with the above is this little romantic comedy of two artists who both paint a picture to exhibit at the same art club. One picture is called "The Brute"; it is a hunting scene by the girl. The other is called "The Appeal," and is not only a hunting scene, but is exactly the same picture—one would have thought the same brush had done both. This is the beginning of a romance. The offering depends on its cleverly worked up idea—the scenario is by Lawrence McCloskey—and also on its artistically chosen scenes. Arthur Johnson plays the artist who wants to shoot a rabbit, and Lottie Brisco, the artist who saves it by appealing to his good nature. Arthur Johnson produced it.

"O'HARA HELPS CUPID" (Vitagraph), January 11.—This is the second O'Hara picture, and it makes a fair offering, but is not quite so good as the former, in which our kind-hearted friend acts as a peacemaker. In this he helps his friend Hughie Mack to win the love and lunch room of Widow Price, who is for some time undecided between him and Charles Edwards. Mrs. Maurice and Norma Talmadge also have parts. O'Hara is played, as usual, by Van Dyke Brooke, who also is the picture's producer. W. L. Tremayne wrote the script.

PATHE'S WEEKLY No. 3, January 13.—There are a number of good items this week, among others an excellent portrait of Woodrow Wilson and one of Governor Sulzer. An item that will interest is a view of the New Year's parade in Philadelphia.

"THE JELLY FISH AND THE PLANKTON" (C. G. P. C.), January 14.—Another of the nature series, showing photographs as clear as can be of some water animals well known by name but hardly close acquaintances of the average spectator. The novelty as well as the instruction of such pictures appeals to us and we suspect it does to every one. A fine offering.

"THE PALACE OF FONTAINEBLEAU" (C. G. P. C.), January 14.—On the same reel is this hand-colored picture of one of France's most famous palaces. The place is of great interest and the photographs are clear and well chosen.

"A TIMELY RESCUE" (Lubin), January 13.—A romance along rather conventional lines, but worked up with a good deal of commendable freshness, which makes it good entertainment. It was produced by Arthur Johnson, who plays in it a country lad who goes to the city and makes a success, leaving in the village a girl (Lottie Briscoe) whom he partially forgets. The girl's father dies, leaving her and her mother poor. They also come to the city, and there the girl has a hard time in making a living. Driven "by necessity," she comes to the brink of the easiest but evil path of making money, but is found by the man, who, by the way, is walking in under-world paths, and is "rescued." It is a picture with some fine scenes and has a good deal of interesting character drawing. Its story is clearly developed and has a measure of suspense. We don't wholly like the taste of it, but perhaps few people take notice of the inside significance of any picture, except where the producer sets it forth by intention; in this case he has tried to hide it. In the cast are Clara Lambert, the mother; Chas. Brandt, a manager; Ford Obeck, a foreman, and Anna Burmester, one of the girls in the dance hall.

## Independent

"THE HYPOCRITE" (Victor), Jan. 17.—A well conducted picture with some pretty scenes which have been perfectly photographed. It will make good entertainment. It uses an old idea and makes a minister's son come to work in the business of his father's friend in the city. On his arrival, the cards, punch-bowl and cigars are hidden while he hides his cigarettes and his liking for good times. Each half finds the other out in the end. It has been given freshness by the producer and is breezily and naturally acted by Owen Moore and Fritzi Brunette, ably supported by a good cast.

"BY-GONE DAYS" (Rex), Jan. 12.—A revolutionary story with a dramatic ride by plucky Jenny O'Neil. She is determined to save an American colonel whom the invaders have planned to capture and they chase her, but she eludes them, though wounded. The picture stands on this incident alone, yet it is substantial. In the early scenes, there is a love story begun, but little is made of it. The offering has merit enough to be acceptable.

"FUNNICUS MARRIES A HUNCHBACK" (Eclair, Paris), Jan. 19.—The marriage is to save a legacy and his bride is plump and has a hunchback. Funnicus accepts the woman but then tries to get rid of the deformity by many and strange means. The picture is quite out of good taste; in one scene, the attempt to pull the hump off.

"LIFE IN INDIA" (Eclair, Paris), Jan. 19.—On the same reel with the Funnicus picture is this unusually enteresting and beautifully hand colored film giving some well-chosen glimpses of trades by which East Indians earn a living. It will please everybody.

"LIFE'S LOTTERY" (Milano), Jan. 18.—A two part subject that has for its greatest defect poorly chosen sub-titles. Solely because the characters were not properly introduced, the story is left in places to give an almost ridiculous impression that was not intended by the producer. It is a fairly good story, as produced, rather conventional, but interesting and will be acceptable, yet hardly as a feature, by the average spectator. It concerns an Italian count and a young woman. The man needs money, steals his mother's necklace, gets his mother's companion suspected of the crime and sent to prison. In the end she gets revenge by convincing him that she can show him up and and he drops dead.

"THE TRAMP REPORTER" (Powers), Jan. 18.—A two-part picture dealing with a newspaper man who is a first-class news gatherer and who is shown as having a hard time between jobs. This enhances a self-sacrificing act of his by which he loses his latest job just when he is making good. It is hardly usual though for a reporter to give his "scoop" to an old man who has been "warned" and then to play the drunken man in order to get fired and so to make the older man seem indispensable. The picture would have been much better in one part and is not powerful. It has many good things; good acting and fresh characters help it most and the producer has made one or two scenes that are full of action and that hold strongly. The author, C. B. Hoadly, has provided a fine idea, something that is inspiring and that will be widely liked. Edwin August plays the lead well and well played also is the old reporter.

"JAMES THE HUNGRY ONE" (Great Northern), Jan. 11.—A comedy on the slapstick order that will make fun.

"THE NEW BOOT CLEANER" (Great Northern), Jan. 11.—There are many laughs in this broad comedy, on the same reel as the foregoing. It is hardly refined comedy.

"DON'T TEASE THE DOGS" (Lux), Jan. 10.—Comedy, but rather weak.

"THE MATRIMONIAL FEVER" (Lux), Jan. 10. On the same reel is this rather silly story of how several single people were captured by cupid.

"THE MISTAKEN MASHER" (Keystone), Jan. 27.—A half-reel comedy full of snap and ginger and real humor. The boxing scenes bring roars of laughter, as well as the inglorious finish of the amateur pugilist.

"A LANDLORD'S TROUBLES" (Keystone), Jan. 27.—This, on the same reel with above, is equally funny. The manner in which the officers pursue the bear and the bear in turn runs them all into jail creates much laughter. Altogether a first-class reel.

"PUTTING ONE OVER ON THE DEACON" (Keystone), Jan. 27.—A rather amusing half-reel film, beginning with a well-pictured effort to sell the deacon a horse, and winding up with a wedding party masquerading in the outfit of traveling minstrels. The deacon performs the ceremony which he has opposed.

"THE BATTLE OF WHO RUN" (Keystone), Feb. 6.—This film contains a masterly burlesque on real warfare. There are a number of cowering officers and privates, mixed messages, bursting bombs, and side-splitting situations. Mabel Normand appears in an officer's uniform, and has some trouble picking out the real hero of the occasion. A surprisingly good army burlesque.

"THE LAST RUN OF THE SANTE FE COACH" (Frontier), Jan. 15.—A picturesque story of a wedding journey in an old Sante Fe coach. The photography is sharp and pleasing to the eye, showing good distances and long stretches of the western trail. If the setting was intended to adhere strictly to the old days, we cannot justify the presence of the Pabst beer sign, which loomed up in one picture with startling distinctness. It properly belongs to the later, irrigation era. The attempted hold-up of the stage and its defense until help arrived was nicely shown. A good offering.

"MAMMY'S CHILE" (Powers), Jan. 15.—A picture in which children hold the center of interest, including Matty and Early. There is a little black baby which creates many laughing moments. The exchange of babies makes an entertaining story.

"A DIP INTO SOCIETY" (Crystal), Jan. 19.—A half-reel offering in which Pearl White as the scrub girl tastes briefly of society life and wins the love of Bumski, the musician, only to lose it later. The situation is almost too pathetic at the close to make the burlesque effective.

"THE FAKE GAS MAN" (Crystal), Jan. 19.—This, on same reel with above, illustrates the amusing adventures of a masher who poses as the gas man and gets into some lively difficulties.

"THE QUICKEST WAY" (Nestor), Jan. 15.—Good photography and capable acting are the best features of this film. The plot, in which the hero poses as a hired man to fool his uncle, is rather commonplace, but the comedy develops well and the mixed love affairs of the two couples hold the interest.

"CUPID FINDS A WAY" (Nestor), Jan. 13.—A bright comedy offering, with a new idea. Jack rents rooms in his aunt's house to obtain ready money during her absence. His efforts to get rid of them later are grotesque. The interior scenes are good and the love story pleasing.

"A FRONTIER PROVIDENCE (Bison), Jan. 14.—This two-reel production is crowded with exciting incidents. The efforts of Bill French to force the girl to marry him are frustrated in the end by his death. The scenes showing the manner in which the wagon breaks down while running at full speed are good. The defense of the cabin is rather theatrical and borders on the impossible, but furnishes some thrilling moments. Very successful as an offering of its kind.

"THE SEE-SAW OF LIFE" (Imp), Jan. 13.—A strong slum story, in which the hero and heroine are in turn converted by the Salvation Army. The scenes in Mike's place and the Salvation Army barracks are typical. The story is full of heart interest and the four leading parts are well handled.

"THE SINS OF THE FATHER" (Champion), January 13.—At the close of this picture the jail door yawns for either the father or the son and the single word, "Which?" is thrown on the screen. The son has become an outlaw because of a crime committed by his father twenty years before. The weakness of the picture is that in neither case was there a very strong motive for crime, but the question raised will create interested comment without doubt wherever the picture is shown.

"REGIMENTAL PALS" (Bison), Jan. 18.—Here is a picture that is decidedly different. Imagine two men, crawling over the sun-baked desert, one of them encouraging the other to keep up strength by holding the photograph of his sweetheart before him. The desert scenes are vivid, but the plight of the two men would have been more effective if they had removed part of their clothing. In the end water is reached and all turns out happily. An entertaining offering.

"THE DETECTIVE'S SANTA CLAUS" (Eclair), Jan. 14.—A well acted picture, in which an impossible situation is made to seem natural. The robber in his efforts to escape crawls down the chimney where the children have hung their stockings. That it happens to be the home of the poor detective is where the "long arm of coincidence" rather overreaches itself. But it will serve as good entertainment.

"A WAIF OF THE DESERT" (Nestor), Jan. 17.—This would have been a stronger picture if it had been made clearer that the young man who saved the child from the burning desert was the woman's son. The idea is conveyed that the baby was adopted by a young man and his wife and not until late in the picture is it made plain that the woman is his mother. The pictures are good and the story, except for this defect, interesting.

"THE NINTH COMMANDMENT" (Gem), Jan. 14.—A story based upon the commandment, "Thou shalt not bear false witness." The development of character on the part of Tom is the strong feature of the picture, which holds the interest well.

"A LITTLE MOTHER WANTS A HOME" (Imp), Jan. 16.—A picture of decided interest throughout, enlivened by a baby whose cute actions bring constant smiles. The story is thoroughly human and the film will make friends wherever shown.

"THE BOOB'S INHERITANCE" (Imp), Jan. 18.—A picture, featuring Chas. De Forest as the rotund bellboy who is thought to inherit three million dollars. The skit contains numerous amusing situations and some good hotel scenes are shown.

"PHOSPHATE INDUSTRY" (Imp) Jan. 18.—This, on same reel with above, is instructive as far as it goes, but we would like to have seen something of the finished product.

"NOBODY'S LOVE STORY" (Eclair), Jan. 16.—Tom, in his efforts to shield the brother of the girl he loves, is accused of cheating at cards, and branded on the hand. He wanders two years as a "Nobody," but in the end his innocence is made clear. The close of the picture is melodramatic and not entirely convincing. The interest is maintained, however.

"THE FLOWER GIRL" (Rex), Jan. 16.—A light, entertaining story, with artistic photographic effects. The part of the flower girl is idealized, but the whole story is very attractive.

"HE NEVER KNEW" (Rex), Jan. 19.—Showing, by means of some very fine pictures, how a business man who has neglected his wife comes near losing her to another. The society scenes are good and the story ends happily.

"THE TINIEST OF STARS" (Thanhouser), Jan. 14.—A very entertaining story of amateur night on the stage, with a touching scene at the close, where the family of the poor musician is reunited. The work of James Cruze and the children is good. The first part is a little long, but the pictures are all well taken.

"NAPOLEON'S LUCK STONE" (Thanhouser), Jan. 17.—This story of the timid clerk who thought he had found the luck stone of the great Napoleon, only to discover later that it was an onion, gets hold of the observer strongly in the first part. The part of the clerk would have been a little stronger in the latter half without so much of the burlesque touch, but the interest is held throughout.

"A COMMUTER'S CAT" (Thanhouser), Jan. 19.—A good little comedy idea, in which an absent-minded business man carries a dead cat around all day, after being instructed to drop it from the ferry boat. At last he exchanges it for another man's piece of steak, and the scene in the second man's home when the cat arrives is laughable.

"A FEW MILLION BIRDS" (Thanhouser), Jan. 19.—On the same reel with above. Interesting views of pigeon and ostrich farms, in which the title does not seem to be exaggerated.

"WHEN LINCOLN PAID" (Kay Bee), Jan. 31.—A powerfully pictured two-reel offering, based on an incident in the life of Lincoln. The death of the widow's own son and her plea for the life of another boy in his place, brings tears to the eyes. The characterization of Lincoln, both as a young man, and later, surrounded by his cabinet, is finely done. The pictures of battle are graphically wrought out and the film is in every way a notable production.

"THE STRUGGLE" (Broncho), Jan. 29.—This two-reel offering begins with the villain in terrific hand to hand conflict with a woman, a boy and a man. The latter he murders. Five years later, in the midst of exciting scenes, the boy avenges his father's death, almost at the expense of his own life. The run of the stage coach is shown by theatrical devices which seem a little unnecessary in the open country. The desert scenes are good and the manner in which the boy prisoner helps the sheriff fight off the Indians is well pictured. There are many thrills in this.

"WHERE DESTINY GUIDES" (American), Jan. 20.—The work of the girl, Virgie, who ran away after her enforced marriage and her father's death, is very good. As a story, it is more interesting than probable, but is well presented throughout.

"HIS OLD-FASHIONED MOTHER" (American), Jan. 18.—A strong half-reel offering, showing how a prosperous young man who was ashamed of his own mother is led to see the error of his attitude. The wife's discovery of her in the city and subsequent kindness is touching. A good short photoplay, though the theme is not entirely new.

"THE ENGLISH WALNUT INDUSTRY" (American), January 18.—Some pleasing illustrations of the manner in which the California crop of English walnuts is gathered each year.

"THE AWAKENING" (American), Jan. 16.—The first scene in this is its least convincing feature, owing to the make-up of the dying woman. Later the story, while simple and elemental, is distinctly pleasing. The California mountain scenes are decidedly attractive in this.

"FACE TO FACE WITH A LEOPARD" (Lux), January 18.—A thrilling picture, taken, for the most part, against the side of a steep cliff. Down this a darkie boy scrambles to get a cub leopard. The mother beast follows him as he climbs back, but is not able to catch him. At the foot of the cliff the hero and heroine come face to face with the infuriated leopard, that, after a tussel, is beaten off. The photography is clear enough to show all that goes on, but not clear enough to show faces, which in this picture are not important. A very fair offering.

"SHERIDAN'S RIDE" (Bison), January 28.—A fine three-part picture, giving the famous ride that saved the day for the Union forces at Cedar Creek, in the Shenandoah Valley. The first two reels picture two love stories, very interesting and well acted; the last reel gives, in a very dramatic way, the early morning rout of Sheridan's army and the ride from Winchester to save the day. These battle pictures and the galloping of the horses are truly thrillers, and most people think this the best part of the offering; we prefer the love story. The photography is of the best, and we highly commend the offering as a whole. Virginia Forde and her mother, Eugenia Forde, carry the leading female parts as naturally as can be, while William Clifford, as Sheridan, and Roy Myers, as the younger girl's lover, are as fortunate in the leading male roles.

"LOVE AND CIRCUMSTANCES" (Ammex), January 23.—This is the first release of the Ammex company, and is a melodrama not very fresh or convincing. The photography also is not as clear as one could desire. Yet the players show ability, and although this premiere cannot be called a big offering, we have no doubt that its followers will amply justify themselves

# Inquiries

**NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be supplied on receipt of a STAMPED AND ADDRESSED ENVELOPE.**

**MRS. T.**—A rejection slip may mean almost anything. Send one or two more since the company answered promptly. Both New York and Los Angeles reads. The addresses of the new companies will not be listed until they settle down. Meantime, watch the advertisements. We think we are doing well with three columns of photoplay stuff. There is but one Flossie.

**S.**—Mrs. Julia Swayne Gordon was the Lady Godiva of the Vitagraph.

**F. R.**—Licensed theaters running independent films are liable to lose their license. You might "sneak in" an occasional subject, but if you are caught at it there is likely to be trouble. There is a man in Waterville, Maine, who gets away with it, but that is further from home than you are.

**M. L. S.**—This paper, with all others of repute, decry the correspondence school because none that we know of is run by practical men. We cannot particularize.

**L. D. W.**—The request for a synopsis seems to be due to the desire to work out the idea in some special form rather than that generally followed. Your paper is good, but a trifle too transparent. See list sent for the western companies. Study the stories of the films for the class of production.

**J. H. L.**—Miss Florence Geneva was with "Oh! Oh! Delphine" last we heard. Eddie Dillon was the brother in "A Limited Divorce."

**COPE**—We do not recall that Mr. Anderson ever was with Selig, but we are open to correction. Marshall Nielan was the young prospector in "A Mountain Tragedy."

**J. S.**—Mr. Anderson is not dead, has not been dead, and is no nearer paradise at present than New York City. That's close enough.

**F. J. S.**—Robert Herron was the young burglar in "The Burglar's Dilemma."

**M. M. W.**—Do not know the play names, but the fiancée was Claire McDowell and the poor man's daughter Dorothy West in "Swords and Hearts." Miss Blanche Sweet was Mr. August's opposite in "The Lesser Evil." Joseph Graybill was John De Silva in "The Ring of a Spanish Grandee." Owen Moore was not in "The Battle." Harry Coleman is in vaudeville. We do not place the other player at the moment.

**E. H. B.**—See reply to J. H. L.

**M. Y. S.**—We cannot locate the spots where pictures were made as a general thing.

**A. J. B.**—The Biograph Identifier passes the first and third questions. The mountain maid, the husband and wife, in "Gold and Glitter," were Miss Lillian Gish, Elmer Booth and Miss Grace Lewis.

**ORIENT**—Miss Francelia Billington was Mr. Blackwell's wife in "The Usurer." Jack Dillon was the grocer in "The Telephone Girl and the Lady." Have to pass that Melies question.

**AMY REN**—Sorry, but we do not identify by page numbers. Miss Edna Payne was Kitty in "Kitty and the Bandits."

**"WAS HE A COWARD"** is correctly dated by a correspondent as March 16, 1911.

**MISS PICKFORD** was written up in McClure's, November, 1912, which will interest J. N.

**F. E. C.**—You loose. The Identifier was correct.

**FANNORA**—Wilfred Lucas was the sailor in "A Sailor's Heart." His employer, also a sailor, was Texas Gorman. The third sweetheart is not familiar to the Identifier. Miss Sweet's sweetheart in "The Painted Lady" (the burglar), was Joseph Graybill. Her stage sister was Miss Marion Kirby. Mr. Lucas is now with Imp and Miss Kirby with Punch. We do not at the moment place Miss Lottie Pickford, though we understand that she is still in pictures. Jack Smith, by the way, is their brother. In "An Assisted Elopement" the Tom Richmond was Elmer Clifton.

**A. K.**—We do not answer vaudeville questions. Lots of actors would like to know beforehand the lengths of the jumps on the Keith circuit. Ask a couple of regular questions on the photoplay end.

**H. H. H.**—"Marque Deposee" is the French equivalent of Trade Mark. It is the Pathe Freres trade mark on a French film, possibly an importation, since the majority of the films now carry C. G. P. C. instead of Pathe when made abroad.

**F. D.**—The Snapper Kid in "The Musketeers of Pig Alley" was Elmer Booth.

**J. F. S.**—The scene plot is the list of scenes showing how many times each set or location is used. The action is the detailed story by scenes told in action. It used to be called the "scenario," but this was a misnomer. We do not reply by mail.

**I. L. M.**—Miss Bessie Eyton was the Atala of the Selig production. Tom Moore was the lead in "The Belle of New Orleans." We think Miss Lottie Pickford played opposite to him.

**H. M. S.**—The player was not in that Selig.

**F. R. S.**—We cannot name the first?run houses in Manhattan. Your list is fairly comprehensive, but even the houses named are likely to depart from their schedule. There are two houses on Union Square that have reasonably new Independent runs.

**B. C. D.**—Be more specific than "the dark girl." The Vitagraph home office and studio is in Brooklyn.

---

## THANHOUSER COMPANIES BUSY.

The Thanhouser folks have scheduled their releases for the month of February and a feature release list is the result. The pictures issued the very first week show that the Thanhouser producers have been busy through widely separated centers.

Sunday, February 1st, is the release date of "Some Fools There Were," made at the Los Angeles studio. It features Flo La Badie, Jean Darnell, William Garwood, William Russell and Riley Chamberlin. It tells the adventures of a coquette who leaves an assortment of broken hearts in her trail. Miss La Badie plays the part. On Tuesday, the fourth, "A Mystery of Wall Street" is released—made by the home company at New Rochelle. Miss Anderson and Eugene Moore are the leads. As the title signifies, it is a story of the ticker and is said to show some exciting stock exchange scenes. Harry Benham is featured in "Half Way to Reno," released by the Middle-West organization and released on Friday, the 7th. Later in the month a two-reel feature is promised by the home (New Rochelle) company, featuring Marguerite Snow and James Cruze.

## GROWTH OF MOTION PICTURES.

### 1913 To Witness the Second Stage of Development in the Theater of Science.

By Robert Grau.

The year 1913 as it casts its outlines on the horizon, presents every indication that as the third year of the second decade of the twentieth century spends itself, progress and innovation will become rampant in the field of public entertaining.

Vast changes in the mode of catering to the amusement of our 90 millions of people are certain to develop as a result of the amazing conditions that now confront the men who seek to solve the very intricate problem of holding fast the patronage of a public never so inclined as now to bestow its favor where it can obtain the greatest measure of entertainment. The new year should be particularly notable in the efforts made by the various factors in the film industry to maintain the tenability of the position of the moving picture as a prime factor in the lives of the people, and the writer, while not wishing to assume the role of a prophet, is inclined to believe that the photoplay is destined to give way to something more vital—something that the theater of science alone can embrace. Just what this is to be may not be clearly stated, but that the year 1913 will record an amazing evolution in what is portrayed on the screen no one can doubt.

Two phases of the year's development already have reached the positive stage. Firstly, the photo-opera; the writer has always insisted that the Victor Herberts, the De Kovens and the Franz Lehars were due to capitulate to the camera man, and now that Mr. Edison has demonstrated that synchronization of the two greatest simulative devices the world has ever known is possible, the year 1913 should witness the advent of the musician—the greatest force as an entity we have—as an asset of the staff of the modern film studio.

At last the several important musical periodicals of the nation are devoting columns, even pages, to the momentous significance of the photo-opera, but only one of the editorial contingent has as yet realized that the photo-symphony is as great a possibility—nay probability—of the new year and who shall say, that with the masses at last to see and hear the great music dramas of the masters that the camera man is not marching on.

I use the term "camera man" advisedly, for after all no matter what progress may do in other directions, the great vogue of the theater of science of to-morrow will be primarily due to the survival of the moving picture which has already made fifty millions of people (to whom the inside of a playhouse was an unknown sight) confirmed photoplay patrons, and despite all that may be said by pessimistically inclined persons, the fact remains that the ultimate salvation of the speaking stage will be revealed only when a portion of these 50 millions having formed the photoplay habit are enticed into the play-house to see the players in the flesh; but this will not happen while the said 50 millions are held fast by such progressive procedure as the year 1913 seems likely to reveal in picturedom.

After all, it is only a battle between what was and what is. The laws of science and evolution as we see them in this vital age of enlightenment indicate beyond any shadow of doubt that man is to be utilized only in the original development of simulation of his greatest endeavor, and each year is bringing us nearer to the spectacle of man's retirement from every line of endeavor that science and invention can duplicate and multiply.

Therefore the photo opera, the photo symphony and the talking picture are merely indicative of the infancy of the second stage of development in what I hope will soon be called the theater of science, where the workingman will lay down his dime (as the Wizard of Menlo Park predicted) and in return hear and see grand opera, spectacle, drama, and even the circus, all revealed to him with artistic verity and unerring mastery of sound, action, color and constituting as a whole a veritable conquest by science of the arts of music and the drama.

---

## POWER'S NO. 6-A SOLD TO BILTMORE ESTATE.

Power's Cameragraph No. 6-A has been sold by the Carolina Film & Supply Company, of Asheville, N. C., to Mr. Geo. W. Vanderbilt for use on his Biltmore estate. This will be operated in the parish building at Biltmore and will be free to the children of the employees of the estate and others. This is in line with Mr. Vanderbilt's policy to provide at all times the very best in everything for his employees and tenants.

# "Gold Is Not All" (Imp)

By George Blaisdell.

IMP has a new leading woman, and a good one. She is Jane Gale, and she comes from Philadelphia. She has for some time been working in Lubin films. She has not been doing leads, but not because she was not capable. It has been apparent to a casual observer that good talent was being held in the background. Miss Gale shows in "Gold Is Not All" that she has real capacity as an actress. As a matter of fact, there is an unusual amount of good work in this two-reel comedy-drama. It is put on by Wilfred Lucas. The result shows what can be done when a good man has good materials — animate and inanimate.

King Baggot appears in a role somewhat new to him; his delineation of the long-haired Continental composer will be a delight as well as a revelation to his admirers. He will make many laughs and he will cause many serious faces in any gathering. There are a goodly number of big situations—in fact, there is a fine play on the emotions all the way through the picture. Bess Meredyth as the Slavey is excellent. She does not overdo her part, but gives a convincing, intelligent interpretation. William Kavanagh has an unpopular part in the miser uncle, but he hews to the line and gives a portrayal in all respects equal to his usual high standard. Frank Russell as the director will remind many of the popular conception of a well-known contemporary impresario, and adds materially to the comedy element. William Cowper as the artist, and Harry Fisher as the writer, cast as the associates and room-mates of Karl, the pianist (Mr. Baggot), are much in evidence and aid in putting over the picture. William Dunn has the role of Mr. Rich, the well-named person who tries to win the affection of the girl who has revealed the possession of the wonderful voice.

Scene from "Gold Is Not All" (Imp).

Scene from "Gold Is Not All" (Imp).

A great opera singer, unheeding the advice of her physician, goes on the stage, determined to sing at one more performance in order to complete a trust fund which she has been accumulating that her little daughter might be provided for in case of her death. She overtaxes her strength and dies in the midst of her work. Her brother, who has been left guardian of the child, is crazed by the prospect of handling so much money. His particular phase of lunacy takes the form of concealing money in the tumbled-down building where he takes the child to live. The girl is brought up virtually a prisoner, and the only friend she ever sees is a little slavey who unlocks her door at times and visits her.

A dozen years after the death of the mother, three friends, a piano player and composer, an artist and a writer, rent the tenement over the rooms where the child is held a prisoner by her miser uncle. Through the clever work of the slavey, the pianist meets the girl, now budding into womanhood. After counting his treasure one evening the miser falls asleep. The wind blows a curtain against a candle and sets the tenement on fire. The miser, in endeavoring to reach the closet where his money is hoarded, meets his death in the flames. Karl, the pianist, rescues the girl. The three friends jointly adopt her. Later Karl discovers that the girl has a wonderful voice. In order that it may reach full development, he enlists the aid of a rich man. This patron, in turn, introduces the girl to a great impresario, who personally oversees her education and prepares her for her formal debut.

Just prior to her first appearance on the stage, she gives a little party to her three guardians. An alcohol lamp explodes, and Karl, rescuing the young woman from the flames, is so badly burned about the hands that he is unable to play again. The girl sings on the same stage on which her mother died. She makes a great success. At a little family gathering, following the evening's performance, the rich patron enters the tenement. He is under the influence of liquor and forces his attentions upon the girl. She breaks away from him and runs down stairs to her own room, pursued by the rich man. Karl follows and grapples with the girl's assailant. In the struggle the two fall against the closet where the old miser had kept his hoard. The spring is touched and the money is revealed. As the notes fall upon the floor, Karl picks up a bunch of them and thrusts them into the hat of the drunken suitor, informing him that this will recompense him for the advances he has made for the girl's education. Karl wins the girl. The little party is turned into a scene of even greater festivity and rejoicing.

## KINEMACOLOR OPENS BRANCH AT CINCINNATI.

The Kinemacolor Company of America has opened a branch office at 132 East 4th Avenue, Cincinnati, Ohio. J. L. Kempner is temporarily in charge and will remain in Cincinnati until the new office is thoroughly settled into its routine.

All the territory adjacent to Cincinnati will be served by the new office and this territory will include all of the State of Pennsylvania, with the exception of Pittsburg, where the Grand Opera House, which has the exclusive Kinemacolor service for that city, will continue to receive its service from the New York office of the Kinemacolor Company of America.

It is announced that within the next three months, branch offices will be installed in many of the larger cities of the United States, those offices being so located geographically as most conveniently to serve the rapidly growing number of theaters which have contracted for the exclusive service of natural color motion photographs furnished by this company.

As a result of the advertising recently appearing in the trade papers, inquiries regarding the service are literally pouring into the office of the Kinemacolor Company of America. The policy of giving each subscriber to the service not only strictly first-run reels, but, in addition, protection against competition, is a policy which will be strictly adhered to.

## MIRROR SCREEN POPULAR.

F. P. Bloomfield, traveling representative of the Mirror Screen Co., of Shelbyville, Ind., is having great success in Chicago and in the Middle West. Following is a copy of an order signed by Jones, Linick and Schaefer, who own the Orpheum on State street:

"Gentlemen: Ship us at once one of your 'Snow White Velvet' Mirror Screens, size 13ft. 6in. by 18ft., fully warranted as per catalogue, and to be specially manufactured for our theater in Chicago on State St., known as the Orpheum Theater, for which we agree to pay $1000, f. o. b. factory. Terms are as follows: $100.00 accompanies this order, balance to be paid on installation of said screen."

This letter is dated Jan. 4th, 1913.

# Manufacturers Advance Notes

## "THE MELBURN CONFESSION" (Essanay).

A strong dramatic subject of the gripping kind is found in "The Melburn Confession." This subject is a pure, practical portrayal, which pleases photoplay patrons. A sure fire hit, and an exceptionally good box office attraction.

Godfrey Melburn quarrels over his wife's extravagances, and reprimands her of it. That night, a burglar enters their their home and kills Mrs. Melburn. Melburn is arrested for the murder of his wife. Melburn's father, an aristocratic gentleman, tells his daughter, Mabel, that if his son is found guilty, he will disinherit Godfrey's baby son in favor of his cousin. The cousin, a shrewd lad in his twenties, calls on Godfrey in his cell at the county jail. Godfrey gives him a statement declaring that he, Godfrey, is innocent of the charge against him. Desiring the inheritance, the cousin forges the confession and gives it to Mabel. The reporters call father home. Mabel substitutes the confession for a plain piece of paper. Reading an imaginary confession or statement to the reporters and becoming aware that they are suspicious of what she is reading, she throws it into the grate. She leaves the room and the reporters depart. One, a young girl, thinking she has been misled by the loyal sister, returns, and is met by the cousin, who gives her the forged confession. At this point the sister returns and pleads with the reporter for the return of the false document. The reporter, with a heart of a loving mother, seeing Godfrey's infant son, destroys the paper. Mabel is then notified that her brother has been found guilty of murder and will be electrocuted at midnight. The electric chair is put in preparation. Five minutes of twelve, Steve Hicks, the burglar murderer, confesses his guilt to a judge of the night court. The judge immediately telephones the death chamber, and Godfrey Melburn is set free. He returns to his home, where he is met by his loyal sister and infant son. Godfrey falls weakly into his sister's outstretched arms and thanks God for his narrow escape.

Scene from "The Melburn Confession" (Essanay).

E. H. Calvert as Godfrey Melburn is splendid. Miss Frances Mason portrays her part exceedingly well as Melburn's sister Mabel.

This picture is booked for release Wednesday, January 29.

---

## KLEINE'S CINES AND ECLIPSE.

A program of interesting and pleasing variety consisting of two strong, well-acted dramas and a first-class comedy is promised by George Kleine for the week ending January 15th, 1913.

"She Shall Not Know" is to be the Tuesday Cines. It describes the self-sacrifice and loving devotion of a girl who is forced to meet almost single-handed the misfortunes which visit a household after the death of the fond father. The family lawyer informs her that the estate is practically bankrupt, which fact she is forced to keep from her prostrated mother, who would not be able to bear the shock of the bad news. It is interesting to witness the many subterfuges and excuses which she uses in her efforts to guard the fact from her parent who entirely unsuspecting the real circumstances calmly arranges for her daughter's dowry in connection with a proposed marriage. Of course, the daughter is finally compelled to make a grave decision. She must either reveal to her mother the truth, or else sacrifice her own happiness. After a short struggle in her heart she determines upon the latter way and writes a note to her sweetheart breaking the engagement, that her mother might be shielded from the mortification of their poverty.

Scene from "Plot and Counterplot" (Cines-Kleine).

"Just Missed Him," the Wednesday Eclipse, is a first-class comedy, describing the antics of Sam Slick, who affords much amusement in his many hair-raising escapes from the police. Half a dozen times the minions of the law appear to have him firmly in their power, but somehow the slippery fellow manages to wriggle from their grasp in the most astonishing manner. It is a film that will bring many a shriek of laughter from young and old.

On with this subject is an interesting travelogue entitled "The Manchester Ship Canal," which takes us upon a trip along this busy canal from Easton to Manchester, during which we are shown many flourishing towns along the way and several marvelous feats of engineering.

For the Saturday release "Plot and Counterplot" is a detective story of unusual worth. Detective Norton is engaged to investigate the mysteries which surround the clever machinations of two suspected guests at a house party. The latter boldly attempt to throw him off the scene by inventing several false clues, but the sleuth finally suspects the real facts in the case and manages to overhear their plans. The climax is especially startling and well worked out. While the detective and the robber-guest are walking together in the park, they are suddenly surrounded by six masked men who appear to be accomplices of the "guest" who exults in believing that he now has the detective in his power, but at a signal from the latter the men suddenly turn upon the impostor who to his dismay learns that he is under arrest and that his accomplices are in jail. Detective stories of this kind are always much in demand and this one will prove a feature for any program.

### "THE SHERIFF'S STORY" (Essanay).

In "The Sheriff's Story" can be seen how a desperate outlaw outwits a sheriff. This story is excellent in its thorough portrayal.

Sheriff Coverdale, of Custer County, Wyo., visits his relatives in New York City. During his stay he joins one of the local clubs there. One night at the club, several of the members ask the sheriff to tell them a good story of some of his experiences in the West. Sheriff Coverdale tells them that he had a prisoner once, and like all other prisoners claimed he was innocent. The prisoner, Tom Racey, had a scheming wife with a remarkable personality and clever ability. Her shrewd manner assisted her materially in gaining entrance to the jail, where her husband has been lodged. While the sheriff's back was turned she handed Tom a note. After his wife had left the cell, Tom reads the note which tells him that he can escape by using the enclosed files. Tom files his way to freedom. The sheriff is notified and goes in pursuit. Discovered among the bushes, Sheriff Coverdale fires at the fleeing outlaw. Racey finally reaches his home. His wife tells him to get into bed immediately and pretend to be dead. Sheriff Coverdale with his deputies, find Racey and believing him to be dead, leave the house. Mr. and Mrs. Coverdale calmly pack up their belongings and leave town. Returning to the home of the bandit the sheriff finds a dummy form in the bed and, the tenants missing. Sheriff Coverdale's fellow club members laugh their appreciation of the splendid story and they all join in a drink. Mr. Arthur Mackley as sheriff plays the role in an exceptional manner.

Scene from "The Sheriff's Story" (Essanay).

This production is booked for release Thursday, Jan. 30.

At the Screen Club on Tuesday evening Dr. Ivory brought in some of his musical friends, who entertained the members present until a late hour. H. H. Hornung played finely on the saxophone, as also did Dr. Ivory. The members of the Emanon Club provided the remainder of the entertainment, also instrumental. They were Edward Reumann, George Dausch, John Kronenbach, Joe Seckinger, Joe Mayer and Frederick Bosworth. At the conclusion of a varied program Vice President John Bunny, on behalf of the club, expressed thanks to the visitors who had made the evening so pleasant.

### "THE HUMAN VULTURE" (Gaumont).

THIS is a story in some respects similar to "The Bridge of Sorrow," a recent Gaumont release—similar in so far that it tells of the sorrow brought on a community through the conscienceless acts of a business man more anxious to dispose of a falling property than to take measures to protect the lives of those confided to his keeping. In these two reels there is much to justify the statement that the picture is a fine production. There are strong situations and excellent photography; good acting and fine scenery. One of the scenes that stand out is where a flood of water follows the pick of the miner and flows in on the men at work, gradually submerging them. Another situation that carries suspense is where the injured mine operator is brought to the house of the head foreman and carried into the room where lies the body of the man who had met his death by reason of the negligence of his employer. While the mob of miners and their wives are clamoring in the next room for the key to the door that they may lynch the operator, the injured man rises from his couch and throws back the cover from the face of the dead man and sees the lifeless figure of his foreman. He falls to the floor. The mob breaks in to find the body of the man whose blood they sought.

There is a multiplicity of telegrams and letters thrown on the screen—so many as narrowly to approach a fault. Likewise are the titles too long. Terse language is to be preferred to poetic sentiments on the screen.

Hiram Stone is a coal mine owner. He is negotiating the sale of the Bressac mines, although he is aware of the fact that the property is in danger from infiltration. He rushes through the sale. He sends for Delman, his engineer in charge of the mine, to come to Paris. The engineer leaves Johnson, the head foreman, in charge. On arriving in Paris, Delman protests against the owner's indifference to the safety of the employees. He calls the attention of Stone to a telegram of warning he had sent as to the condition of the property. The engineer is instructed to keep quiet. He refuses money to procure his silence. The engineer sends a telegram to Johnson telling him to stop the night shift from going to work. The transfer of the property is completed. The message is not delivered in time, and the men go to work.

Scene from "The Human Vulture" (Gaumont).

The telegram is handed to Mrs. Johnson, and in terror she starts for the mine. She learn that a disaster has occurred. While this is taking place, Stone is giving a dinner in honor of the new owners of the property. A newspaper is brought into the room where the brilliant function is in full swing. It tells of the disaster in the Bressac mine. The purchasers insist that Stone shall immediately accompany them to the scene. Reluctantly he consents. Down in the mine a worker has opened up a flood of water as he struck his pick into the coal. He and his foreman are overwhelmed. The bodies are recovered, and on a stretcher Johnson's body is conveyed to his home. Stone is thrown from an automobile and badly hurt. He is carried into the home of his old mine foreman and taken into the room where Johnson's body is. The widow is asked by Stone's companions to care for him while they procure a doctor. She is in a quandary. She realizes that the man left in her care is the indirect murderer of her husband. The angry men and women enter her home and demand the key of the room where Stone awaits the arrival of the physician. Then ensues the scene previously described. It is real drama.

# Thanhouser Plant Burns

### Spectacular Fire Quickly Destroys Factory and Studio at New Rochelle, N. Y. No Casualties.

The plant of the Thanhouser Film Company, including the studio and factory at Grove and Warren Streets and Crescent Avenue, New Rochelle, was destroyed by fire at 1.30 o'clock Monday afternoon, January 13th. The flames started in the perforating room and spread to every part of the big two-story building within a few minutes. Fifty employees, mostly women, remained in the offices on the second floor with Mr. C. J. Hite, the owner, in an effort to save films and apparatus and got out just in time. Mr. Hite, Bert Adler, the publicity agent, and John Desmond, a boy, were cut off from the stairways and had to jump from a second story window. Mr. Hite was the last to leave the building, but even in his excitement, did not overlook his cane, a recent gift from Mrs. Hite.

The fire was a spectacular one, as the chemical contents of the building burned like powder, and there were several loud explosions. Fire Chief James Ross was on the scene two minutes after the alarm was sounded. The chief placed the damage at not more than $75,000, but Mr. Hite's estimate of his loss slightly exceeded that sum. There was no insurance on the building or any of its contents.

None of the actors or actresses employed by the film company were in the building at the time of the fire. Six or eight of them, including Miss Marguerite Snow, the leading woman, and James Cruze, the leading man, were at dinner at their hotels when the alarm was sounded. Mr. Hite said he would at once begin the erection of a new plant at New Rochelle. He promised employment in one or another of his companies for all of the actors and actresses until the new plant was completed.

The Thanhouser producing company in the Middle West, under Mr. Heffron, was to be back at New Rochelle this week, but they have been wired to go right on to Los Angeles to the Thanhouser Company's studio at that point, where a company under Mr. Henderson has been working for a month past. This will make two companies at work there turning out the regular "three-a-week." As all the negatives were saved, they will not even miss one single release as already advertised.

Mr. Lawrence Marston, the producer of the "Star of Bethlehem" and other Thanhouser features, is busy furnishing a studio at New Rochelle and is even now at work on a picture right on the ruins of the fire, entitled "A Thanhouser Heroine." To have their factory and offices completely destroyed and still be able to make their regular schedule of releases without a single interruption is surely a remarkable part of their unfortunate fire. With the two companies at Los Angeles and Mr. Marston already at work in New Rochelle, they could soon make four releases weekly instead of their three-a-week.

The Thanhouser Company is equipping a temporary studio and factory in New Rochelle and will decide within the next few days in regard to a permanent new factory, studios and offices, which will undoubtedly be located in New Rochelle. For the present, they should be addressed at the Cooley Building, New Rochelle, where offices were equipped within a few hours after the fire.

## ATTENTION, EXHIBITORS!

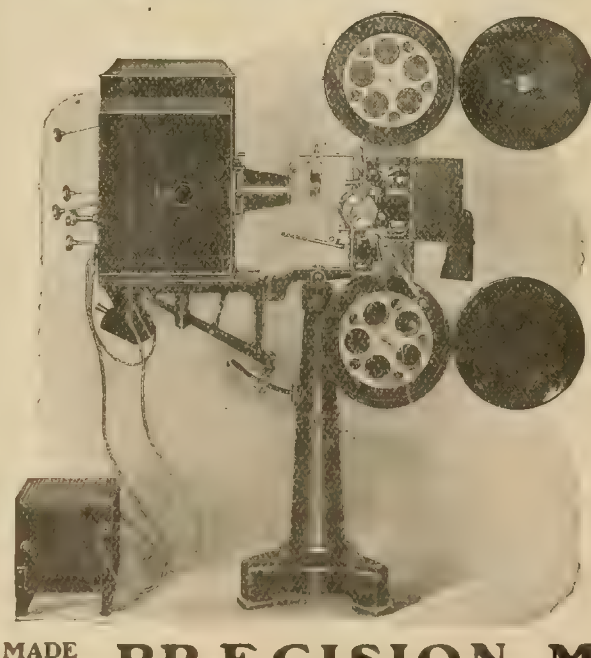
In the Selig Polyscope Company's advertisement printed on page 307 of our last week's issue no mention was made of the subjects to be released by that company on January 20 and 21. While these subjects are listed in the Licensed Release Dates, we deem it advisable also to make mention of them in this paragraph. They are "The Lipton Cup," to be released on January 20, a drama in which Sir Thomas Lipton is introduced, and on January 21 a scintillating comedy entitled "A Matrimonial Deluge."

## CATASAUQUA AND NOT CHAUTAUQUA.

As there is some similarity between these two words, the printer in setting the little paragraph we printed sometime ago on Messrs. Manley & Roxberry's Palace theater, Front and Walnut streets, Catasauqua, Pa., gave the town to read as Chautauqua. This was not correct and Messrs. Manley & Roxberry called our attention to it, asking that a correction notice be published and incidentally stating that they are giving a pass which will admit all school children whose studies average 95 per cent. for the month into their theater for five different shows. Messrs. Hanley & Roxberry say that the scheme is working fine, that the children are paying much more attention to their lessons and that they have given away each month on an average of fifty passes since they started the scheme.

A PARTIAL LIST OF

Simplex



Installations in high class theatres in New York City which should inspire confidence in those who have not had an opportunity to personally inspect or use this

PEER OF ALL PROJECTORS

Eden Musee, 55 West 23rd Street
Park Theatre, Broadway & 59th Street
Fox's City Theatre, 114 East 14th Street
Fox's Riverside Theatre, Broadway & 96th Street
Fox's Audubon Theatre, Broadway & 165th Street
Manhattan Theatre, Broadway & 31st Street
**Savoy Theatre, 112 West 34th Street**
Comedy Theatre, 46 East 14th Street
Bleecker Theatre, 157 Bleecker Street
Florence Theatre, 331 Bowery
Levine's Riverside Theatre, 182 West 102nd Street
Atlas Theatre, 1888 Third Avenue
Royal Theatre, 109 West 23rd Street
Globe Theatre, Broadway & 46th Street
New Apollo Theatre, 368 Seventh Avenue
Drury Lane Theatre, 117 West 125th Street
Photoplay Theatre, 98th Street & Third Avenue
Grand Theatre, 255 Grand Street
**Loew's Fifth Avenue Theatre, 110th Street & Fifth Avenue**
Dixie Theatre, 125 East 116th Street
Calderone Theatre, 180 Thompson Street
Finger's Theatre, 235 Avenue A
**Lafayette Theatre, 7th Avenue & 131st Street**
Reliable Amusement Company, 1538 Madison Avenue
Longwood Theatre, Longwood Avenue, Bronx
Brook's Theatre, Brook Avenue & 137th Street, Bronx
Rothchild's Theatre, 579 Prospect Avenue, Bronx
Sack's Theatre, 555 Graham Avenue, Brooklyn
Crescent Theatre, Flatbush Avenue & Fulton Street, Brooklyn
**Carlton Theatre, 292 Flatbush Avenue, Brooklyn**
Prospect Hall, 261 Prospect Avenue, Brooklyn
Farragut Hall, Rogers Avenue & Avenue F, Brooklyn
Lewer's Theatre, Cropsey Avenue & Bay 26 Street, Brooklyn
Nassau Theatre, 337 Grand Street, Brooklyn
Arena Theatre, Long Island City
Apollo Theatre, 2951 Richmond Terrace, Mariner's Harbor, S. I.
Adion Theatre, Tompkins Avenue, Thompkinsville, S. I.

**Why should you hesitate when such theatres as the above use the Simplex Projector and give us repeat orders?**

Write today for catalogue A and name of nearest dealer.

MADE BY PRECISION MACHINE CO. 317 EAST 34th STREET NEW YORK

## OUR SUCCESS

has come because

## WE HAVE THE GOODS

We do more business than any feature company in the country for the same reason. We have to date put over 40 successes and we are now on our

## 41st RELEASE

in the last four months.

We guarantee our territory and back that guarantee with our own money. If you want information on any of our releases

## WRITE or WIRE

There are too many of them to name. The cue is get busy if you are a buyer. We don't have to talk to the Exhibitor any longer—he

**DEMANDS**

## UNION

**FEATURES**

WIRE QUICK ABOUT

## THE IRON HAND

IT'S A WINNER

## HOME OFFICE

225 West 42nd Street
New York City

## BRANCHES

7 Clay Street,
BALTIMORE, MD.

119 N. Illinois Street,
INDIANAPOLIS, IND.

309 Empire Building,
MILWAUKEE, WIS.

302 Tyler Building,
LOUISVILLE, KY.

Hauser Building,
ST. LOUIS, MO.

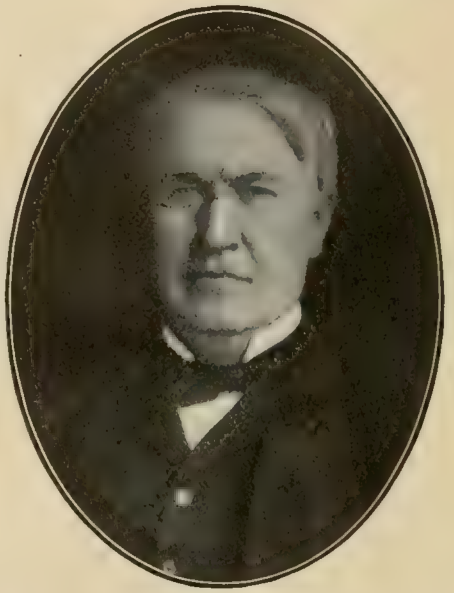
216 Fifth Street,
DES MOINES, IOWA

# TALKING PICTURES

## A FACT! A REALITY!

The device which Edison has invented does not permit the deviation of the picture from the sound by the slightest fraction of a second. With every gesture of the actor in the movies came the proper word at the exact time.

New York Press.



It was a moment of triumph, the result of four years of unremitting effort to give to the world what probably was the only development possible in the "movies" to reproduce sound synchronously with action.

New York Sun.

# THOS. A. EDISON

STARTLES THE CIVILIZED WORLD AND REVOLUTIONIZES THE PICTURE BUSINESS WITH HIS LATEST AND GREATEST INVENTION

# THE KINETOPHONE

ABSOLUTELY THE FIRST PRACTICAL TALKING PICTURE EVER MADE

**PERFECT SYNCHRONISM AND ILLUSION**

VOICE AND ACTION TAKEN SIMULTANEOUSLY

**ANY FIRST CLASS OPERATOR CAN HANDLE**

THE MACHINE CONTROLS THE OPERATOR HOLDING FILM AND RECORD TOGETHER IN PERFECT UNISON. IN FACT HE CAN TURN HIS BACK TO SCREEN AND SYNCHRONIZE TO A FRACTION OF A SECOND

*CONTRACTS NOW BEING MADE FOR MACHINES AND SERVICE*
*WRITE FOR PARTICULARS*

**AMERICAN TALKING PICTURE CO., Inc.**
SOLE DISTRIBUTORS
**1493-1495 Broadway New York**

# Calendar of Licensed Releases.

## Current Releases.

### MONDAY, JANUARY 20th, 1913.

BIOGRAPH—The High Cost of Reduction (Comedy)..  
BIOGRAPH—Kissing Kate (Comedy)..................  
EDISON—The Man He Might Have Been (Drama)..1000  
KALEM—The Nurse At Mulberry Bend (Drama)....1000  
LUBIN—Literature and Love (Drama)...............1000  
PATHE—Pathe's Weekly No. 4 (Topical)..............  
PATHE—The Ways of Destiny (2 reels special—Drama)  
SELIG—The Lipton Cup (Drama).....................1000  
VITAGRAPH—What a Change of Clothes Did (Dr.).1000

### TUESDAY, JANUARY 21st, 1913.

CINES—She Shall Not Know (Drama)..............1000  
C. G. P. C.—The Birth of a Dragon Fly (Scientific)....  
C. G. P. C.—The Making of a Book (Industrial)........  
EDISON—The Ambassador's Daughter (Drama)......1000  
ESSANAY—The Thirteenth Man (Drama)............1000  
LUBIN—Who is the Savage? (Drama)...............1000  
SELIG—A Matrimonial Deluge (Comedy).............1000  
VITAGRAPH—Ma's Apron Strings (Comedy).........1000

### WEDNESDAY, JANUARY 22nd, 1913.

ECLIPSE—Just Missed Him (Comedy)................  
ECLIPSE—The Manchester Ship Canal (Scenic)......  
EDISON—The Power of Sleep (Comedy)............  
ESSANAY—The Sheriff's Child (Drama)..............1000  
KALEM—The Boomerang (Drama)...................1000  
PATHE—The Unfilled Oath (Drama)..................  
SELIG—A Blackhand Elopement (Drama)............1000  
VITAGRAPH—The Joke On Howling Wolf (Com.-Dr.).1000

### THURSDAY, JANUARY 23rd, 1913.

BIOGRAPH—The Tender-Hearted Boy (Drama)......  
ESSANAY—The Laird of McGillicuddy (Comedy)....1000  
LUBIN—The Old Oaken Bucket (Drama)............1000  
MELIES—A Ballad of the South Seas (Drama)........1000  
PATHE—The Half Breed (Drama)....................  
SELIG—A Little Child Shall Lead Them (Drama)..1000  
VITAGRAPH—The Volunteer Strike Breakers (Com.).1000

### FRIDAY, JANUARY 24th, 1913.

C. G. P. C.—The Part Played By Air in Respiration (Sc.)  
C. G. P. C.—The Genet (Educational)...................  
EDISON—False To Their Trust (Drama) (Being the Seventh Story of "What Happened To Mary")....1000  
ESSANAY—The Farmer's Daughter (Drama)........1000  
KALEM—One On Willie (Comedy)....................  
KALEM—The 'Possum Hunt (Sporting)...............  
LUBIN—Making a Baseball Bug (Comedy)...........  
LUBIN—Pizen Pete (Comedy) .......................  
SELIG—The Suffragette (Comedy) ..................  
SELIG—The Ainus of Japan (Educational) ..........  
VITAGRAPH—The Widow's Might (Comedy).........1000  
VITAGRAPH—The Vengeance of Durand (2-reel Drama —Special) ......................................2000

### SATURDAY, JANUARY 25th, 1913.

CINES—Plot and Counterplot (Drama)...............1000  
EDISON—The Lorelei (Drama).......................  
ESSANAY—Broncho Billy's Gun Play (Drama)........1000  
KALEM—The Cub Reporter's Temptation (Drama)...1000  
LUBIN—The Insurance Agent (Drama)................1000  
PATHE—The Elusive Kiss (Comedy)..................  
VIAGRAPH—Everybody's Doing It (Comedy)........ .  
VITAGRAPH—When Bobby Forgot (Comedy)........

## Advance Releases.

### MONDAY, JANUARY 27th, 1913.

BIOGRAPH—A Misappropriated Turkey (Drama).....  
EDISON—The Dancer (Drama) .....................1000  
KALEM—The Turning Point (Drama)................1000  
LUBIN—The Guiding Light (2 reels—Special—Drama).2000  
LUBIN—The Girl of the Sunset Pass (Drama)........1000  
PATHE—Pathe's Weekly No. 5 (Topical)..............  
SELIG—The Miner's Justice (Drama).................1000  
VITAGRAPH—Two Sets of Furs (Comedy)...........  
VITAGRAPH—Coke Industry (Industrial) ............

### TUESDAY, JANUARY 28th, 1913.

CINES—A Lesson From the Past (Drama)............1000  
C. G. P. C.—Max Joins the Giants (Comedy)............  
EDISON—A Day That Is Dead (Drama)..............1000  
ESSANAY—The Voice of Giuseppe (Comedy).........1000  
LUBIN—On the Threshold (Drama)..................1000  
SELIG—A Canine Matchmaker (Comedy).............1000  
VITAGRAPH—When Mary Grew Up (Drama)........1000

### WEDNESDAY, JANUARY 29th, 1913.

ECLIPSE—The Bulgarian Army in the Balkans (Mili.). 500  
ECLIPSE—Hubby Does the Cooking (Comedy) ...... 500  
EDISON—A Serenade by Proxy (Comedy)............1000  
ESSANAY—The Melburn Confession (Drama).........1000  
KALEM—The Pride of Angry Bear (Drama)..........1000  
PATHE—Hubby's Polly (Comedy) ...................  
SELIG—The Empty Studio (Drama)...................1000  
VITAGRAPH—And His Wife Came Back (Comedy)...1000

### THURSDAY, JANUARY 30th, 1913.

BIOGRAPH—The Masher Cop (Comedy)..............  
BIOGRAPH—What Is the Use of Repining (Comedy)..  
ESSANAY—The Sheriff's Story (Comedy-Drama)......1000  
LUBIN—What's In a Name (Comedy).................  
LUBIN—She Must Elope (Comedy)...................  
MELIES—Aileen of the Sea (Drama)..................1000  
PATHE—Saved By His Horse (Drama)...............  
SELIG—The Lesson (Drama) ........................1000  
VITAGRAPH—The Smoke from Lone Bill's Cabin (Dr.)1000

### FRIDAY, JANUARY 31st, 1913.

C. G. P. C.—The Chameleon (Educational).............  
C. G. P. C.—The Making of Hats (Industrial)...........  
EDISON—A Perilous Cargo (Drama).................1000  
ESSANAY—Hypnotism in Hicksville (Comedy).......1000  
KALEM—The Horse that Wouldn't Stay Hitched (Com.)  
KALEM—St. Augustine, Florida (Scenic)..............  
LUBIN—The House in the Woods (Drama)..........1000  
MELIES—A Tale of Old Tahiti (2 reels—Special—Dr.).2000  
SELIG—The Altar of the Aztecs (Drama).............1000  
VITAGRAPH—How "Fatty" Made Good (Comedy)....1000

### SATURDAY, FEBRUARY 1st, 1913.

CINES—The Doctor's Love Affair (Drama)............  
CINES—The Beautiful Falls of Marmore (Scenic)......  
EDISON—The Princess and the Man (Drama).........1000  
ESSANAY—The Making of Broncho Billy (Com.-Dr.)..1000  
KALEM—The Senator's Dishonor (Drama)...........1000  
LUBIN—Private Smith (Drama) ......................1000  
PATHE—The Great Prayer of the Arabs (Educational)  
PATHE—Along the Columbia River (Scenic)..........  
VITAGRAPH—It Made Him Mad (Comedy-Drama)..1000

**POSTCARDS OF POPULAR PHOTOPLAYERS GIVEN AWAY FREE**

to your patrons will crowd your house at matinees or any dull night you select by carrying out our plan of getting them interested and keeping them coming to your theater every week. Write to us and learn how hundreds of exhibitors are playing to crowded houses. Over 150 licensed and independent players to select from. Write for complete list. 35 samples for 25 cents prepaid.

BIOGRAPH, EDISON, KALEM, LUBIN, PATHE AND VITAGRAPH POSTERS, 10 CENTS EACH.

*Agents wanted in the United States and Canada* **EXHIBITORS'** ADVERTISING & SPECIALTY CO. Arthur D. Jacobs, Pres. & Gen. Mgr. **30 Union Square, N. Y.** *Write for free Catalogue and Advertising Matter.*

**Special**

# A TALE OF OLD TAHITI

**January 31, 1913** **Melies, Two Reels**

Teria, the daughter of one of the most influential chiefs of Tahiti, falls desperately in love with a young French Midshipman.

She pleads with her father to secure him for a husband. The French officers laugh at the idea.

The Chief orders him taken prisoner. He loves Teria, but loyalty to his country demands his return. He is held captive despite his efforts until an expedition from his vessel comes ashore and tears him away in the very height of his love, with only her last gift—a flower—by which to remember the sweetest experience of his existence.

# THE GUIDING LIGHT

**January 27, 1913** **Lubin, Two Reels**

Peter Fife, keeper of the light at Casco Bay, lives alone with his 17 year old daughter born blind.

Harry, the girl's lover, saves all of his scant salary and gives it to Fife for an operation to restore Marie's sight. Dick Drayton is caught in the act of stealing the money and soundly thrashed. Bent on revenge he extinguishes the light. Marie through her quick wit and fortitude restores the light thereby saving Harry and his companions who are in danger of being dashed on the rocks in the darkness.

The brave girl's reward comes in the form of a successful operation and her engagement to Harry.

**General**

# Features

January 24, 1913.

## The Vengeance of Durand

Vitagraph. Two Reels.

### or The Two Portraits

Specially Written for the Vitagraph Company by Rex Beach.

The vengeance which he nurtured for another enters his own soul. The weapon which he sharpened with jealousy and hatred and placed in the hand of his daughter is turned against himself. He is cut down in the fury of his wrath.

January 20, 1913.

## The Ways of Destiny

Pathe. Two Reels.

Colored Photography.

Horace Blackwell, mortally injured by lightning, discloses to his "adopted" daughter Dorothy the secret of her parentage, giving her the locket which was taken from her neck when she was found on his door-step. Being dispossessed after her foster father's death, she has difficulty in finding work. Eventually she is employed in a department store and is charged with theft. She tells her story to the manager, shows the locket and finds a home with her father.

January 17, 1913.

## The Mexican Spy

Lubin. Two Reels.

Tom loves Mary, daughter of the regiment's paymaster. He steals $5,000 from the paymaster's safe to pay his gambling debts to a Mexican spy, who threatens exposure. Mary pawns her jewels to make up the money. Tom disappears, leaving a note that he will return and redeem himself.

He enlists under assumed name and is desperately wounded in fight on Mexican border, at the same time being promoted to lieutenant for bravery. Mary, now a Red Cross nurse, restores him to health and he claims her for his wife.

January 13, 1913.

## The Little Minister

Vitagraph. Three Reels.

A young Scotch minister falls in love with a gypsy girl. The ban of the "Kirk" and the condemnation of the austere town folk intervene as a barrier to their marriage. Unexpected circumstances of a startling nature arise and their prejudice and intolerance are removed. Love conquers. The "Little Minister" and "Babbie" are married.

January 10, 1913.

## The Wives of Jamestown

Kalem. Two Reels.

Bryan O'Sullivan, an Irish lad of humble birth, in love with Lady Geraldine, becomes engaged in an altercation with her suitor of noble birth. He sails for America and becomes John Pierce, colonist of Jamestown, Va.

Years later Lady Geraldine, captured by Cromwellians, is sent with others to be sold as wives to the colonists. John Pierce, recognizing her, conceals his identity. Finding him an honest man she offers to becomes his wife. He takes her home and just as she is about to end her life, he shaves off his beard revealing his identity and love claims its own.

January 6, 1913.

## It Is Never Too Late to Mend

Edison. Two Reels.

The Fielding Brothers, farmers, are served with foreclosure notice. George, the elder, is engaged to Susan Morton, also loved by John Meadows, the wealthiest man in town. Meadows plans George's undoing. George goes to Australia to seek his fortune; Meadow's plans are frustrated by an old Jew, once befriended by George, and George returns with six thousand pounds to clear the home and claim his bride.

January 3, 1913.

## Romeo and Juliet

Pathe. Two Reels.

A Wonderfully Colored Film of the Immortal Shakespeare's Great Romantic Play.

Romeo, of the House of Capulets, and Juliet, of the House of Montagues, love each other despite an old family feud. Juliet's father plans her marriage to Tybalt, a man of his choosing. Determined that she shall not, Romeo takes her to the venerable Friar Lawrence and they are secretly married. In a duel with his rival, Romeo wounds Tybalt and is exiled. Juliet on the day she is to be forcibly married to Tybalt, takes a powerful sleeping potion, and falls into a death-like swoon. She is interred in the vault of her ancestors, and Romeo returning home enters the vault and plunges a dagger into his heart. Juliet awakens to see him expiring and plunges the same dagger into her heart.

# Film Co.

# Calendar of Independent Releases.

## Universal Film Mfg. Co.

### Current Releases.

REX—He Never Knew (Drama)
CRYSTAL—A Dip Into Society (Comedy)
CRYSTAL—The Fake Gas Man (Comedy)
ECLAIR—Funnicus Marries a Hunchback (Comedy)
ECLAIR—Life In India (Educational)

**MONDAY, JANUARY 20th, 1913.**

IMP—Love's Lottery Ticket (Comedy)
NESTOR—The Taxidermist (Comedy)
NESTOR—In Peaceful Hollows (Comedy)
CHAMPION—The Death Trail (Drama)

**TUESDAY, JANUARY 21st, 1913.**

GEM—The Scapegoat (Drama)
BISON—The Genius of Fort Lapawai (2-reel Drama)
ECLAIR—The Gallop of Death (Drama)

**WEDNESDAY, JANUARY 22nd, 1913.**

NESTOR—The Riot (Drama)
POWERS—A Bitter Dose (Comedy)
FRONTIER—The Surveyor and the Pony Express (Dr.)
UNIVERSAL—The Animated Weekly No. 46 (Topical)

**THURSDAY, JANUARY 23rd, 1913.**

IMP—Rags and Riches (Drama)
REX—The Symphony (Drama)
ECLAIR—The Spectre Bridegroom (2-reel Drama)

**FRIDAY, JANUARY 24th, 1913.**

NESTOR—His Brother's Keeper (Drama)
VICTOR—Sunny Smith (Comedy)
POWERS—On Burning Sands (2-reel Drama)

**SATURDAY, JANUARY 25th, 1913.**

IMP—The Hero of the Hour (Comedy)
IMP—Fixing the Flirts (Comedy)
101 BISON—A Gambler's Last Trick (Drama)
MILANO—Title not reported.

### Advance Releases.

**SUNDAY, JANUARY 26th, 1913.**

REX—Becky Becky (Comedy)
CRYSTAL—Pearl's Admirers (Comedy)
CRYSTAL—The False Alarm (Comedy)
ECLAIR—After the Shipwreck (Drama)

**MONDAY, JANUARY 27th, 1913.**

IMP—A Double Deception (Comedy)
NESTOR—A Dinner Bell Romance and The Footpath to Happiness
CHAMPION—The Marked Card (Drama)

**TUESDAY, JANUARY 28th, 1913.**

GEM—A Northwoods Romance (Drama)
BISON—Sheridan's Ride (Three-Reel Drama)
ECLAIR—The One Who Had to Pay (Drama)

**WEDNESDAY, JANUARY 29th, 1913.**

NESTOR—White Man's Firewater (Drama)
POWERS—How He Won Her (Comedy)
FRONTIER—The Wild Flower of Pine Mountains (Dr.)
UNIVERSAL—The Animated Weekly No. 47 (Topical)

**THURSDAY, JANUARY 30th, 1913.**

IMP—Gold Is Not All (Two-Reel Drama)
REX—The Angelus (Drama)
ECLAIR—Little Mother of Black Pine Trail (Drama)

**FRIDAY, JANUARY 31st, 1913.**

VICTOR—The Trifler (Drama)
NESTOR—The Highgraders (Drama)
POWERS—The Rugged Coast (Drama)

**SATURDAY, FEBRUARY 1st, 1913.**

IMP—A Winning Ruse
BISON—Cowboy Sports
MECCA—A Man's Woman (Drama)

## Mutual Film Corporation

### Current Releases

**SUNDAY, JANUARY 19th, 1913.**

MAJESTIC—Harry's Lesson (Comedy-Drama)
THANHOUSER—The Commuter's Cat (Comedy)
THANHOUSER—A Few Million Birds (Educational)

**MONDAY, JANUARY 20th, 1913.**

AMERICAN—When Destiny Guides (Drama) 1000
KEYSTONE—Sir Thomas Lipton (Topical)
KEYSTONE—For Lizzie's Sake (Comedy)

**TUESDAY, JANUARY 21st, 1913.**

MAJESTIC—Cabby and the Demon (Comedy)
THANHOUSER—The Girl Detective's Rush (Drama)

**WEDNESDAY, JANUARY 22nd, 1913.**

RELIANCE—The Open Road (2 reels—Drama)
BRONCHO—A Shadow of the Past (2 reels—Drama)

**THURSDAY, JANUARY 23rd, 1913.**

AMERICAN—The Silver-Plated Gun (Drama) 1000
PUNCH—Tom, Dick and Harry (Comedy)

**FRIDAY, JANUARY 24th, 1913.**

KAYBEE—The Mosaic Law (2 reels—Drama)
THANHOUSER—Her Fireman (Drama)

**SATURDAY, JANUARY 25th, 1913.**

AMERICAN—A Rose of Old Mexico (Drama) 1000
RELIANCE—The Masqueraders (Drama)

### Advance Releases.

**SUNDAY, JANUARY 26th, 1913.**

MAJESTIC—Saved From Sin (Drama)
THANHOUSER—His Uncle's Wives (Comedy)
THANHOUSER—Los Angeles, the Beautiful (Scenic).

**MONDAY, JANUARY 27th, 1913.**

AMERICAN—The Latent Spark (Drama) 1000
KEYSTONE—The Mistaken Masher (Comedy)
KEYSTONE—The Deacon Outwitted (Comedy)

**TUESDAY, JANUARY 28th, 1913.**

MAJESTIC—When the Last Leaf Fell (Drama)
THANHOUSER—The Dove in the Eagle's Nest (Dr.).

**WEDNESDAY, JANUARY 29th, 1913.**

RELIANCE—Saved by Airship (Drama)
BRONCHO—The Struggle (2 reels—Drama)

**THURSDAY, JANUARY 30th, 1913.**

AMERICAN—Building the Great Los Angeles Aqueduct (Topical)
PUNCH—Their First Baby (Comedy)

**FRIDAY, JANUARY 31st, 1913.**

KAY-BEE—When Lincoln Paid (2 reels—Drama)
THANHOUSER—Psychology of Fear (Drama)

**SATURDAY, FEBRUARY 1st, 1913.**

AMERICAN—Women Left Alone (Drama) 1000
RELIANCE—A Wife's Battle (Drama)

## Film Supply Co.

### Current Releases.

**MONDAY, JANUARY 20th, 1913.**

ITALA—(Title Not Reported).

**TUESDAY, JANUARY 21st, 1913.**

GAUMONT—The Dungeon of Despair (Drama)

**WEDNESDAY, JANUARY 22nd, 1913.**

GAUMONT—Gaumont's Weekly No. 46 (Topical)
SOLAX—The Coming of Sunbeam (Drama)

**THURSDAY, JANUARY 23rd, 1913.**

GAUMONT—A Double Life (Comedy)
GAUMONT—French Alpine Maneuvers

**FRIDAY, JANUARY 24th, 1913.**

LUX—The Magic Carpet (Comedy) 301
LUX—Detective Knowall on the Trail (Comedy) 678
SOLAX—The Roads That Lead Home (Drama)

**SATURDAY, JANUARY 25th, 1913.**

GAUMONT—(Title Not Reported).
GREAT NORTHERN—John Steals a Furlough (Com.)
GREAT NORTHERN—The West Coast of Jutland (Scenic)

### Advance Releases.

**MONDAY, JANUARY 27th, 1913.**

ITALA—Title not reported.

**TUESDAY, JANUARY 28th, 1913.**

GAUMONT—Life or Death (Drama)

**WEDNESDAY, JANUARY 29th, 1913.**

GAUMONT—Gaumont's Weekly No. 47 (Topical)
SOLAX—The Wrong Box (Comedy)

**THURSDAY, JANUARY 30th, 1913.**

GAUMONT—Fair Weather Friends (Comedy)

**FRIDAY, JANUARY 31st, 1913.**

LUX—Faint Heart Never Won Fair Lady (Comedy)
LUX—Arabella As a Chimney Sweep (Comedy)
SOLAX—The Scheming Women (Drama)

**SATURDAY, FEBRUARY 1st, 1913.**

GAUMONT—Title not reported.
GREAT NORTHERN—Title not reported.

## The UNSURPASSED American Made Production

## HELEN GARDNER in CLEOPATRA

CHARLES GASKILL, Director-Manager

A MOST TRIUMPHAL SUCCESS WHEREVER PRESENTED.

The Famous Artist ☛ **HARRISON FISHER** ☚ The Famous Artist

Said: "It is a most wonderful production. I have never seen a more dynamic personality, or more profound artist, than Miss Gardner. From beginning to end the picture is filled with both pictorial and dramatic beauty, and the story, by its matchless telling, grips with a degree of interest I have never observed before in a motion picture."

**The American Made Production**

## STATE RIGHT BUYERS

**The American Made Production**

**The Biggest Box Office Winner Since Dante's Inferno**

**A Picture That Will Long Linger in the Mind of the Spectator**

**WE INVITE INVESTIGATION**

Ask The Trade Journals. Ask Your Exchange Man. Ask Anybody.

**6000 FEET—SIX REELS**

We Have Made Prices for Territory Within Reach of All—Wire or Write

**UNITED STATES FILM COMPANY,** Sole Distributors

145 WEST 45th STREET : : : NEW YORK, U. S. A.

---

# Co-operation the Keynote of the Gaumont Company

## "GET TOGETHER" THEIR MOTTO

The issuance at an early date by the Gaumont Company of a weekly eight-page newspaper, to replace the Gaumont Graphic in its present semi-monthly form, is another effort by Gaumont to put his shoulder to the exhibitor's wheel.

This newspaper will contain photographs from releases of the week and synopsis of each. These photographs, with their accompanying text, can to advantage be hung in the lobbies of theatres, as can also the printed list of the subjects on the Gaumont Weekly. Set in bold, display type, the latter will be productive of that interest which leads people to the cashier's window.

This publication is free to exchange men and exhibitors and will be sent, the Gaumont Company announce, on application to Flushing, New York City.

FILM SUPPLY CO. OF AMERICA

# FEATURES!

FILM SUPPLY CO. OF AMERICA

A mighty assemblage of the world's rarest and best productions from the studios and laboratories of the oldest and best known makers who gave to America her first features, and whose ever increasing success has aroused the ire and envy of puny imitators who attempt to offer an intelligent exhibitor "padded" regular releases under the title of "features" after futile efforts to invade the legitimate State Rights field.

*Here under one roof* are offered the absolute pick and cream of the world's output. *Exclusive territorial use* and protection guaranteed with each production.

**Nowhere in all America is such a wide selection of creditable and worthy Features possible as may be found in the vast collection of the Film Supply Co. of America. Headed by**

## THE INCOMPARABLE, DIVINE

# SARAH BERNHARDT

**ALL STAR FILM**

appears in a sumptuous, silent portrayal of

# AN ACTRESS' ROMANCE

Being her own adaptation of her own and favorite play "Adrienne Lecouvreur." Staged in three masterful parts and ninety impressive motion tableaux.

**NOTE: An Actress' Romance** was reserved by **Madame Bernhardt** for her Last and Greatest Effort in Silent Drama

On the opposite page will be found a list of additional features all of which may be had at moderate cost through this company.

Full particulars regarding territory, terms and conditions of sale, also samples and prices of advertising material will be mailed to intended buyers on request when accompanied by stamps to cover postage, etc.

## *AN EXCLUSIVE AGENT WANTED IN EACH TERRITORY*

Only those possessing ability and ample capital necessary to meet the Company's requirements will be considered.

THE FILM SUPPLY COMPANY OF AMERICA does not rent films nor is the Company connected or affiliated in any way with exchange corporations, combinations or associations. The Film Supply Company of America is the distributing agent for carefully selected, exclusive features and novelties which can be had nowhere else.

SEE NEXT PAGE

# COMING!

### *SOLAX FILM*

A THREE-REEL EXHIBITION OF WILD ANIMAL SUBJUGATION.

## BEASTS OF THE JUNGLE

Incorporating a drama of intense power, with a thrilling fight for life with denizens of forest and jungle.

TODAY'S BEST ANIMAL FILM.

### *ALL STAR FILM*

THE CELEBRATED CLASSICAL TRAGEDY,

## "Œdipus Rex"

Staged in four parts. With the eminent tragedian,

**M. MOUNET-SULLY**

IN THE TITLE ROLE.

Without question the most perfect production of the age.

NOW THE RAGE OF EUROPE.

### *ITALA FILM*

THE WILDFIRE SUCCESS, about which the world of films is now talking in mighty unison.

## THE PALACE OF FLAMES

With ZACCONI, "the Mansfield of Italy," and the famous "Fall of Troy" players, together with the world's greatest

FIRE SPECTACLE.

## *Gaumont Features*

**The Human Vulture**
A Drama in the Center of the Earth.
In Two Massive Parts.

**The White Glove Band**
Three Exciting Reels.

**In the Grip of the Vampire**
A Three-Part Sensation.

**The Bridge of Sorrow**
Two Reels of Novelty and Thrills.

### A GREAT NORTHERN WINNER

## CONQUERED or the MADCAP PRINCESS

A Three-Reel Novelty Drama with the Sensational Death Loop Scene, Wherein a Dare-Devil Rider Shakes Dice with the Grim Reaper and Skirts the Borderland of Eternity.

## OUR REGULAR PROGRAM ADDED

Including Split Reels, Single Reels and Rare Hand-Colored Novelties Covering Scenes and Stories from All Parts of the Civilized World.

**GAUMONT**
TWO A WEEK

**SOLAX**
TWO A WEEK

**COMET**
TWO A WEEK

**AMMEX**
STARTS JAN. 23

**GREAT NORTHERN**
EVERY SATURDAY

**ITALA**
COMEDIES

**PILOT**
COMING

**ALL STAR**
SOON

**PRAIRIE**
COMING

**RAMO**
STARTS FEB. 12

**MONITOR**
COMING

**LUX**
FRIDAY

**MAGNET**
SOON

**ANCHOR**
COMING

**GREAT EVENTS**
EVERY SATURDAY

**GAUMONT WEEKLY**
A LIVING COLOR PAGE OF THE WORLD

**SCIENTIFIC STUDIES**
A NEW FILM COMING

### Regular Monthly Exhibition to Buyers

On the First Friday and Saturday of Each Month advance display of features and novelties will be given in our elegantly appointed theater on the premises. SIMPLEX projectors and expert operators.

ADDRESS ALL COMMUNICATIONS:

## Film Supply Co. of America

Herbert Blache, Pres., I. C. Oes, Vice-Pres., Harry R. Raver, Sec. & Mgr.
133-135-137-139 W. 44th St., NEW YORK, U. S. A.

FILM SUPPLY CO. OF AMERICA

FILM SUPPLY CO. OF AMERICA

# LICENSED FILM STORIES

## VITAGRAPH.

**TWO SETS OF FURS** (Jan. 27).—Young, handsome and wealthy, Gerald Warren goes shopping with his sister. On their way, a particle of dust blows into his eye and he is obliged to stop at an occulist's ta have it removed. To alleviate the pain the doctor gives him a pair of green glasses to wear. At the department store, his sister and he get separated. Through his obscured vision he sees a young lady with a set of furs exactly like his sister's and carrying the same kind of a hand bag. She lays her bag down, he picks it up and tells her to hurry. A floor-walker seeing him pick up the bag and noticing the young lady's surprise, accuses him of stealing. His sister returns and his explanation sets matters straight.

Warren takes the young lady in his auto to her modest home. He learns her name is Miss Gray, and asks the privilege of calling to see her. He calls to see her many times and one evening, he accidentally sees an open letter she has been writing, which discloses that she is in straightened circumstances. He proposes to her and after some hesitation she accepts him. His sister invites her to visit her, preparatory to their marriage. Through the two sets of furs two souls are made happy and Warren's sister is more than pleased.

**COKE INDUSTRY** (Jan. 27).—The coal and coke regions of Pennsylvania are celebrated all over the world. The coal industry has been very largely exploited and brought to our notice in print and pictures. The coke interests are not so well known, therefore, this picture will prove an entertaining and instructive one.

**WHEN MARY GREW UP** (Jan. 28).—Impatient and annoyed at Mary's girlish ways, her aunt, with whom he loves, wants her to assume more responsibility and spend her time more profitably. Mary is a regular romp, and cannot control her lightheartedness and buoyant spirit sufficiently to take things seriously. She flirts with the grocer's boy and her aunt locks her in her room. Mary finds a boy's suit she wore in a school play and after dressing herself in the clothes, she climbs out of the window and enjoys a day of perfect freedom. She goes into a neighbor's orchard and steals apples from the tree. John Benson, a young man, who occupies the premises, sees her and gives chase. When he catches her by the collar and shakes her, she pulls away from him and her hat falls off and her long hair falls about her shoulders. He is surprised to learn that she is a girl. He tells her to go home and when she refuses, he picks her up and carries her there, and advises her aunt to keep her close at home.

Mary thinks he is a mean old thing and decides to get square with him. She dresses herself in her grown-up clothes and when he calls at the house to return the hat she had dropped in the orchard, he is stunned to see Mary standing before him transformed into a lovely young lady. He is impressed with her dignified manner and falls hopelessly in love with her. He proposes to her, but she refuses him with apparent scorn. He cannot get Mary out of his mind and the truth is, Mary can think of no one else but him.

Later in the day, they meet by accident at the cross-roads, and when he again tells her he loves her, she confesses she loves him. Clasped in each other's arms, they are so absorbed in each other that they are entirely oblivious to all else.

**AND HIS WIFE CAME BACK** (Jan. 29).—In the flat opposite Bunny's, just across the air-shaft, lives a very attractive widow. Bunny flirts with her and is caught in the act by his wife, who is going to the country. He tacks down the shade and promises that it will remain that way during her absence. She bids him a fond farewell, but she is no sooner on her way when Bunny unfastens the shade and continues his flirtation with the widow. This continues for two or three days, when an old maid, living in another apartment of the house, sees their doings and considers it her duty to notify Mrs. Bunny of the proceedings. She goes to the telegraph office and sends his wife a wire, advising her to come home at once.

Upon receipt of the telegram, Mrs. Bunny loses no time in packing her grip and starting homeward. That same morning, John tries to cook himself a little breakfast, but makes a mess of it and is doomed to go to business without eating. The widow is solicitous about his comfort and calls to him across the shaft. He goes to the window and shoves a board from her window over to his. She spreads a table cloth on it, and he, with the aid of a cane, and she, with the aid of her parasol, manage to serve Bunny with an excellent meal. Just as he is in the midst of its enjoyment, his wife comes back and catches him. She berates the widow and tirades John. She calls in a carpenter and has the window boarded up, forever shutting out all communication between her husband and the widow.

**THE SMOKE FROM LONE BILL'S CABIN** (Jan. 30).—To settle her homestead claim in a new and unsettled territory, Mary is obliged to take a long ride over the plains to locate her newly-acquired property. When she reaches her destination it is nightfall. She looks about for a shelter. She has almost come to the conclusion that she will have to pass the night alone, using her blanket as a matress and her saddle as a pillow.

In the far distance, she sees smoke suddenly belch from the stovepipe of Lone Bill's cabin. It is a welcome sight and she hastens to ask for a night's lodging. Bill is only too willing to give up his bed and sleep outdoors himself. The next morning when he starts to prepare breakfast, Mary gives him a hand and as they sit down together at the table, Bill says to himself, "this is something like I have dreamed of for years." Mary is obliged to build a cabin upon her property, which joins Bill's, and he volunteers to put up the house for her. He starts in and Mary proves quite apt with the hammer and saw. Bill and Mary grow very fond of each other and he declares his love for her. Mary thinks the matter over and finally decides to go back home, leaving the following note, expressive of her feelings: "Dear Bill—It is true that I love you, but I fear my love is not strong enough to endure the life out here. I leave on the 2:20 train. Forgive me and forget your little pal, Mary." Bill calls over to see her shortly after she has gone and finds the note on the door. He hastily jumps on his horse to catch the train. Mary, on her way to the depot meets a parson and tells him that she has decided to go back to her claim and marry Bill. Bill, who has taken a short-cut to the station, gets there just as the 2:20 train is pulling out. Sad and lonely, he turns back and as he is approaching his cabin, he sees smoke arising from the chimney. He hastens forward and enters. He sees a pair of gloves on the table and when he picks them up, recognizes them as Mary's. He kisses them. Mary slips from behind the curtain of the door and covers his eyes with her hands, saying, "Guess, who it is." Bill turns about and beholds Mary. He cannot understand until the preacher steps out from the other room. Bill knows what it means. Too happy for words he seizes Mary's hand and in less time than it takes to tell it, they are married. Bill is no longer "Lone."

**HOW "FATTY" MADE GOOD** (Jan. 31).—Hughie is one of those fat, good-natured country boys, who is a rival for the hand of a girl. His rival is a thin, lanky youth by the name of Zeb. Hughie falls from the good graces of the girl when he falls out of the apple tree trying to get an apple for the girl. Zeb happens along and, fortunately for him, happens to have an apple, which he hands to the girl. They leave Hughie sitting on the ground.

A show hits town, starring one of those ham actors. Zeb gets a couple of tickets and takes the girl, Lucy, to see the show. Lucy flirts with the leading actor, who responds. Lucy gets Zeb to take her to the back door after the show. The actor comes out, he recognizes the girl and invites her to have an ice-cream soda. She accepts. They both exit, leaving Zeb in the same frame of mind as they left Hughie. Lucy falls for the cheap flattery of the actor, who is swelled up over his success and inveigles Lucy to elope with him.

While all this is going on, Hughie, who has it in for Zeb for stealing his girl, meets an old friend, a prize-fighter, who is training for a bout. He receives boxing instructions from him and becomes quite handy in the art of self-defence. He goes looking for Zeb but happens to come across the actor planning to elope with Lucy. He makes up his mind to throttle the scheme. He overhears the actor engage a cabby to meet him after the show and drive Lucy and he to the station. Hughie is there on time, and when the actor and the girl enter the carriage, he quickly jumps on the seat, whips up the horses and drives off. Instead of driving them to the station, he drives them into the country to a lonely spot, and opens the carriage door. The actor indignantly demands an explanation and he gets it in the shape of a good licking from Hughie, which Lucy witnesses. Lucy, by this time realizes her escape from the villain. She gratefully thanks Hughie for rescuing her from an awful fate and becomes his only own.

**IT MADE HIM MAD** (Feb. 1).—The Equity Real Estate Company, about to close a large deal in an up-state town, sends Joseph I. Smith, their trusted clerk, to attend to the details of the transaction. Joe, who is naturally a timid and modest man, starts on his journey, unconscious that John I. Sullivan, a heavyweight champion, has arranged to come to the same town to spend a couple of weeks' vacation. The manager of the only hotel has been notified of the pugilist's coming and feeling honored at his expected arrival, whispers the news about town, with the result that all the prominent citizens with a band of music, are at the train to welcome him. It happens that the pugilist misses his train the day on which Joseph Smith arrives in Comeonton. The initials on the bag, J. I. S., being the same as John I. Sullivan's, the enthusiastic citizens mistake Joe for the fighter and he is involuntarily escorted to the hotel with great eclat. He is no sooner ushered into the hostelry when Chick, an ex-pugilist, meets him and challenges him to a bout, which must be decided at once. Joe tries to protest and explain that he is no scrapper, but whether he will or not, the manager and the other dignitaries pitch a ring in the hotel waiting-room, force a pair of boxing gloves on Joe's hands and he finds himself the victim of Chick's onslaughts. He tries to escape them, but it is useless. Chick lands one on Joe's nose and that is the last straw. Joe gets mad and goes hammer and tongs at his fat antagonist, whom he knocks out with a desperate uppercut. He doesn't stop at this, he sails into the manager and all the other would-be sports and soon has them all floored. Calmly lighting a cigar, he ascends the staircase to his rooms and every time his fallen foes get up, he turns around, as if to descend and they fall back in their places, trembling with fear. As he stands upon the landing a conqueror, John I. Sullivan arrives and Joe, not yet thoroughly calm, makes a dive for him and Mr. Sullivan beats it unceremoniously.

**THE VENGEANCE OF DURAND—PART ONE** (Jan. 24—2 reels).—Intense jealousy takes possession of Matthew Durand when his wife's faster brother, Carl, comes from Paris and she greets him affectionately. Carl has been studying art in Europe and she has not seen him in many years. She had almost despaired of ever seeing him again and he brings back the ties of their early childhood. Durand is a man strong in his likes and dislikes; unreasonably so, and his wife's adopted relationship to Carl does not in any way ameliorate

**A. BRADY**
124 E. 14th ST., N. Y.
Masonic Building
BRANCH
71 W. 23rd ST., N. Y.
FROM FEB. 1st

**ALL FEATURE SLIDES 20c COLORED ORIGINAL SCENES**
REBATE WHEN RETURNED (ALL KINDS)

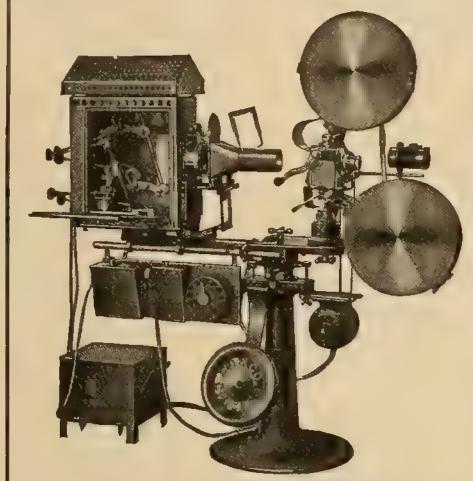
**POST CARDS**
$3 PER 1000
None Better Made
Finest Quality
Sample Set of 30—25c
POSTAGE PREPAID

SIGNS
SHOWCARDS
& BANNERS
AIRBRUSH
THE MOST ARTISTIC MADE

Send for Catalogue

**Advertising for Licensed Releases Only**
A, B, C, and Vitagraphs
1 Sheet 3 Sheets 6 Sheets
10c. 35c. 65c.

# The Hit of the Season



**1913 Motor-Drive Motiograph**

## The Proof — We Cannot Exceed Demand

Every factory begins its year by estimating its output and hopes to exceed the estimate. Few do.

Every manufacturer endeavors to get ahead a few machines. We cannot. The orders come in so fast we can just "break even"—Orders vs. shipments.

Our orders have exceeded our estimate 20%.

Our force has worked overtime for three months to enable us to "hold our own."

## Yes—As Usual—We Originated the Machine Switch-Board

## Yes—It Is Being Copied—With Modifications —But on a Much Cheaper Scale

## Our Quality Is Never Copied — Why?

Because if YOU are satisfied with something cheaper at the same price "who should worry?'

*The complete 1913 catalog now ready*

MANUFACTURED BY

## THE ENTERPRISE OPTICAL MANUFACTURING CO.

**Main Office and Factory, 564-572 WEST RANDOLPH STREET, CHICAGO, ILL.**

*EASTERN OFFICE*
**30 East 23rd Street, New York City**

*WESTERN OFFICE*
**833 Market Street, San Francisco**

*AND THE FOLLOWING JOBBERS*

WILLIAMS, BROWN & EARLE, PHILADELPHIA
MUTUAL FILM CORPORATION, DALLAS
CALEHUFF SUPPLY COMPANY, PHILADELPHIA
J. H. HALLBERG, NEW YORK
FEATURE FILM & CAL. LIGHT CO., PITTSBURG
E. E. FULTON, & KLEINE OPTICAL CO., CHI'GO
R. D. MARSON M. P. CO., BOSTON, AND ALL BRANCHES OF THE GENERAL FILM COMPANY

his anger or consideration. His jealousy develops into an overpowering hatred for Carl which displays itself in no uncertain manner when Carl paints Mrs. Durand's portrait, which she admires and prizes very highly; for Carl has not only displayed his wonderful genius in the work, but has been inspired by the beauty of his foster-sister, who is a most charming woman. Durand interprets his wife's smile as reproduced in the portrait as an evidence of her admiration for the handsome artist and younger man. In fury, he destroys the portrait and determines to question Carl's right to show any attention to his wife. He meets the artist, insults him and challenges him to a duel. On the eve of the encounter, Mrs. Durand pleads with her husband, for the sake of their child not to give way to his passion, endanger his life and bring disgrace upon his family.

He is obdurate. The duel is arranged. Both men, with their seconds, appear upon the field of honor, take their positions and just as they are about to discharge their pistols at each other, Mrs. Durand rushes between them to stop them. It is too late. Carl, not seeing the woman in time, pulls the trigger, the bullet intended for his opponent passes through her body and she falls dead. Carl returns to Paris and Durand is left alone with his little daughter.

His hatred for Carl turns to revenge and he educates his child, Marion, to avenge the death of her mother, filling her young mind with a hatred for Carl, keeping her in ignorance of the real relationship of her mother and the young artist, and the circumstances attending her death.

Ten years later, Durand, with his daughter, now a young lady, visits Paris and they meet Carl, who has now become a famous painter. Durand whispers to his daughter and pointing to Carl, tells her, "There goes the man who killed your mother."

**PART TWO**—This is the beginning of the end, in which Matthew Durand hopes to satisfy the depth of his revenge and hopes to completely humiliate and strike down his victim. He goes with his daughter to Carl's studio and makes arrangements with the artist to paint Miss Durand's portrait. She refuses to reveal her identity and this lends an additional interest to the painting of the mysterious stranger. Her father reminds her that this is her opportunity to keep the promise which she has made to him in memory of her mother. Left alone, she puts into practice that subtle art that alone belongs to a fascinating woman. She plays upon Carl's susceptibilities to her attractiveness and while he is engaged in painting her picture, she leisurely sits at the piano and plays "The Rosary." He stops his painting, walks over to her side and taking up the theme of the music, their conversation awakens in both a mutual appreciation for each other, which, after subsequent sittings, grows into a strong friendship, until she finds herself in love with the man whom she had promised to betray.

Carl calls to see her father to tell him of his love for his daughter. Durand now makes himself known to Carl, laughs him to scorn and tells his daughter to strike the blow which will make his triumph complete. She refuses to reject Carl and her father, in his fury, tries to strike him, overturns a lamp, which sets fire to the house, and before they can escape, it is in flames. Carl lifts Marion in his arms, forces his way through the burning building and carries her to safety. Matthew Durand tries to follow them, is caught in the falling timbers and crushed beneath them, a victim of his own retribution.

After Carl's recovery from the injuries he received in Marion's rescue, he and she, in the happiness of their union, recount the memories of the past and Carl tells her that which was hidden from her by her father, the truth of her mother's death, and their adopted relationship.

## CINES.

**TAMING THE SPOOKS** (Jan. 18)—Stout and Thynne advertise themselves as professors of spiritualism, and with the assistance of Teddy, their confederate, arrange a seance. When the guests are seated around the table, it begins to perform very extraordinary antics and finally moves slowly out of the door, for Teddy has tied a string to it and is proceeding down the hall. The scheme works to perfection until he meets a friend upon the stairway, who gives him a shove that sends him rolling out into the street, followed by the table and the astonished company. Away they run until they encounter the police, who, when informed of the fraud, carry the three impostors off to jail.

**AN ABSENT-MINDED LOVER** (Jan. 18).—Dickie is a most impressionable young fellow and cannot resist the sight of a pretty face. He is in the midst of making love to a pretty serving-maid when he is interrupted by the arrival of a letter from his father objecting to his marriage with a charming young widow because she has no money. Dickie writes a note to the widow declaring his love, but absent-mindedly sends her his father's letter and leaves the one that he intended to mail upon the table, where the maid discovers it and believes it is for her. Dickie certainly gets "his" when he tries to pacify the two enraged ladies.

**SHE SHALL NOT KNOW** (Jan. 21).—Soon after the death of her father, Amy is informed by the family lawyer that no money will remain when the estate is settled. This news fills the home with gloom and apprehension, intensified by the fact that the prostrated mother cannot possibly endure the shock that certainly would follow cognizance of the true state of affairs.

That misfortunes usually come when least prepared for, proves true in this instance. Even before the mother is completely recovered, Fred Hampton asks for her consent to his marriage with Amy. In the presence of her lover Amy is informed by her mother that the amount of the dowry has been arranged. Momentarily she muses. Then her countenance becomes flushed with embarrassment, and, bursting into tears, she rushes from the room, to the great surprise of her mother and her sweetheart.

In her breast rages a battle between love and duty. She loves Fred with all sincerity, but her mother must not know that there is no money with which to make up the dowry. Only one thing remains to be done; she resolves to sacrifice her own happiness for the sake of her mother. She painfully writes Fred a letter explaining that she can never love him, and that their marriage is impossible.

Her mother shall never know!

**PLOT AND COUNTERPLOT** (Jan. 25).—After Detective Norton has heard Mr. Drake, one of the guests of Lord Roland, relate an exciting story of how he was wounded, and Miss De Bar (another guest), abducted by a band of robbers, he immediately takes up the case. Following up the supposed trail of the bandits, and finding no signs of a struggle, the detective is seized by a sudden suspicion, and hastening back to the residence of Lord Roland, finds the family bound hand and foot, and the house ransacked. Later, hiding among the shrubbery, he overhears Mr. Drake order an accomplice to be waiting by the old Black Oak at ten o'clock with six men.

There is no time to lose. The police are summoned, and instructed to guard the secret spot. Norton then waits outside the mansion for Mr. Drake. They meet face to face. The latter, to conceal his surprise, calmly invites the detective to walk with him in the direction of the old Black Oak. When they reach their destination, six masked men suddenly leap out from their hiding place and seize Norton, while Drake laughs exultingly, believing that he has trapped the detective. His joy is short-lived, however, for at a signal from Norton, the men turn upon the robber-guest, who, dumbfounded, learns that they are detectives, and that he and his gang are now prisoners.

**A LESSON FROM THE PAST** (Jan. 28).—Aunt Betty is a charming old lady, who, having tasted the bitterness of disappointed love, does not wish to see others suffer in the same manner.

She is full of sympathy for Margaret, her niece, who comes to her tearfully relating that the father of her fiancé refuses to sanction their engagement. By a strange coincidence, the father, a rich widower, proves to be the man that Aunt Betty was engaged to forty years ago, and for whose sake she has remained single all her life.

With a determination to save Margaret from life-long misery, Aunt Betty visits the stern father, who after repeated refusals, finally consents at least to pay them a visit.

Upon his arrival, he finds Margaret arrayed in Aunt Betty's old-fashioned dresses of long ago. Seeing at a glance the striking resemblance, memories of the old love return to him, and his proud heart soon yields. When later the two couples are gathered together at dinner, it is a question who is the happiest of the four.

**THE DOCTOR'S LOVE AFFAIR** (Feb. 1).—Dr. Pierre, who lives in a palatial home, surrounded by fragrant flowers and stately trees, has a great admiration for white geraniums. One day a new object of admiration comes into his life—a charming young woman, Louise, who is first seen by him walking in the neighbor's garden. Love begins to burn in his heart. As a token of affection he sends her a large white geranium, which is received very coldly, much to his sorrow. Still hopeful, he persists in sending her flowers, each time failing to receive encouragement.

Louise is suddenly taken ill. Dr. Pierre is summoned at once and faithfully cares for her until recovery, after which his heart is greatly troubled over the continued attentions of another suitor. Finally, completely discouraged by an unsuccessful proposal, the doctor sails to a distant country.

One day, soon after his arrival, he is very much surprised to find one of his favorite flowers upon a table in his new home, and is completely overcome with joy when the lady he loves enters the room exclaiming, "See where love has led me!"

**THE BEAUTIFUL FALLS OF MARMORE (Velino River, Central Italy) (Feb. 1).**—Soul-inspiring views of the tranquil Lake Piediluco and the exquisite beauty of the Falls of Marmore, with its foaming waters surging at the foot of the green canyon walls, are most vividly pictured.

## ECLIPSE.

**JUST MISSED HIM!** (Jan. 22).—Sam Slick is an extremely slippery fellow, and leads his pursuers a long and arduous chase. They first stealthily attempt to surprise him in his room, but just when they are most certain of capturing him, he manages to wriggle out from their grasp. The minions of the law are persistent, and at last their efforts meet with success. Wishing to take no chances, they carefully place him in a cell and fasten the bars, but later the sly fellow even makes his escape from there in a most extraordinary manner.

**THE MANCHESTER SHIP CANAL** (Jan. 22).—We are taken upon an interesting trip along this busy ship canal from Eastham to Manchester, during which we are shown many flourishing towns along the way and several marvelous feats of engineering.

**THE BULGARIAN ARMY IN THE BALKANS** (Jan. 29).—Showing the Bulgarian Army near the town of Jardzello, at the time of the beginning of hostilities with Turkey. The film depicts in order: "the forward movement of the infantry and cavalry," "dismounting for a short rest and mess," "another advance march," "mounted and dismounted target practice and gun drill," "a cavalry charge," "the 5th battery of artillery limbering up," "the regiment fording a river," "reviewing of the troops by Tsar Ferdinand," and "the cavalry advancing to the frontier."

**HUBBY DOES THE COOKING** (Jan. 29).—Hubby becomes disgusted with the bill-of-fare at home, and decides to fire the cook and prepare the meals himself. He sails in with great gusto, but after spoiling every dish he attempts, smashing a large quantity of crockery, and upsetting the contents of the frying pan upon himself, he is forced to call upon his wife for assistance. He has decided never to venture into the kitchen again.

## EDISON.

**THE DANCER** (Jan. 27).—Among a group of little girls dancing to a street piano, one attracts the attention of a sweet, old master of the art of dancing, and he gives her tickets to the theater and her first opportunity of seeing professional work in this line. When, after a lapse of some few years, he returns to the town, he finds that she has gone to work in the braid mill, but that her heart is stillfilled with the love of the poetry of motion and her work is a terrible drudgery in consequence.

The old man's heart is touched and on talking with the girl he finds that her mother has convinced her that dancing is a sin, consequently he presents his side of the argument, telling her that the gift is not one to be despised, but to be cultivated, and going to her home he makes her dance before her aunt and finally her mother. The latter, who had known dancing only of the cruder sort, sees in her daughter's movement a beauty and simplicity which opens her eyes to the possibilities of this art, and when the old man presents his plea for its cultivation, she gives her consent. Of course, the little girl with her heart in her work, becomes a true artist, and it is not difficult to see that the son of the old dancing master, himself a disciple of the art, will be likely to share her joy in her chosen work.

**A DAY THAT IS DEAD** (Jan. 28).—Heart strings that once were rent asunder, neath love's most gentle touch, ofttimes in old age quiver, when memory strikes a sacred chord like balsam to a soul with sorrow wrung. So be it, in this pictorial translation of Alfred Tennyson's poem, "Break, Break, Break." An echo of the past is resounded and a story of love and memory falls from the lips of an aged man, like a storm that vents its wrath and passing on

Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON; ASSISTED BY A CAREFULLY TRAINED COMPANY

# *STATE RIGHTS SELLING!*

---

## MME. SARAH

# BERNHARDT

IN

# ADRIENNE LECOUVREUR

## OR "AN ACTRESS' ROMANCE"

THREE PARTS

MME. BERNHARDT'S own adaptation from her favorite and most famous play, the scenes of which are laid in that picturesque period of love and adventure during the reign of Louis XV, when the Court thought of little else but pleasure; when intrigues, romances, jealousies and scandals were rife. Special scene of action takes place in

The Green Room of Theatre Francais, Paris
A Scene in Dressing Room
Scene Enacted Before an Audience
Midnight Duel in Street of Paris
An Escapade Outside of Adrienne's Apartments
Reception Before the King
Conspiracy in the Park
The Poisoned Candy
The Scene in the Bastille Prison
Duchess Poisons Adrienne
The Famous Death Scene

are but a few incidents from this great play that has been Madame Bernhardt's favorite character for thirty years. Films ready for immediate delivery. **Special printing of the most attractive kind.**

P. S.—Mme. Sarah Bernhardt selected the above play to begin her first American tour, which occurred at Booth's Theater, New York City, November 8th, 1880, during which engagement she presented "Adrienne Lecouvreur" twenty-seven performances.

---

***State Rights Selling!*** ***The Greatest Tragedy Extant***

# OEDIPUS REX

IN FOUR PARTS. Enacted by

# M. MOUNET SULLY

the celebrated actor, and full company from the Theatre Francais, Paris. In respect of plot, no other Greek play compares with it. Where dramatic interest is as strong as it is in this play, character interest is apt to be weak, yet in Oedipus Rex every character is interesting, from the birth of Oedipus to the tragical prophecy of an old soothsayer that the child would live to murder his father and marry his mother.

**Thirty-eight Hundred Feet of Films. Marvels in Photographic Art**

Every father, mother, sister and brother will see this play. For the Theatre and University.

ADDRESS ALL COMMUNICATIONS TO **W. F. CONNOR** 1555 BROADWAY NEW YORK

FILM SUPPLY CO., DISTRIBUTORS

into infinite space, leaves behind the random ruins of its wicked grave.

A lad once was he, in love with a maiden who dwelt by the sea. 'Twas all beautiful in their youthful, loving hearts. Nor did he think then that cruel fate would interfere and pluck the happiness from out his life as the chill breath of a summer night sometimes a rose will kill. They were separated, however, by parental objection for many a weary day. Through grief and absence the girl is stricken ill and the father that stood in his daughter's light, relents from his firmness and seeks the father who marred his son's future life.

"My daughter is dying," the old man cried. "Your son, your son, for God let him come to her side." And he came, as did the fathers, to the cottage by the sea. A scene then followed that strikes deep in the heart. The walls within maintained a silence serene and calm. The wind outside moaned a requiem, whilst the fathers stood with heads bowed down, the lovers locked in a last embrace.

Her eyes grew brighter, she clutched him tighter, then like the morning stars in the mystic realm, they gradually grew dim and the flutter of the eyelid as the soul departed, left the dust he loved with him.

Thus goes the story the old man tells. The waves still break upon the rockbound coast, and the passing ships their havens seek, but without "the touch of the vanished hand and the sound of the voice that is still."

**A SERENADE BY PROXY** (Jan. 29).—Colonel Jackson, a well-to-do farmer, forbids young Thomas, a neighbor's son, to have any further communication with his daughter, Muriel. Considering her own romance shattered, Muriel lends herself to helping Zeb Hawkins, the chore boy, in winning the affections of Molly, the housemaid, whose head has been completely turned by constantly reading sensational novels. She refuses to consider Zeb as a suitor because he is not romantic enough.

Muriel advises Zeb to emulate Molly's idea of a lover by serenading her. Zeb is anything but musical, so he gets a phonograph, points the horn towards Molly's window that night and grinds out "Love Me and the World is Mine," to such purpose that her heart is melted. Unfortunately, Molly does not possess a singing voice, but she induces Muriel to do the singing for her while she, Molly, stands at the open window and makes appropriate gestures. Soon after Molly accepts Zeb as her future husband, but not until he agrees to elope with her.

The night of the elopement Zeb comes cautiously down the ladder with Molly's telescope bag and young Thomas, who happens along, mistakes him for a burglar. Anxious to cover himself with glory in the eyes of Muriel's father, he attacks the supposed burglar in the dark and a rough and tumble fight ensues, in which Molly joins. Muriel, hearing the rumpus, hastens down the ladder just as Zeb and Molly streak it across the lawn.

Thomas and Muriel recognize each other at the foot of the ladder, and by this time Colonel Jackson arrives on the scene. He accuses the young people of eloping and in vain do they try to convince the irate father to the contrary. Under the stress of circumstances the spirit of Thomas awakens and he boldly tells the colonel that he may as well have the game as the name, and runs off with Muriel, pursued by her father. Joining Zeb and Molly, they drive to the nearest clergyman, who has an unexpected double wedding on his hands. The final scene brings unexpected laughter.

**A PERILOUS CARGO** (Jan. 31).—Jack Arnold, captain of the "Flying Dutchman," a schoner, is betrothed to Lorrie, the daughter of the lighthouse keeper. Several unprofitable voyages in succession have left Jack high and dry on the financial rocks and he and Lorrie decide that they must wait at least two years before they can marry. Fate, however, decreed otherwise, and sent two Central American revolutionists in search of a ship that would land a cargo of powder at an obscure port near the Isthmus.

Jack, with the usual impetuosity of a sailorman in love, accepted the commission, with the proviso that he be paid five thousand dollars the moment the cargo was landed aboard the "Flying Dutchman." Lorrie warned him against the undertaking, and vowed she would rather wait ten years than to have him embark in such an undertaking, but Jack had given his word and left her to load for the voyage.

With the five thousand dollars in his pocket and a fair wind Jack sailed out of the harbor on the long journey to the tropics. Just outside the harbor a tired sailor fell asleep with a lighted pipe in hih hand and the forecastle was soon in a blaze. With such a cargo aboard, pandemonium soon reigned. Jack started the men to casting the powder kegs overboard, but as they saw the fire eating its way nearer to the perilous cargo, one of them felled Jack to the deck and they took to the only boat, leaving him unconscious and with no apparent chance of rescue, but Lorrie, in the lighthouse, taking a last look at her lover's departing ship, saw the smoke and realized the danger. Jack had headed the boat ashore near the lighthouse and Lorrie arrived on the beach just as the deserters did.

Quickly jumping into a rowboat, she reached the now beached boat, searched the blazing ship and revived Jack just in time to save them both from the terrific explosion which blew the boat to pieces.

## LUBIN.

**THE GUIDING LIGHT** (2 reels—special) (Jan. 27).—At the head of Casco Bay, Peter Fife, keeper of the lighthouse nearby, lives alone with his beautiful seventeen-year-old daughter. The girl has been blind from birth, and the contact with jovial fisher-maiden companions so saddens her that the old father has determined to try to have her sight restored. This he is unable to do for financial reasons, but Harry, a fisherman, the girl's lover, saves all of his scant salary for months until he accumulates enough to pay for an operation. Dick Drayton, a half-witted vagabond, sees Harry give the money to Marie's father, and he determines to steal it.

That evening the lighthouse keeper catches Drayton in the act of taking the money, and he ejects him from the house, after administering a severe thrashing. The unsuccessful thief, convulsed with rage, determines, as a revenge, tu put out the lamp in the lighthouse. On the night that he has selected for his act, Harry and a crew of sailors are returning in their fishing smack across the bay. Drayton is successful in his attempt to put out the light, and for the first time in the history of the lighthouse, the beacon fails to shine. From the window of his cottage Fife sees that the light is out. He hurries from the house in time to encounter Drayton, who is stealthily escaping past the cottage door. A fistic encounter with Drayton follows, and the old keeper is knocked unconscious by a blow with a large club. Marie hears the sounds of the fight and, groping her way into the darkness of the night, she stumbles across the form of her father's body. The old man tells Marie what has happened and then lapses back into unconsciousness. The bravery of the girl instantly asserts itself. She determines, in spite of her blindness, to re-light the beacon. The path to the lighthouse lies along the edge of a towering precipice. Carefully feeling her way, she starts her ascent to the light. Out in the bay Harry and his companions, helpless without the light, are being washed towards the rocks. Step by step Marie is covering the distance to the lighthouse, with certain death below yawning for her. Almost exhausted, she reaches the wall of the lighthouse. She climbs the narrow spiral stairway inside. Up to the top of the tower she ascends and soon her fingers are groping with the familiar apparatus of the light. She is successful in lighting the lamp, and the broad stream of light flashes across the bay just in time to save the boat in which Harry and his companions are returning. Marie falls to the floor, exhausted, and a few minutes later is found by Harry, who has landed successfully. Meanwhile neighbors have discovered the body of the lighthouse keeper, and he is revived. The brave girl's reward comes in the form of a successful operation for blindness and her engagement to Harry.

**THE GIRL OF SUNSET PASS** (Jan. 27).—To the little town of Sunset Pass came the Widow Brown and little daughter, Ruth. The little mother had consumption, and although she grew weaker each day, she bravely concealed it from her daughter, until death placed its hand upon her. She was only a dance pianist, but was beloved by all and even Big Bill, the cruel proprietor of the dance hall, paused for a moment to look upon her face as they carried her out. Jack Keen, the best and squarest gambler in Sunset Pass, closed his game when he heard the strains of "Nearer my God to Thee." The player was little Ruth, the widow's daughter, who wanted to begin where her mother left off. Jack stepped forward to learn who the player was, just as the proprietor was about to eject the little child for playing a hymn in his dance hall, but Jack informed him that Ruth would from that moment be known as his adopted daughter, and demands the respect of all who heard him make the announcement.

Ruth was only eight years old, when she was started off to school. Ned Burton, the minister's son, was eleven. Both met as they were bundled into the stage, bound for the nearby city of Sacramento. They grew up together and became sweethearts. At last there came a day when Ned asked her for her hand in marriage, and she agreed. After getting "Uncle Jack's" consent they hurried to tell Ned's father, who was the only minister in Sunset Pass. After learning that Ned had the consent of Ruth's foster father, he agreed to marry them, but Ruth had not forgotten the love and kindness bestowed upon her by her "Uncle Jack." At the eleventh hour, she broke away during the ceremony and hurried back to the one whom she really loved and trusted more than anyone else in the world.

**ON THE THRESHOLD** (Jan. 28).—Dick Cartridge, though possessed of a dogmatic nature, loves his wife and their child. An occasion arises one evening at dinner where the husband shows his bad side. A bitter quarrel ensues between them because of her desire to go to the theater with a gentleman friend of the family, but the butler announces her escort, who is in the drawing room. Mr. Cartridge commands her to remain at home. Giving the matter little thought she asserts herself and refusing to obey him, adjourns to the drawing room, joins her escort and leaves. As she is about to enter the auto she regrets what has happened and dismissing her friend, decides to visit her mother.

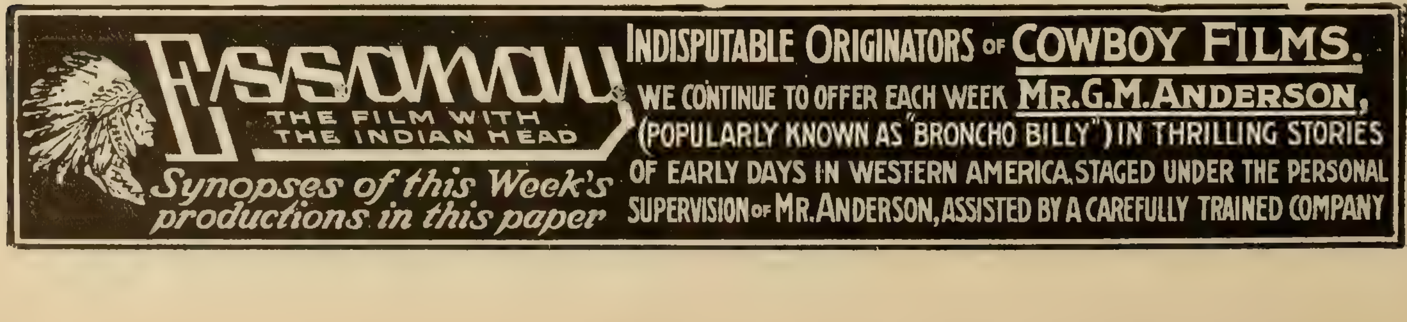
Mr. Cartridge feeling that he was right and that his wife's love for him has changed, dresses to leave, but instead wanders into his study where the warm hearth fire attracts him to his easy chair. He sits and thinks over the affair. A short time afterward his little daughter enters in her nightie. Failing to arouse him she climbs in his lap and falls asleep. As he is thinking he falls into a reverie, and looking into the fire, sees the following vision scenes: their first meeting; his walk through the conservatory with his sweetheart; the proposal; the church and their wedding; the nurse announcing the new born baby; his trip from his study to his wife's bed-room viewing the baby, and last, his wife drinking and surrounded by her many admirers in a large reception room.

Mrs. Cartridge, having left her mother's home, rushes on and going up to her child's room fails to find her in her place. Entering the study she discovers her husband and demands to know where her daughter is. As she draws nearer to him she sees her child. She kneels at his feet and confesses she had spent the evening with her mother. All is forgiven and love again dominates the home.

**WHAT'S IN A NAME** (Jan. 30).—Winter Green leaves the house one morning without kissing his young wife good-bye. He goes to his office and reads his morning mail. One of the letters is from another real estate man, who makes an appointment with Green for 1 P. M. Green takes his hat and coat and goes out, but in the hall he gets paint on the coat and must go back to his office to change. He sends his coat home with a note to have it cleaned and to send another coat by the boy. His wife empties the pockets of the coat sent home and finds the note from the real estate man, whose name is G. A. Wifey. She becomes jealous and starts for Green's office. Green has left to keep the appointment and while she is sitting at his desk a boy brings a telegram which she signs for and reads, "Get rid of the old woman today, sell to Undertaker. Let me know immediately, Wifey." Mrs. Green goes out of the office and meets her husband with another man. She shows him the letter and telegram and he introduces his wife to the other man, Geo. A. Wifey. Thinking it a good joke, they all go to lunch, where they meet another man, who is J. Undertaker, another real estate man.

**THE HOUSE IN THE WOODS** (Jan. 31).—Major Morris, a country gentleman, has an adopted daughter, Marian Lane, to whom he proposes to leave his fortune. His nephew, George Morris, is in love with Marian, but more particularly with her prospective wealth. Wishing to obtain a portrait of her, Morris engages a young artist, Alfred Earle. The picture is painted in the style of a famous masterpiece.

A speedy attachment springs up between Marian and Earle. George, jealous, comes upon Marian's picture one day at its completion, and, taking a knife, rents it. Earle declares his love, the major consents and Earle and Marian are married. The major gives them a pretty bungalow on his estate, called "The House In The Woods." They take possession, and for a time all goes well. Then George begins the machinations whereby he effects an estrangement between his uncle and Marian. A famous portrait in the major's library mysteriously disappears. George, who has himself stolen it, convinces his uncle that it was taken by Earle and sold for a large sum. Morris in indignant, accuses Earle. Earle, equally indignant, denies, and he and Marian, deeply wounded, leave "The House in the Woods."



Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper

INDISPUTABLE ORIGINATORS OF COWBOY FILMS.

WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

# Make This Your Banner Year!

## START RIGHT

**Get a 1913 Model Machine with all Latest Improvements. I will make you a liberal allowance on your old machine. . . . . .**

## BETTER STILL

**I will sell you a Machine on the PARTIAL PAYMENT PLAN, Don't resist. For full particulars write today.**

**Southern Jobber for all Leading Makes of Machines**

## Motion Picture Supplies

**Wholesale and Retail** **Theatres Designed and Fully Equipped**

**Largest and Only Exclusive Supply House in the**

## SOUTH

**W. H. PECK**

RHODES BUILDING
ATLANTA, GA.

---

## RIGHTO!!!

*Oft'n Lots of Printers' Ink Put Pictures on the Blink*

## READ!!!

*We Have Not Much to Say Enough to Blaze the Way*

Callous Exhibitors Hold Their Breath While Seeing the Classic

## "MYSTERIES OF PARIS" IN FOUR REELS

"Prince" "Owl" "Malefactor" "Idiot"

A Classic of a "Different" Nature—A Cabal as Eugene Sue Only Could Conceive.

**"SECRET SOCIETY"** Three Reels

"Realism" "Right" "Wrong"
Treason, Trust and Terror.

**THE VEILED PROPHET** Three Reels

A Revelation. The name itself does talk.

WE RENT THE ABOVE FEATURES to any part of U. S. A.
The following for New York State, Greater New York and New Jersey.

**"GARIBALDI and the THOUSAND"** Three Reels

They battled for the rights of man. Every moment full of action.

**"FRENCH REVOLUTION"** Two Reels.

When man drank blood, and blood no longer knew its tie.

**"HOMER'S ODYSSEY"** Three Reels

(For Greater New York only.)
Enough Said.

**"SIEGFRIED"** Three Reels

Dramatization of Wagner's opera. (For Western Pennsylvania.)

THAT'S GOING SOME!!! WHAT? AND THEN SOME MORE!!!

For Bookings Apply

**FEATURE FILM COMPANY**

108 EAST 12th STREET, NEW YORK
Pittsburg Branch: 127 4th Ave., Pittsburg, Pa.

Five years later, Earle, unsuccessful, is living with his wife and child in a garret, but struggling heroically. George sends a false telegram to his uncle, saying Marian is dead. The major turns to George for solace, and makes him his heir. George now enters upon a life of depravity, which hurries him to an untimely end. Meanwhile, Marian, seeing that Earle is breaking under the strain, decides to take their little boy and secretly return to "The House in the Woods," hoping for a reconciliation with Morris. One day while Earle is working, unobserved she slips off with the child. She goes to "The House in the Woods." Rumors spread that the place is "haunted." Morris seeking an explanation, offers Sam, his negro butler, ten dollars to spend the night there. The negro agrees, and, comfortably settled, is enjoying a supper, when the door opens and a white robed figure stands on the threshold. Sam makes a dash for the window and disappears. Determined to solve the mystery, the next night Morris himself goes to the little house. As he reads he falls asleep. The door opens. A beautiful child enters, approaches and lays its hand on the major's knee. Startled, the major wakes. Again the door opens. Marian enters; she goes timidly toward him. Before he realizes that she is not a spirit, a carriage arrives. Earle springs out, enters, and rushes to his wife and child. He has sold his great picture and is rich and famous. He hands the major a letter; it is a dying confession of George's guilt and of Earle's innocence. Morris reads the letter and grasps the hand of Earle; he draws Marian to him, tenderly kisses her, and reaching down, lifts the child in his arms.

**SHE MUST ELOPE** (Jan. 30).—Mary, a novel-reading old maid, is courted by Harry, who needs the money. Father is willing enough to have her off his hands, but Mary insists that they elope, so father helps Harry get a ladder. That night they start out, but the auto breaks down and Mary, fearful that they are pursued, will not wait for Harry to fix it, but starts off on foot. She grows tired and they take a dray, changing to a boat when they pass the water; but the boat overturns and Harry catches a donkey for her. She doesn't like riding without a saddle, so she tries the road again and arrives at the minister's in a wheelbarrow. There they hire a rig to take them back to the auto and the journey is completed in the car. Mary kneels for forgiveness and father, not only forgives, but hands Harry a bunch of money, which Mary takes away from him, letting him have half a dollar.

**PRIVATE SMITH** (Feb. 1).—Along the Mexican border Troop C of the 15th Cavalry is camped. John Burton lives nearby upon his ranch with his wife, Lucy, and daughter, Blanche, who has fallen in love with Sergeant Ross, to whom, with her parents' consent, she is engaged. Private Smith is disgusted with life in the army. With all his soul he longs for the day when, his enlistment expired, he will again be a free man. He has written a friend at Washington to ascertain the terms upon which he can be released, and is advised that he can purchase his discharge for $100. Smith can see no chance of getting this amount and considers his case as hopeless.

One day Sergeant Ross is given $100 by the commanding officer to go into town to purchase supplies. Ross is told that the wagon and escort will report at his tent within half an hour. On his way back to his tent, the sergeant meets Private Smith, who sees the money. He follows Ross to his tent, and peering under the side wall, sees him hide the money under the head of his cot. Sneaking around to the back of the tent, Smith steals the money. The detail, with the wagon, reports. Sergeant Ross goes into his tent to get the money and is dumbfounded to find it gone. He tells the commanding officer, who promptly places him under arrest. Several days later a skirmish occurs between the troop and some Mexicans. Private Smith is severely wounded. Left for dead, he drags his weary, wounded body through the briars in search of aid. John Burton and his daughter find him lying helpless by the roadside, take him to their home and through the tireless nursing of Blanche, Smith's life is saved. Smith discovers that he is in love with the girl who has saved his life and proposes to her, only to learn that she loves the man he has wronged and who now is facing a court-martial. His gratitude and love for Blanche prompts him to do the manly thing and he hastens to the building in which Ross is being tried, declares his guilt, takes his place as the proper prisoner, while the sergeant, free once more, hastens to the side of the ranchman's daughter.

## ESSANAY.

**THE VOICE OF GIUSEPPE** (Jan. 28).—Giuseppe, an Italian singer, reads an ad printed in a local paper, wanting a man with an exceptional voice. Giuseppe applies for the position at Rosen's cafe. Rosen is impressed with Giuseppe's voice, and sends a letter to Mr. Bummerstein, a theatrical magnate, to come and hear him. Burremstein arrives, and after trying out Giuseppe's voice, gives him a contract for five hundred dollars a week to appear in his opera. Giuseppe is introduced to Rosen's daughter, who is smitten with him. Being out of funds to buy his wardrobe, Giuseppe borrows some money from Rosen and signs a note for the loan at twenty per cent. The following week the Rosens take a box at the opera. Giuseppe's family also have a box. To the surprise and humiliation of everpbody, Giuseppe is a complete failure. Mr. Rosen had told Giuseppe that after the first performance he would give his daughter Rosie and Giuseppe a banquet. No wthat Giuseppe has been a failure, the Rosens decide to have the banquet alone. Giuseppe with his family, invade the banquet hall and a row is started. A policeman passing Rosen's cafe discovers a fire. Rosen is notified. Giuseppe dashes from the banquet hall into the burning cafe and rescues Rosen's insurance papers and the note. Rosen, delighted with having saved the valuable papers, tells Giuseppe that he can have his daughter as long as the papers have been rescued, and emphatically says, "I should worry?"

**THE MELBURN CONFESSION** (Jan. 29).—Godfrey Melburn quarrels over his wife's extravagance and reprimands her for it. That night a burglar enters their home and kills Mrs. Melburn. Melburn is arrested for the murder of his wife. Melburn's father, an aristocratic gentleman, tells his daughter, Mabel, that if his son is guilty he will disinherit Godfrey's baby son in favor of his cousin. The cousin, a shrewd lad in his twenties, calls on Godfrey in his cell at the county jail. Godfrey gives him a statement declaring that he, Godfrey, is innocent of the charge against him. Desiring the inheritance, the cousin forges the confession and gives it to Mabel. The reporters call at her home. Mabel substitutes the confession for a plain piece of paper. Reading an imaginary confession or statement to the reporters, and, becoming aware that they are suspicious of what she is reading, she throws it into the grate. She leaves the room and the reporters depart. One, a young girl, thinking she has been misled by the loyal sister, returns, and is met by the cousin, who gives her the forged confession. At this point the sister returns and pleads with the reporter for the return of the false document. The reporter, with a heart of a loving mother, seeing Godfrey Melburn's infant son, destroys the paper. Mabel is then notified that her brother has been found guilty of murder and will be electrocuted at midnight. The electric chair is put in preparation. Five minutes to twelve, Steve Hicks, the burglar-murderer confesses his guilt to a judge of the night court. The judge immediately telephones the death chamber, and Godfrey Melburn is set free. He returns to his home, where he is met by his loyal sister and infant son. Godfrey falls weakly into his sister's outstretched arms and thanks God for his narrow escape.

**THE SHERIFF'S STORY** (Jan. 30).—Sheriff Coverdale of Custer County, Wyoming, visits his relatives in New York City. During his stay he joins one of the local clubs there. One night at the club, several of the members ask the sheriff to tell them a good story of some of his experiences in the West. Sheriff Coverdale tells them he had a prisoner once, who like al other prisoners, claimed he was innocent. The prisoner, Tom Racey, had a scheming wife with a remarkable personality and clever ability. Her shrewd manner assisted her materially in gaining entrance to the jail, where her husband had been lodged. While the sheriff's back was turned she handed Tom a note. After his wife had left the cell, Tom reads the note, which tells him that he can escape by using the enclosed files. Tom files his way to freedom. The sheriff is notified and goes in pursuit. Discovered among the bushes, Sheriff Coverdale fires at the fleeing outlaw, Racey finally reaches his home. His wife tells him to get into bed immediately and pretend to be dead. Sheriff Coverdale, with his deputies, find Racey and, believing him to be dead, leave the house. Mr. and Mrs. Coverdale calmly pack up their belongings and leave town. Returning to the home of the bandit the sheriff finds a dummy form in the bed and the tenants missing. Sheriff Coverdale's fellow club members laugh their appreciation of the splendid story and they all join in a drink.

**HYPNOTISM IN HICKSVILLE** (Jan. 31).—"Uncle" Hezekiah Crabtree, known as the stingiest man in town, is seen in the country grocery store buying supplies. A group of farmers gathered around the ever popular and notorious grocery store stove, snicker and cast insinuating remarks. "Aunt" Sophia Stringer, a prominent church worker of the village, takes up a collection from the men. She asks "Uncle" Hezekiah to contribute to the fund and is most emphatically denounced. Jed, Hezekiah's nephew, is in love with Susan. That afternoon Jed meets Professor Swengolly, the hypnotist, who is to give a performance at the town hall that evening. Jed earns two tickets to the show by putting up bill posters. That evening, Jed takes his sweetheart, Susan, to the show. The Prof. hypnotizes two or three in the audience, including Jed, and makes them go through screamingly funny antics. After the performance Jed takes the professor to one side and asks him if he will hypnotize his uncle to loosen up on some of the surplus cash. The professor and Jed steal quietly into "Uncle" Hezekiah's bedroom, and finding him asleep, wake him up and hypnotize him. The professor then tells Jed that in the morning his uncle will be a different man. The following morning Uncle Hezekiah arises. He finds Jed and his sweetheart, Susan, in the kitchen. He gives them some money and consents to their marriage. Uncle Hezekiah then goes to the grocery store and treats several of the farmers to cigars. To the surprise of everybody, he gives "Aunt" Sophia Stringer a large sum of money for her fund. "Uncle" Hezekiah then meets Miss Sarah Winkle, his wash lady, and proposes to her. She accepts him and they proceed to the church. Jed sees his uncle with Miss Winkle and rushes madly to the railroad station where Professor Swengolly is about to leave. Jed informs the professor of his uncle's condition. The professor takes him out of his trance. Hezekiah, regaining his normal state of mind, and realizing that he is about to marry his wash lady, tells the professor that he has saved him from marrying "that," and rewards the professor by giving him ten cents. Everybody is flabbergasted and the weeping wash lady is left to her sorrow.

**THE MAKING OF BRONCHO BILLY** (Feb. 1).—Broncho Billy is seen leaving his humble home in the East to make his fortune in the far West. He kisses his mother fondly goodbye. Broncho Billy, a tenderfoot at this time, arrives in the West, goes to the hotel and engages a room. After placing his belongings in his room he saunters about the hotel lobby. Al Wilkes, a rough western cowpuncher, imagining he can make this unknown man of the East dance, plays a lively tune around his feet with a forty-four calibre revolver. Broncho Billy gives Wilkes a look, and calmly leaves the room. Broncho then strolls into the gambling house and refuses to take a hand in the game. He then walks into the bar-room and orders a glass of soda. Wilkes enters the saloon, and seeing Broncho Billy drinking the nearest thing to water, makes fun of him. This grates on the young Easterner's nerves. Wilkes calls him a "Mollycoddle," or something to that effect. Broncho suggests a fight to take place right then and there. Broncho is informed by the cowpunchers who have congregated, that they are not accustomed to using fists out West, that if he wants to fight he will have to practice shooting with a gun. Broncho immediately purchases a beautiful horse pistol. Filling his pockets with ammunition, and taking his new treasure, Broncho puts up a bottle on a rock in the road and fires several shots at it. None of them hit the mark. A larger bottle is then shot at without effect. Several months later, Broncho Billy is seen in a clearing in the woods with six beer bottles lined up before him. He shoots at them and hits his mark every time. A more difficult stunt is performed by his placing six playing cards on a table, some distance from him. Broncho Billy shoots at these cards and punctures each one of them. Now, Broncho Bily says, "where is this fellow Wilkes?" Wilkes has had a grudge against Broncho Billy since the first meeting, and has waited for an opportunity to shoot him. Broncho Billy sees the cowpuncher approach. Wilkes pulls his gun, but is not quick enough, and Broncho Billy shoots him in the arm. Fearing that the boys will lynch him, he flees on horseback to the sheriff's office, where he explains what has occurred. The sheriff gives Broncho Billy a revolver and locks him in a cell. The boys, hearing what has happened to Wilkes, go to the sheriff's office, break the floor in, and are about to capture Broncho, when Wilkes arrives and explains to his fellow cowpunchers that he was wrong. Broncho Billy and Wilkes shake hands and everything ends in a peaceful manner.

Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA. STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY.

**EXHIBITORS**

*We are now preparing posters for February releases*

**Why not use 3 sheets? They are business getters**

**Order Your Posters Now for February Releases**

| *EDISON* | *KLEINE* *ECLIPSE CINES* | *ESSANAY* |
|---|---|---|
| Feb. | Feb. | |
| 1—The Princess and the Man. (1 and 3 Sheet) | 1—The Doctor's Love Affair. (1 sht.) | |
| 3—Over the Back Fence. (1 sht.) | | |
| 4—The Phantom Ship. (1 sht.) | 4—A Strenuous Courtship. (1 Sht.) | 3 Sheet Poster for Every Saturday Release. |
| 5—How They Outwitted Father. (1 sht.) | 5—Curing a Temper. (1 Sht.) | |
| 7—Sally's Romance. (1 sht.) | 8—A Deal in Stocks. (1 and 3 sht.) | |
| 8—The Governess. (1 sht) | | |

**THE ARMSTRONG LITHOGRAPH CO., Cleveland, Ohio**

**The Philograph Film Bureau, Ltd.**

MACCLESFIELD STREET, LONDON, W.

Cables, Philograph, London. A. B. C. code, 5th edition.

Branches, BERLIN, BRUSSELS, RIGA.

**Specialists in 2 and 3 Reel European Features**

"ALWAYS SOMETHING NEW"

Lists and Prices on Application.

COMMISSION——————EXPORT

TITLES IN ALL LANGUAGES.

**Watch Next Week**

**BIG Announcement**

**Cheyenne Feature Film Co.**

F. J. CARROLL: Gen. Mgr.

Room 1214, 1482 Broadway, New York

**FILMO CEMENT**

FOR REPAIRING ALL MAKES OF Moving Picture Films. Contains No Ether. Non-Evaporating. Does not Buckle. Guaranteed to be superior to any you have ever used. If you cannot obtain it of your Dealer, send 25 cents in coin or stamps and the name of your exchange, and we will mail you an ounce bottle with brush.

TRADE MARK

REGISTERED

**FILMO CHEMICAL CO., Inc.**
55-57-59 Chrystie Street
New York

**SCENARIOS**

We want highest class contributions. Comedies specially desired.

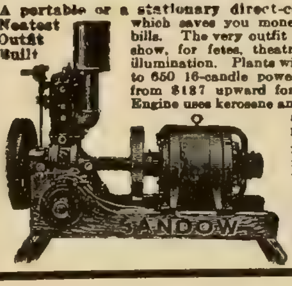
**KINEMACOLOR CO.**
**1600 BROADWAY, NEW YORK**

**Moving Picture Electric Light Plants**

Produce Flickerless Current Cheaper than the Trust.

A portable or a stationary direct-connected plant which saves you money on your current bills. The very outfit for a tent or road show, for fetes, theatre projection and illumination. Plants with capacities of 75 to 650 16-candle power lamps at prices from $187 upward for complete outfit. Engine uses kerosene and supplies current at a cost of 2 cents per kilowatt. Address Electrical Dept. for catalog No. 201. 117

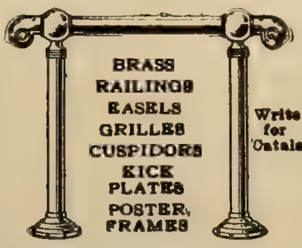
Neatest Outfit Built



**DETROIT MOTOR CAR SUPPLY CO.,**
Detroit, Mich.

**America's Feature Film Co.**
406-7-8 Schiller Building, Chicago, Ill.

**McKENNA**

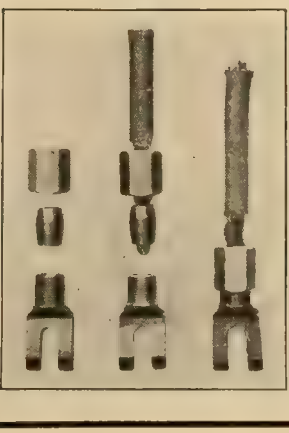


BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
KICK PLATES
POSTER FRAMES

Write for Catalog.

**McKenna Bros. Brass Co.**
**PITTSBURGH**

*"No Burn Off"*



**Here We Have It At Last**

A "No Burn Off" terminal
For No. 4, 6, 8 or 10 Wire—50 cents per pair.
Are you using
**DISINFECTINE**

The Powerfully Perfumed Disinfectant. Kills Disease Germs and Offensive Odors. Purifies the air. 1 gallon, $2.50; 3 gallons, $6.50; 5 gallons, $10.00; 10 gallons, $18.00. All sizes furnished with sprayers.

Let us send you full particulars about our $18.00—TICKET DISPENSER—$18.00. Absolutely Reliable—Untamperable.

New and Used Machines of all kinds. We equip Theatres completely.

**AMUSEMENT SUPPLY COMPANY**
America's Largest M. P. Supply House.
107-A North Dearborn Street, Chicago

## MELIES.

**A TALE OF OLD TAHITI** (2 reels—Jan. 31).—Teria, the daughter of Hoato-aru, one of the most influential chiefs of Tahiti, falls desperately in love with Jacques, a young midshipman of a French vessel which has dropped anchor off the island. She pleads with her father to secure Jacques as her husband. The French officers laugh in derision at the idea.

So far does Teria's love go that the chief orders Jacques taken prisoner. He is brought before Teria, and through force and seduction accepts her proposal. Jacques comes to love Teria, but loyalty to his country demands that he return. At every attempt at escape he is outwitted by Hoato-aru's warriors, until at length the captain of the vessel sends out an expedition for him. At the very height of his love he is torn away from Teria, with only her last gift—a flower—with which to remember the sweetest experience of his existence.

**THE GYPSY'S WARNING** (Feb. 6).—By flattery and caresses, Smith induces Lola, a gypsy maid, to leave her people and fly with him. He takes her to a small cottage, where they commence life together in bliss.

But in three months Smith tires of Lola and, meeting Mildred, an attractive American girl, becomes attentive to her and neglects the little gypsy. Lola discovers Smith's new fancy and implores him to return to her, but he throws her off, determining to rid himself of the girl. He offers her money and tells her to return to her people. Brokenhearted, she goes back to her mother, but only to die.

Months after Smith and Mildred become engaged and with a party of young people, visit a traveling gypsy camp. Smith does not recognize them as the very parents of Lola. But the gypsy mother has a better memory and while she reads the palm of Mildred, warns her against marrying Smith, with such proof of her words that Mildred is convinced of their truth.

Coming out of the tent, Mildred assumes a different attitude toward Smith, and when pressed for a reason leads him to the grave of his victim. He is completely nonplussed. Mildred returns his ring and sends him away; then gives thanks to the gypsy mother and a Greater One for having saved her from the clutches of a wretch.

## BIOGRAPH.

**A MISAPPROPRIATED TURKEY** (Jan. 27).—His mind perverted by the many lies forced upon him, Lang becomes an outcast from the Labor Union. In order to reinstate himself he conceives a plot to do away with the owner of the iron works—an infernal machine stuffed in a turkey's breast. The story tells how the turkey found its way to a table where there was more love than plenty.

**THE MASHER COP** (Jan. 30).—Things down at the courthouse are pretty dull. There hadn't been an arrest made nor a case tried for so long that they were all getting rusty. Constable Brown sat reading the paper of another town when an article struck his notice that told of how a woman policeman had been appointed on the force to arrest mashers and the scheme was a success. Here was an idea. Why not play the same game. But there was no woman cop and Brown dressed up and played that role himself. With what success the picture will show.

**WHAT IS THE USE OF REPINING?** (Jan. 30).—A widow, the mother of a young daughter, has never ceased to mourn the loss of her dear departed husband, although he had been dead for a long time. She even insisted that her daughter should join in the same feeling. The girl and her sweetheart feel that their chances of happiness are slim when the young man evolves a plan whereby he effects a change in the widow.

## KALEM.

**THE TURNING POINT** (Jan. 27).—Stella Lee, the lonely daughter of a prosperous farmer, advertises for a husband. Raymond Blackwell, a handsome but irresponsible young man, reads the personal and, inspired by mercenary motives, promptly replies. Stella, although receiving many other answers, decides upon Raymond. The father now takes charge of the affair and after making a personal investigation, invites Raymond to visit the family in the country.

Blinded by his secret ambition, Raymond fails to notice the true worth of the girl. The father provides a comfortable home near the old farmhouse and Raymond and Stella are married.

A year later discontent rushes in and the husband leaves for the city and resumes his wild career with companions of doubtful character. The father visits Raymond in his daughter's behalf and is angrily ordered to leave the room. The old gentleman delivers a scathing denunciation and departs.

Time goes on. One evening, as Raymond is placing the day's collections in his employer's safe, his two companions enter and, seeing the act, propose a robbery. When they are on the point of gaining Raymond's co-operation, a telegram arrives announcing the dangerous illness of the wife. He is between two fires. The wife wins. Raymond repudiates his disreputable companions and hastens to Stella's bedside. The shock is too much for her and she falls into unconsciousness. Overwhelmed with a guilty conscience, grief and remorse, Raymond is about to end all when Stella recovers from her swoon. A complete reconciliation is effected. Health is regained and the two young people return to their cottage to begin a new and happier life.

**THE PRIDE OF ANGRY BEAR** (Jan. 29).—After the treaty of peace, the old Indian chief, Angry Bear, consents to visit the post and establish friendly relations with the soldiers and settlers. He is given an escort of troops and received in style. During his stay at the post the Colonel's daughter is married to a young soldier and Angry Bear is greatly impressed by the ceremony. The time for his departure arrives and he returns to his camp, where he extols the hospitality of his white brothers.

Some time later a prospector, sick and exhausted, makes his way to the Indian camp and is tenderly cared for by the Chief's daughter. As the days pass he gains strength and determines to renew his search for gold. But he has fallen in love with the Indian girl, and she with him. Feeling that Angry Bear will not give his consent, the young people surreptitiously take their leave. An Indian brave, detecting the flight of the couple, informs Angry Bear, who immediately sends a party in pursuit.

After many ineffectual attempts to throw their pursuers off the trail, the white man and the Indian girl are captured and brought before the indignant Chief. They cower before him and plead for mercy. Angry Bear orders them placed in the wigwam and guarded. Later they are again brought before the Chief and to their amazement they discover that the old red man has as a companion, the minister who performed the marriage ceremony at the post. "Thus it was at the mating of the White Chief's daughter," says Angry Bear solemnly. After the wedding feast the young couple depart for the white man's land.

**THE HORSE THAT WOULDN'T STAY HITCHED** (Jan. 31).—Bill, a cowboy, has a horse which gives him a great deal of trouble. It absolutely refuses to remain hitched and no matter where it is tied, the animal manages to break away, taking fences, posts and even a front porch with it.

One day as Bill is calling upon his fiancee he hears the girl's father state that he wishes to purchase a nice saddle horse for his daughter. Bill, seeing an opportunity to dispose of the troublemaker, succeeds in making the sale.

The horse behaves very well until the girl inadvertently fastens the bridle to the wheel chair in which her invalid father rests, that she may enter the house and get her riding gloves. When she returns both horse and father are missing. Far down the road she sees the father holding his game foot and waving menacingly to the horse as it drags the chair over the rocky road.

This unfortunate affair is seen by Bill's rival, who immediately makes capital of it. He effects the rescue of the father and determined to humiliate Bill further, forces the former owner of the animal to refund the purchase price.

**ST. AUGUSTINE, FLORIDA** (Jan. 31).—Many interesting views of the oldest settlement on the American continent are presented in this entertaining subject. We see the old Fort Marion drawbridge and watch tower; St. George Street; the old Franciscan monestary, built prior to 1586; the Spanish cathedral; the burial place of 1460 victims of the Seminole War; old Spanish gates, built in 1743; the narrowest street in the world; the house of history; old Spanish missions; the slave market, and many other picturesque scenes.

**THE SENATOR'S DISHONOR** (Feb. 1).—Edward Lord, a young attorney, has loved Ethel Warren as long as he can remember and his one ambition is to work up a practice which will warrant him in asking her to become his bride. Ethel returns the lawyer's affection until she goes to Washington to visit her aunt, where she meets Senator Vane. Impressed by the attentions showered upon her, she decides that she cannot go back to the simple home and gives up the man who is struggling at the bottom of the ladder that she may wed the Senator.

Lord leaves for the West without learning the name of the man who has taken his life's happiness from him. He becomes popular in his new location and is shortly elected to Congress.

Although he is ignorant of Ethel's whereabouts, she has followed him in thought and when she learns of his arrival in Washington, she takes a trip abroad that she may not meet him. During her absence Lord learns that a large bribe has been accepted by Senator Vane. Entirely ignorant of the man's relationship to Ethel, the Congressman secures papers which will convict Vane when the investigation takes place.

Ethel returns and finds her husband greatly disturbed, but cannot learn the cause. On the evening before Lord is to hand over his proofs to the committee, Ethel reads an account of the affair in the paper. She is horrified and when she questions her husband he does not deny his guilt.

Determined to save her child's name, Ethel steals out of the house and entering Lord's library, succeeds in locating the incriminating papers. As she is about to depart, Lord, mistaking her for a burglar, fires a revolver and slightly wounds Ethel. Ethel asks Lord to call her husband by telephone and the Congressman learns from the servants that the Senator has died of heart failure. Time heals Ethel's wounds of mind and body and we see a rift in the clouds as we discover the lover of her girlhood at her side.

## PATHE.

**HUBBY'S POLLY** (Jan. 29).—Paul Barton and his bride are an ideal couple and he takes great care not to displease her. While out walking one day Barton admires a parrot, but his wife refuses to allow him to purchase it. Later in the day while his wife is out, Barton sends the cook for the parrot. When she brings it home he loses his nerve, and, hiding the bird behind a screen, he goes out until the storm will have blown over, leaving a note, in which he explains that the cook knows all about the object hidden behind the screen and asking forgiveness. While he is out, the cook is asked by a neighbor to mind her baby. She agrees, but the task interferes with her work, so she places the baby in a basket behind another screen in the room with the parrot. Mrs. Barton returns home, finds the note, and, of course, looks behind the wrong screen. However, after a near tragedy, Hubby explains the situation and Mrs. Barton's doubting heart is satisfied.

**SAVED BY HIS HORSE** (Jan. 30).—Bill Peters, after a long ride on his favorite mare, Peggy, stops at dusk and is soon sound asleep. At the first gleam of daylight, Peggy is awake and wanders off, while Bill sleeps the sleep of the just. An Indian scout gets Peggy to his camp and hobbles her forefeet with a rope. With her teeth Peggy soon unties the rope and away she goes, with the Indians in pursuit. Peggy makes her way back to where Bill is sleeping and wakes him. Bill mounts her and flees. He meets a party of white settlers with their families moving across the plains. They decide to fight the Redmen off. Bill writes a note, which Peggy takes in her teeth and is off like the wind. In a short time the Indians are preparing for the final rush upon the whites, but in the meantime Peggy has delivered her message to the sheriff and with his cowboy posse he arrives in time to rescue the settlers.

**THE GREAT PRAYER OF THE ARABS** (Feb. 1.).—Among the Mohammedans, after the beyran or feast which follows the fast of the Ramadhan, extraordinary public manifestations and long prayers are made. In this film the Arabs assemble in vast numbers for the great prayer, and the spectacle is impressive and unforgettable. The ceremony is held in the open and the thousands upon thousands of costumed Arabs, each with their little prayer mat, make an interesting study.

**ALONG THE COLUMBIA RIVER** (Feb. 1).—Scenes along the Gateway to the Northwest, including the most famous salmon fisheries in the world, and some prize specimens. Coming inland, immense agricultural projects are exposed to view, remarkable enough to hold the most elusive spectator.

Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON,
(POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES
OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL
SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

THE DAWN OF A NEW ERA

## BEHOLD! the radiant days are here.

The waning "altogether colorless" nights have melted into glorious day and KINEMACOLOR awakes the World.

This sudden transition from dull grey to rosy light may appear a dream to those *still* sleeping—but the wide-a-wake exhibitor *Profitably* knows that KINEMACOLOR has come into its own, bringing with it **$UCCE$$.**

KINEMACOLOR'S "BIG BEN" bids you AWAKE!

## KINEMACOLOR COMPANY

1600 BROADWAY NEW YORK CITY

---

# GREAT NORTHERN

**RELEASE FOR SATURDAY, JANUARY 25th**

## JOHN STEALS A FURLOUGH

A Genuine Comedy that is guaranteed
to drive away all thoughts of dull care.

**RELEASE FOR SATURDAY, FEBRUARY 1st**

## AN AVIATOR'S GENEROSITY

**IN TWO REELS**

Tells the most thrilling of mid-air races between expert aviators.

**Real Aeros—Real Bird Men—Real Thrills**

In addition, the story carries an appealing element of heart interest.

**DON'T MISS THIS ONE**

**Great Northern Film Co., 7 East 14th Street, New York City**

**PATHE'S WEEKLY, NO. 4, 1913 (Jan. 20).—San Francisco, Cal.**—Mayor Rolph, accompanied by his wife and the supervisors of San Francisco, rides the length of the line on the first municipal trolley operated in this city.

**New York, N. Y.**—The body of the late Ambassador Reid is brought to America on H. M. S. Natal of the British Navy, and is buried from the Cathedrol of St. John the Divine.

**Stockholm, Sweden.**—The King and Queen attend the unveiling of the statue raised to the memory of Queen Christiania's bravery in the siege of Stockholm in 1520.

**Huntington, W. Va.**—A. C. & O. freight plunges into the river, carrying away a span of the Wyandotte bridge and killing seven men.

**San Francisco, Cal.**—The Rosarians, a society of rose culturists, plant the rose bushes which are destined to bloom during the exposition.

**Georgetown, D. C.**—A shameful act! The home of Francis Scott Key, the author of the Star Spangled Banner, is being destroyed because there was not sufficient public interest manifested to raise enough money to save it as a memorial.

**Beaufort, N. C.**—The Steamship Alcazar, from Trinidad, is driven aground in a ninety-mile gale off Point Lookout Lighthouse.

**Pasadena, Cal.**—The Rose Festival is more elaborate this year than ever and thousands visit the city to witness the fête.

## C. G. P. C.

**MAX JOINS THE GIANTS** (Jan. 28).—Our versatile friend, Max Linder, is an objectionable suitor because of his small stature. To remedy this defect of nature he tries walking on stilts and his maneuvers are extremely funny. Before he has perfected himself in this difficult art he reads of a new machine which will make people stouter or taller as they prefer. Poor Max presses the wrong key, with a result that is entirely new in motion pictures.

**THE CHAMELEON** (Jan. 31).—A film explaining the characteristics and nature of this well known member of the Lizard family, which makes a prey of all insects, capturing them by means of a viscous tongue the length of its body. This is truly the reptile with the all-seeing eyes, for it can turn them in any direction. It is easily tamed and is a great pet in some countries.

**THE MAKING OF HATS** (Jan. 31).—Here we see the labor necessary and the art required in making some of the better quality straw hats. Everybody wears a hat, and for that reason everybody should be interested in the processes used in their manufacture.

## SELIG.

**THE LIPTON CUP** (Jan. 20).—Little Lillian Wade is presented with a toy yacht which inspires her youthful admirer to remark to Sir Thomas Lipton: "Some day I am going to be the greatest yachtsman in the world like you are." This childish prattle in after years comes true, for when the boy becomes a man he retrieves the failing fortune of his father by building the winning yacht that lifts the cup and the mortgage which threatens his father's house.

**A MATRIMONIAL DELUGE** (Jan. 21).—Dan Clark, a middle-aged ranchman, has an unfortunate habit of occasionally taking a drop too much, and calls on his old sweetheart when overprimed with fusel oil. She is strictly prohibition, and after sousing him with a bucket of water, she tells him to go on his way. Dan advertises for a wife and gets the usual phony letters and photos in response. The cowboys on the ranch discover the correspondence and decide to make it extra hot for him. They answer the letters and make appointments. His sweetheart is "put wise," and prepares to rescue him after he has been sufficiently disciplined. The returns come in so rapidly that Dan takes to the high country, pursued by the militant females. They are rough riders and he cannot shake them off until the cowpunchers acknowledge their share in the work, and atone for disappointments by each picking out a wife for himself.

**A BLACK HAND ELOPEMENT** (Jan. 22).—An Italian convicted by circumstances as the kidnapper of pretty Dolly Gardner, is pursued and arrested by a typical country constable, Perkins, who entertains the delusion that he has saved Miss Dolly, and is entitled to her in matrimony. The young lady, while appreciative of the constable's service and suit, is in love with Bob, and is to meet him at the justice's and have the contract sealed. Mrs. Gardner, who reads the papers closely, has been much impressed with the doings of the Black Hand Society. She has been impressed with the large, lazy hand of a stretching Negro, crediting it as the ominous sign of the vengeful Black Hand. She is hysterically certain of the peddler's guilt when she sees her daughter's scarf (that he picked up in the street), projecting from his pocket, and he is marched off to the justice's court. As they go in, the newlyweds come out. Dolly and her mother become reconciled and the poor peddler is released to follow the fruity trail of the city alleys.

**A LITTLE CHILD SHALL LEAD THEM** (Jan. 23).—David Brant, a serious-minded man, observes with growing concern the drift of his wife into the frivolous ways of the worldly. From the bridge party it progresses to the theater and banquet hall with the designing clubman. The husband's suspicions are aroused by overhearing a telephone conversation with the rascal in the sanctuary of his club; but he still hopes to win his wife back. When she comes from a party that he has refused one night after he has rocked his child to sleep, he awakens at an early morning hour as she enters the room. He smells liquor on her breath and is about to violently eject her from her home, while she cringes in terror, convinced that he is going to kill her. At the psychological moment the child awakens and comes to the parents, who highly resolve to live the better life.

**THE SUFFRAGETTE** (Jan. 24).—Samantha Roundtree, a seasoned old suffragette, comes to a western town to lecture on "Votes for Women." While she is engaged in this form of enlightenment in the public square, Waggy Bill and his cowboy friends ride up and decide to have some fun with the feminine. They ride to a curio shop and costume store and rent a lot of wigs and Indian costumes. After rigging and painting up they pounce upon Miss Roundtree and carry her off to the mountain. They tie her to a tree and pile brush about her as if to make a funeral baked feast. Waggy Bill, the leader of this deviltry, slips down to the stream, washes up, comes back on the scene "propria persona," and empties blank cartridges on the crowd with such effect that he decimates the Indians and rescues Samantha. She is something more than grateful to her hero and clings to Waggy Bill like a leech. She gets him to town, and having gotten a man, forgets all about votes for women. The cowboy-Indians return and rescue Waggy Bill from the fervent embraces of the frightened Samantha.

**THE AINUS OF JAPAN** (Jan. 24).—The Ainus of Japan represent the aborigines of Japan, the oldest existing people of the world, barring the cliff dwellers on the Island of Razau of our own continent. They still preserve many of their old traits.

**THE MINER'S JUSTICE** (Jan. 27).—Dad Means, an old prospector, is rescued from death in the desert by Bud Owens, and is taken to his shack. Eventually the cunning of the prospector strikes a vein, and he and his young partner have a fair offer for the mine. The youth, who has become fascinated with a woman of the mines, is for selling out at once, and, enraged over the conservative attitude of the old man, attempts to end opposition by dropping a stick of dynamite down the shaft upon his head. The old man catches the projectile in his hand and then rounds upon the impetuous younger partner with a gun. The result is the young man gives up the girl and the partners are friends as of yore.

**A CANINE MATCHMAKER** (Jan. 28).—Looks are deeper than hair and hide as this pictorial recital of the devotion of a peripatetic pup will indicate. This tramp dog is rescued from a gang of hobos, and later in the story protects his new master from the murderous machinations of the tramps, and incidentally helps him to win the girl he has loved all along but never mustered sufficient courage to tell her about it.

**THE EMPTY STUDIO** (Jan. 29).—David Burson, Sr., a wealthy business man, makes strenuous attempts to induce his son, Dave, to follow in his own footsteps. Dave, however, cares nothing for business and stubbornly follows his natural bent—painting. In exasperation, his father finally disinherits him, and the young man is left to his own resources.

A prize of $500 is offered by the Atala Art Club for the best picture submitted by a certain date, on the subject of tragedy. Young Burson decides to enter the contest. He rents a cheap studio with his last money and starts to work on his masterpiece. He finds himself at a loss for a subject and is almost despairing, when one day he chances to witness a pathetic automobile accident in which a beautiful young Italian girl's baby brother is killed. The expression on the girl's face at this time suggests to young Burson the subject for his painting of "Tragedy." He seeks out and engages the girl for his model. She, unknown to him, is also an artist. Three days before the contest is to close, and just as Dave's picture is nearing completion, he meets with an accident and is unable to reach his studio. On the day before the end of the contest, Marie, the model, alarmed at Dave's disappearance, and almost frantic for fear that he won't be represented in it, takes things into her own hands and completes the painting. Some days later, Dave, upon returning to the studio, finds that his painting has won the first prize. Explanations follow and Dave repays Marie by placing an engagement ring on her finger.

**THE LESSON** (Jan. 30).—Rosie Lee, the shabby, wan-faced daughter of "Daddy" Lee, a humble laboring man, becomes engaged to Jerry Brooks. Shortly afterwards, "Daddy" meets with a serious accident, and Rosie is forced to seek work as a ribbon clerk in a large department store in an effort to keep the wolf from the door and provide food and medicine for her aged father. In her new position Rosie makes the acquaintance of Dave Ellis, a kind-hearted floorwalker. A crisis comes when Rosie is forced to secure money with which to buy medicine for "Daddy." Ellis lends her the necessary amount and tells Rosie that he and his wife will call upon her father and cheer him up. Rosie writes her address on a card and gives it to Ellis, thanking him for his kindness. Jerry, her fiancé, chances to see Rosie accept the money from Ellis and give him her address. He immediately jumps at the wrong conclusion. This results in Rosie breaking her engagement with Jerry. Later, through accident, Jerry learns how wrong he was and after some explanations take place the young couple are again reunited, each having learned their lesson.

**THE ALTAR OF THE AZTECS** (Jan. 31).—"The Altar of the Aztecs" is a picturesque and romantic story dealing with the strange adventures encountered by Edwin Dalton, a young American mining engineer in the ancient silver mines of the Aztecs in Sonoma, Old Mexico. It starts with a brilliant social function, given by Juan Caballes, an Americanized descendant of the old Spanish Aztecs, and now a wealthy mine owner on the New York Stock Exchange. This interesting story is carried through, scene after scene, of original and gripping incidents and picturesque settings, until at last the hero finds himself imprisoned in the tumble-down silver mine in far-off Cordilleras, Mexico.

## Among the Exhibitors.

**Coshocton, Ohio.**—Chris Chaces, manager of two local motion picture theaters, has leased ground at 6th and Main Streets, from Wm. Manner, and in the spring will build a motion picture theater.

**Centerville, Ia.**—F. A. Spielman of Fairfield, secretary of the Orpheum Theater Co., closed a deal for the erection of a new theater soon.

**Sioux Falls, S. D.**—Frank and L. J. Solari of this city, will erect a motion picture theater at the corner of North Phillips Avenue, between E. B. Smith building and the old Angel building.

**Ewing, Mo.**—McNally & Mays have recently contracted with Laswell & Burgher Bros. of Hannibal, for the complete remodeling of the Geing building into an opera house.

**Kellogg, Ia.**—Kellogg is to have a new opera house. J. E. Craven will erect same.

**Fairbury, Nebr.**—The people of Diller, a town located in the eastern portion of the county, will have a $36,000 opera house. Mrs. Anna Diller will erect same.

**Goliad, Tex.**—Arrangements have been made to open a new playhouse at this place. The Von Dohlen building will be converted into a motion picture theater.

**Philadelphia, Pa.**—Plans have been prepared for the erection of a new moving picture theater by the Nixon-Nirdlinger interests in Germantown.

**Baltimore, Md.**—Schanze's Theater, N. W. Baltimore's amusement place, at Pennsylvania and North Avenues was opened for business.

**Bisbee, Ariz.**—Plans are being prepared for the erection of a new picture theater in Troy, to be erected on 4th Street and to cost $200,000 on property owned by Geo. P. Ide estate.

**Cincinnati, O.**—A motion picture theater to cost about $30,000, is to be built at Camp Washington by Lawrence Bueche, owner.

**Cincinnati, O.**—Plans are being prepared by Architects Zettel and Rapp for a theater building at the corner of Pearl Street and Broadway. Owner is the Broadway Realty Co.

**Philadelphia, Pa.**—Wm. Frehofer bought two lots on the north side of Ludlow Street, and will erect a theater building.

**Los Angeles, Cal.**—L. C. Myers will erect a brick theater building at 6010 Moneta Avenue.

**Fargo, N. D.**—Fargo will have a large and up-to-date opera house. C. P. Walker, manager.

**Des Moines, Ia.**—"Empress" is the name of the new $150,000 theater to be erected next spring by Elbert & Getchell, between Locust Street and Grand Avenue on 8th Street.

**Canton, Ill.**—This city is considering the erection of a new theater building.

**Hoosick Falls, N. Y.**—Attorney Chas. McCarthy has plans for his new Hoosick Falls opera house.

**Kansas City, Mo.**—Managers of the Orpheum theater propose to erect a theater on Baltimore Street near 12th Street.

**Luling, Tex.**—J. W. McCaffey will erect an opera house here.

**Longview, Tex.**—Sam Thresher has plans by S. J. Blecker for a theater. Cost, $12,000.

**Chambersburg, Pa.**—Chas. E. Oelschlager of Philadelphia, architect and part owner of Plaza theater on South Broad Street, purchased from W. F. Britsch the new theater, this place, for $60,000, and will open same for business.

**Grand Rapids, Wis.**—Chas. Nubor, manager of the Bijou theater, has leased the Grand theater on the east side, and will make some improvements.

**Oakland, Cal.**—F. E. Armstrong will erect a new theater building on Shattuck Avenue near Vine street. Cost, about $10,000.

**Broadland, S. D.**—Local capitalists are figuring on erecting an opera house.

**Buffalo, N. Y.**—H. Mark and Eugene Falk, president and treasurer, respecively, of the Mitchell H. Mark Realty Co. of Buffalo, N. Y., leased the Brewster building in Times Sq., N. Y., and will erect a vaudeville theater building.

**Marysville, Cal.**—The Turner & Dahnken people have made the announcement that Marysville would be the site for a new $50,000 theater. Work will begin shortly.

**Albany, N. Y.**—Albany's new Colonial theater, under the management of Keller, Stacy & Perrin, opened for business.

**Wheeling, W. Va.**—The Park theater will reopen for business. Mr. Sybert, manager.

## Orchestra Music
FOR
## MOVING PICTURES

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

Piano, 58 cents each; both No.'s $1.15
Violin, 40 cents each; both " 75c
Cornet, 35 cents each; both " 65c
Drums, 30 cents each; both " 55c

Send for free sample pages.

**CLARENCE E. SINN**
*1501 Sedgwick St., Chicago, Ill.*

## SCENARIO WRITERS

Of established reputation are invited to correspond with the undersigned. Send no scenarios until you learn my ideas and the exact nature of my demands. Get in touch with our needs at once so as to become a member of our Scenario Staff.

**ALVIN B. GILES**
Advance Motion Picture Co.
1328 Peoples Gas Bldg. Chicago, Ill.

## Features For Sale

WRITE FOR INSIDE PRICE.

| | Reels | | Reels |
|---|---|---|---|
| Dice of Life | 4 | Art and Innocence | 2 |
| Sins of the Fathers | 3 | Dangerous Play | 3 |
| Ruy Blas | 3 | Colms Spades | 3 |
| Rights of Youth | 3 | Deadman's Child | 3 |
| Torment | 2 | Saved From the Sea | 3 |
| Last Hour | 2 | Celebrated Case | 2 |

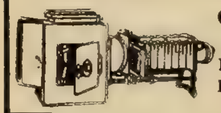
Colms Necklace..............................2 Reels

FREE—1, 2, 3, 8-sheet Lithos, Photos, Lobby Displays, Banners, etc.

**FEDERAL FEATURE FILM SUPPLY CO., INC.,**
Fourth Floor, Hartford Bldg., Chicago, Ill.

## MOVING PICTURE MACHINES

**Stereopticons, Slides, Accessories**



**CHAS. M. STEBBINS**
1028 Main St.
KANSAS CITY, MO
Large Line of Edison Goods
Established 1899

**Greater J. D. Williams Amusement Co., Ltd.**
OF AUSTRALASIA
**L. M. NOTO,** Columbia Theatre Bldg., New York City
BRYANT 3982

## FEATURE FILMS
FOR RENT

All new 2 and 3 reel subjects.
Low Rental. Fine Lobby Display.
*Send for list.*

**Modern Feature Film Co.**
109 7th Avenue CINCINNATI, O.

# OPEN! OPEN!

NEW YORK STATE
NEW JERSEY
WESTERN PENNSYLVANIA
OHIO
KANSAS
WASHINGTON and OREGON
(Also Idaho, Wyoming, Utah, Montana, New Mexico and Arizona)

These rich territories still open for

# "PILGRIM'S PROGRESS"
(AMBROSIO VERSION)

Owners of other exclusive territories are wildly enthusiastic over the profits they are making on booking "Pilgrim's Progress." It is a REAL feature, the equal of which does not exist. Wire immediately and get in on the cleanest, best and surest money-maker in the entire feature business!

(Also some wonderfully fine territories still unsold for our other master film, "The Crusaders." Whoever buys them can enjoy a rich and steady income for years and years. Wire TODAY!)

WORLD'S BEST FILM CO. "Feature Films & Nothing Else"

**World's Best Film Co.**
145 WEST 45th ST.
NEW YORK CITY

WORLD'S BEST FILM CO. "Feature Films & Nothing Else"

## ITALA COMEDIES
-TWO ON EVERY REEL-
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

## NELL SHIPMAN
**PHOTOPLAYWRIGHT**

Books and Plays dramatized for the camera.

Scenarios written to order for authors, playwrights, publishers, etc. Original scenarios for producers.

**L. A. Investment Bldg.**
**Los Angeles, Cal.**

# INDEPENDENT FILM STORIES

## UNIVERSAL

### CRYSTAL.

**WITH HER RIVAL'S HELP** (Feb. 2).—Nellie, the country girl, is very much in love with Chester. He seems to like her until Nellie Thomas is employed by the other Nellie's people as housemaid. He transfers his affections, and when Nellie's father catches him kissing Miss Thomas, he orders him from the place. Chester then writes a letter to Miss Thomas asking her to meet him at the minister's and they will be married. He gives the letter to Stupid Sam to deliver and Stupid gives it to the wrong Nellie. She reads it and in her haste to make the minister's house on time, drops it. The real Nellie, for whom the letter was intended, finds it, and decides to go and meet Chester herself. She goes on horseback and the other Nellie goes in the family runabout. Nellie's horse goes lame and meeting the other Nellie on the road is invited by her to attend her wedding, and invites Nellie to ride in the runabout. This she does and they both meet Chester. He quickly shows where his love lies and the hired girl is married to him, while her namesake and rival goes home in chagrin.

**BOX AND COX** (Feb. 2).—Box is a printer. He works all night. Cox is a hatter. He works all day. Box rents a room from Mrs. Bouncer, a lodging-house keeper, telling her he will only use it in the daytime. Cox visits Mrs. Bouncer and asks for a room, telling her he will only use it at night. She rents the same room to both of them. Then starts a strange series of situations. Mrs. B. must get Cox out of bed before Box comes home and Box out of bed before Cox comes home. She uses all sorts of subterfuges to keep Box downstairs in the dining-room while Tillie, the housemaid, chases Cox out of the house and then straightens up the room. This works for a while until one day Cox oversleeps and Mrs. B. thinking he has gone, allows Box to go upstairs. He tumbles into bed and is surprised to find it occupied. A fight follows and Box kicks Cox downstairs. He complains to Mrs. B. and going upstairs with Cox confesses that she had rented the room to the both of them. Box, who up to this moment had not noticed Cox, recognizes him as an old acquaintance and renewing all old ties they agree to share the room together.

### NESTOR.

**A DINNER BELL ROMANCE** (Jan. 27).—Hiram Stedmand runs the village hotel. Hiram does not believe in having women around, and Lin Yet, a patient Chinaman, gives the dinners that camp-like Oriental flavor which palls upon the susceptibile pallet in the course of time.

Hiram is outraged and almost driven to strong drink when the widow Monahan has the audacity to try to make a living by running a boarding-house next door. They do not speak as they pass by.

Honors are about equally divided when Mrs. Monahan's pretty niece, Louise, arrives. Hiram stands without and sounds the tocsin of the hand-bell. Louise appears with another bell and makes a duet of what was originally intended to be a solo. The boys arrive, stop in their tracks, see the pretty Louise and follow the siren, and Hiram returns and kicks the astonished Oriental, who innocently inquires, "Whatte matter?"

Lin Yet is fired, and Hiram hires a French cook, but Francis does not make the required change in his fortunes. Hiram ponders. A miracle happens—Hiram gets an idea. He advertises for a pretty waitress. One comes. She is French and chic, and a number of the boys desert the pretty Louise and follow the click of Marie's tinkling high heels.

The following day the rivalry is keen. The cowboys assist their favorites in their bell-ringing by ballyhooing for the adjoining establishments. A few of the remarks are rude, and the cawboys mix it, and Irish hot is served outside instead of inside the dining-rooms. The sheriff has his hands full, but the savory smell emanating from two doors helps to postpone hostilities. Hiram makes unpleasant faces at the widow, who retaliates with references to her neighbor's antecedents and ancestors. Hiram does not care. The four bits are coming in again, and all is well, when he commits the error of admonishing Marie for flirting with the French cook. Marie calls him something, which sounds like "cushion," and Francois snaps his excited fingers, and says, "Peeg," and they go in high dudgeon. They apply to the widow for work, and their services are accepted. Hiram is plunged in gloom.

Hiram again resorts to the novelty of thinking, and another bright idea is the result. The next time he meets the buxom widow, he steps aside and raises his hat, and the widow is so flabbergasted that she forgets to bow. This leads to an invitation to dinner, and that leads to other things, which culminate with the pretty Louise blessing her elders and the now genial Hiram displacing the widow's boarding-house sign and nailing it on the hotel beside his own.

**THE FOOTPATH TO HAPPINESS** (Jan. 27).—A dainty pair of tootsies are in the park. A pair of well-shod feet follow after. The two pairs of feet meet, a handkerchief drops, a man's hand reaches down. This scene looks suspiciously like an ice-cream parlor. The pedal extremities meet, they part and depart. The feminine booties ascend, the masculine ones have a regretful appearance—one foot sounds taps.

An altar—dainty white satin shoes, and patent leathers. Another pair of feet this time, square, with a clerical gown skirting them.

And last of all, but the beginning of all, eight legs—four of them belongs to a new table, two of them in sweet little slippers, and two in go-to-the-office shoes, very nicely polished. We wish them luck.

**WHITE MAN'S FIREWATER** (Jan. 29).—Dick prefers hunting to helping around the ranch as his father wishes. His chum, Tom, calls upon Dick's sister, Amy; and Dick, who has been drinking rather freely, takes his chum hunting with him. Dick sees a party of Indians drinking, and in spite of all that his friend could say, Dick insisted upon trying to shoot the bottle from one of the Indians. Instead he killed Big Bear, and his son, Black Eagle, started out for revenge. Dick, sobered at what he saw he had done, threw down his rifle and ran, while Tom picked it up and hastened to the ranch to warn the ranchmen of what Dick had done. Black Eagle followed Tom, and fired at him just in time to hit the ranchman, who promptly accused Tom of shooting, not seeing the Indians and having quarreled with his son's chum regarding Amy. Tom, unable to prove an alibi, held the man, who had run to the wounded man's aid, at bay until he could find Dick. Amy had in the meanwhile gone for the doctor and had been taken captive by two of Black Eagle's followers. After a daring fight, Tom succeeded in rescuing her, but Black Eagle had in the meanwhile gone back to the ranch and set fire to the house. The wounded ranchman and his wife were alone in the place and Tom, Dick and the men after them, barely returned in time to rescue the couple and the house collapsed. Black Eagle had in the meanwhile been captured and at last confessed to the shooting of the ranchman to avenge the death of his father, whose unfortunate fate was a means of mending Dick's ways and showing the ranchman that Tom was a desirable son-in-law after all.

**THE HIGHGRADERS** (Jan. 31).—Much wonder is created throughout the country by the large quantity of high grade ore brought to San Francisco periodically by "Happy" Tom Savage, who refuses to divulge the location of his mysterious mine. Wilson, an unscrupulous promoter, makes a deal with "Happy" Tom whereby they will, with the use of the latter's notoriety, fleece innocent investors by selling them stock to the mysterious mine.

Mrs. Warren, a widow of small means, residing in a small town, is pursuaded to invest practically her all. After repeated requests for the promised dividends, her last letter is returned marked "not found." Her daughter, Beth, then starts for Nevada in an effort to retrieve their loss.

Arriving at Bullfrog, she finds the office of the bogus company has long been unoccupied. Without funds, she is in desperate straits, when she is befriended by Blind Jack, a dance hall fiddler. Blind Jack enlightens her as to the real source of "Happy" Tom's wealth, which is really derived from the sale of highgrade ore stolen by a gang of highgraders, of which he is the leader, from the mines in which they work.

Blind Jack intercedes for her with the proprietor of the dance hall, and Beth is employed to sing old-fashioned songs in that rough place, which is the rendezvous of the highgraders.

Returning from one of his "cashing-in" trips with lots of money and accompanied by Wilson, "Happy" Tom and his associates become the victim of a novel gunplay, in which they are bested by the blind fiddler and Ruth. The return of her mother's money is effected and the swindlers are given to justice.

### POWERS.

**A BITTER DOSE** (Jan. 22).—Early and Matty, seeing the doctor leave on a hurry call, decide to play doctor during his absence. Acting on the idea, they collect some of the doctor's empty poison bottles, which they fill with water and proceed to business.

The local minister happening in, volunteers as a patient, and is promptly treated. Likewise, banker Blakemore. This is great fun until after Early and Matty are called away by their mothers, the men find what they suppose they have been taking. Imagination holds full sway. Both think their lives in the balance. Their endeavors to gain relief carry them through a variety of funny adventures that eventually land them back in the doctor's office, sadder, though wiser men.

**HOW HE WON HER** (Jan. 29).—Jake and Sue are very much in love, but old Silas, Sue's father, is a grouchy old curmudgeon, and objects to Jake as he would object to anything or anybody of a pleasant nature.

"One Round" Casey arrives in town. Casey is always spoiling for a scrap. The very person for a nice, disagreeable son-in-law, says Silas. Sue is pretty and Casey is willing. Jake objects, and gets his eye "variegated." Jake puts up a good, stiff fight, but is eventually unable to respond to the call of time. Backed up by Silas, Casey promises Jake a licking every time he calls, so Jake does not call, but he broods and awaits his chance to get even. The chance comes by one of nature's freaks.

Jake makes a last appeal and Silas, thinking it a good joke, tells Jake that for every foot he can make Casey run, he may spend an evening in the parlor with Sue.

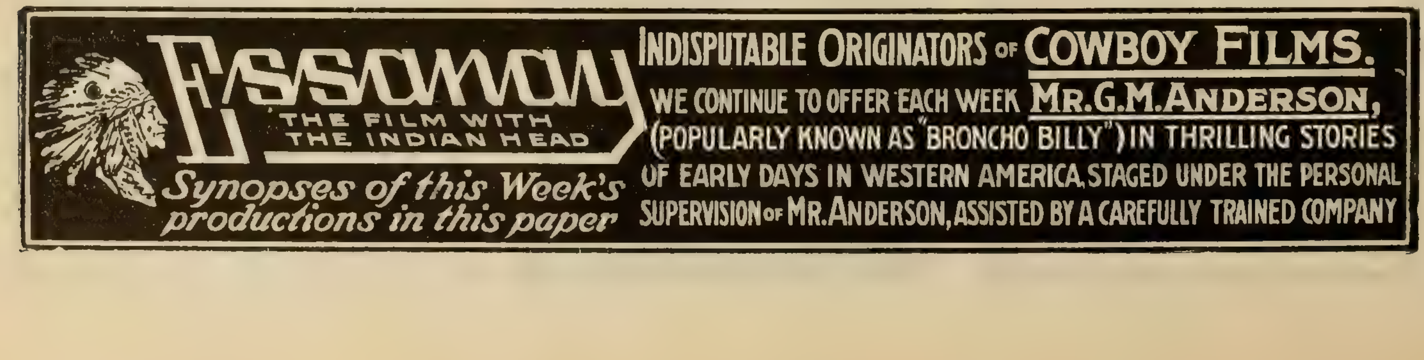
On a lovely night, when the moon is softly shining, Casey persuades Sue to take a drive. Jake retires early, and the worrying brings on an old habit— he walks in his sleep, gracefully attired in a plain but respectable nightie.

Casey and Sue pass the cemetery when a white figure appears in the moonlight. The horse stops dead, Casey gives a look and one jump, and leaves Sue transfixed with terror as the ghost comes nearer and nearer, until it bumps into the horse and wakes up—it is Jake! Sue throws down a carriage rug to him, and together they drive to a friendly minister, who lends Jake some clothes and marries them. Jake figures it out that he saw Casey two miles away, and for every foot he ran he was entitled to an evening in the parlor with Sue, and as the allotted evenings were many, why not spend them in their own parlor?

The following morning Casey appears, having covered nine miles. He describes the terrible fight he had with the ghost, but Sue put the old man wise, and Casey is banished and Jake forgiven.

**THE RUGGED COAST** (Jan. 31).—Dora and Dave are sweethearts. Dora is loved by Tom, who proposes marriage to Dora only to be met by a refusal. He sees a love scene between Dora and Dave and is embittered against his old friend.

A messenger gives Captain Hawkins a sum of money to pay off his crew and he places it in a pocket of his coat. He goes to pay the men and finds he has not the coat, and sends Dave to his house to get it. He has previously forbidden Dora to receive the attention of Dave and he singles him out of the party in order to humiliate him in the eyes of his other fishermen. Dave goes to the house, secures the coat, and on the way to the dock he shifts the coat about, and the bag containing the money falls out of the pocket. It is found by a simple-minded Gabe, a fool of the village, who hurries away. Dave gives the coat to the captain, who searches in the pockets for the wallet. He cannot find it and he accuses Dave of having stolen the money. Dave protests his innocence. Tom, who is standing near, suggests he submit to the search. Dave refuses to be searched, but knowing the violent temper of the captain, and that appearances are against him, he submits. The captain and Tom search him but do not find the money. They decide that he has hidden it and let him go and follow


Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA. STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

# Song Slides.

### A. L. Simpson, Inc.

"Little White Rose of Mine"—Pub. by Chas. K. Harris, New York.

"Little Puff O' Smoke, Good Night"—Pub. by Victor Kremer Co., Chicago, Ill.

"In Bamboo Land"—Pub. by J. H. Aufderheide Co., Indianapolis, Ind.

"As Deep As the Deep Blue Sea"—Pub. by F. B. Haviland Co., New York.

"Mother Is the Best Sweetheart of All"—Pub. by Church & Paxson, New York.

"I Want a Patriotic Girl'—Pub. by J. H. Aufderheide, Indianapolis, Ind.

"Oh, Tiny Play That Traumerie"—Pub. by Musicians' Pub. Co., New York.

"Sweet Margenette (How I Love You)"—Pub. by Cadillac Music Co., New York.

"I Am Lonesome Without You, My Dear"—Pub. by Joe Rheinhorn, New York.

"In the Old Rose Garden"—Pub. by F. B. Haviland Pub. Co., New York.

"Kiss of Spring"—Pub. by Walter Jacobs, Boston, Mass.

### Scott & Van Altena, Inc.

"Just An Old Time Sweetheart." Sam Fox.
"Hello New York Town." Chas. K. Harris.
"That Chiming Rag." Chas. K. Harris.
"Beautiful Dreams of You." Chas. K. Harris.
"Come and Kiss Your Baby." Albert Von Tilzer.
"Then I'll Stop Loving You." Leo Feist.
"Underneath the Cotton Moon." Gus Meyers.
"When the Maid You've Made Your Sweetheart Is the Maid That's Made for You."
"Dear Old Girl." Crown Music Co.

**MAKE 'EM YOURSELF SLIDES**

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, or $3.50 by registered mail, prepaid (Canadian orders by registered mail only), the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

**UTILITY TRANSPARENCY CO.**
**1733 West 9th St., Brooklyn, N. Y**

**SLIDES of All Kinds**

Send for Catalogue "W" of our new line of beautiful
ANNOUNCEMENT SLIDES
Each slide illustrated from life and most exquisitely colored.
*Advertising Slides at Reasonable Rates*
Our Song Slide Catalogue of 500 different songs free to anyone for the asking.
**SCOTT & VAN ALTENA, 59 Pearl St., New York City**
THE SLIDES THAT HAVE SET A STANDARD

SOMETHING NEW

THE UNBREAKABLE AND WASHABLE **E-Z BLANK MICA SLIDE**
MAKE YOUR OWN ANNOUNCEMENTS
Made of Specially Prepared Mica That Can be Written on as Easily as Paper
PRICE 25 CENTS EACH
**BATTERSHALL & OLESON,** 39 W. ADAMS ST. CHICAGO, ILL.

**The B & H Standard Film Reel**

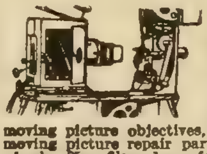
This reel is offered to the motion picture trade as the simplest and best device ever designed to overcome the most common troubles of motion picture projection.

Manufactured by
**BELL & HOWELL COMPANY**
217 W. Illinois Street, - Chicago, Illinois

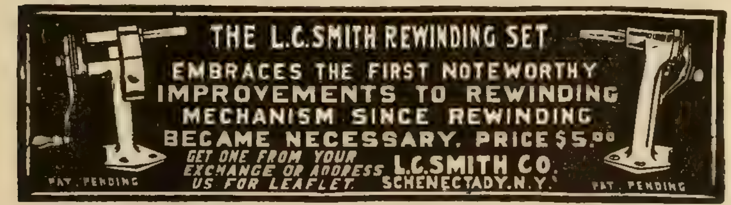
New Lectures Ready

| | | | | | | |
|---|---|---|---|---|---|---|
| PANAMA CANAL | 20 | slides | Plain | $5.00 | Colored | $10.00 |
| | 40 | " | " | 10.00 | " | 20.00 |
| | 100 | " | " | 25.00 | " | 50.00 |
| The POPE and the VATICAN | 20 | " | " | 5.00 | " | 10.00 |
| | 40 | " | " | 10.00 | " | 20.00 |
| | 75 | " | " | 18.75 | " | 37.50 |
| TRIP THROUGH AFRICA | 20 | " | " | 5.00 | " | 10.00 |
| | 40 | " | " | 10.00 | " | 20.00 |
| | 100 | " | " | 25.00 | " | 50.00 |

*With Interesting Lecture and One Sheet Lithos*
A. J. CLAPHAM, Mfr. Fine Art Slides :: :: 130 West 37th Street, New York



20,000 roll tickets, $1.20; 50 % cored carbons, $1.15; stereopticon objectives, 50c to $3.00; stereopticons, $15; rheostats, $3 to $5; arc lamps, $1.75, $2 and $2.25; condensers, 50c; calcium jets, $2.80; acetylene jets, $2.50; gas generators, $3.50; moving picture objectives, $2.75; jackets, $2. List of moving picture repair parts at fair prices. Sprocket wheels, 85c; films 1c a foot. Catalogue. All makes of moving picture machines repaired at reasonable prices. L. HETZ, 302 East 23rd St, New York City



THE L.C. SMITH REWINDING SET
EMBRACES THE FIRST NOTEWORTHY IMPROVEMENTS TO REWINDING MECHANISM SINCE REWINDING BECAME NECESSARY. PRICE $5.00
GET ONE FROM YOUR EXCHANGE OR ADDRESS US FOR LEAFLET.
L.C. SMITH CO. SCHENECTADY, N.Y.

**SLIDES**

Do you use them? We haven't one cent that came from a dissatisfied customer. Ask for a print of one of our slides made for the Beaver Board Company. If we can make slides for a firm like that, and the American Tobacco Company, we feel able to please YOU.
Announcement slides. Ask for catalog.
NIAGARA SLIDE COMPANY, LOCKPORT, NEW YORK.

**Costumes for Photo Plays**
**VAN HORN & SON**
manufacturers of theatrical and historical costumes.
PHILADELPHIA, PENNA.
Established 1852.

**PEOPLE WILL BEG**

Their friends to attend your theater if you start a MISSING CARD CONTEST. Something entirely new. Spreads like wildfire. Advertises you, increases business. Prizes small cost. Tonic for slow business, cinches good business. Not a voting contest, not a raffle. Easy and simple. Full details, complete system, by mail, postpaid. One Dollar, exclusive right in your town. Address G. H. THOMAS, Monessen, Pa.

**THE LATEST EVENT**
of the
**BALKAN WAR**
IN TWO REELS
**$200.00**
ELEGANT POSTERS
**International Film Traders**
5 West 14th St., New York
Telephone, Chelsea 1430
Cable Address Amerfilm

**PATHE PASSION PLAY**

FOR RENT. Three new copies. Guaranteed condition. Posters and printed Lecture Free.
C. J. MURPHY, Elyria, Ohio.

**EXHIBITORS**

The best "Local Events" Film is made with our Quiverless Picture Producing "Precision" Camera. Modeled after the best French types. Complete portable developing and printing outfits. Printing, Developing and Camera Work Solicited. Write for Particulars.
PHOTO RECORDS CO.,
38 W. 40th St., New York City.

him to find the hiding place. The captain, on his way, is met by Dora, who sees that his actions are strange and she connects Dave with his angry mood. She meets two sailors after leaving the captain and is told that Dave has left the village in his dory and has been accused of stealing her father's money. Almost crazed with grief and anxiety she runs down to the beach just after the boat of Dave has been capsized and she finds the waves buffeting it into the shore. The captain, in the meantime, going to relieve the anxiety of the men discovers the simple Gabe playing with the wallet. Rushing to him he takes it from him in a rage and realizes that he has accused an innocent man of theft. In the distance sees Dora helping Dave along the rocks, and roughly hauling Gabe with him, he goes to Dave and humbly asks forgiveness, showing the recovered wallet. Big-hearted Dave is only too anxious to forgive, and seeing his chance, loses no time in asking for the hand of Dora. With the captain's consent comes a happy home coming and ending to the unfortunate interim, and Dave and his sweetheart can now look the whole world in the face.

## UNIVERSAL.

**ANIMATED WEEKLY, NO. 45** (Jan. 15).—**Whitelaw Reid's Funeral.**—The late Ambassador to England is buried with impressive ceremonies.

**Chariot Race.**—An exciting chariot race is run during Gala Week at Pasadena, Cal.

**Mistletoe Market, at Covent Garden, London,** England.

**The Wheels of Commerce—Slope Mining.**—A new method of mining coal near Carbondale, Pa.

**A Destructive Fire.**—Part of the business district destroyed at Cambridge, Mass.

**Fashions.**—Latest importations from the Masters of Modes. (By courtesy of Greenhut-Siegel Cooper Co., Paris and New York.)

**Grotesque Parade.**—The Mummers strive for honors at the annual parade at Philadelphia, Pa.

**A Hurtful Hurricane.**—Disastrous effects of an eighty-seven mile an hour wind in and around New York City.

**American Ostrich Farm.**—A magnificent enterprise near Los Angeles, Cal.

**Congressional Party at Sea.**—Thirty members of Congress depart for the Panama Canal zone.

**Flower Carnival.**—A riot of roses and beautiful floats in Southern California.

**At the Sulphur Pool.**—Many notable swimmers compete at Tampa, Fla.

**Ronald Amundsen,** the discoverer of the South Pole.

**Who's Who in Stageland.**—Laurette Taylor and J. Hartley Manners pose for the Animated Weekly.

## REX.

**THE ANGELUS** (Jan. 30).—Richard Bartell, a young bachelor, decides to make his permanent residence in his new country mansion. He had been there but a short time when he meets Anita, a pretty worker in the vineyards. She immediately falls in love with the handsome stranger, much to the annoyance of Jose, one of Anita's lovers. Richard returns her love and asks her to be his wife.

Anita's sister and her husband object to Richard, both doubting his sincerity. They warn Anita against the wiles that rich young men use to gain the confidence of poor girls. Anita's love is too strong to be shaken, and when Richard asks her to marry him, she gladly consents.

Richard sends Anita a note, asking her to come to his home and there they will go to church and be married. This note falls into the sister's hands after Anita has left the house. Believing Richard is using some trickery with Anita, the sister goes to his home, endeavoring to save her sister. She is seen entering the house by Jose, who later meets the husband and informs him of his wife's being in the rich man's home.

Anita is hurt while crossing a rocky hill and lies unconscious at the bottom. The sister, after forcing her way into Richard's home, finds that Anita has not arrived. She decides to wait for her, much to the discomfiture of Richard, who has shown some worry at Anita's delay.

The husband, not realizing the wife's real purpose in coming to the house, when he finds her alone with Richard, immediately draws the conclusion that she is unfaithful to him. In spite of the wife's pleading, the husband refuses to have anything more to do with her. Richard offers an explanation, to no avail. Anita, whose injured ankle has prevented her from walking, is picked up by a couple of vineyard workers and carried home.

The wife leaves Richard's home in despair, knowing that it would be useless to try to reason with her husband. She becomes frantic and loses all control of herself, seeks to find consolation in death, and as she is about to hurl herself from the cliff, the tolling of the Angelus bell recalls her to her senses.

The husband, who has learned from Anita the true state of affairs, goes in search of his wife and finds her in deep prayer on the edge of the cliff. The husband begs forgiveness for his hasty judgment. The wife, glad that all has turned out well, willingly returns home with him. Later Richard is sent for and both sister and brother, knowing the sincerity in his love for Anita, give their consent to the marriage.

## FRONTIER.

**THE WILD FLOWER OF PINO MOUNTAIN** (Jan. 29).—James Anthony had amassed a fortune when reverses came. Then he lost his wife. In a moment of frenzy he takes a revolver from the drawer, is about to end his life, when his baby girl touches him. The shock brings him to his senses. He decides to take his baby and leave the community never to return.

One year passes by, and we see him living with his baby girl in a cave in the Pino Mountain. Yaers pass. John Baker and Leon Noble, two backwoodsmen, go out for their day's work, when they are interrupted by a young woman running toward them. She explains that her father is dying, and asks them to come with her, which they immediately do. The scene shifts to the cave in the mountains where, twelve years ago, James Anthony had made a rough home to escape civilization. Before dying, Anthony begs the woodchoppers to care for his little daughter and see that she is taken back to civilization and properly cared for.

The young girl is taken to their cabin and is given every care and attention. Days pass by, and both men find that they have learned to love the little orphan, whom they have nicknamed "Wild Flower." One day John Baker, finding her sitting alone in front of their little cabin, tells her of his great love for her, and asks her if she will marry him. She tells him she cannot marry him because she does not love him, nor does she love anyone, that she cares just as much for Leon as she does for him. John leaves her, thinking that later on she will repent; but when only a few days later he finds Leon asking her the same question, he decides that but one of them can only be successful. The next morning John asks Leon if he loves "Wild Flower." Leon answers in the affirmative and they decide that they will fight for her love. The scene shifts to "Wild Flower." She has a presentiment that something is wrong, gets up hurriedly and goes in the direction taken by the men. "Wild Flower" comes into view, sees the men fighting, rushes up and in between them. A rosary worn by John has been torn from his neck in the scuffle, and lies upon the rocks at their feet. "Wild Flower" picks it up and holds it before her, and demands that they cease their quarreling, that she cannot love either of them, and that she is going back to civilization. She turns and vanishes. They both watch her out of sight, humbled and repentant with all the anger gone from their hearts. The scene now shifts to a convent. "Wild Flower" comes up to the gate, and a sister bids her enter.

Now Booking { New York State
New York City
New Jersey

*AMBROSIO 3 REEL GOLD SERIES*

PARSIFAL SIEGFRIED

VEILED PROPHET or HINDOO PROPHET

Can Book Anywhere

We have over 500 other FEATURES in stock renting at $1, $2, $3, $5 to $10 per day.

LARGE FRONT POSTER DISPLAY

SPECIAL CLUB RATE

6 Reels out 7 days for $6 per week.

Write for Catalogue of Films

McIntire & Richter

MOTION PICTURES

23-E-14th St.
New York

Telephone Stuyvesant 4049

Buying Selling Renting

## IMP.

**A DOUBLE DECEPTION** (Jan. 27).—Roy Delmore, a young actor, loves Violet, but her father refuses to sanction the marriage, for he wishes her to wed an old bachelor friend. The young suitor confides to his dearest friend, who is also an actor, and tells him of his hard luck. The suitor decides to impersonate the elderly admirer, whom they entice into an automobile by a clever ruse. They secure his clothes and the young man impersonates him and is admitted to the house.

In the meantime the girl decides to disgust and discourage the elderly suitor. Taking the butler into her confidence, she has him sprinkle the room with brandy and puff it full of cigarette smoke and pours a quart of whiskey in the decanter. When the young actor enters the house she, taking him for the elderly admirer, acts the tomboy and then beats him about the room with boxing gloves. He discloses his identity and she explains to him the reason for her extraordinary actions.

Roy then sees her father and quickly gets his consent to the marriage, for he has reassumed his disguise, and the stern father believes him to be the elderly admirer. The father leaves them alone and Roy telephones to his friend, who throws the elderly admirer out of a saloon door, where he collides with the girl's father, who believing him drunk, tells him never to visit his daughter again. Then he returns home and sees a portion of the side whiskers sticking to the daughter's face, learns of the deception, and although angry at first, he soon treats it as a joke and gives his consent to the marriage.

**GOLD IS NOT ALL** (2 reels—Jan. 30).—The great opera singer, against the advice of her physician, insists on singing at one more performance, to earn enough to complete the trust fund she is desirous of setting aside for her child. The effort is too much, and she dies upon the stage. Her brother, who has been left guardian of the child, is crazed by the immense sum of money in his hands, and hides himself with the child and the money in a tenement, where the child is kept a virtual prisoner. The miser spends his days in gloating over the stolen money.

After twelve years, three Bohemian friends rent the studio immediately above, and the imprisoned heiress, through the ministrations of the tenement slavery, meets Karl, the pianist. The miser about this time falls asleep after counting his treasure, and leaves a lighted candle, which sets fire to the room. Trying to reach the concealed fortune, he is burned to death. Karl seeing the smoke, gallantly rescues the girl who, alone in the world by the death of her uncle, is adopted by the three friends.

Later, Karl discovers that the girl has a wonderful voice, and sets himself to develop it, his influence gaining the hearing of a rich man, who in turn brings the great impresario who personally coaches her until she is ready for her debut. On the evening of her first appearance, she insists on making the supper for the boys, and in an alcohol lamp explosion Karl, rescuing her from danger, burns his hand so badly that he can never play the piano again. After her triumph at a studio gathering, the rich man, intoxicated, forces his attention on the girl, and she, running to her own room for safety, is followed by Karl, who saves her once more, and in the struggle the hidden treasure is brought to light. The rich man is paid back for his expenditures, and Karl and the girl are placed beyond the reach of want.

## ECLAIR.

**THE ONE WHO HAD TO PAY** (Jan. 28).—"Why, old man, won't you sit down and have a game with me?" "No, thank you," answered young Childs. The butler of the gambling house entered. "A letter for you, Mr. Archie."

The letter was from his father, a well-to-do farmer, and a very prominent man in a little town up state. It contained a check for $1,000. "The last," the old man wrote, "he would send."

At four oclock in the morning the money was gone, and Archie, in despair at his loss, agreed to become the head of a fake mining company. Proud to see his son at the head of what he believed to be a big financial enterprise, the old farmer invests all his money in the company. The climax came one night during a supper the promoters were giving in a private dining-room of one of the biggest hotels. In the midst of the revelry one of the attendants rushes in, shouting, "the police have raided the office and are coming here!" The warning is sufficient to those who know, and young Archibald W. Childs learns for the first time that he has been a party to a swindle, and that he must either fly with the rest or submit to arrest.

They escape from the office and into a taxi, where Archie's chorus girl friend persuades him to assume a disguise and leave the country. The plan works and they are soon on their way to Europe. It is the father of young Childs who now has to pay. Ruined, he finds himself repulsed and insulted by his friends who have all lost heavily in the fake company. And alone in his empty and desolate house, he would be about to pay with his life for his son's folly, if the charity of one of his wealthy neighbors had not saved him.

**LITTLE MOTHER OF THE BLACK PINE TRAIL** (Jan. 30).—The "Little Mother," otherwise called Babbie, is a young widow, who bravely struggles to maintain herself and her six-year-old daughter, Marie. Just outside Babbie's cabin, leaning at a dangerous angle, stands a venerable black pine tree, which since men first came to the North, has ever seemed on the point of falling. When Jim Stone begs Babbie to marry him, she laughingly dismisses him with a promise that she will be his wife when the black pine falls.

One day Jim's younger brother, George, comes to the little mother's cabin to persecute her with his ignoble protestations. He is followed thither by his discarded love, Julia, a woman notorious in the camps. The latter arrives just in time to hear George's passionate declaration to Babbie. His words lash her primitive soul into a frenzy of jealousy. As Babbie raises a gun to ward off the insulter, the enraged Julia steals up behind her and blindfolding her, pulls the trigger. Stone falls dead

# THE "MARCONI OPERATOR"

**3 Reels** **Length 2750 Feet** **Released January 15, 1913**

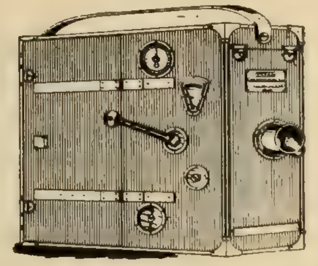
## A MOST INTERESTING PICTURE FULL OF ACTION

***Apply at once for territory***

**KINOGRAPH CO. OF AMERICA, 145 W. 45th St., New York City**

---

"Acco" Products are Best



## "AMERICAN" Motion Picture CAMERAS

PERFORATORS PRINTERS
TRIPODS
DEVELOPING OUTFITS
LENSES SCENERY FILM
WE EQUIP STUDIOS COMPLETE

OUR MODEL "3" CAMERA (like cut) has many improvements over previously made, and we guarantee it to take high class negatives full of detail and brilliancy. ROUND METALLIC magazine boxes, 75 m.m. Bausch & Lomb ZEISS LENS; covered with GENUINE GRAIN LEATHER, nickel plated trimmings. Mechanism is made of STEEL, BRASS and ALUMINUM. Price complete, $350.00. Our MODEL "2" CAMERA is a smaller instrument, but a well made apparatus, square magazine boxes. Price complete, $200.00. TRIPODS, panorama and tilting heads, made of ALUMINUM and BRONZE, adjustable legs, MODEL "2" complete. $75.00. MODEL "3" complete. $90.00. SEND FOR CIRCULARS, manufactured by the

**AMERICAN CINEMATOGRAPH COMPANY,**
Electrical Bldg., Jackson and Des Plaines St., CHICAGO, ILL., U. S. A.
Address Dept. A.

---

# Watch Next Week

## BIG Announcement

## Cheyenne Feature Film Co.

F. J. CARROLL, Gen. Mgr.

Room 1214, 1482 Broadway, New York

---

## FILMS FOR RENT—FILMS FOR SALE

| Title. | Make. | Length. | Price. |
|---|---|---|---|
| In the Clutches of Loan Sharks | Pathe | 3000 | $175.00 |
| His Rogues' Gallery Record | Deu. Bios. | 2500 | 150.00 |
| In a Golden Cage (Saharet) | Monopol | 3300 | 250.00 |
| The Dice of Life " | Monopol | 3000 | 150.00 |
| Russian Revenge | Drankoff | 2000 | 150.00 |
| The Firebug | Monopol | 2000 | 150.00 |
| The Jewess | Messter | 1800 | 175.00 |
| The Gypsy Girl | Elite | 2700 | 175.00 |
| On the Steps of the Throne | Pasquali | 3000 | 300.00 |
| The Red July (Socialist Drama) | DeKage | 3000 | 300.00 |
| Romance of a Poor Girl | Pathe | 2800 | 150.00 |
| Ring that Binds | Messter | 3000 | 150.00 |
| Gambler's Victim | Exclusive | 1500 | 100.00 |
| Airman's Secret | Pasquali | 1800 | 100.00 |
| In a Siren's Power | Messter | 2400 | 100.00 |

One thousand reels Independent Films, some exclusive, at from five to twenty-five dollars per reel Write for Bargain List.

**G. W. BRADENBURGH, 231-233 N. Eighth Street, Philadelphia, Pa.**

---

"Get it from WHITE"

# French Condensers

Pure White. *Won't Turn Color.*

## $1.50 Per Pair

***BRASS FRAMES***

ALL SIZES AND DESIGNS

*Send for Catalog*

**White Spec. Co., 124 E. 14th Street, N. Y.**

---

INTERNATIONAL FILM TRADERS, 5 West 14th Street, New York City

## FEATURES FOR SALE

WITH ELEGANT ADVERTISING MATTER

| | | | |
|---|---|---|---|
| Two Orphans | 3 | reels | $85.00 |
| Hearts & Arts | 3 | " | 120.00 |
| Tormented Existence | 2 | " | 70.00 |
| Two Destinies | 3 | " | 100.00 |
| Conquest of the Pole (hand colored) | 2 | " | 90.00 |
| Sicilian Love | 3 | " | 100.00 |
| Noble Lie | 3 | " | 100.00 |
| Tournament of Golden Scarf (colored) | 2 | " | 60.00 |
| Charley Colms & Dancer's Necklace | 2 | " | 50.00 |
| Tragic Love of Mona Lisa | 2 | " | 50.00 |
| Heroine from Derna | 2 | " | 50.00 |
| Red Inn | 2 | " | 40.00 |
| Dead Man's Child | 2 | " | 40.00 |
| Florentine Drama (hand colored) | 2 | " | 40.00 |
| Tragedy at Court of Milan (hand colored) | 2 | " | 50.00 |
| Last of the Frontignacs | 4 | " | 100.00 |
| Tragedy at Court of Milan (hand colored) | 2 | " | 50.00 |
| Martyrs (colored) | 1 | " | 35.00 |
| Arsene Lupin | 1 | " | 15.00 |
| Italian Turkish War Series 1, 2, 3 | 1 | " ea | 20.00 |
| Baby Shoe | 1 | " | 15.00 |
| Beatrix D'Este (colored) | 1 | " | 15.00 |
| Thrown to the Lions (colored) | 1 | " | 25.00 |
| Abraham's Sacrifice (colored) | 1 | " | 25.00 |
| Phaedra | 1 | " | 25.00 |
| Geisha's Love Story (colored) | 1 | " | 20.00 |
| Unknown Mother | 3 | " | 100.00 |
| Nanon or a Beautiful Fiend | 3 | " | 120.00 |
| Past that Returns | 3 | " | 120.00 |
| Lt. Rose and Hidden Treasure | 2 | " | 70.00 |
| Wreck of Aurora | 2 | " | 50.00 |
| Zigomar vs. Nick Carter | 3 | " | 150.00 |
| Madeline | 4 | " | 175.00 |
| Crime of the Law | 3 | " | 100.00 |
| Mother's Trial | 2 | " | 75.00 |
| Daughter of the Spy | 3 | " | 125.00 |
| Battle of Cyranaica (Italian-Turkish War) | 2 | " | 60.00 |
| Last Hour | 3 | " | 150.00 |
| Dead Are Silent | 2 | " | 75.00 |
| Black Cat | 3 | " | 125.00 |
| Tormented Existence | 2 | " | 70.00 |
| Acrobat's Daughter | 4 | " | 175.00 |
| Eastern Jealousy or the Harem Captives | 2 | " | 80.00 |
| Paris Siren | 2 | " | 70.00 |
| Attacked by a Lion | 1½ | " | 60.00 |
| Secret of Monte Carlo | 3 | " | 150.00 |
| Harvest of Sin | 2 | " | 75.00 |
| Drunkard's Reformation | 3 | " | 100.00 |
| In a Child's Small Hands | 2 | " | 70.00 |
| Tragedy of the Desert | 2 | " | 50.00 |
| Orleans Coach | 2 | " | 50.00 |
| Scandal in Society | 2 | " | 40.00 |
| Life as It Is | 2 | " | 60.00 |

All the films listed are second-hand, but in very good condition.

and Julia flees. Babbie is immediately apprehended and although Jim tries to shield her in every way, she is taken off to prison. She begs Jim to stay in her cabin and be a father to little Marie, for ere the black pine falls, she tells him, she will return.

Christmas comes. The storm king rages. The black pine, loaded with its weight of snow and ice, totters and trembles under each renewed blast of the wind.

Julia, tortured by remorse, comes to the cabin in Jim's absence, to kiss the child. Jim returns unexectedly and the woman is forced to conceal herself in the loft. From her hiding place she witnesses a pathetic scene which makes her resolve to bring the little mother back to Baby Marie before that Christmas Day is over.

How she accomplished this, how the black pine comes crashing down under its burden of years and ice, how Babbie and Jim are united, and how Julia expiates her sin, are all too good in the unfolding in the picture to be spoiled by anticipating them here.

# MUTUAL FILM CORPORATION.

## THANHOUSER.

**A COMMUTER'S CAT** (Jan. 19).—A commuter was hastily gulping down his breakfast one morning, when his children entered from the garden with the news that "Poor pussy is dead," and produced the cat to prove it. The commuter's mind was on more important things, so he did not evince much interest. His wife, however, believed in hasty burial, wrapped the cat in brown paper and directed her obedient husband to give the feline a viking burial by hurling her into the East River while crossing on the ferryboat.

The husband, like many other husbands, promised and forgot. Crossing to his office he was so busy talking politics that his errand never struck him. Al day long the cat was with him, in body, if not in spirit. He tried to remember to lose pussy while crossing the water homeward bound, but again it slipped his mind, and he boarded the train still with his bundle. When leaving at his home station, he tried to forget pussy, but a watchful passenger reminded him, and he took the bundle home again. There the wrappings flew open, and he found, to his surprise, that instead of pussy he had a large, excellent and juicy steak.

That same evening there was sorrow and lamentation in the home of another commuter. He gave his wife a package, saying, "You see I remembered, here is the steak you ordered." She opened it, and found a dead cat. The husband was unable to explain anything, was accused of being intoxicated, and for the rest of their married life the skeleton in their family closet was that of a poor little cat, who traveled far before he was finally buried.

**THE GIRL DETECTIVE'S RUSE** (Jan. 21).—The term of a noted woman counterfeiter was drawing to an end when the chief of police of a large city received information that the criminal was to re-enter her old business. The woman was a famous engraver of spurious bank bills, and according to the word the police received, another gang had arranged for her to work with them. The chief, however, did not know the identity of these crooks, and deemed it inadvisable to shadow the woman when she left prison, believing that the criminals were bright enough to elude pursuers. He accordingly placed the matter in the hands of a girl detective, telling her this was a chance for her to prove her ability.

The detective was a former actress and skillful in the art of "making up." She saw the convict in prison and satisfied herself that she could pass as the other woman. The prisoner was detained in jail while the detective made up to resemble her, and left the penitentiary. Outside a young man in an auto was waiting. He beckoned to the detective and whisked her away. After many shifts to avoid possible pursuers, they arrived at a downtown tenement where the woman was introduced to the members of the gang as the famous engraver, none suspecting her identity. By a clever ruse she was enabled to communicate with the chief, even permitting members of the gang to read and post her letter. She discovered the hiding place of the counterfeiter's outfit and was just about to give the signal for the raid when exposure came.

The criminal's husband, who was serving a long term, escaped from his cell and learning where his supposed wife was hiding, went there. He denounced the detective as a spy, but she had time to send the signal for help and by her quick wit delayed her own capture until assistance arrived. Aid came to her while on the roof of a tenement, surrounded by her foes. The counterfeiting outfit was seized and the band broken up, for all members of it were sent away for long terms.

**HER FIREMAN** (Jan. 24).—A kind-hearted actress who befriended a poor little waif of the street, soon grew to love the child. When she went on the road she found him a home with her old nurse. She realized how much the child meant to her when he was crippled in an accident, for as soon as she heard the news she gave up her position and hurried to his side. The child loved her, too, and she finally decided to abandon the stage and secure a business position, so that she would not be separated from him. The actress had a fair knowledge of stenography and typewriting, "brushed up" on it, and was engaged on trial by a house on Broadway, New York.

On the day she took up her new duties, city officials had arranged for a fire drill on an extensive scale, but the new employee did not know of it. When the fire alarm sounded and the engines clattered up, she was badly frightened and hardly able to follow the others who went out unconcernedly. On the street, her terror was noticed by a handsome young fireman, who reassured her by telling her it "was only a drill."

Later the young fireman was transferred to an engine house in the outskirts of the city, and there he and the former actress met. They were mutually attracted, and their affection grew. On one of his days off, the fireman invited the girl to go rowing on the river, and she accepted, leaving her little protege in the care of her nurse. Through this woman's carelessness the house caught fire, and the woman ran out, shrieking with fear, forgetting the child, whose broken leg rendered him helpless. Fortunately the girl and the fireman were not far away, and from their boat on the river, saw the fire. The man rowed hastily to shore and although the house was by this time all ablaze, he bravely battled his way in and rescued the child, thereby securely winning the affections of the girl he had learned to dearly love.

## BRONCHO.

**THE STRUGGLE** (2 reels) (Jan. 29).—A prospector by the name of Worth, lives with his son, a youth of about 15, and his daughter, a girl of twenty. While father and son are at work a stranger comes to the cabin and is given a meal by Miss Worth, and he repays her generosity by endeavoring to embrace her. She indignantly slaps him and endeavors to escape into another room, but the now thoroughly angered man attempts to bar her way, and it is only after a struggle that she reaches it and bars the door. Little Bob, returning home, hears the noise inside, and finding the door locked, peers through the window. The sight within sends him scurrying to his father, who grabs his gun and runs home. Inside the stranger has succeeded in forcing back the door, and has seized the girl. Gordon breaks the door down with an axe and attacks the intruder, and when Jack rushes in he is brushed aside by the stranger, who is endeavoring to escape. The sight of his dead father on the floor infuriates Jack, and he leaps at the man like a panther, and his attack is so furious that for a few moments the man has his hands full handling the boy, who is finally struck a blow and knocked aside. The stranger mounts his horse and gallops away.

Years later Jack is a government scout, and is sent on a mission by the colonel. Stopping at a settlement he enters an inn, where men are playing cards. The stranger, who is a gambler, is cheating, and Jack takes advantage of the situation to interfere. One of the gambler's victims is a consumptive, pale and hollow-eyed, and while Jack is struggling with him the consumptive fires a shot which lays the gambler low. Every one thinks Jack has fired, and he backs away, leaps on his horse and escapes—a fugitive.

Some days later the colonel's daughter is in a stage coach which is attacked by Indians. From a distant hill Jack sees the driver shot from his seat, and driving the spurs into his horse's flanks, he gallops madly across the hills, and heads it off. Dismounting at a gallop, he catches hold of the coach while the horses are going at break-neck speed, pulls himself to the top and guides the swaying vehicle towards the fort, though severely wounded. The soldiers, hearing the shooting, ride to the rescue, and the colonel is filled with gratitude toward Jack, while his daughter falls in love with him.

The news of Jack's heroic deed spreads through the settlements, and the sheriff, who has been looking for him, calls at the fort. The parting is intensely pathetic, as the sheriff dislikes his unwelcome duty, and the colonel is compelled to give up the prisoner, though his daughter weeps bitter tears as Jack is led away, handcuffed.

As the sheriff and Jack ride along they are attacked by Indians, and in most thrilling scenes the two fight for their lives. The sheriff unlocks the handcuffs and gives Jack a revolver, and they jump about through the hills, keeping the redskins at a distance. The sheriff is finally wounded, and Jack carries his unconscious form to the top of a hill, where, from behind a huge rock, he makes his last stand. Jack's wounded horse limpingly makes his way back to the fort—mute evidence of what has occurred. The colonel calls out the troop and they gallop madly to the spot from where faint echoes of the shots are carried to their ears. With anger in their hearts, the soldiers dash among the redskins, and a furious battle ensues, in which the Indians are badly routed. Jack and the sheriff are tenderly carried back to the fort and revived, and nursed back to health. The colonel's daughter proves a tender nurse for Jack, but the spectre of the charge against Jack hovers over their happiness.

The consumptive, who has been guarding his guilty secret, nears his last hours, and in a repentant mood confesses to the physician. The doctor makes haste to lay this confession in the hands of the colonel, and Jack is restored to his position.

## AMERICAN.

**THE LATENT SPARK** (Jan. 27).—The last installment of the mortgage was due on James Crosby's place and he had not the funds to meet it. Crosby's daughter, Sallie, sacriced all she had and still a $10 deficit remained. Then Ed Wilbur, ranch hand, came forth with his last penny and added to the little pile, making just enough to clear the mortgage. Sallie felt warmly toward him, but, a day later, looking into the yard, she saw Johnston, a burly mountain renegade, knock Ed down and when he rose Johnston knocked him down again. Johnston, sneering from the yard, called back to her, pointing derisively at the prostrate Ed.

Later the mountain renegade stole the mortgage funds. The family saw him do it and were powerless. Ed coming up, saw, and Johnston, with a laugh, felled him, mounted his horse and was off. Then rose the latent spirit in Ed. Leaping to his own horse, he gave pursuit. He reached the fast traveling thief, closed with him and the joy came at last to Ed. Furiously they struggled and the thief was hauled bodily from his saddle, the money taken from him and the former coward, now hero, rode back in triumph to his sweetheart.

**WOMEN LEFT ALONE** (Feb. 1).—The Jungle Man left his wife, for the Jungle Man heard the call of the sea. The Man of the Sea left his wife for he heard the call of the jungle. This instinct led them into the other's domain to witness wonders of the earth.

So the Jungle Man met the wife of the Man of the Sea. She understood his desires and was afraid of him for she was of the sea and the world. And so the Man of the Sea found his way to the wife of the Jungle Man, and being of the sea and the world, he understood and made known his desires, but she, instinct guided, fled from him.

And thus both the Man of the Sea and the Jungle Man, tired of their excursion and took separate ways to their separate homes, the wanderlust conquered, each harkening to the call of his mate.

**BUILDING THE GREAT LOS ANGELES AQUEDUCT** (Jan. 30).—The magnitude of this gigantic engineering project could with difficulty be overestimated. The pictures present with increasing and absorbing interest, the details of the work of construction, the difficulties encountered and the hardships overcome in such a colossal engineering problem, the foresight and wisdom of those responsible for this provision. Comfort and convenience of the present and future generations will undoubtedly reap the greater reward for the vast outlay entailed, both financially and of physical effort.

## RELIANCE.

**THE OPEN ROAD** (Jan. 23).—Tom, the son of a millionaire, marries Gladys de Vere, a chorus girl. His father, hearing of this, disowns the boy. Learning that her husband will be penniless, Gladys soon leaves him. Tom, cast off by father and wife, has nowhere to go and listens to the lure of the open road. Answering its call, he becomes a tramp. Before long the long constant walking in the air makes a new man out of the dissipated youth. He meets a traveling Uncle Tom show and they give him a job pasting billboards. He falls in love with Linette, a pretty actress, thereby incurring the enmity of Joe Briggs, an actor. Joe and Tom come to blows and in this fight Tom discovers the good that the open road worked in his heretofore feeble muscles, and he knocks the actor out with no difficulty at all, thus winning the right to pay court to Linette. But as Tom looks into the trusting face of the girl, whom he knows returns his love, he remembers that other woman to whom he gave his name and he knows he has no right to make love to this girl.

A detective hired by Tom's father follows the show, and tells the boy that his father wants him back. When Tom asks for Gladys, he hears that she was never really his wife, as she had a husband living when she married him. Tom, in delight at his freedom, rushes to Linette and wins her consent to their marriage. But when his father learns that his son has again married an actress he refuses to receive him. Tom and Linette come to the city hoping to get work and while there read in the papers that the old man is very ill and that only the transfusion of blood from some healthy man can save him. Tom volunteers and readily passes the doctor's examination. His father is saved and when Tom is wheeled in and the old man hears the truth, he becomes reconciled to his son and to Linette.

**THE MASQUERADERS** (Jan. 25).—Harry Parson, temporarily embarrassed by some bad stock speculations, loves rich Dolly Gray and hates the sheriff and a bunch of subpoenas which are on his trail. Dolly is made miserable by an impetuous French fortune hunter, Count Briebert, whose suit is favored by Dolly's mother. Mrs. Gray to clinch the title, invites him to a dance that night, to which

RELIANCE.

# "THE OPEN ROAD"

BY FORREST HALSEY

2 Reels
Wednesday
January
22nd

2 Reels
Wednesday
January
22nd

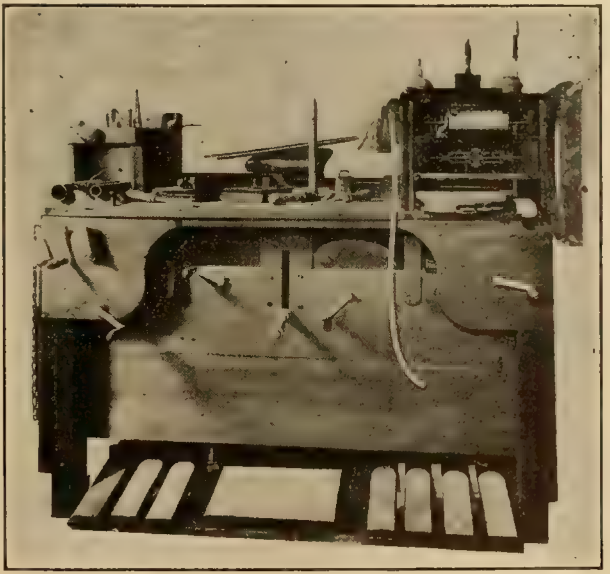
**With Gertrude Robinson, Irving Cummings, E. P. Sullivan and a strong cast The Play Within a Play,—"Uncle Tom's Cabin" in the "Town Hall"—Lends a Rare Vein of Humor to this Powerful Dramatic "Feature"**

**THE RELIANCE STUDIOS**
**540 WEST 21st STREET, NEW YORK**

**The Mutual Program**

RELIANCE.

---



NOW READY

## The Excelsior Sound Effect Cabinet

We offer to Exhibitors a perfect Sound Effect Machine that fills a long felt want. Any boy can operate it. All implements within reach all the time.

Send for descriptive pamphlet.

**ALBERT GENTEL, 1503 Columbia Ave., Philadelphia, Pa.**

---

## Moving Picture Theatre Mailing List For Sale

*NUMBERING BY STATES AS FOLLOWS:*

| | |
|---|---|
| Alabama | 123 |
| Alaska | 8 |
| Arizona | 87 |
| Arkansas | 161 |
| California | 695 |
| Colorado | 319 |
| Connecticut | 175 |
| Delaware | 33 |
| Dist. of Columbia | 78 |
| Florida | 135 |
| Georgia | 185 |
| Idaho | 114 |
| Illinois (703)<br>Chicago (450) | 1,153 |
| Indiana | 656 |
| Iowa | 566 |
| Kansas | 449 |
| Kentucky | 240 |
| Louisiana | 184 |
| Maine | 116 |
| Maryland | 184 |
| Massachusetts | 453 |
| Michigan | 590 |
| Minnesota | 406 |
| Mississippi | 120 |
| Missouri | 621 |
| Montana | 116 |
| Nebraska | 267 |
| Nevada | 43 |
| New Hampshire | 68 |
| New Jersey | 397 |
| New Mexico | 78 |
| New York (987)<br>New York City (510) | 1,497 |
| North Carolina | 154 |
| North Dakota | 115 |
| Ohio | 1,008 |
| Oklahoma | 364 |
| Oregon | 288 |
| Pennsylvania (1204)<br>Philadelphia ( 300) | 1,504 |
| Rhode Island | 59 |
| South Carolina | 79 |
| South Dakota | 140 |
| Tennessee | 144 |
| Texas | 521 |
| Utah | 107 |
| Vermont | 69 |
| Virginia | 169 |
| Washington | 345 |
| West Virginia | 177 |
| Wisconsin | 489 |
| Wyoming | 66 |
| Hawaii | 3 |
| Canada | 157 |
| Total | 16,275 |

Price, $30.00 for the list, or $3.00 per thousand for certain States.

We guarantee the above list to be 99% correct mailed out under a two-cent stamp. This is the largest and most complete Moving Picture Theatre List to be had.

We also have 8,500 Independent Theatres, segregated from the above; price, $20.00 for the list, or $3.00 per thousand for certain States.

*429 Film Exchanges, price $3.50 for the list*

**Trade Circular Addressing Co.**
*166 West Adams Street, Chicago*

Telephone—Franklin 1182. Established 1880.

Harry is invited by Dolly's brother, Dan. Harry is almost captured by the creditors and the sheriff who surround the house where the party is given. To escape arrest, he conceives the idea of masquerading in some of Dolly's clothes. Dan, the brother, thinks it is a great lark, and helps him dress. Dolly, so annoyed by the attentions of the Count Briebert, asks her brother Dan for advice. He has just finished with Harry's toilet, and he suggests that the girl dress up as a boy, attend the dance at the country club that night and play a trick on the count. Dolly agrees without telling Harry of the stunt. Dan takes his friend's dress suit, and slips it to his sister. When they all leave the house for the dance that night, Mrs. Gràу misses Dolly, but Dan tells her he will bring her. Dan takes Harry, dressed in girl's clothes, to the dance, where he is introduced as a visitor, and makes an immense impression with the other fellows.

Dan returns for his sister, and as he is taking her down to the taxicab she is arrested by the sheriff for debt, etc. Her pockets searched show the card case and some letters of Harry's person and the sheriff thinks his proof is perfect. Before he can search further, Dan manages to get him into the auto, ties his hands and they steal the sheriff, hurry to the dance, and get on inside. The sheriff is seen later working his way loose and escaping from the stable where he has been imprisoned. He goes out for assistance. At the dance the pretended boy has great fun with the count, insults him, challenges him and fights a duel, proving that the count is a coward and a sneak.

Meanwhile Harry is raising old nick with his pretended femininity and shocks the girls by dancing the Turkey Trot and smoking cigarettes as he waltzes. The count tries to make love to him, and he is walloped by Harry just as Dolly comes in and recognizes the supposed girl, and then tells about the adventure with the sheriff. While the dance is going on and complications setting in, Harry's lawyer follows to the country club to bring him the settlement due him, to square his debts. He is happy now, but in order to have some fun, proposes that they elope then and there, and surprise the old folks. Dolly agrees and they climb into a racing car, whiz to the minister and are married. Hurrying back to the dance, they are surrounded by the sheriff and his men. Walking out on the dance floor, where the sheriff and a posse are holding every one up at the pistol point, Harry pays his debts, proves his identity and tells the joke. The sheriff calls off his posse and every one is happy except the count, when the marriage is announced.

### PUNCH.

**THEIR FIRST BABY** (Jan. 30).—May and Dick, a young couple, have a baby whom they think a wonder. They decide to relieve the maid for once and take their child out for the first time. Along the avenue they regard everyone to see if the baby is receiving proper admiration. When they meet a friend, Dick's pride in his son knows no dounds. They stop before a shop, for May has some things to buy. Will hubby watch baby for a while? Certainly hubby will be glad to do so. So May goes into the shop. Left alone with dad, the child commences to weep. Dick looks into the window; but May is still at the glove counter and he can catch no glimpse of her. The baby's roars increase. Dick is in despair. He goes to the door of the shop, but returns at an extra loud roar from baby. Afraid lest the baby die on his hands he grabs him out of the carriage and starts on a run to the doctor. An interfering gossip sees this, and thinks that Dick is a kidnapper. She follows and informs a boob cop who arrests Dick.

Meantime May has come out of the store, to find baby and husband missing. She nearly faints. She is attended by some ladies. She calls up the station and is told her baby is safe, but the bold, bad kidnapper is secure in a cell. Followed by the ladies, May hurries to the station where baby is placed in her arms. The ladies demand to see the kidnapper. Poor Dick is dragged out of his cell and at once all the ladies angrily fall upon him tooth and nail. May happens to look up a second from the baby, sees who it is and rushes to his defence. Dick is released and the pair start off with their baby, while the captain rates the boob cop, and the ladies look at one another in disgust because there was no scandal in town after all.

### MAJESTIC.

**HARRY'S LESSON** (Jan. 19).—Harry, a lazy, good-looking chap, is the idol of his mother's heart. She pets and pampers him until his father is disgusted. Harry works in his dad's office, that is to say, he spends a few hours there every day. When the girls are all wild about Harry and when a crowd of them arrive for tea, they insist that mother call up the office and have Harry sent home. Father is furious, but obeying the habit of years, he sends the boy home to be adored and fussed over by the ladies. Then, one day, Isabel comes to pay them a visit. She is full of life and energy and Harry's languid ways amuse her. When he tries to flirt with her she chases him upstairs for her gloves and puts him very properly in his place.

Finding her a great novelty, as she refuses to adore him, he falls in love with her and proposes. Realizing she can make something out of the indolent boy she accepts him, providing that he earn a living for them both and remain no longer dependent upon his father. Harry promises and they are married. Then all is very different. Harry rises at seven and prepares the breakfast coffee for Isabel. After breakfast he goes to the office in the cars, for taxis are now a thing unknown. At the office he words as hard as any other clerk to please his father and to please Isabel. He cooks the meals and does all the work. His mother moans a bit over her boy's fate, but is forced to see the improvement in him. After a talk with father, Isabel hires a maid. Then for the first time she attends a little to her husband's comfort. For she knows he has learned his lesson and that things will all run smoothly.

**THE CABBY AND THE DEMON** (Jan. 21).—Jack and his sweetheart, Mabel, receive invitations to a masque ball. Mabel decides to dress in Pierrot's costume. Jack, to surprise Mabel, decides upon a nóvel and unusual makeup—getting his idea from a hansom cabby who mhe hails to take him home. The night of the ball, Babel is escorted by a friend masqued as Mephïsto, for Jack has ben detained at the office. Jack arrives made up exactly as the cabby who arrives later with another Mephisto, who having imbibed freely refuses to pay cabby his fare. Cabby follows the Mephisto into the ballroom and various complications occur because of the fact that two cabbys and two Mephistos are present at the festivities.

### KAY-BEE.

**WHEN LINCOLN PAID** (2 reels—Jan. 31).—Abraham Lincoln is shown in his youth addressing an audience of village people on the street corner. A terrific thunder storm comes up, driving his auditors away, and Lincoln mounts his horse and rides away. The storm increases in fury, and Lincoln is compelled to seek shelter at a farm house, owned by a widow, Mrs. Barnes, who has a son about ten years of age, named Harry. Mrs. Barnes prepares a hearty meal for Lincoln, who dries himself at the hearth, and when the storm has ceased wishes to pay Mrs. Barnes for the meal. Knowing his poverty, she refuses to accept anything, and Lincoln gravely gives her an I. O. U., reading: "I. O. U. the price of one good meal. Also my life, as I might have lost it in the storm. Abe Lincoln, Lawyer."

Ten years later the Civil War breaks out, and Harry Barnes enlists. During the course of the war the Union soldiers take up headquarters with a Southern family, and Harry meets Betty and falls in love with her, and secures her promise to marry him after the war is over. As the Union soldiers move on they are caught in an ambush, and Harry's horse is shot from under him. He leaps into the thicket and in a running fight with his pursuers manages to elude them and takes refuge at Betty's home. Betty is fearful that Harry will be captured, and provides him with a suit of civilian's clothes, and that night he endeavors to steal back to his regiment. He is captured, however, and according to military rules is held as a spy, being caught within the enemy's lines without his uniform. Harry sends a letter to his mother telling her of the facts, and she makes an impassioned plea to General Porter, the Southern soldier, for the life of her son, but to no avail. Harry is shot, and a pathetic and dramatic scene takes place as the mother fondles the lifeless body of her boy and calls for vengeance upon the heads of those responsible for his death.

A month later General Porter lays plans to crush the North, and sends his son Bob to General Lee with plans of the Union fortifications. Bob has a narrow escape from capture, and in his flight comes upon the home of Mrs. Barnes. With her heart heavy with grief over the death of her son, her sympathy goes out to this hunted youth, and she hides him in the room formerly occupied by Harry. Bob has thrown his coat down, and the letter to Lee drops out. Mrs. Barnes reads it, and in a flash she plans a terrible revenge on General Porter. While Bob is sleeping in thorough exhaustion after his nights of peril, she hides his clothing and substitutes the uniform of her son, and when the Union soldiers come hunting for Bob she helps in his capture and accuses him of being a spy, turning over to the Union officer the letter to Lee and telling him that Bob came there posing as a Northern officer. Bob is arrested and held for trial as a spy.

The failure of Bob to deliver the letter leads to a terrific battle, in which the Confederates are driven back. Mrs. Barns, in calm contemplation of her work, realizes what an injustice she has done, and filled with remorse has terrible visions which nearly drive her mad. She finally resolves to appeal to Lincoln, and hurries to him. Her plea is overruled by the cabinet, but when Mrs. Barnes lays Lincoln's old I. O. U. in his hand and demands payment of his obligation, he is persuaded to sign the pardon which is rushed by fleet messengers to save the life of the Southern boy.

### KEYSTONE.

**THE MISTAKEN MASHER** (Jan. 27).—Georgie Burns is a conceited, athletic individual, who has turned his home into a gymnasium. His pretty wife is exceedingly vexed but cannot cure him of his love for strenuous sports. A forlorn tramp comes to the door begging for a meal, and George promptly knocks him down.

Mrs. Burns goes to mail a letter and accidentally drops it. A good-looking stranger picks it up for her and drops it into the box. She thanks him and goes home. George has been watching the incident with jealous eyes, and when he sees that the stranger stands looking after his wife in admiration he conceives a brilliant plan. He sends a note to the stranger asking him to call, and receives him with great affectation of courtesy and politeness. He lures his guest into the gymnasium and inveigles him to put on the boxing gloves, and then proceeds to "trim" him nicely. It turns out, however, that the stranger is a pugilist, and before he gets through with George that gentleman is willing to sign a pledge never to look at a glove again.

**THE DEACON OUTWITTED** (Jan. 27).—The deacon's daughter, Betty, is in love with Harold Price. The deacon wants to buy a horse from Harry's father, but because Mr. Price will not give it to him at his own figure the deacon quarrels with Price, and forbids his daughter to see Harry. A troupe of minstrels, stranded, are walking back to New York, and Harry and Betty meet them. They make up as actors, and, accompanied by their new-found friends, rush to the deacon's home and tell him they are an eloping couple who wish to be married. The deacon ties the knot, and after the ceremony the make-up is removed, and he finds he has officiated at his own daughter's wedding. He finally sees the humor of the situation, and his charitable spirit is shared by Harry's father, who makes him a present of the horse he coveted.

## FILM SUPPLY COMPANY

### GAUMONT.

**GAUMONT WEEKLY, NO 44** (Jan. 8).—LABOR LEADERS CONVICTED. Alleged dynamiters leave Indianapolis for prison.

ENGLAND'S KING GOES VISITING. With the Queen he calls at the Abbey of Welbeck.

THE PRESIDENT'S RECEPTION. New Years day observed at the White House.

GOVERNOR SULZER INAUGURATED. New Executive of New York State takes office.

PHILADELPHIA MUMMERS PARADE. Quaker City sees a comical procession.

THE FUNERAL OF WHITELAW REID. Last rites in honor of late ambassador to England.

SANTA CLAUS COMES TO FRISCO. Chinese children celebrate holiday in Golden Gate Park.

**A SNAKE IN HIS BOSOM** (Jan. 7).—Colonel Melville, a French army officer while horse-back riding, flirts with a young widow, and with audacity worthy of a better cause, he introduces her to his wife and daughter with whom she becomes intimate.

At the widow's home, one evening, Colonel Melville seeing a man's photograph, asks who the man is. She replies that it is her cousin. The liaison between the Colonel and the widow develops beyond the platonic stage, and one evening in the Colonel's home, in the momentary absence of his wife, he kisses her. His daughter sees the act of infidelity. Realizing the widow's power over her father, which threatens rupture to their home, she knows not how to recall her father to his sense of duty.

An article in a newspaper, which by chance she reads, is an unexpected aid. The article tells of one Frederick Sturber, long suspected of being the head of a corps of spies acting for a nation hostile to France, who disappeared as he was about to be arrested. His subordinates, the article continued, many of whom are women, are being sought by the police. Over this article was a dissipation, he finds himself separated from his wife and position.

His wife, now burdened with a child, is forced to seek employment. Fate guides her to the house of her husband's mother, whom she doesn't know. Here she is employed as a housekeeper and the duplicate of the picture of the man she had seen on the mantelpiece of the woman now seducing her father. She then realizes that the widow's interest in her father is of greater significance than that of things personal—that she is using the Colonel as a catspaw to learn secrets of French fortification known to the Colonel in his official capacity.

Colonel Melville is horrified to reflect how he has been duped. His anger is partly that of the enraged vanity of the middle-aged man who finds that he has been the tool of a woman. He goes to this Delilah who had almost shorn his locks, metaphorically speaking, and who had almost caused him to become traitor to his country, as well as to his family. The widow is not glad to see him. She is seated at a desk writing a letter, which letter she attempts to hide. He suspects that it concerns him and information she might have got out of him. A fight ensues in which she desperately tries to prevent him from getting the inciminating letter.

Part of the letter read: "I am sending you the plan of Fort A. E. Its importance will be obvious to you. As to the required estimate, I

Remember Jan. 23rd

# THE SPECTRE BRIDEGROOM

a two reel feature production which

## BRINGS HAPPY SMILES

It is filled with pretty girls, artistic costumes and settings and Hallowe'en atmosphere.

### OTHER SPLENDID ECLAIRS

Thursday Jan. 30.

**THE LITTLE MOTHER *of* BLACK PINE TRAIL**

Another forceful portrayal of life in the frozen Northwest added to our Silent Jim series.

Sunday, Feb. 2nd.

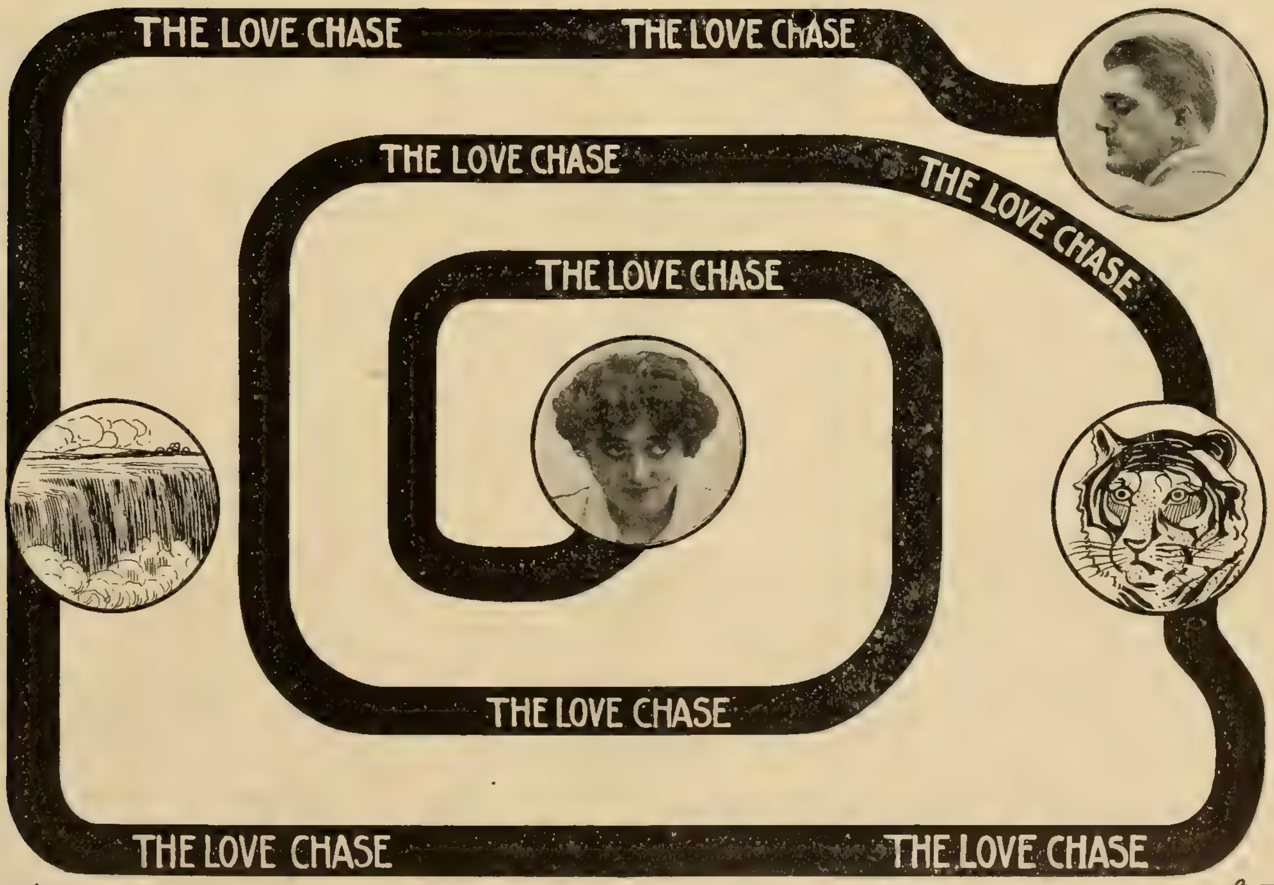
**THE AMERICAN NIECE**
and
**BATHERS IN CEYLON**

A rattling good comedy and a travelogue from a most beautiful country.

# COMING—THE LOVE CHASE

a two reel feature—regular release.

**DIFFERENT — LAUGHABLE — LOVABLE**



### THE HOME OF ECLAIR IS

225 West 42nd St. New York City.
Write us for photos of our American company and our semi monthy "bulletin."

will get it later. I am received at Colonel Melville's home and if . . . . . . . . ." The Colonel realizes how far he has been drawn into the spider's web. He determines to retrieve his honor at all costs. "We are ten miles from the frontier; in an hour's time you will leave the country once and for all. If not I will not shrink from any scandal," exclaims the Colonel. He instructs an orderly to escort her to the frontier, and that if she attempts to escape—shoot her. The Colonel, spirit-broken and thoroughly penitent returns home where condonation awaits him.

**THE DUNGEON OF DESPAIR** (Jan. 21).—Brevort takes his young bride to his castle which has been unoccupied since the time of the Revolution. There is a legend that parts of the building, built in the time of Louis XIII, were built over dungeons and that in the French Revolution, persons mysteriously disappeared. The young wife, in a spirit of fun, goes to hide in a huge chest standing in a hallway near her room. She steps into it. Its bottom being movable she falls into the dungeon far below. There is a wild search for her in the morning and the young husband, with anxiety distraught, goes to Paris to engage the aid of a detective. David Daniels, sleuth, returns with Brevort and makes a search for the missing wife. The old chest interests him. He steps into it, and like Mme. Brevort plunges through the bottom into the dungeon. Here he finds the girl who is nearly starved. Around her are the skeletons of the unfortunates who here perished. The detective is resourceful and taking his revolver, fires upward through the chest. Brevort hears the report and lowers a ladder to the captives, who climb to safety.

## SOLAX.

**THE WRONG BOX** (Jan. 29).—Fred Meade, an artist, by mistake sends his sweetheart a box containing a pair of his trousers to be repaired, while to a tailoress he sends a beautiful bunch of roses. In the box containing the trousers he puts a note requesting his sweetheart to wear them and meet him at their trysting-place that evening. The tailoress receives the box containing the flowers, meant for the sweetheart, with a note asking her to cut them off about four inches and returns them that evening. The sweetheart is so incensed at his supposed insult, that she throws the trousers out of the window, where a passing tramp finds them, and hurries away with them.

The tailoress, a spinster, although nonplussed at the request, cuts off the long stems of the roses four inches, puts them back in the box and returns them. Fred, supposing them to be the trousers, and with only a few minutes to catch a train, never examines the contents, but snatches the box and hurries for his train, leaving a card tacked on the door that he will return in three days. The tramp finding Fred's address in the trousers pocket, goes to return them the following day, and on reading the card on the door, gains an entrance to the house by a cellar window. He then proceeds to enjoy himself by dressing up in Fred's clothes, and ordering by telephone all kinds of good things to eat and drink. After feasting and drinking to excess, he wanders through the streets in an intoxicated condition, but because of his being well dressed, and finding Fred's card in his pocket, a policeman supposing him to be the artist, takes him back to the house and puts him to bed. The morning paper, however, contains an account of the arrest, and meets the eye of the tailoress, who comes to the conclusion that Fred was drunk when he sent her the roses, and immediately takes the paper to the sweetheart's home to show her. She refuses to listen to it at first, but as the fact of her having received the trousers dawns upon her, she begins to believe it, and both start out to investigate. They reach Fred's house, and seeing the remains of the feast, empty bottles and other signs of the debauch, and finally the man in bed, the sweetheart is overcome with grief. Fred returns from his trip, however, and his arrival on the scene soon straightens out the tangle, and everything is explained with a happy ending.

**THE SCHEMING WOMAN** (Jan. 31).—Turner Brooks, a young millionaire, is engaged to marry Dora Carton, a charming girl, but in modest circumstances. Emma DeWolf, an extravagant, malicious creature, is hard pressed by her creditors and desiring to marry Turner for his money, tries by every means to poison his mind against Dora by making him believe that Dora wants to marry him for his gold. She fails, however, in her efforts, and Turner and Dora are happily married. Months pass now until one day Emma received a letter from Dora telling her how happy she is, and asking her to call. Emma seeing a chance to separate the couple and win Turner, maliciously changes Dora's words, making them read that Dora married Turner for his money only. When Emma calls, she intentionally drops the letter, so that Turner finds it. Naturally, he is horrified and in a rage denounces his wife. She tries to explain, but he, beside himself, pulls a package of bills out of his pocket, flings them in Dora's face, and picking up his hat rushes for the door. Dora, humiliated, horrified, recovers herself, rushes to him, holds him back, and with that ominous calm of tragic feeling, puts on her hat, and leaves the house herself.

Emma lures Turner to her by her bewitching charms, but he growing suspicious, has a notice inserted in a paper, that he has suddenly lost all his money. He shows the notice to Emma and she believing, recoils from him. He understanding now, knowing her motives to be mercenary, rushes to his home. Dora having read the notice in the paper, is delighted, for now she can return to her husband and prove her love. Emma too goes to him, for she has learned the falsity of the report, and hopes to win him by pretense. Both women rush to him, and he has to decide between them, and after a dreadful moment knowing the dross from the gold folds his little wife in his arms.

## GREAT NORTHERN.

**JOHN STEALS A FURLOUGH** (Jan. 25).—John is an enlisted soldier and is such in name only. The dull routine of life in the barracks gets on his nerves and his thoughts revert to the old home life and the sweetheart that he had left behind when he was obliged to enter the service of his country. While he is brooding over his sad fate, he receives a note from his lady love informing him that she has arrived in town and will meet him in a music hall and summer garden close to the barracks. John is elated to such an extent that he fails to communicate with the lieutenant, who is his superior, and he proceeds to leave the barracks through a window after the other soldiers have retired to slumber. The lieutenant, however, is also an admirer of John's sweetheart and follows him to the place of meeting. The dear girl and John are having a most enjoyable time over their steins, when the lieutenant is espied in the offing. John makes a hasty disappearance under the table at which he has been seated and the lieutenant takes the chair that he had been occupying a few moments before. John is obliged to be an unwilling listener to the love making of the lieutenant and finally, in desperation, he decides to go back to the barracks. The lieutenant again trails him and places him under arrest on a charge of desertions. John is placed in a cell and is having visions of life imprisonment, when his sweetheart enters the office of the lieutenant and demands that John be released, otherwise she will inform the colonel of the former's visit to the summer garden. The latter is obliged, for self-protection, to release the valiant John and the latter is granted a furlough for a few hours, instead of being obliged to steal it.

## LUX.

**FACE TO FACE WITH A LEOPARD** (Jan. 17).—Jack and Mary are sweethearts, but a jealous rival betrays them to Mary's father, who angrily dismisses Jack from his employ, and forbids his daughter to have any more to do with him.

Mary makes arrangements to meet Jack secretly, and they fix a meeting-place upon the cliffs.

That afternoon, Tom, the negro servant, tells Mary that he knows where to find a baby leopard. Mary accompanies Tom to the leopard's den, and Tom makes a perilous descent over the cliffs to the lair. The mother leopard is absent, but when she returns and finds her cub gone she immediately starts in search of it.

When Mary learns that the infuriated beast has started in the direction of the trysting-place, she hastens to warn Jack, who is on his way. The leopard gets there first, and attacks Mary, but fortunately Jack arrives in time to save her, and thus wins her father's gratitude and forgiveness.

**THE MAGIC CARPET** (Jan. 24).—James is shaking the drawing-room carpet upon the heads of the passers-by who take a violent objection to this treatment. Seizing the carpet they pull James, carpet and all, out of the window. Upon touching the ground, the carpet becomes bewitched, and James is borne upon it to the consternation of all beholders who proceed to follow the carpet. A chase is the result.

## MISCELLANEOUS

### KINEMACOLOR

**WILD BIRDS OF ASIA—Turnstone Curlew.**—A light brown bird with white markings. Its similarity in color to its surroundings is very striking. Most of the stones in its vicinity are brown, interspersed here and there with white ones, so that the bird matches them exactly.

**Young Kestrels.**—These are pretty little dabs of fluff, all clinging to a branch of a tree.

**Lapwing.**—A lively bird with a curious tuft of feathers erect at the back of its head,

**Asiatic Short-eared Owl**, and its prey. A sleepy-looking creature which takes aparently little interest in the food it has secured.

**Young Cuckoo**, with its fostermother. The cuckoo's beak is wide open in expectation of food, and as its foster parent does not seem to have any for it, it attacks the long-suffering bird with considerable vigor.

**Eagle Owl and its Young.**—The brilliant yellow eyes of the owl are shown with surprising realism. The markings of the feathers are also shown perfectly. A group of young eagle owls follows. The expressions of their faces in some cases are positively comical.

**Young Long-eared Owl.**—Differences between this and the eagle owl just seen are clearly indicated by Kinemacolor. The eyes are of the same bright golden hue, but there is a greater variety in the markings of the head. The bird's aspect is ridiculously solemn.

**CROW FEEDING ON WILD DUCK.**—The sheen on the crow's black plumage is strikingly shown, and is another instance of the ability of the Kinemacolor to render blacks more faithfully than monotone photography.

**Asiatic Eagle Owl** devouring a bustard.

**Young Magpies in Nest.**—This is an exceedingly pretty picture; all the magpies have their beaks wide open, and they are evidently calling lustily for food.

**A GIRL WORTH HAVING.**—The girl's brother goes to the bad and steals; he escapes the men who saw him steal and runs to his sister, who hides him in an old well. The sheriff and his men come to search the house, but find no one. The sheriff is in love with the girl and begs her forgiveness; this she does on condition that he bring their friends and have a dance that night at her house. She hopes during the dance to let her brother make his escape. She succeeds in hiding him in her bed room. When the cowboys and girls come for the dance the girl will not allow any man to dance who carries a gun. They laughingly give them up to her. There is a rival to the girl, Ruth, who loves the sheriff also, but whom he does not love. Ruth finds out that the brother is in the house and tells the sheriff, but the men have no guns and the boy escapes.

Before leaving the boy pins a note in his sister's sunbonnet, telling her he will hide in a certain cave, and for her to bring him a horse. The next day the sister finds the note, tears it up, but one piece, with the name of the cave, falls and Ruth gets it and takes it to the sheriff. He, with his men, start after the boy.

The sister arrives at the cave before the sheriff, where she changes clothes with her brother. When the sheriff and his men arrive they see a girl riding down one road and a boy the other. They ride after the supposed boy. Unable to make the rider halt, they shoot, only to find they have shot the girl. In the end the girl forgives the sheriff and promises to marry him. The brother writes that he got away safely and promises to reform.

**FIXING FATHER.**—Father refuses to allow his daughter to marry Tom. Father takes his daughter off in his auto. Tom, trying to follow on foot, is nearly exhausted when he sees a motorcycle by the road. He steals it but is arrested. We see him next with a gang of prisoners in convict garb, working the roads. He manages to escape, hotly pursued by guards and convicts. A scarecrow, standing in a field, affords a refuge, and guards and men rush by. An old farmer discovers the convict and gives the alarm—it is off and away again for Tom. A box af waste paper is his next hiding place. This is placed in a cart with other trash and dumped overboard.

The next scene is funny beyond measure, as the poor fellow vainly tries to get upon the box, which is constantly turned over and over by the waves. In desperation he determines to swim for shore. Father and daughter in their launch, see a man struggling in deep water and go to him. When the poor, drenched Tom is nearly in the boat, father recognizes him, throws him back again, leaving him to swim to shore if he can.

Father dons a bathing suit and goes for a swim. Soaking wet, Tom arrives on the beach, sees the clothes, hangs his soaking wet prison garb on the post and goes off in father's clothes, miles too big for him. Father comes to dress. Sees the wet striped garb and is compelled to use it, though it is miles too small.

Between times we see the guards and their prisoners hunting for the escaped convict. They arrive and find father and he is forced to work on the roads with the other convicts. All ends happily at the police station, where Tom pays all fines with father's money and gets the girl.

NAT. B. SMITH
LECTURER
68 Hudson St., Hoboken, N. J. Phone 1361 Hoboken

The "Fotoplayer"
"Music for the Pictures"
130 Kearny St., San Francisco, Cal.

FEATURE FILMS
2, 3, 4-Reel, at Lowest Rental Rates.
Complete Lobby Display Free.
Send for List.
NORTHERN FEATURE FILM EX.
Suite 405, Schiller Bldg., Chicago, Ill.

# MAJESTIC

*Jan. 26th*

## "Saved From Sin"

A Beautiful Heart
Interest Drama
By Forrest Halsey

*Jan. 28th*

## "When the Last Leaf Fell"

An Intense Love Drama
by Lloyd Lonergan

TUESDAY, JAN. 21st

## "CABBY AND THE DEMON"

A NEW COMEDY OF ERRORS WITH PAUL SCARDON AND A SPLENDID COMPANY

**THE MAJESTIC MOTION PICTURE CO.** (Mutual Program) **540 West 21st Street, New York**

# HENNEGAN'S DOLLAR "DING-DONGERS"

**$1.00
a
1,000
assorted**

A neat, attractive 4-page ad., size 8 x 5½ in., printed on good book paper, with synopsis, illustrated. Put up 500 in package, $1.00 per 1,000 assorted. Need not be dated. Printed "Coming" over which can be stamped "Name of Theatre, Tomorrow" (Rubber Stamp Outfit 75c). Made only for the best Single Reel subjects selected from ☛

**Single Reel Dramas**

VITAGRAPH
BIOGRAPH
EDISON
LUBIN
KALEM
PATHE

# HENNEGAN'S HERALDS FOR FEATURES

**$2.00
for first 1,000
$1.50 for each
additional 1,000
Dating 50c.
per 1,000**

The best money getter for exhibitors ever devised. Printed on good book paper, 8 x 11 in., with synopsis, illustrated. Absolutely essential for an exhibitor who wishes to get extra money out of a feature.

☚ Sold blank or dated. We make them for ☛

**Multiple Reel Features**

ASSOCIATION
UNIVERSAL
Some Mutuals

**HENNEGAN'S One and Three Sheet Descriptive Block Posters
For Association Multiple Reel Features**

**FREE** Send your name and address for our mailing list and receive our new 40-page catalogue, some useful samples of strips, etc.

**HENNEGAN & CO. Genessee Blvd. CINCINNATI, O.**

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted**

## SITUATIONS WANTED.

**YOUNG MAN**—As superintendent of moving picture studio or laboratory or both. Thorough technical and photographic training. Highest references, competency and reliability. Address H. R. G., care of Moving Picture World, New York City.

**CAMERAMAN**—Of highest ability, wants to make change. Open for reasonable offer. Address CAMERA, care of Moving Picture World, New York City.

**OPERATOR**—Desires position anywhere. Any make machine. Write or wire. Address C. M. NUNNELLEY, Greendale, Ky.

**OPERATOR**—First class repair man. 6 years' experience, all makes machines. Open for engagement. Address M. J., care of Moving Picture World, New York City.

**CARPENTER**—Long experience in show business, make any kind of props. Wishes steady position. Address C. B., 46 Lawrence St., New York City.

**AT LIBERTY**—Experienced operator, sober and reliable. Prefers Lake States and night work only. Address JOHN AFFELT, Ausable, Mich.

**AT LIBERTY**—Capable feature film man. Would consider management of feature office. Address W., care of Moving Picture World, New York City.

**MANAGER**—Experienced in vaudeville and pictures, also legitimate, at liberty Feb. 1. Present house changing hands. Address A. A., care of Moving Picture World, New York City.

**PIANIST**—At liberty, desires motion picture engagement in Greater New York. JOSEPH KLANG, 388 Manhattan Ave., N. Y. City. Phone 8632 Morningside.

**POSITION WANTED**—Manager, eleven years' experience vaudeville and pictures. Temperate habits. With present corporation five years. Hold N. Y. and Mass. operators' license. New England preferred. Address J. M., care of Moving Picture World, N. Y. City.

**SITUATION WANTED**—As manager, by man sixteen years' road experience as advance agent and manager, to assume full charge of moving picture house. Able to furnish first class reference as to character, ability and sobriety. Address EDWARD, care of Moving Picture World, New York City.

**AT LIBERTY**—High class picture show Team. Both men long experience. Pianist-Organist, arranges and transposes at sight. Trap drummer plays bells and Xylophone. We have traps to produce every sound effect. We also use compressed air. We cue the pictures thoroughly, imitating every sound except the human voice. Will accept joint engagement only. Member A. F. of M. References exchanged. State highest salary and particulars in answering. Address J. HENRY MENN, 3330 E. 20th St., Kansas City, Mo.

## THEATRES FOR SALE.

**FOR SALE—Moving Picture and Vaudeville and Stock Theater. Equipment; doing good business. Capacity 850, can be increased or would sell equipment and give long lease. Address Box 322, Albuquerque, New Mexico.**

**FOR SALE, THEATRE**—Moving picture theatre in Michigan town of 20,000. Seating capacity 218, fully equipped. Good reason for selling. Address S. C. KNAPP, 337 So. Main St., Ann Arbor, Mich.

**MOVING PICTURE THEATRE**—For sale, reasonable price. Population 45,000. Complete equipment. Long lease. Address MANAGER, 74 Linden Ave., Malden, Mass.

**AN A-1** proposition in a small, very rich town. Seats 170. Everything complete and running. Proprietor and family live in same building and will also sell contents of flat. Rental $22 monthly (4-year lease), including flat. Address SMALL TOWN, care of Moving Picture World, New York City.

**FOR SALE**—New picture theatre in one of the best cities in Michigan. Doing good business. Will sell all or one-half interest to one who will devote entire time to same. Have other business. Address METROPOLE, 3007 Industrial Ave., Flint, Mich.

## THEATRE WANTED.

**WANTED TO BUY** at once moving picture or vaudeville house. Address M. H. CAREY, Pipestone, Minn.

## EQUIPMENT FOR SALE.

**FOR SALE**—Powers No. 6 machine, cheap, excellent condition; sacrifice to immediate purchaser. ROOM 603, 22 East 21st St., New York City.

**FOR SALE**—One Schneider and one Williamson camera and tripods, one Simplex projector, six mercury lights. Address PHOTO RECORDS CO., 38 W. 40th St., New York City.

**FOR SALE**—Powers 6 and 6A complete equipment, guaranteed. Never used. For sale cheap. Address MARTIN FREDERICKS, 2017 North Twelfth St., Philadelphia, Pa.

**FOR SALE**—No. 17005 Edison Kinetoscope and Ft. Wayne Transformer. 1st cheque for $90 takes 'em. Address THE EMPORIUM, Ft. Wayne, Ind.

**A FIRST CLASS** motion picture camera without lens and a tripod, $50. A wise operator can increase his salary by taking local pictures. Address CAMERA, care of Moving Picture World, Chicago, Ill.

**TEN MOVING PICTURE CAMERAS**—All new and latest models of English makes. Will sacrifice. Address WILLIAM GILLEN, 206 East 18th St., New York City.

## FILMS FOR SALE.

**FOR SALE**—Passion Play, Pathe, "Hand Colored," three reels, used five times. Guaranteed perfect condition. Bargain. Address H. F. STOCKER, 39 W. 8th St., Bayonne, N. J.

**MINNESOTA STATE FAIR FILMS**—2500 ft., 50 slides, colored, and posters. To advertise state, films almost free. Address BERLINGER PHOTO-MOTION FILM MFG. CO., 366 Walnut St., St. Paul, Minn.

**STATE RIGHTS FOR FLORIDA**—Blanche Walsh in Resurrection. State has not been touched, booked in Jacksonville; route list of state. $75 worth of paper, one lobby display rack. Now is the time to work Florida, in the tourist season. A bargain if you hurry. Address HARRY BALLARD, Winchester, Ind.

**FOR SALE**—Pathe hand-colored Passion Play, three reels. Splendid condition. Address REX THEATRE, 3919 Main St., Kansas City, Mo.

**500 SECOND-HAND REELS** of film for sale, $10 per reel and up. Address McINTYRE & RICHTER, 23 E. 14th St., New York City.

**GREAT MINE DISASTER**—Two reels Eclair with large line of advertising and photos, $60. Address HENNEGAN, 109 7th Ave., East, Cincinnati, O.

## MISCELLANEOUS.

**MOVING PICTURE OPERATORS, ATTENTION—Increase your salary. Make Lantern Slides of local events. Attract crowds. Outfit and instructions, $5. Address A. B. C. LANTERN SLIDE CO., 30 Upham St., Salem, Mass.**

**MANAGERS!**—Why buy tickets. We supply roll coupon tickets free. Address MICHIGAN CENTRAL REALTY CO., Alpena, Mich.

**MOVING PICTURE SUPPLIES**—We handle anything in the Supply line. Carbons, tickets, Oxone, etc. Write for list. Address N. & T. SUPPLY CO., P. O. Box 978, Norfolk, Va.

**PARCELS POST HANDBOOK**—WITH LARGE MAP, RULES AND REGULATIONS FOR FINDING RATES FROM YOUR TOWN TO ANY POINT IN THE UNITED STATES. SIMPLE, COMPREHENSIVE AND INVALUABLE. MAILED, POSTAGE PREPAID, UPON RECEIPT OF 50c. ADDRESS CHARLES GUNBY, 199 THIRD AVE., NEW YORK CITY.

---

**NOW READY**

Second Edition of F. H. Richardson's

**HANDBOOK**

***Price, $2.50 Postpaid*** **MOVING PICTURE WORLD,** Box 226, Madison Sq., P. O.
NEW YORK

---

***COMING! See Announcement Next Issue***

**Exclusive WESTERN 2 and 3 Reel FEATURES**

**CHEYENNE FEATURE FILM COMPANY**

F. J. CARROLL, General Manager

*Room 1214* *1482 BROADWAY* *NEW YORK*

**THE CARBON FOR PERFECT PROJECTION**

**ELECTRA**

ELECTRA ELECTRA ELECTRA

**HUGO REISINGER** 11 Broadway NEW YORK

**EXTRAORDINARY ANNOUNCEMENT**

***Western Exclusive Features***

**CHEYENNE FEATURE FILM COMPANY**

*Room 1214* *1482 Broadway* *New York*

**Exclusive Territory**

**EXHIBITORS** Greater New York
Maryland
West Virginia

You Can Book

**BLANCHE WALSH**

IN

**"RESURRECTION"**

4 Parts from

**STAR FEATURE FILM RENTERS**
145 West 45th Street :: :: New York

**The Bioscope** The Moving Picture Paper in Gt. Britain and the Best Advertising Medium, Bar None.

Yearly subscription, $3.50. Single copies, 10 cts., Post free
85 Shaftesbury Avenue, LONDON, W., ENGLAND

**Features For Rent and For Sale**

If you want big productions, write for list today.
Special prices on two days or more.

**M. and F. Feature Film Service**
167 W. Washington Street Chicago, Illinois

**MOTION PICTURE SUPPLIES**

PHOTOGRAPHIC SUPPLIES *WHOLESALE and RETAIL* THEATRE SEATING

EDISON
MOTIOGRAPH
POWERS
SIMPLEX
STANDARD

**MACHINES**

ARCO
BIO
ELECTRA
EXCELLO
SIEMEN

**CARBONS**

Ticket Hangers
Reels

Carrying Cases
Rewinders

Machine Parts
Disinfectants

Asbestos Booths
Exit Signs

*Everything for the Motion Picture Theatre except the Film*

**PICTURE THEATRE EQUIPMENT Co.,** 21 E. 14th St., N. Y. City
Phone Stuyvesant 2478

## INDEPENDENT
## RELEASE DATES

### AMERICAN.

Jan. 18—His Old-Fashioned Mother (Drama)....
Jan. 18—The Walnut Industry (Industrial)....
Jan. 20—Where Destiny Guides (Drama).......1000
Jan. 23—The Silver-Plated Gun (Drama)......1000
Jan. 25—A Rose of Old Mexico (Drama)......1000
Jan. 27—The Latent Spark (Drama)...........1000
Jan. 30—Building the Great Los Angeles Aqueduct (Topical).....................
Feb. 1—Women Left Alone (Drama)..........1000

### AMBROSIO.

Jan. 4—The Black Veils (2 reels—Drama)....
Jan. 11—What the Unknown Conceals (2 reels—Drama) ..............................
Jan. 18—Between Life and Death (2 reels—Drama) ..............................
Jan. 25—A Romance of a Heart (2 reels—Dr.)

### AMMEX.

Jan. 23—Love and circumstances (Drama)....1000
Jan. 30—Boss of the Ranch (Drama)..........1000
Feb. 6—Memories (Drama)....................1000
Feb. 13—The Cowgirl and the Night (Drama).1000
Feb. 17—The Coward (Drama).................1000
Feb. 20—The Quality of Mercy (Drama).....1000

### BISON.

Jan. 4—Regimental Pals (Drama).............
Jan. 4—A Girl at War (2 reels—Drama)......
Jan. 7—A Romance of the Utah Pioneers (2 reels—Drama) ....................
Jan. 11—An Apache Father's Vengeance (Dr.).
Jan. 14—A Frontier Providence (2 reels, Dr.)
Jan. 18—Regimental Pals (Drama)............
Jan. 21—The Genius of Fort Lapawai (2 reels) (Drama)..............................
Jan. 25—A Gambler's Last Trick (Drama).....
Jan. 28—Sheridan's Ride (3 reels) (Drama)....
Feb. 1—Cowboy Sports (Sporting).............

### BRONCHO.

Jan. 1—The Burning Brand (2 reels) (Drama)
Jan. 8—In the Ranks (2 reels) (Drama)......
Jan. 15—A Blue Grass Romance (2 reels) (Dr.)
Jan. 22—A Shadow of the Past (2 reels—Dr.)
Jan. 22—A Shadow of the Past (2 reels) (Dr.)
Jan. 29—The Struggle (2 reels) (Drama).....

### CHAMPION.

Jan. 27—The Marked Card (Drama)...........
Dec. 16—Right Shall Prevail (Dr.)............
Dec. 23—The Chaperones (Comedy) ............
Dec. 30—The City Boarder (Comedy).........
Dec. 30—The White Heron (Educational).....
Jan. 6—Art and Love (Drama)................
Jan. 13—Sins of the Father (Drama)..........
Jan. 20—The Death Trail (Drama).............
Jan. 27—The Marked Card (Drama)............

### CRYSTAL.

Jan. 12—Heroic Harold (Comedy)..............
Jan. 12—A Night at the Club (Comedy)........
Jan. 19—A Dip Into Society (Comedy).......
Jan. 19—The Fake Gas Man (Comedy)......
Jan. 26—Pearl's Admirers (Comedy)..........
Jan. 26—The False Alarm (Comedy)..........
Feb. 2—With Her Rival's Help (Comedy).....
Feb. 2—Box and Cox (Comedy)..............

### ECLAIR.

Jan. 9—The Return of Lady Linda (Drama)..
Jan. 12—The Cobbler and the Financier (Dr.)
Jan. 14—The Detective's Santa Claus (Drama)..
Jan. 16—"Nobody's" Love Story (Drama).....
Jan. 19—Funnicus Marries a Hunchback (Com.)
Jan. 19—Life In India (Educational)..........
Jan. 21—The Gallop of Death (Drama).......
Jan. 23—The Spectre Bridegroom (2 reels) (Dr.)
Jan. 26—After the Shipwreck (Drama)........
Jan. 28—The One Who Had to Pay (Drama)....
Jan. 30—The Little Mother of Black Pine Trail (Drama)..........................

### FRONTIER.

Jan. 15—The Last Run of the Old Sante Fe Coach (Drama)........................
Jan. 22—The Surveyor and the Pony Express (Drama)..........................
Jan. 29—The Wild Flower of Pino Mountains (Drama)..........................

### GAUMONT.

Jan. 2—Northern Egypt (Scenic)..............
Jan. 4—The Glove Industry (Industrial)......
Jan. 7—A Snake In His Bosom (Comedy)..
Jan. 8—Gaumont's Weekly No. 44 (Topical)..
Jan. 9—The Destructive Duelists (Comedy)..
Jan. 9—To Hell and Back (Comedy)........
Jan. 11—Domesticated Wild Animals on Our Western Coast (Educational))........
Jan. 14—The Roll of Honor (Drama)..........
Jan. 14—The Dungeon of Despair (Drama)....
Jan. 15—Gaumont's Weekly No. 45 (Tropical)
Jan. 16—All Came Out in the Wash (Comedy)
Jan. 16—The Beauties of Brittany (Scenic)..
Jan. 18—(Title not reported)....................
Jan. 21—The Dungeon of Despair (Drama)....
Jan. 22—Gaumont's Weekly, No. 46 (Topical)
Jan. 23—A Double Life (Comedy).............
Jan. 23—French Alpine Maneuvres.............

### GEM.

Dec. 24—The Amulet (Drama)..................
Dec. 31—Dorothy's Birthday (Drama)..........
Jan. 7—Absinthe (Drama)....................
Jan. 14—The Ninth Commandment (Drama)..
Jan. 21—The Scapegoat (Drama).............
Jan. 28—A Northwoods Romance (Drama)....

### GREAT NORTHERN.

Dec. 28—An Emergency Waiter (Comedy)......
Dec. 28—From the Balkan War (Scenic)........
Jan. 4—Outwitting a Rival (Comedy)........
Jan. 11—James, the Hungry One (Comedy)....
Jan. 11—The New Boot Cleaner (Comedy)......
Jan. 18—The Test (Comedy-Drama)...........
Jan. 25—John Steals a Furlough (Comedy)......
Jan. 25—The West Coast of Jutland (Scenic)..

### IMP.

Jan. 11—Society Day at Piping Rock (Comedy)
Jan. 13—The See Saw of Life (Drama)........
Jan. 16—A Little Mother Wants a Home (Dr.)
Jan. 18—The Boob's Inheritance (Comedy).....
Jan. 18—The Phosphate Industry (Industrial)..
Jan. 20—Love's Lottery Ticket (Comedy)......
Jan. 23—Rags and Riches (Drama)............
Jan. 25—The Hero of the Hour (Comedy)......
Jan. 25—Fixing the Flirts (Comedy)...........
Jan. 27—A Double Deception (Comedy).........
Jan. 30—Gold Is Not All (2 reels) (Drama).....
Feb. 1—A Winning Ruse (Comedy)..........

### ITALA.

Dec. 2—A Spider on the Brain (Com.)........
Dec. 2—Too Much Beauty (Com.)............
Dec. 16—Peeping Tom (Com.)..................
Dec. 16.—Keeping In Style (Com.)...........
Dec. 23—Easy to Return Home (Com.).........
Dec. 23—A Good Hunting Dog (Com.).........
Jan. 6—Knock Wood (Comedy)...............
Jan. 6—Two Little Devils (Comedy).........

### KAY BEE.

Dec. 20—The Dead Pays (2 reels (Drama)......
Dec. 27—The Law of the West (3 reels Dr.)
Jan. 3—The Great Sacrifice (2 reels) (Drama)
Jan. 10—The Paymaster's Son (2 reels) (Drama)
Jan. 17—The Little Turncoat (2 reels—Drama)
Jan. 24—The Mosaic Law (2 reels, Drama)..
Jan. 29—The Struggle (2 reels, Drama)......
Jan. 24—The Mosaic Law (2 reels) (Drama)..
Jan. 31—When Lincoln Paid (2 reels) (Drama).

### KEYSTONE.

Dec. 30—Mabel's Strategem (Com.)..........
Jan. 6—Saving Mabel's Dad (Comedy)........
Jan. 6—A Double Wedding (Comedy)..........
Jan. 13—The Cure that Failed (Comedy).......
Jan. 13—How Hiram Won Out (Comedy).......
Jan. 20—Sir Thomas Lipton...................
Jan. 20—For Lizzie's Sake (Comedy)..........
Jan. 27—The Mistaken Masher (Comedy)......
Jan. 27—The Deacon Outwitted (Comedy)......
Feb. 6—The Battle of Who Run (Comedy).....

### LUX.

Dec. 20—Only the Chiropodist (Comedy)....... 416
Dec. 27—Pat and the Milliner (Com.)........
Dec. 27—A New Use for the Bike (Com.)...... 458
Jan. 3—Pursued by a Lioness (Drama)......... 951
Jan. 10—The Matrimonial Fever (Comedy).... 781
Jan. 10—Do Not Tease the Dog (Comedy)...... 252
Jan. 17—Face to Face With a Leopard........
Jan. 24—The Magic Carpet (Comedy).......... 301
Jan. 24—Detective Knowall on the Trail (Com.) 678
Jan. 31—Faint Heart Never Won Fair Lady (Comedy)..........................
Jan. 31—Arabella As a Chimney Sweep (Com.)

### MAJESTIC.

Dec. 31—Jim's College Days (Drama)..........
Jan. 5—The Little Enchantress (Drama)......
Jan. 7—The Hundred Dollar Bill (Comedy)....
Jan. 12—Just Hard Luck.......................
Jan. 14—Child Labor (Drama)................
Jan. 19—Harry's Lesson (Comedy-Drama)....
Jan. 21—Cabby and the Demon (Comedy)......
Jan. 26—Saved from Sin (Drama)..............
Jan. 28—When the Last Leaf Fell (Drama)....

### MECCA.

Feb. 1—A Man's Woman (Drama)............

### MILANO.

Dec. 7—Diamond Cut Diamond (2 reels, Dr.)
Dec. 13—The Apache Vow (2 reels) (Drama)...
Dec. 21—Love Sublime (2 reel Dr.)..........
Dec. 28—Her Inspiration (Drama).............
Jan. 4—Father's Stratagem (Drama)........
Jan. 11—A Secret of the Sea (2 reels—Drama)
Jan. 18—Life's Lottery (2 reels) (Drama)....

### NESTOR.

Jan. 13—Cupid Finds a Way (Comedy)......
Jan. 15—The Quickest Way (Comedy)........
Jan. 17—A Waif of the Desert (Drama)......
Jan. 20—In Peaceful Hollow (Comedy)........
Jan. 20—The Taxidermist (Comedy)..........
Jan. 22—The Riot (Drama)..................
Jan. 24—His Brother's Keeper (Drama).......
Jan. 27—A Dinner Bell Romance (Comedy)......
Jan. 27—The Footpath to Happiness (Comedy)..
Jan. 29—White Man's Firewater (Drama)......
Jan. 31—The Highgraders (Drama)............

### POWERS.

Jan. 15—Mammy's Child (Drama)..............
Jan. 17—The Tramp Reporter (2 reels, Dr.)..
Jan. 22—A Bitter Dose (Comedy).............
Jan. 24—On Burning Sands (2 reels) (Drama)..
Jan. 29—How He Won Her (Comedy).........
Jan. 31—The Rugged Coast (Drama)...........

### PUNCH.

Jan. 9—Mix-Up (Comedy).....................
Jan. 16—Finney's Luck (Comedy)..............
Jan. 16—Saw Wood (Comedy)..................
Jan. 23—Tom, Dick and Harry (Comedy)......
Jan. 30—Their First Baby (Comedy)..........

### RELIANCE.

Jan. 4—A Jolly Good Fellow (Drama).........
Jan. 8—The Girl and the Inventor (Drama)..
Jan. 11—A Night of Terror (Comedy)........
Jan. 15—The Wheel of Fate (Drama)........
Jan. 18—The Strength of the Weak (Drama)..
Jan. 22—The Open Road (2 reels) (Drama)..
Jan. 25—The Masqueraders (Drama)..........
Jan. 29—Saved by Airship (Drama)............
Feb. 1—A Wife's Battle (Drama).............

### REX.

Jan. 5—It Doesn't Pay (Drama)..............
Jan. 9—The Actress (Drama).................
Jan. 12—By-Gone Days (Drama)...............
Jan. 16—The Flower Girl (Drama).............
Jan. 19—He Never Knew (Drama).............
Jan. 23—The Symphony (Drama)..............
Jan. 26—Becky Becky (Comedy)..............
Jan. 30—The Angelus (Drama)................

### SOLAX.

Jan. 3—Canine Rivals (Comedy.)..............
Jan. 8—A Million Dollars (Drama)............
Jan. 10—The Mutiny of Mr. Henpeck (Com.)..
Jan. 15—Mother and Daughter (Drama).....
Jan. 17—The Quarrelers (Comedy-Drama).......
Jan. 22—The Coming of Sunbeam (Drama).....
Jan. 24—The Roads That Lead Home (Drama)
Jan. 29—The Wrong Box (Comedy)............
Jan. 31—The Scheming Woman (Drama)........

### THANHOUSER.

Jan. 3—A Poor Relation (Drama).............
Jan. 5—A Guilty Conscience (Drama).........
Jan. 7—The Boomerang (Drama)..............
Jan. 10—The Evidence of the Film (Drama)..
Jan. 12—The City Mouse (Drama)............
Jan. 14—The Tiniest of Stars (Drama)........
Jan. 19—The Commuter's Cat (Comedy).........
Jan. 19—A Few Million Birds (Educational)..
Jan. 21—The Girl Detective's Rush (Drama)..
Jan. 24—Her Fireman (Dr.)..................
Jan. 26—His Uncle's Wives (Comedy)..........
Jan. 26—Los Angeles, the Beautiful (Scenic)..
Jan. 28—The Dove In the Eagle's Nest (Drama)
Jan. 31—Psychology of Fear (Drama)..........

### VICTOR.

Dec. 6—The Foolishness of Oliver (Comedy)..
Dec. 13—Owing More (Comedy)...............
Dec. 20—The Consequences (Dr.)...............
Dec. 27—The Professor's Dilemma (Comedy)...
Jan. 3—The Grouch (Drama)..................
Jan. 10—The Lie (Drama).....................
Jan. 17—The Hypocrite (Drama)..............
Jan. 24—Sunny Smith (Comedy)..............
Jan. 31—The Trifler (Drama)................

SPECIAL ROLL TICKETS
THE BIG TICKET. ANY PRINTING ANY COLORS
5,000 - - $1.25 20,000 - - $4.50 50,000 - - $6.50
10,000 - - $2.50 25,000 - - $5.50 100,000 - - $8.00
GET THE SAMPLES
STOCK TICKETS, [illegible] CENTS
FOR RESERVED SEAT THEATRE COUPON TICKETS, SERIAL OR DATED, SEND DIAGRAM
NATIONAL TICKET COMPANY - - - - Shamokin, Pa.

## *To the Owners and Operators of Moving Picture Theatres*

You, in order to have regular patrons to your theatre, must give, not only good clean pictures, but they must be perfectly clear, steady, and not flicker.

If the pictures which you throw are unsteady, and are blurred, and hurt your eyes, do you think any one of your patrons would come back to your theatre the second time?

No Sir! It does not cost your patrons any more to go to a theatre where they show good pictures, than it does to come to yours.

The success of your theatre rests solely with your machine. If it is not perfect you are not going to draw the people.

Now then; what machine is as near perfect as it is possible to make one?

Why, a "POWER'S" of course.

Get busy. Write us for descriptive catalogue and prices.

Have the best. It does not cost one cent more.

**WE ARE DISTRIBUTORS OF POWER'S MACHINES**
**ACCESSORIES AND SUPPLIES**

**Hudson Electrical Supply Co.**
49 BARCLAY STREET, NEW YORK CITY

---

## A. B. C. QUALITY ONE AND THREE SHEET POSTERS

*NOW READY FOR BIOGRAPH'S*

**A Misappropriated Turkey** AND **The Masher Cop**

*RELEASED JANUARY 30th* — *RELEASED JANUARY 30th*

*Order at once from your Exchange, or direct from us*

**A. B. C. COMPANY** Write for our Catalogue of BACK STOCK. We have a good supply on hand. **CLEVELAND, OHIO**

---

## EXTRAORDINARY ANNOUNCEMENT

## *Western Exclusive Features*

## CHEYENNE FEATURE FILM COMPANY

*Room 1214 1482 Broadway New York*

**Exclusive Territory**

---

THE
## Eye Comfort System OF Indirect Illumination

So necessary to the success of every Motion Picture Theatre that we engineer 60 Theaters a month.

This is a free service to Motion Picture Theatre Managers.

National X-Ray Reflector Co.,
227 W. Jackson Blvd., Chicago.

Distance, Screen to Rear of Auditorium..........
Ceiling Height ..............................
Width of House...............................
Name ........................................

# LICENSED RELEASE DATES

## RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Dubin, Pathe, Seliz, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.

Saturday—Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph.

---

## BIOGRAPH.

Dec. 12—My Hero (Drama)....................
Dec. 16—The Burglar's Dilemma (Drama)....
Dec. 19—The Divorcee (Comedy)...............
Dec. 19—Papering the Den (Comedy)..........
Dec. 23—A Cry For Help (Drama).............
Dec. 26—The God Within (Drama)............
Dec. 30—Bill Bogg's Windfall (Comedy)........
Dec. 30—A Day's Outing (Comedy)............
Jan. 2—Three Friends (Drama)...............
Jan. 6—The Telephone Girl and the Lady (Dr.)
Jan. 9—The Best Man Wins (Comedy).........
Jan. 9—The Bite of a Snake /Comedy)..
Jan. 27—A Misappropriated Turkey (Drama)...
Jan. 30—The Masher Cop (Comedy)............
Jan. 30—What Is the Use of Repining (Comedy)

## CINES.

### (G. Kleine.)

Jan. 4—A Sister's Heart (Drama)............1000
Jan. 4—A Sister's Heart (Drama)...........1000
Jan. 7—A Maid's Devotion (Drama)..........1000
Jan. 11—The Woes of a Peacemaker (Comedy).1000
Jan. 14—A Fishermaiden's Heart (Drama).. 688
Jan. 14—The Velino River and Falls, (Central Italy) (Scenic)...................... 315
Jan. 18—Taming the Spooks (Comedy).......
Jan. 18—The Absent-Minded Lover (Comedy)..
Jan. 21—She Shall Not Know (Drama)........1000
Jan. 25—Plot and Counterplot (Drama)........1000
Jan. 28—A Lesson From the Past (Drama)......1000
Feb. 1—The Doctor's Love Affair (Drama)....
Feb. 1—The Beautiful Falls of Marmore (Sc.)
Feb. 4—A Strenuous Courtship (Comedy)....... 530
Feb. 4—An Invincible Sleuth (Comedy)....... 470

## EDISON.

Jan. 3—The Running Away of Doris (Dr.)....1000
Jan. 4—The Red Man's Burden (Drama).....1000
Jan. 6—The New Day's Dawn (Drama)......1000
Jan. 6—It Is Never Too Late To Mend (Special—2 reels) (Drama)............2000
Jan. 7—An Unsullied Shield (Drama)........1000
Jan. 8—Interrupted Wedding Bells (Comedy)..1000
Jan. 10—The Eldorado Lode (Drama)...........1000
Jan. 11—The Maid of Honor (Drama).........1000
Jan. 13—The Lake Geneva Camp of the Y. M. C. A., Lake Geneva, Wis. (Sporting) .......................... 400
Jan. 13—The Office Boy's Birthday (Comedy).. 600
Jan. 14—At Bear Track Gulch (Drama)......1000
Jan. 15—The Title Cure (Comedy)............1000
Jan. 17—Leonie (Drama).........................1000
Jan. 18—Mountaineers (Drama).................1000
Jan. 20—The Man He Might Have Been (Dr.)..1000
Jan. 21—The Ambassador's Daughter (Drama).1000
Jan. 22—The Power of Sleep (Comedy).......
Jan. 24—False to Their Trust (Drama) (Being the Seventh Story of "What Happened to Mary")...........................1000
Jan. 27—The Dancer (Drama)..................1000
Jan. 28—A Day that Is Dead (Drama)..........1000
Jan. 29—A Serenade by Proxy (Comedy)........1000
Jan. 31—A Perilous Cargo (Drama).............1000
Feb. 1—The Princess and the Man (Drama)...1000

## ESSANAY.

Jan. 9—Alkali Ike in Jayville (Comedy)......1000
Jan. 10—Jimmy (Comedy-Drama)..............1000
Jan. 11—Broncho Billy and the Outlaw's Mother (Drama).......................1000
Jan. 14—China and the Chinese (Educational).1000
Jan. 15—The Girl at the Brook (Drama)......1000
Jan. 16—The Road of Transgression (Dr.)....1000
Jan. 17.—What George Did (Comedy).........1000
Jan. 18—Broncho Billy's Brother (Drama)....1000
Jan. 21—The Thirteenth Man (Drama).........1000
Jan. 22—The Sheriff's Child (Drama)..........1000
Jan. 2—The Laird of McGillicuddy (Comedy)..1000
Jan. 24—The Farmer's Daughter (Drama)......1000
Jan. 25—Broncho Billy's Gun-play (Drama)....1000
Jan. 28—The Voice of Giuseppe (Comedy).....1000
Jan. 29—The Melburn Confession (Drama)......1000
Jan. 30—The Sheriff's Story (Comedy-Drama)...1000
Jan. 31—Hypnotism in Hicksville (Comedy)....1000
Feb. 1 The Making of Broncho Billy (Comedy-Drama)...........................1000

## KALEM.

Jan. 11—A Sawmill Hazard (Drama)...........1000
Jan. 13.—A Dangerous Wager (Drama)........1000
Jan. 15—Red Sweeney's Mistake (Comedy)....1000
Jan. 17—A Hero's Reward (Comedy)........
Jan. 17—King Cotton (Industrial).............
Jan. 18—A Desperate Chance (Drama)........1000
Jan. 20—The Nurse at Mulberry Bend (Drama)1000
Jan. 22—The Boomerang (Drama)............1000
Jan. 24—One on Willie (Comedy).............
Jan. 24—The 'Possum Hunt (Sporting)........
Jan. 25—The Cub Reporter's Temptation (Dr.).1000
Jan. 27—The Turning Point (Drama)...........1000
Jan. 29—The Pride of Angry Bear (Drama)....1000
Jan. 31—The Horse that Wouldn't Stay Hitched (Comedy)..........................
Jan. 31—St. Augustine, Florida (Scenic)......
Feb. 1—The Senator's Dishonor (Drama)......

## LUBIN.

Jan. 11—The Artist's Romance (Comedy-Drama)
Jan. 13—A Timely Rescue (Drama)..........1000
Jan. 14—Peter's Pledge (Comedy-Drama)......1000
Jan. 16—It Might Have Been (Comedy-Dr.)..1000
Jan. 17—Quarantined (Comedy)...............1000
Jan 17—Fooling Their Wives (Comedy)......
Jan. 17—The Mexican Spy (Special two-reel Drama) ..........................2000
Jan. 18—The Girl and the Gambler (Drama)..1000
Jan. 20—Literature and Love (Drama)........1000
Jan. 21—Who Is the Savage? (Drama)........1000
Jan. 23—The Old Oaken Bucket (Drama)......1000
Jan. 24—Making a Baseball Bug (Comedy)......
Jan. 24—Pizen Pete (Comedy)................
Jan. 25—The Insurance Agent (Drama)........1000
Jan. 27—The Guiding Light (2 reels—special) (Drama)..............................2000
Jan. 27—The Girl of the Sunset Pass (Drama)..1000
Jan. 28—On the Threshold (Drama)............1000
Jan. 30—What's In a Name (Comedy)..........
Jan. 30—She Must Elope (Comedy)............
Jan. 31—The House In the Woods (Drama)....1000
Feb. 1—Private Smith (Drama)...............1000

## MELIES.

Dec. 12—The Castaway (Drama)..............1000
Dec. 19—A Woodland Christmas in California (Drama) .........................1000
Dec. 26—Jack's Burglar (Drama)..............1000
Jan. 2—Tempest Tossed (Drama).............1000
Jan. 9—Her Great Chance (Drama).........1000
Jan. 16—The Kiss of Salvation (Drama)......1000
Jan. 23—A Ballad of the South Seas (Drama)..1000
Jan. 30—Aileen o' the Sea (Drama)...........1000
Jan. 31—A Tale of Old Tahiti (2 reels—special) (Drama). ..........................2000
Feb. 6—The Gypsy's Warning (Drama)........1000

## ECLIPSE.

### (G. Kleine.)

Dec. 16—The Red Man's Honor (Parts 1 & 2) (Drama) (Special) .................2000
Dec. 18—Picturesque Dalmatia (Scenic)....... 450
Dec. 18—Three Rogues Outwitted (Comedy)..... 550
Dec. 25—Beauty Spots In South Wales (Sc.)... 250
Dec. 25—Wood Industry In French Jura (Ind.) 300
Dec. 25—The "Angel" Child (Comedy)........ 450
Jan. 1—Laughing Billy (Comedy).............. 400
Jan. 1—A Four-Footed Cupid (Comedy)....... 600
Jan. 8—Kidnapping the Fiddler (Comedy).... 850
Jan. 8—Along the Coast of Dalmatia (Scenic). 155
Jan. 15—Two Men and a Girl (Drama).......1000
Jan. 22—Just Missed Him (Comedy)...........
Jan. 22—The Manchester Ship Canal (Scenic)...
Jan. 29—The Bulgarian Army in the Balkans (Military).......................... 500
Jan. 29—Hubby Does the Cooking (Comedy).... 500

## PATHE.

Jan. 1—The Cowboy and the Baby (Comedy).
Jan. 2—The Frame-Up (Drama)..............
Jan. 3—Romeo and Juliet (2 reels) (Special Drama) .............................
Jan. 4—The Doctor's Blind Child (Drama)...
Jan. 6—Pathe's Weekly, No. 2 (Topical).....
Jan. 8—Peggy and the Old Scott (Drama)....
Jan. 9—The Hollow Tree (Drama)............
Jan. 11—Starting Something (Comedy)........
Jan. 13—Pathe's Weekly No. 3 (Tropical)....
Jan. 15—The Faithful Yuma Servant (Drama)
Jan. 16—Mixed Colors (Comedy)..............
Jan. 18—The Family Jar (Comedy)............
Jan. 20—Pathe's Weekly No. 4 (Topical)......
Jan. 20—The Ways of Destiny (2-Reel Special) (Drama) ..........................
Jan. 22—The Unfilled Oath (Drama)...........
Jan. 23—The Half Breed (Drama)..............
Jan. 25—The Elusive Kiss (Comedy)...........
Jan. 27—Pathe's Weekly. No. 5 (Topical)......
Jan. 29—Hubby's Polly (Comedy).............
Jan. 30—Saved by His Horse (Drama).........
Feb. 1—The Great Prayer of the Arabs (Edu.)
Feb. 1—Along the Columbia River (Scenic)....

## C. G. P. C.

Dec. 27—French Naval Manoeuvres (Naval)..
Dec. 27—The Chaffinch and Her Family (Edu.)
Dec. 31—The Caprices of the King (Hist.-Dr.)
Jan. 3—Between the Girls (Comedy).........
Jan. 3—Sand Hoppers (Scientific)............
Jan. 7—Love Unconquerable (Comedy).........
Jan. 10—Radiography In Practice (Scientific).
Jan. 10—The Life of Ants (Educational).......
Jan. 14—The Palace of Fontainebleau (Scenic)
Jan. 14—The Jelly Fish and the Plankton (Educational) .......................
Jan. 17—Along the Riviera (Scenic)...........
Jan. 17—Our Enemy, the Wasp (Educational)
Jan. 21—The Birth of a Dragon Fly (Scientific)
Jan. 21—The Making of a Book (Industrial)....
Jan. 24—The Part Played by Air In Respiration (Scientific)........................
Jan. 24—The Genet (Educational).............
Jan. 28—Max Joins the Giants (Comedy)........
Jan. 31—The Chameleon (Educational)..........
Jan. 31—The Making of Hats (Industrial)......

## SELIG.

Jan. 3—A Curious Family (Comedy)............
Jan. 3—Steak and Onions (Comedy)...........
Jan. 6—Prompted by Jealousy (Drama)......1000
Jan. 7—The Gunfighter's Son (Drama).......1000
Jan. 8—The Man Who Might Have Been (Dr.) ..................................1000
JAN. 9—The False Order (Drama)..........1000
Jan. 10—The Cowboy Editor (Comedy).........
Jan. 10—Whose Wife Is This? (Comedy)......
Jan. 13—The Clue (Drama)....................1000
Jan. 14—Bud's Heiress (Drama)...............1000
Jan. 15—A Plain Girl's Love (Drama).......1000
Jan. 16—A Revolutionary Romance (Drama)...1000
Jan. 17—Poison Ivy (Comedy)................
Jan. 17—The Clay Industry (Industrial)......
Jan. 20—The Lipton Cup (Dramatic)...........1000
Jan. 21—A Matrimonial Deluge (Comedy).......1000
Jan. 22—A Black Hand Elopement (Comedy)....1000
Jan. 23—A Little Child Shall Lead Them (Dr.).1000
Jan. 24—The Ainus of Japan (Educational)......
Jan. 24—The Suffragette (Comedy)............
Jan. 27—The Miner's Justice (Drama)..........1000
Jan. 28—A Canine Matchmaker (Comedy)......1000
Jan. 29—The Empty Studio (Drama)...........1000
Jan. 30—The Lesson (Drama)..................1000
Jan. 31—The Altar of the Aztecs (Drama)......1000

## VITAGRAPH.

Jan. 8—The Delayed Letter (Drama)........1000
Jan. 9—Two of a Kind (Comedy)...........
Jan. 9—Betty's Baby (Comedy)...............
Jan. 10—The Ambassador's Disappearance (Dr.)1000
Jan. 11—O'Hara Helps Cupid (Comedy)........1000
Jan. 13—Three Black Bags (Comedy)........1000
Jan. 13—The Little Minister (Special, 3-reels, Drama) ...........................3000
Jan. 15—Off the Road (Drama)...............1000
Jan. 16—The Bringing Out of Papa (Comedy)1000
Jan. 17—His Wife's Relatives (Comedy)......
Jan. 17—The Interrupted Honeymoon (Comedy)
Jan. 18—Thou Shall Not Kill (Drama)........1000
Jan. 20—What a Change of Clothes Did (Drama)1000
Jan. 21—Ma's Apron Strings (Comedy).........1000
Jan. 22—The Joke on Howling Wolf (Com.-Dr.)1000
Jan. 23—The Volunteer Strike Breakers (Com.)1000
Jan. 24—The Widow's Might (Comedy).........1000
Jan. 24—The Vengeance of Durand; or The Two Portraits (2 reels, Drama, Special)..2000
Jan. 25—Everybody's Doing It (Comedy)......
Jan. 25—When Bobby Forgot (Comedy).......
Jan. 27—Two Sets of Furs (Comedy)..........
Jan. 27—Coke Industry (Industrial)............
Jan. 28--When Mary Grew Up (Drama)........1000
Jan. 29—And His Wife Came Back (Comedy)..1000
Jan. 30—The Smoke From Lone Bill's Cabin (Dr.)..................................1000
Jan. 31—How "Fatty" Made Good (Comedy)...1000
Feb. 1—It Made Him Mad (Com.-Dr.)........1000

ARE YOU? If you are not already using our Novelty Film Announcement Slides, send us your order at once. Let us ship you the entire outfit of licensed posters. Write for **American Slide & Poster Co., 5th Floor, 1st National Bank Bldg., Chicago** SPECIAL PRICE

WE SHOW ONLY THE BEST
The TRIANGLE
AN UP-TO-DATE STORY OF INTENSE HUMAN INTEREST.

## PHOTO PLAY TICKET CHOPPER

**A Necessity Wherever Tickets Are Sold**

Finish: Cabinet is of finest, golden quartered oak, highly polished, and trimmings are of metal, finished in colored enamel, baked by special process, which retains its brilliancy, or if desired all metal parts heavily nickel plated. Glass is best polished French plate, quarter-inch thick.

Size: 45x12x12 inches
Weight (boxed) 100 lbs.

PRICE:

| | |
|---|---|
| Chopper | $50.00 |
| Foot Lever (extra) | 10.00 |
| Nickel Trimmings (extra) | 5.00 |

## BANNERS

Our Banners Are Works of Art. Lithographed in Four Colors. Eyelets in Corners. Printed on Heavy Muslin, 3 ft. wide by 12 ft. long. Price: $1.00 Each.

Made for all Releases, both Licensed and Independent. Always in Stock. Remit with Order.

**Photo-Play Advertising & Specialty Co.**
Main Offices: 121-123 Fourth Avenue
PITTSBURGH, PA.

BRANCHES
1022 Superior Ave., N. E., Cleveland, Ohio.
Equity Building, 70 Griswold St., Detroit, Mich.
27 West Naghten St., Columbus, Ohio.

THE HOUSE OF

# SELIG

**Offers Drama, Melodrama, Comedy and Romance**

**New Attractions for the New Year**

Jan. 27th.

### The Miner's Justice

A striking drama of the virile western mining camps. An old prospector strikes it rich, but refuses to sell to gratify the greed of his young partner. The young man tries dynamiting. About 1,000 ft.

Jan. 28th.

### A Canine Matchmaker

A picturesque playlet in which a bashful and hesitant man is helped out of his courtship predicament by his clever dog. A story not only astonishing, but amusing as well. About 1,000 ft.

Jan. 29th.

### The Empty Studio

The dramatic romance of a painter and his beautiful model. Entered in a big prize contest and unable to complete his picture because of a sudden accident, the artist sees his masterpiece completed and watches it win through the aid of the model. About 1,000 ft.

Jan. 30th.

### The Lesson

One of those rare human interest dramas of present day tragedy. A misunderstanding arises between a department store clerk and her fiancé over the attentions of a kind floor-walker. About 1,000 ft.

Jan. 31st.

### The Altar of the Aztecs

A romance dealing with the vivid and strange adventures of a young mining engineer in the mountains and mines of old Mexico. He wins out with a lot of experience and a sweetheart. About 1,000 ft.

Be sure and book the picture that all Americans will want to see

"THE COWBOY MILLIONAIRE"

In two reels. Selig's greatest Western masterpiece. Released soon. And don't forget "The Lipton Cup," introducing Sir Thomas Lipton." Released as a regular on Jan. 20th. Be sure and book it.

## THE SELIG POLYSCOPE COMPANY

**20 East Randolph Street**

**CHICAGO, ILL.**

**SEND IN YOUR NAME FOR OUR MAILING LIST**

**Weekly Bulletins Sent Free**

## The Barton Piano Attachment and Electric Musical Chimes

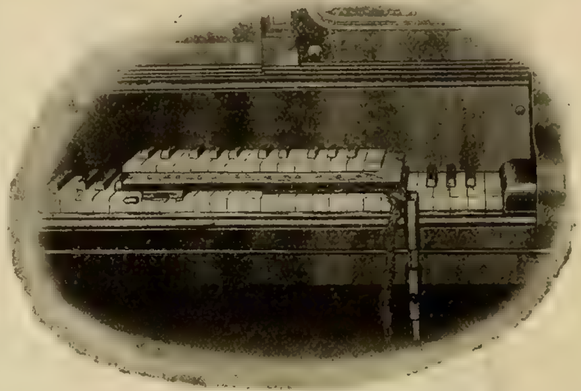
Can be played by any pianist, because the principle is exactly like that of a pipe organ key board, but in a very simple form. The left hand plays the accompaniment on the piano, and the right hand plays the melody on the chimes.

*Also made with drummers' key board.*

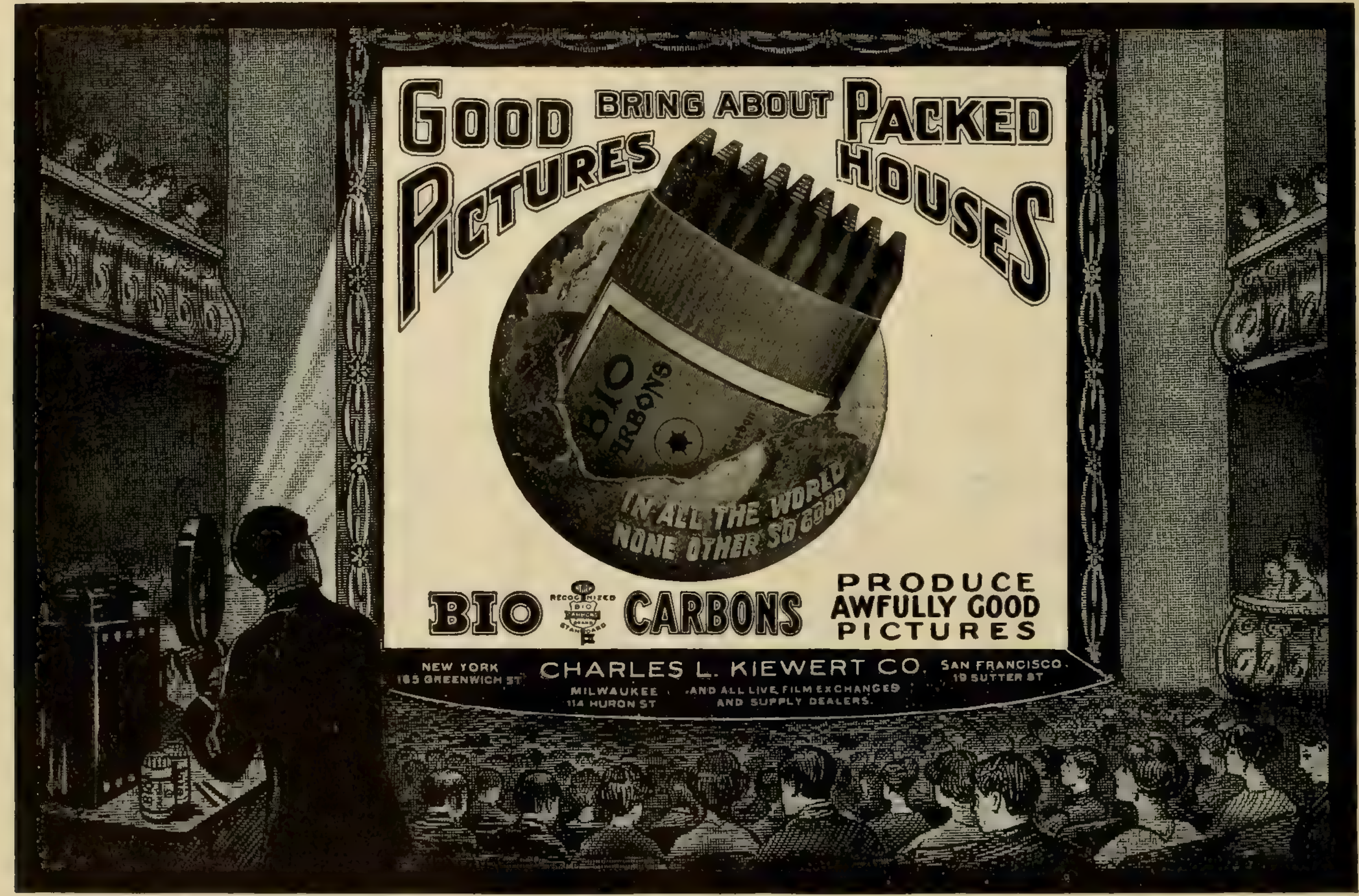
**OSHKOSH METAL PRODUCTS CO**
**OSHKOSH WISCONSIN**

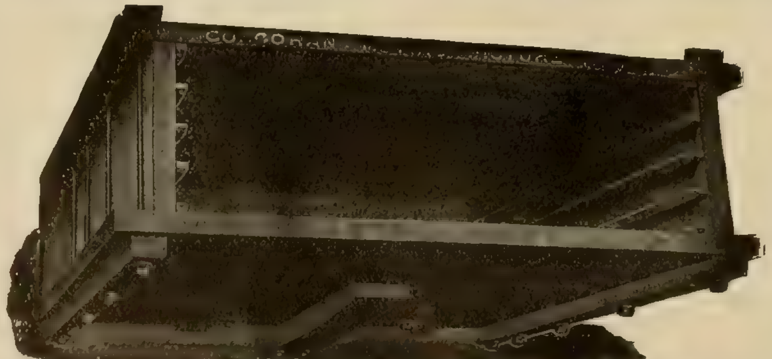
SOLD ON
EASY PAYMENTS

WRITE TO-DAY



**PATENTS PENDING**—Position when in use


GOOD PICTURES BRING ABOUT PACKED HOUSES
BIO CARBONS
IN ALL THE WORLD NONE OTHER SO GOOD
BIO CARBONS
RECOGNIZED BIO CARBONS BRAND STANDARD
PRODUCE AWFULLY GOOD PICTURES
NEW YORK 165 GREENWICH ST
CHARLES L. KIEWERT CO.
SAN FRANCISCO 19 SUTTER ST
MILWAUKEE 114 HURON ST
AND ALL LIVE FILM EXCHANGES AND SUPPLY DEALERS.



For reference as to Quality consult the following: The Vitagraph Co. of America, The Independence Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co., Kinemacolor Co. of America, N. Y. Motion Picture Co., Bison, Crystal Film Co., Majestic, Solax, Eclair, Kalem, T. A. Edison Co., British-Am. Mfg. Co., Jungle Film Co.

# ELECTED

By the majority of Moving Picture Manufacturers as the most satisfactory tank ever built. No loss of liquid. No damage to property where Corcoran tanks are installed.

*Send for Price List No. 5*

**A. J. CORCORAN, Inc.**
**11 JOHN STREET, NEW YORK CITY**

World's Largest Mfrs **WURLITZER** Established 1856

A Wurlitzer Piano Orchestra is used inside this theatre

Write for 32-page booklet, showing

**Wurlitzer Automatic Musical Instruments**

in the leading picture theatres of the country.

The Wurlitzer Instruments furnish better music than musicians and reduce expenses. 50 different styles; time payments; big catalog free. If you can't call, write to our nearest branch.

**The Rudolph Wurlitzer Company**

CINCINNATI 117-121 E. 4th
NEW YORK 25-27 W. 32d
CHICAGO 329-331 S. Wabash
PHILADELPHIA 1835 Chestnut
ST. LOUIS 912 Pine St.
CLEVELAND 800 Huron Road
BUFFALO 701 Main
LOUISVILLE 496 W. Greene
COLUMBUS, O. 57 E. Main

**LEARN AND EARN**
**A Good Salary or Big Profits in the MOTION PICTURE BUSINESS**

**READ**—Read our great offer to teach you to become an expert Moving Picture **Operator or Manager.** Then mail the coupon **at once** for complete information. Never before in the history of the motion picture business have there been such wonderful opportunities for making money as there are today!

**Operators Earn $75 to $150 a Month** in their spare time. **Owners and Managers** are simply "coining" money in this greatest amusement business of the Century. Positively **tremendous profits** today for ambitious men who take up this work.

We offer you a **complete, thoroughly practical and easily learned course** of instruction. Learn **right in your own home.** You can become an expert in a very short time.

CYCLOPEDIA of MOTION PICTURE WORK VOL. I STEREOPTICON MOTION HEAD PROJECTING MACHINES TALKING PICTURES AMERICAN SCHOOL OF CORRESPONDENCE
CYCLOPEDIA of MOTION PICTURE WORK VOL. II PHOTOGRAPHY MOTOGRAPHY PHOTO-PLAYS

**Special Notice!** Our **"Cyclopedia of Motion Picture Work"** is just off the press! **The only complete work on this subject ever published.** Of great value to both owners and managers.

**FREE! If You Write At Once** We will send our illustrated booklet **"The Motion Picture"** to you absolutely free. This interesting book gives valuable information about the business that you should know—explains all about our Motion Picture Course.

**Mail Coupon for Complete Information**

Every man who is interested in the Motion Picture Business—any man who expects to become an operator or manager—in fact, every man ambitious to succeed—should mail the coupon at once. Specify whether you want the books or the course. No obligations in sending the coupon, so mail it to us right away.

**AMERICAN SCHOOL OF CORRESPONDENCE, CHICAGO, U. S. A.**

**Free Information and Book Coupon**

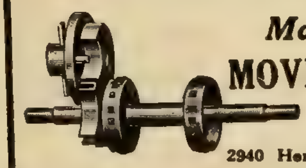
**AMERICAN SCHOOL OF CORRESPONDENCE, Chicago, U. S. A.**

Without any obligations on me whatsoever, please send **FREE,** your illustrated booklet "The Motion Picture." Also send me information about your

( ) Motion Picture Course.
( ) Cyclopedia of Motion Picture Work.

NAME........................................
ADDRESS........................................

P. W. 1-25-12



*Make Your Own*
**MOVING PICTURE CAMERA**
*All Parts Ready to Assemble*
LAVEZZI MACHINE WORKS
2940 Herndon Street Chicago

*Be a Moving Picture Manager!* **HOW?** *HOW TO PROPERLY ESTABLISH A* Motion Picture Theatre

GET JAMES F. HODGES' BOOK
**PICTURE THEATRE FACTS**

*Send $1.00 to* SCENARIO PUBLISHING CO., 1465 Broadway, New York

**Make Your Lobby Display Attractive**

ROYAL
IMPROVE YOUR Lobby
FRAME YOUR POSTERS
BRASS EASELS AND BRASS RAILING
BRASS POSTER FRAMES FOR EASELS AND WALLS

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theater Fixtures and Brass Rails of every description.

*Write for Catalog*

Don't fail to visit our complete New York showroom, 101-103 4th Ave.

**THE NEWMAN MFG. CO.**
717-721 Sycamore St.,
Cincinnati, O.
*Established 1882*

**THE ENTERPRISE (Portable) CALCIUM GAS OUTFIT**

**Price, with carrying case, $35.00.**

*Is the only Substitute for Electricity* for projecting Motion Picture or Stereopticon Views and is the

ONLY SATISFACTORY PORTABLE OUTFIT

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valve to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES *is most satisfactory* for the production of *oxygen gas.*

*For Sale by Dealers Everywhere.*

**Enterprise Optical Mfg. Co.** MANUFACTURERS 564-572 W. Randolph Street, CHICAGO, ILL.

# BE NOT DECEIVED

*When purchasing a screen buy one with a guarantee; a guarantee backed up by the largest metallized curtain company in America; a guarantee that actually protects you.*

*Our goods are honestly made, they please the most exacting men in the foremost ranks of photoplay exhibitors. From all parts of America they write us saying they never saw pictures properly portrayed until they saw them on the RADIUM GOLD FIBRE SCREEN. The one best picture surface.*

*Give us a chance; if we cannot please you no one else can. Realistic, true to life and nature, soft, bright enough to be clear and sharp, every detail is brought out; the beautiful, harmonious blending of colors appeal to everyone—certainly a contrast between this and a hard, cold reflective screen that is ruinous to young and old alike.*

## LET US SHOW YOU

**American Theatre Curtain & Supply Company,**
**Sole Manufacturers**
**105 N. Main Street, St. Louis, Mo.**

Pitzer & Smith, 32 Union Square, New York City
George Breck, 70 Turk Street, San Francisco, Cal.

---

# I Will Bet $1000 Against A Dough-Nut

**That A**

## "MIRROR" SCREEN

**Has the World Beat. Better Illumination, Perspective, Definition, Clearer, and The Only Curtain that SAVES THE EYES.**

**Pays for itself in four days.**

**Get our New Improved Snow-White Finish QUICK. Be the first. Write me today.**

**F. J. REMBUSCH, PRES.,**
**"MIRROR" SCREEN COMPANY, Shelbyville, Indiana**
**Eastern Representative—Frank Manning, 922 Sixth Avenue, N. Y. City.**
**Phone 401 Plaza.**

---

**STOP! LOOK! LISTEN!**

# Book Real Features, Money Getters

## Look over this list. Every one a top liner

Parsifal, 3 reels.
International Conspiracy, 3 reels.
Vengeance of Egypt, 3 reels.
Bridge of Sorrow, 2 reels.
Perils of the Atlantic, 2 reels.
Life of Buffalo Bill, 3 reels.
St. George and the Dragon, 3 reels.
The Traitress, 3 reels.
Red Falcon, 2 reels.
Convicted By Hypnotism, 2 reels.
Fall of Blackhawk, 2 reels.
Circus Girl, 2 reels.
Penalty, 2 reels.
Venus, 3 reels.
And many others.

Sole rights for The Vatican and His Holiness Pope Pius the X for Indiana, Illinois and Michigan.

Sole rights for Parsifal for West Virginia, Western Pennsylvania, Ohio, Indiana, Illinois and Michigan.

Exhibitors in above states are warned against "fake" copies of the above. We have the only originals for the above states.

Branches:
8 Franklin Bldg., Indianapolis, Ind. 811 Schiller Bldg., Chicago, Ill.

**IMPERIAL FEATURE FILM CO.**
**121 Fourth Avenue PITTSBURGH, PA.**
***PHONE COURT 2852***

---

## The Curtain that made Daylight Projection possible—MIRROROIDE the Original! The Only Matte Surfaced Metallic Screen on the Market.

PATENTS PENDING

# MIRROROIDE

is sold under a positive five-year guarantee. Used by 3,104 exhibitors to date.

MIRROROIDE, besides saving you one-third on your juice bill, will permit you to keep your theatre brightly illuminated during projection, giving you perfect moral conditions and bringing you select patronage.

Pictures 200 per cent. brighter, clear as crystal, and wonderful perspective. Without that hazy-glary-out-of-focus effect so common in other metallic screens. Three months' old film looks like fourth-run on

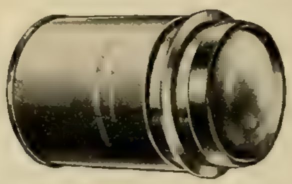
A MIRROROIDE SCREEN.

MIRROROIDE can be firmly cemented to any plaster wall screen, or properly screened without a wrinkle in less than thirty minutes.

MIRROROIDE is the only screen that will not lose the picture close up, or detortionize at an angle view. Leading experts acknowledge it the peer of all—bar none—the world's best. Get our free samples. Test any way you desire.

**THE J. H. GENTER CO.**
**NEWBURGH, N. Y.**

---



# Gundlach Projection Lenses

**The Only Lenses Which Guarantee You The Best Pictures**
**The Only Lenses Giving The Greatest Possible Illumination**
**The Only Lenses Exact in Focal Length To Within 1-100 of an Inch**

There were no high grade Lenses on the market until **GUNDLACH LENSES** were made and none now that equal them in optical quality and illuminating power.

The **GUNDLACH NO. 2 PROJECTION LENSES** made the long throw possible and already hundreds of theater owners have taken advantage of this opportunity to increase their theaters in length and seating capacity adding to their profits at the same time.

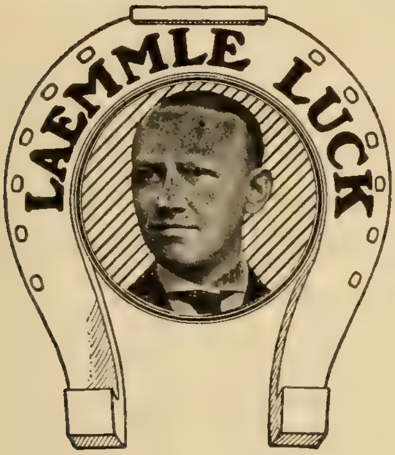
The superior quality of **GUNDLACH PROJECTION LENSES** is recognized by the leading makers of machines and they will be supplied to order in place of the ordinary lens equipment at very little increase in price.

No matter how well satisfied you are with your picture we invite you to order a **GUNDLACH PROJECTION LENS** for trial to see the difference. Nearly all our lenses are sold to exhibitors who have ordinary lenses, but are looking for something better. In many cases a customer orders one lens for trial and then re-equips all his machines, sometimes the machines of several theaters.

**GUNDLACH PROJECTION LENSES** are used by the Kinemacolor Company of America because they must have the best.

**Gundlach-Manhattan Optical Co.**
**808 Clinton Ave., So., Rochester, N. Y.**

IT'S ALL IN THE LENS



# Don't Wait Too Long!

—Get hooked up with a Laemmle Film Service office in time to book some of the marvelously good feature films about to be released by the Universal folks. Remember, the Laemmle Film Service office does not charge extra for features but slips them to you right along with its regular service. It is revolutionary. It is a corking good thing for you!

—Don't take your own sweet time to it! You know as well as I do that only a certain number of theaters can be served with the same program in a given territory. Don't let your competitor be the one to get the big bonanza or you'll regret it as sure as you're a foot high. Place implicit faith in me, throw care to the winds and MAKE MORE PROFITS! Not next year or next week but RIGHT NOW!

**CARL LAEMMLE, President**

## The Laemmle Film Service

204 West Lake Street, Chicago, Ill.
Sykes Block, Minneapolis, Minn.
1312 Farnum Street, Omaha, Neb.
421 Walnut Street, Des Moines, Iowa.

The Biggest and Best Film Renter in the World

# Ornamental Theatres

**PLASTER RELIEF DECORATIONS**

**Theatres Designed Everywhere**

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

**THE DECORATORS SUPPLY CO.**
2549 Archer Avenue, :: CHICAGO, ILL.

**When Your Picture Machine Needs Repairing**

*Why don't you send it to us?*

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

*We buy second hand machines.*

**GEO. M. HOKE SUPPLY CO., 176 N. State St., Bet. Lake & Randolph Chicago, Ill.**

THE SIMPSON SOLAR SCREEN
The only Metallic Screen without seams, patented. Buy the real thing. Beware of imitations

ALFRED L. SIMPSON, Inc.
No. 113 W. 132nd St., N. Y. City

**Theatre Pipe Organs.**

All sizes of Pipe Organs for Theatre purposes built to order.

Write for catalogue and estimates.

THE WM. SCUELKE ORGAN CO.
Milwaukee, Wis.

Headquarters for

**ASBESTOS**

**CURTAINS and PICTURE BOOTHS**

SEND FOR BOOKLET **C. W. Trainer Mfg. Co.**
39 Pearl St., Boston, Mass.

We buy and sell second-hand FILMS and MOVING PICTURE MACHINES.

WESTERN FILM BROKERS
538 S. Dearborn St., Chicago, Ill.

EASTMAN
motion picture
film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

American Moving Picture Machine Co.
MANUFACTURERS OF THE
STANDARD
Automatic Moving Picture Machine
101-102 Beekman Street, New York

*Use the Real*
Projector Carbon
"Biograph"
Brand
L. E. Frorup & Co.
232 Greenwich St., New York City

"Agfa"
CELLULOID POSITIVE CELLULOID NEGATIVE
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)
RAW FILM SUPPLY CO.
15 EAST 26th STREET - - NEW YORK
Tel. Mad. Sq. 7876 Cable Rawfilm New York

EXHIBITORS' HEADQUARTERS
CALEHUFF SUPPLY COMPANY
(Incorporated)
50 North Eighth Street, Philadelphia, Pa.
Jobbers in Edison, Powers and Motiograph Machines and Parts
Machines repaired by Expert Mechanics. Genuine Parts Only Used.

SPECIALTIES

Mirror Screens
Chairs
Tickets
Pianos
Bio & Electra Carbons
Special Gundlach Lenses
Condensers
Edison Transformers
Ft. Wayne Compensarcs
Asbestos State Booths
Asbestos Wire
Switches
Plugs
Spotlights
Gas Making Outfits
Limes
Film Cement
Branch General Disinfectant Co.
Scenery, Stage Effects
Theatres Bought, Sold, Rented

CHAS. A. CALEHUFF, Pres. and Gen. Mgr.

FILM LECTURES
By W. STEPHEN BUSH
How to Put On the Passion Play (Pathe Freres' World Renowned Production) ............ $1.00
How to Put On "The Crusaders, or Jerusalem Delivered" (World's Best Film Co.) ......... 1.00
Key and Complete Lecture for "Dante's Inferno" (Milano Film Co.; Five Reels) ............... 1.00
"Life of Moses" (Vitagraph Five-Reel) ........ .10
$5.00 per Hundred to Exchanges for This One.
Copyrighted and For Sale Only by
CHALMERS PUBLISHING CO.
BOX 226 MADISON SQUARE P. O. N. Y. CITY

PATRIOTIC NOVELTIES
FOR
MOVING PICTURE THEATRES
*NOW BOOKING*
LOUISE M. MARION
IN HER
NEW ILLUSTRATED POEMS
and FILM LECTURES
LOUISE M. MARION
Studio 469 W. 23rd St. New York
TERMS REASONABLE
Telephone, Chelsea 5114

High-Class
Vaudeville Sketch
*entitled*
"MOTHER and SON"
*with*
*Strong Specialties*

# THIS LETTER TELLS THE STORY

Mr. J. H. Hallberg
Jacksonville, Ill., Jan. 12, 1913

Dear Sir: "I have recently acquired the Gem Theatre in this city, and in order to make a success of it, it will be absolutely necessary to keep expenses at the very lowest possible point, and I am unable to see how I can do so without a 'Hallberg Economizer.'

"Fred L. Wakefield."

The above is an unsolicited testimonial, and is conclusive evidence of the esteem in which the "Hallberg" is held by those who have once used my Economizer.

Buy the **Hallberg Standard A. C. Economizer** only. It saves the most and gives the best light.

***Write for price list of "USED MACHINE BARGAINS" and also second-hand current saving devices of all makes***

**I EQUIP THEATRES COMPLETELY**

**Hundreds of exhibitors, in all parts of the country have benefited by my advice, without any charge, saving money in their original equipment, and by purchasing from me securing only the right goods and the best made.**

**FULL LINE OF M. P. SUPPLIES**

**The Hallberg Ticket Dispenser**—Takes all standard tickets. Write for circular giving full description and price.

**Free Circulars on all makes of M. P. Machines, but Hallberg's Big Catalogue, 100 Pages, costs you 25c by mail.**

**J. H. HALLBERG, 36 East 23rd Street, NEW YORK**

I have been appointed distributor for all makes of motion picture machines under the new Sales plan. Dealers should apply promptly for contract.

---

## Exhibitors of Indiana and Kentucky

WRITE FOR DATES TO

**Lyric Film & Supply Company**

TERRE HAUTE, INDIANA

on Lincoln J. Carter's **"Chattanooga"**

*In Three Reels*

## *Great Civil War Drama*

SHOWING

BLOWING UP OF THE OLD POWDER MILL
CHARGE OF THE CONFEDERATE TROOPS
CAPTURE AT THE BOAT LANDING
ESCAPE THROUGH THE UNDERGROUND TUNNEL
FIGHT ON THE RUNAWAY LOCOMOTIVE
BATTLE NEAR LOOKOUT MOUNTAIN
CHARGE OF THE UNION CAVALRY

**and "The Great Ocean Disaster or Fire at Sea"**

**in two reels made by the Great Northern Special Feature Film Company. A thrilling drama enacted on board a steamship on the High Seas.**

---

# Universal Film

"Connecticut and New York State Exhibitors" remember we want your business. :-: We are not restricted to New York City. Your account will have the same attention as local theatres. Drop in at our Broadway Office and take a look at "Sheridan's Ride"

UNIVERSAL
FILM EXCHANGE
OF NEW YORK
111 East 14th St. and 1600 Broadway
NEW YORK

THE Foos

ELECTRIC

Generating Set

will furnish direct current for your show and give you better quality of light than you can get from the best Central Station service. With a Foos Engine you can save 50 to 75 per cent. of the money you have to pay for electric current and have all the light you want when you want it.

*Send for Bulletin F-98.*

**The Foos Gas Engine Co.**

809 Linden Ave. Springfield, O.

*It pays to discriminate when you buy*

THEATRE SEATING

**WRITE TODAY** for Cat. V2 (Mov. Picture Chairs) and Cat. V8 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan

Widest range of styles and prices. Large stocks.

**American Seating Company**

218 S. Wabash Ave., CHICAGO 15 E. 32nd St., NEW YORK

*Get Our Prices Before You Buy*

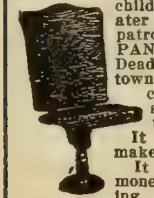
THE WISCONSIN SEATING COMPANY

New London
Wisconsin, U. S. A.

Steel standards will not break

OPERA CHAIRS

GEO. W. BENNETT
34-36 E. 3rd Street
CINCINNATI, OHIO.



OH! MR. EXHIBITOR!!

Think of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iroquois Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.

It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Give 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write to-day for Circular A.

THE HARDESTY MFG. CO., Canal Dover, Ohio. U. S. A.

CHEAP

STEEL FRAME THEATRE CHAIRS

ABSOLUTELY NON-BREAKABLE

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

*Second Hand Chairs*

Also seating for Out-of-door use.

Address Dept. W.

STEEL FURNITURE Co., Grand Rapids, Mich. New York: 150 5th Ave. Pittsburgh: 318 Bissel Blk. Philadelphia: 1943 Market St.

WE CAN HURRY

YOUR ORDER OUT

STAFFORD Chairs excel all others.

**Heavy Five Ply** seats and backs.

The last-forever kind, that you are using long after you have forgotten the price.

STEEL CHAIRS TOO

We carry several kinds of good chairs in stock, all guaranteed.

ASK FOR CATALOG 305

E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

SCENARIO WRITERS!

If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made saleable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism for a fee of $2.

Exhibitors!

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

**Epes Winthrop Sargent**
Box 70, Madison Square Station
New York City

**Your Own Film Camera**

BUY THE JUNIOR PROFESSIONAL, GUARANTEED FILM MAKING OUTFIT YOU NEED IT, SOONER OR LATER, ALL SUPPLY, MACHINES, LENSES.

Eberhard Schneider. 219 Second Ave., N. Y.

For bookings Gypsy Blood, The Traitress, The Course of True Love, and all Asta Nielsen Features write

**The United Feature Film Company**
559 SPITZER BUILDING TOLEDO, OHIO

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

**Fort Wayne Electric Works**
OF GENERAL ELECTRIC COMPANY
1402 Broadway
FORT WAYNE INDIANA 733

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. NO. 31

115-117 So. Wabash Ave., Chicago, Ill.
**The A. H. Andrews Co.**
Branches in all Leading Cities
New York Office, 1165 Broadway.
Seattle Office, 508-10-12 First Ave., So.
San Francisco Office, 728 Mission St.

RELEASED JANUARY 31st

## The Stupendous Two-Reel Production

# A TALE OF OLD TAHITI

The magnificent reproduction of an episode which happened in Tahiti sixty years ago; depicting the love of a South Sea maid for an European sailor. Wonderful tropical settings, entirely new to exhibitors in this country. Book it now.

RELEASED JAN. 30th

## AILEEN O' THE SEA

A beautiful seaside story of Catalina, embodying all the richness of color and setting of Catalina Island, where it was produced.

RELEASED FEB. 13th

## UNMASKED BY A KANAKA

A plantation romance of Tahiti, showing colonist life and customs of today on that beautiful island of the South Seas.

IT HEADS THE LIST

# POWER'S CAMERAGRAPH NO. 6A

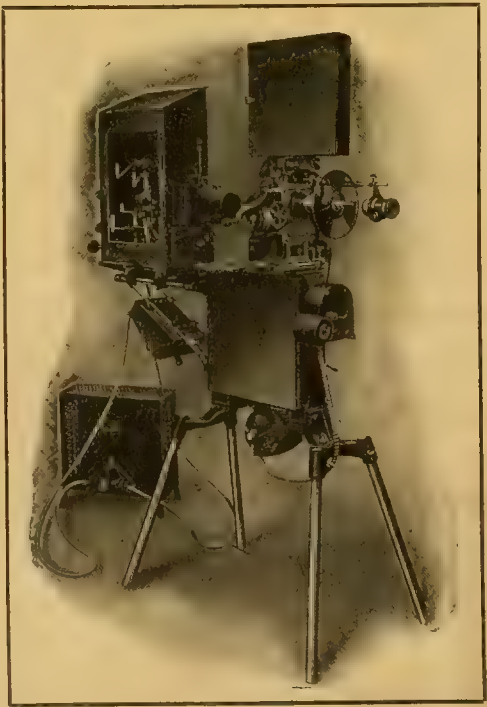
In fact, it is so far ahead that, like a famous race of old, "There is no second." It wins on its merits of

## *PERFECT PROJECTION*
## *PERFECT CONSTRUCTION*

It is the perfect moving picture machine.

## THAT IS WHY

## Power's Cameragraph sales exceed those of all other Moving Picture Machines combined



It is the machine used by the general trade. Why not by you?

A POWER'S CAMERAGRAPH
MEANS S. R. O. ALL
THE TIME

Our new catalogue G is now out, containing complete details.

---

**Nicholas Power Company**
**90 Gold Street** **NEW YORK**
*THE LEADING MAKERS OF MOTION PICTURE MACHINES*

Vol. 15. No. 5 February 1, 1913 Price, 10c

H E HOFFMAN

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Marconi Operator" (Kinograph).

17 Madison Ave. **New York—Chicago** 169 W. Washington St.

THE DOVE IN THE EAGLE'S NEST

## Photographically

Thanhouser Films are—well, ASK THE EXHIBITOR. In strength of story—Thanhouser Films are—ASK THE EXHIBITOR. From a production standpoint, Thanhouser Films are—ASK THE EXHIBITOR. In acting merit, Thanhouser Films are—ASK THE EXHIBITOR. He is the great, final judge. The Three-a-Week submits its case respectfully to him.

## THE THANHOUSER THREE-A-WEEK

(Released Sunday, Jan. 26)

## Her Nephews from Labrador

This is really the funniest picture ever. Imagine a lady seeing her two nephews arrive from Labrador in midwinter—in shirtsleeves and fanning themselves! Then they go out for a whirl across the ice and a roll in the snow—in bathing suits! And their NEXT stunt just surpasses all the others rolled together!

---

(Released Tuesday, Jan. 28)

## The Dove in the Eagle's Nest

A two-reeler from the Historical Novel of Mrs. Yonge. Two-column cuts for newspaper or historical use, 40 cents, from STANDARD ENGRAVING CO., 560 7th Ave., New York City. Slides 40 cents apiece from NOVELTY SLIDE CO., 20 East 14th Street, New York City. Illustrated heralds $2.50 per thousand from HENNEGAN & CO., Cincinnati, Ohio. Two one-sheets and a three-sheet at YOUR EXCHANGE. Scenes from Thanhouser features: 12 photos, 8 x 10 in., $2.00 the set, from KRAUS MFG. CO., 14 E. 17th Street, New York City. Cuts of Thanhouser Players, 40 cents apiece from STANDARD ENGRAVING CO., 560 7th Ave., New York City.

---

(Released Friday, Jan. 31)

## The Psychology of Fear

One of those Thanhouser Make-You-Think pictures that surpasses even "THE PASSING" as a promoter of wide and intelligent discussion. It is sure-fire advertising for your show on this single merit. It gets your pictures attention where they need it most—'mongst the "best people." Why not invite the ministers and the editors in?

---

## Thanhouser Film Corporation

Offices: New Rochelle, New York.
Winter Studios: 651 Fairview Place, Los Angeles, Cal.

---

Coming! Sunday, Feb. 2nd—*A Split:* "His Uncle's Wives" and "Seven Ages of an Alligator."

# FIVE-A-WEEK

# Essanay

## THE HEIGHTH OF SUCCESS

**S**UPERLATIVE
**AND**
**A**RISTOCRATIC
**FILMS**

Released Tuesday, January 28th,

### "The Voice of Guiseppe"

A meritorious comedy scream of 1,000 feet. A prospective Caruso disappoints his angel financier. This is a riot of merit.

Released Wednesday, January 29th.

### "The Melburn Confession"

This is without a question of a doubt one of the most gripping up-to-date dramas released in some time.

Released Thursday, January 30th.

### "The Sheriff's Story"

A powerful Western feature worthy of headline honors. A film of intense interest.

Released Friday, January 31st.

### "Hypnotism in Hickville"

This is one of the screamiest screams ever thrown on a screen. Augustus Carney in this one. NUF SED!

Released Saturday, February 1st.

### "The Making of Broncho Billy"

Mr. G. M. Anderson in this, the greatest Western feature ever released by us, not only shows his remarkable ability to portray a new and novel character, but demonstrates his ability to use a .44 caliber revolver.

*TO BE RELEASED SOON!* *TO BE RELEASED SOON!*

## "KING ROBERT OF SICILY"

(Longfellow's wonderful poem, in THREE REELS)

THE GREATEST SCENIC PRODUCTION EVER SET BEFORE A CAMERA IN AMERICA.

---

WE ARE EDUCATING THE EXHIBITORS. THE WISE ONES ARE USING THE 3-SHEET POSTERS OF ALL ESSANAY SATURDAY RELEASES. ARE YOU CLASSIFIED HERE? LITHOGRAPHED IN FULL FOUR COLORS, PRICE 35 CENTS EACH. ORDER DIRECT FROM YOUR EXCHANGE OR FROM **ARMSTRONG LITHOGRAPH COMPANY,** CLEVELAND, OHIO. PHOTOS OF ALL ESSANAY PLAYERS, SIZE 8 x 10, PRICE $3.00 PER DOZEN, CAN BE SECURED FROM THE PLAYERS' PHOTO COMPANY, 177 N. STATE STREET, CHICAGO, ILL.

**THESE MATTERS DEMAND YOUR IMMEDIATE ATTENTION**

## ESSANAY FILM MANUFACTURING CO.

**521 First National Bank Bldg., Chicago, Ill.**
Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Berlin, Paris, Barcelona

# WOMAN DECOYED INTO HOUSE; ATTACKED BY SAVAGE BEAST

## SAVED BY FRIEND'S OPPORTUNE ARRIVAL

Widow of John Waring, South African Prospector, Victim of Conspiracy. Stealing of Gold Bearing "Claim" Motive of Mine Manager and His Accomplice. Two Reels of Adventure

## IN THE CLAWS OF THE LEOPARD

This state right feature film, while depicting the motives of men alike in jungle and metropolis, is an antithetis to

### "The Human Vulture"

which in two reels tells of the greed of a mine owner which costs the lives of many drowned miners when the mine weakens under hydraulic force. There is a strong scene when the wife of one of the drowned miners, though realizing that her husband had died through the mine magnate's cupidity, defends him in her home against the angry kin of dead miners.

Significantly is shown the retributive power of natural justice when the mine owner, in agony lest he be surrendered to the non-gentle hands that itched to wreak vengeance upon him, dies of fear.

State Rights Sales are continuing on

### "The White Glove Band"

a three-reel detective story, in which love and adventure weave a curious crochet. Also on

### "In the Grip of the Vampire"

a three-reel portrayal showing that wickedness will be punished, and how, through science and coincidence, mind and matter contrive to bring the malefactor to condign punishment.

Also to be mentioned are

**"The Bridge of Sorrow"** (2 reels)
**"The International Conspiracy"** (3 reels)
**"Perils of the Atlantic"** (2 reels)
**"The Vengeance of Egypt"** (3 reels) and
**"In the Land of the Lions"** (2 reels—hand-colored).

### An Opportunity

The Gaumont Co.'s advertisements have aroused interest, and they have received much correspondence regarding exclusive rights to Gaumont Weekly, being open in parts of the United States. Mention that disappointment would be avoided by the immediate sending of inquiries was timely.

### Watching Copyrights

As a guard against unprincipled persons who seek to duplicate film they could not otherwise buy or produce, the Gaumont Co. have their lawyers active at Washington.

### Through Film Supply Co.

Shipments of all Gaumont releases will continue to go through the Film Supply Co. of America.

Direct your inquiries to Flushing, New York City.

# NEXT!!!

(A Gorgeous 3-Reel Powers)

Right on the heels of "Sheridan's Ride," which itself is without question the best three-reel subject ever made in America, and which goes to Universal exhibitors AT NO ADDITIONAL COST OVER THEIR REGULAR FILM SERVICE PRICE, comes the Universal's next three-reel masterpiece, entitled,

# "SNOW WHITE"

(A Famous Fairy Tale in 3 Reels)

You will be intensely proud of the Universal when you see "Snow White." It is simply superb in costumes and settings and a pure delight in acting by the celebrated Powers kids and a big cast. It will give you a totally new idea of what great big things we can accomplish with our mammoth Pacific Coast organization. Watch for it, and, meantime, remember that

LINCOLN J. CARTER IS NOW WORKING ON SOME GREAT MELODRAMAS FOR THE BEST PROGRAM IN THE WIDE WORLD!

We are also about ready to announce other big pieces of news that will thrill every Universal exhibitor with delight. In fact, we are doing about ten times as much for you as anyone else is. AND WE'RE GOING TO WIN YOU SURE!

SCENARIO WRITERS, READ THIS:

$25 for every good 1 Reel Subject!
$50 for every good 2-Reel Subject!
$75 for every good 3-Reel Subject!
(And $25 extra if your script is unusually fine!)

Send all INDIAN, MILITARY and WESTERN pictures to our Western address and all others to our Eastern office.

## Universal Film Manufacturing Company

**Mecca Bldg., B'way & 48th St.**
**N. Y. City**

**Western Headquarters**
**Hollywood, California**

"Demand that Universal Program"

P. A. Powers Says } "Sheridan's Ride" { — "has given me the
greatest thrill I've ha
in ten years!"

# Insure Your Future
# Mr. Exhibitor!

There was a time when some of you were positively afraid to show Independent films in your theatre, even when you knew they were better in quality than the ones you were using. No such fear should stand in your way now. We have demonstrated that the quality of our pictures is superior and that our program is a gem of perfection. The fact that the Universal is not violating any of the laws of the land and the further fact that it is not a stock-jobbing proposition but a sincere, honest and determined movement to make and sell films of best quality should prove to you once for all that THE UNIVERSAL PROGRAM IS POSITIVELY THE SAFEST FOR YOU TO USE, IN EVERY RESPECT. If you care to insure the future of your theatre, then begin immediately to—

## "DEMAND THAT UNIVERSAL PROGRAM!"

(And get the finest features in the world WITHOUT extra cost!)

### "101 BISON"

**"MONA OF THE MODOCS"**

**Two-reel Feature—Tuesday, Feb. 4**

A sensationally marvelous picture of the bravery and heroism of an Indian girl. Two thousand feet of the sort of film that will win new patronage and get for you a stronger grip on the "regulars."

**"A FRONTIER MYSTERY"**

**Two-reel Feature—Saturday, Feb. 8**

A genuine mystery of the kind that will grip them in an intensity of interest until the final scenes are shown. A thrilling story of the far west in the days of prairie conflicts between pioneers and Indians.

### NESTOR

**"ONE ON AUNTIE" AND "JED HOLCOMB'S PRIZE BOX"**

**Split Comedy—Monday, Feb. 3**

You want good comedy? Then get these and treat your audiences to some real fun. Two original side splitters that will make them gasp for breath.

**"FATTY and the BANDITS"**

**Comedy—Wednesday, Feb. 5**

Fatty hears his rivals plan to disguise themselves as bandits to frighten him. He captures the real criminals and wins the girl in a way that only a fat man can.

**"THE STRIKE BREAKER"**

**Drama—Friday, Feb. 7**

A Western girl compels a weak-hearted suitor to become a man to win her. His reformation is fraught with exciting incidents. A real Western picture with an abundance of life and action.

### ECLAIR

**"FOR HIS CHILD'S SAKE"**

**Drama—Tuesday, Feb. 4**

His duty as a father compels him to sacrifice his happiness that his daughter might be contented. The kind that appeals to every man and woman.

**"THE LOVE CHASE"**

**(Two-reel Feature)**

**Comedy—Thursday, Feb. 6**

The business man can find no enjoyment in life. The girl leads him a merry chase that more than stimulates his waning interest. Two reels of the happiest and most enjoyable merriment.

**"THE GUILTY HAND"**

**Drama—Sunday, Feb. 9**

The singer's enemy implicates him in an attempted crime. He is saved by his wealthy hostess only after a thrilling series of exciting events.

W. H. Swanson Says } "Sheridan's Ride" { — "will be remember
long after so-called state
rights features are junk!

David Horsley Says } "Sheridan's Ride" { — "proves once for all that the 'Universal' has no equal on earth!"

## IMP

### "A SPICY TIME"

**Comedy—Monday, Feb. 3**

The widower loves the widow. His little son and her small daughter make their courtship interesting with humorous antics that are typical of regular kids. A guaranteed side splitter.

### "THE MAN OUTSIDE"

**Comedy—Thursday, Feb. 6**

Goaded by despair and his daughter's need for medical attention, an ex-convict commits a crime on the day of his release from prison, and is saved by the man who convicted him. A drama abundant in human interest.

### "THE MARRIAGE LOTTERY"

**Split Comedy—Saturday, Feb. 8**

The artless girl converts her miser husband in a unique and laughable manner. A picture with a moral. With it a splendid educational, "The Cocoa Industry in Panama."

## VICTOR

### "PERCY H. BALDWIN, TRIFLER"

**Drama—Friday, Feb. 7**

A wonderfully interesting picture of the career of a dissolute and fickle artist, who brought sorrow to his wife and her sister. Their inherent instincts for right prevented their disgrace.

## CRYSTAL

### "ACCIDENT INSURANCE" and "HER LADY FRIEND"

**Split Comedy—Sunday, Feb. 9**

Two of Pearl White's most humorous pictures in twelve thousand inches of film, and every inch a laugh.

## CHAMPION

### "THE RICH MR. ROCKAMORGAN"

**Comedy—Monday, Feb. 3**

It will get into your system like fever, and keep your mouth opened wide with shouts of laughter.

## GEM

### "BILLY'S BOARD BILL"

**Tuesday, Feb. 4**

Billy Quirk shows a new and novel scheme to outwit his landlady. An original comedy crowded with humorous situations.

## FRONTIER

### "THE BRANDED SIX-SHOOTER"

**Drama—Wednesday, Feb. 5**

A girl's love and bravery save her sweetheart from the plottings of his jealous brother. An original and exciting picture cleverly produced.

## POWERS

### "THEIR MUTUAL FRIEND"

**Drama—Friday, Feb. 7**

A startling story of the stock exchange, interwoven with love and sacrifice. The kind that holds interest until the last.

## REX

### "AT MIDNIGHT"

**Drama—Thursday, Feb. 6**

Crazed to desperate illness because her momentary negligence cost the life of her son, a woman is saved from death by a young burglar, captured by her husband and forced to masquerade as the dead son. One of the strongest dramas of the year.

### "HIS SISTER"

**Drama—Sunday, Feb. 9**

He reforms to restore to his sister the love and happiness she lost by his evil conduct. A human interest story with a moral for all.

## MECCA

### "IN THE WEB"

**Drama—Saturday, Feb. 8**

Fraught with tense situations and crammed with exciting scenes. Better than a tonic for sluggish blood.

### Peeps into the Future

"The Panama Canal"

The World's greatest engineering feat—soon to be shown in all its detail in "The Universal Program."

### THE ANIMATED WEEKLY

If it happened The "Animated Weekly" Has It. See the World in Review at the Sign of the Great Big "U."

### Peeps into the Future

"SNOW WHITE"

The greatest three-reel masterpiece ever produced. Stupendous costuming and scenic effects.

# Universal Film Mfg. Co.

Mecca Building

**Broadway at 48th Street, New York**

Carl Laemmle Says } "Sheridan's Ride" { — "is the greatest moving picture I ever saw in all my life."

# Andrew Jackson

Two reel feature—historical, thrilling and beautifully staged. 1 and 3 sheet posters.

***Release Date, Monday, February 3, 1913***

# His Sacrifice

A human interest drama, replete with scenes of intense emotion and noble sacrifice.

***Release Date, Thursday, February 6, 1913***

# Calamity Anne's Vanity

A farce-drama—the third of a number of a very popular series. You cannot afford to miss it. 1 and 3 sheet posters.

***Release Date, Saturday, February 8, 1913***

## A Letter of Commendation from a Prominent Western Exchange Man:

I wish to congratulate you on the fine productions of the "Flying A" Company. I have taken great pains in seeing all American films in the past. They are certainly getting better every day and the photography is beautiful.

The exhibitors of this territory are all very anxious to get all American Films. There are less complaints of poor subjects than on any other make. All subjects are well acted, and they certainly make a great hit.

For instance—"Starbucks" is the talk of the territory. Every exhibitor that has shown this great feature has asked for another booking.

Wishing you all the success in the future, I beg to remain.

# THREE A WEEK

PHOTOGRAPHICALLY BEAUTIFUL

## American Film Manufacturing Company, Chicago

**A Conservative — Legitimate — Money-Getting**

# Exclusive State Rights Proposition

which will appeal strongly to all those except "wild-cat," "get-rich quick" and "fly-by-night" feature buyers.

According to Calder Johnstone and Harvey Gates, of the Morning Telegraph and the Dramatic Mirror respectively, the

# Beasts of the Jungle

**The Three Reel Animal Attraction** —

is one of the best features of its kind ever produced. This is how Johnstone concludes his criticism—

> "The Solax Company has made a thriller of the thirty-third degree. It is bound to be a huge success. A single showing is not enough. One would like to see it several times."

The production is more remarkable and more noteworthy than other productions, because in nearly all of the scenes the players appear alongside of the wild beasts.

## Advertising Matter

includes one-sheets, three-sheets, six-sheets, heralds, lobby photos, a one-sheet litho of the leading man, MR. DARWIN KARR, and announcement slides.

All inquiries from exhibitors will be turned over to the state rights buyer. Write or wire for information.

**Solax Company**

**FORT LEE, NEW JERSEY**

Shipments made through Film Supply Co. of America.

# I WANT SOME MORE PERFECT NEGATIVES!

—I won't release until I've made em!
—Won't even print my trademark!
What's the use?
—When I'm ready, I'll be ready RIGHT!
And I'll TELL you ABOUT myself RIGHT!
—Tell you everything AT THE RIGHT MOMENT!

**MEANWHILE I, THE "ROYAL," POSTPONE RELEASING!**

---

# KAY-BEE THRILLING FEATURES

**TWO REELS** **"THE FAVORITE SON"** **FEB. 7**

A sensational and thrilling war story, in which Jim, the favorite son, is a coward at heart. His brother, Bill, saves him from disgrace by acts of self-sacrifice on the battle-field, and gives Jim his chance for liberty when they are held prisoners. Jim repays this kindness by telling Molly, whom Bill loves, that his brother died in prison and persuades her to marry him. On the day of the wedding Bill comes home in time to protect his village from a band of guerrillas, who are driven off in a fierce hand-to-hand fight, and while running away from danger Jim is struck by a stray bullet and killed.

**N. Y. MOTION PICTURE CO.** LONG ACRE BUILDING, NEW YORK CITY
MUTUAL FILM CORPORATION, Sole U. S. and Canada Agent

## Great Multiple Reel BRONCHO HEADLINERS

All Containing Tremendous Casts and Depicting Scenes of Spectacularism and Wonderful Dramatic Interpretation

### "THE WHEELS OF DESTINY" Three Reels, Feb. 12

Sensational—Indian—Pioneer—Military—Dramatic Production. The best feature ever seen on a screen. The costliest and greatest film we have ever released. One, threeand eight sheet posters. Three reels.

**COMING SOON! "THE BATTLE OF GETTYSBURG" 3 REELS**

"WHEN LIFE FADES"—Two Reels—Feb. 5.
A thrilling war story, showing dramatic situations as strong men look upon the face of death. Amazing battle scenes and superb acting.

**BRONCHO MOTION PICTURE CO., Long Acre Building, N. Y. City**

**MUTUAL FILM CORPORATION, 60 Wall Street, Sole U. S. and Canada Agent**

---

### "THE ELITE BALL" and "JUST BROWN'S LUCK"

A SPLIT REEL RELEASED MONDAY, FEB. 3.

### "THE BATTLE OF WHO RUN"

A $10,000 ONE-REEL COMEDY—The Keystone Company launches its second release on Feb. 6 with the most expensive comedy production ever made in the history of the film business. THRILLING BATTLE SCENES—AMAZING ACTING—$1000 WORTH OF POWDER USED—A Bigger and Better Film than "STOLEN GLORY"

FEB. 10—"THE JEALOUS WAITER" and "THE STOLEN PURSE."
FEB. 13—"MABEL'S HEROES" and "HER BIRTHDAY PRESENT"
FEB. 20—"A LANDLORD'S TROUBLES" and "FORCED BRAVERY"
FEB. 24—"THE PROFESSOR'S DAUGHTER" and "A TANGLED AFFAIR"

**KEYSTONE FILM CO. Long Acre Bldg., N. Y. City**

**MUTUAL FILM CORPORATION, 60 Wall Street, Sole U. S. and Canada Agents**

# BEAT HIM TO IT!

"The Iron Hand"

## GET GOING! DO IT NOW!

Quick Action is Necessary When You Want Our Big Successes. Get Busy or Your Competitor Will be Gathering in the Money Before Your Day Dreams are Over. Our Releases are Absolute

## WINNERS

WIRE not tomorrow NOW

IT **GRIPS** YOU IT **STIRS** YOU IT **THRILLS** YOU

## "THE IRON HAND"

A Paris Eclair Production that has Purpose, Point and Power. Eclair's Greatest Artists at Their Best, Hold You Spellbound by Their Wonderful Portrayals of Forceful Characters.

"The Iron Hand'

# A
# FIGHTING ADVENTURER

He Was Not a Hunchback at All—That Was only One of His Cunning Disguises Used in His Exciting Battle With Plotting Royalty.

The Wonderful Henri Krauss, Surrounded by France's Best Artists Put Dash, Vim and Vigor Into

# "THE HUNCHBACK"

It is a feature with a punch!
Wire quick before "the other fellow" does!

"The Hunchback"

"The Hunchback"

## HOME OFFICE

225 W. 42nd Street, New York City.

## BRANCH OFFICES

Suite 20, 112 La Salle Street, Chicago, Ill.

7 Clay Street,
Baltimore, Md.

309 Empire Building,
Milwaukee, Wis.

Hauser Building,
St. Louis, Mo.

119 N. Illinois Street,
Indianapolis, Ind.

302 Tyler Building,
Louisville, Ky.

216 Fifth Street,
Des Moines, Iowa.

OF COURSE WE HAVE EVERY BIT OF TRIMMING IN THE ADVERTISING LINES. YOU KNOW WE ALWAYS DO.

# UNION FEATURES

Societa Anonima Ambrosio TORINO

# AMBROSIO

Societa Anonima Ambrosio TORINO

## OUR NEXT BIG FEATURE!

## "The Knights of Rhodes"

In Three Reels

A big spectacular historical subject, introducing the capture of the famous Island of Rhodes by the Sultan Soliman's army.

*READY FOR SHIPMENT ABOUT FEBRUARY THE 8th*

---

**Wire at once for**

## "SATAN"

**Not much territory left**

Passed by the National Board of Censorship.

---

**OUR NEXT REGULAR RELEASES ARE**

February 1st **"Between Life and Death"** (In Two Reels)

The title is bound to pull the crowd. The picture will certainly hold them.

February 8th **"What the Unknown Conceals"** In Two Reels

Another winner, perfect in every way. Make it your business to book it.

**Try these two dramas on our recommendation, and remember that your interest is ours.**

---

**EXCHANGEMEN and EXHIBITORS:**

**Send your name for our mailing list. We have good news for you all!!**

---

*All Posters Supplied Direct by*

*Morgan Lithograph Co., Cleveland, Ohio*

---

Photos for Lobby Display and Lantern Slides supplied by

A. J. CLAPHAM, 130 WEST 37th STREET, NEW YORK

---

**Some More Big Novelties Coming, So Keep in Touch With Us**

---

# Ambrosio American Co.

**15 East 26th Street, New York City**

**READ BETWEEN**

"The Prisoner of Zenda" is the greatest artistic achievement ever attained in

**THE LINES! MANY**

motion pictures. It was produced under the personal direction of Daniel Frohman

**A GUIDE TO SUCCESS**

and features James K. Hackett in his most famous characterization. It is the

**HAS BEEN FOUND**

greatest love story since "Romeo and Juliet," and is intensified by a constant

**ON THE "MARGIN" IN**

influence of adventure and intrigue. Pictorially, it is a greater story than

**THE "BOOK" OF LIFE!**

the original novel, and a more faithful dramatic production than the original

**LOOK FOR "THE RIGHT**

stage version. Augmented with an impressive array of scenery and settings

**TYPE" OF INVESTMENT**

and ornamented with an unprecedented mass of detail, the production might

**IN ORDER TO "REALIZE."**

modestly be called the film's greatest conquest. Don't you want to share in the

**"FOLLOW THIS LINE"**

triumph? We're willing to divide the victory! Wire for State Rights,

**OF ADVICE AND IT**

and Prosperity. A magnetic line of printing and posters that will hasten success!

**WILL LEAD YOU TO A**

Write for our elaborate, illustrated booklet—it carries "interest."

**SUCCESSFUL—(PERIOD).**

---

**Famous Players Film Company**

Adolph Zukor, Pres.

Daniel Frohman, Man. Dir.

Executive Offices, Times Building, New York.

---

**Communicate for Territorial Rights and Particulars!**

PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY

# PATHÉ'S

PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY

PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY

# WEEKLY

PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY

PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY
PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY PATHE'S WEEKLY

# THE COWBOY MILLIONAIRE

SELIG'S WESTERN MASTERPIECE

IN TWO PARTS

**RELEASED AS A SPECIAL FEB. 3rd, 1913**

A COMEDY DRAMA OF THE DIAMOND S. RANCH.
THE MOTION PICTURE THAT RUNS THE GAMUT OF ALL HUMAN EMOTIONS.
A NEW TWO-REEL PRODUCTION OF THE MOST FAMOUS OF ALL WESTERN FEATURES.

THRILLING SCENES OF DARE-DEVIL COWBOY SPORTS AND PASTIMES, BRONCHO BUSTING, BUCKING HORSES, BULL-DOGGING STEERS, ETC., ALL WOVEN INTO ONE OF THE MOST FASCINATING STORIES EVER WRITTEN.

**THE GREATEST WESTERN FEATURE SELIG EVER PRODUCED
YOUR AUDIENCES WILL GO WILD OVER IT
BOOK IT TODAY — NOW — THIS MINUTE**

## SELIG'S INVINCIBLE FIVE-A-WEEK

**Feb. 3rd.** **THE GOVERNOR'S DAUGHTER.**

An absorbing melodrama showing how a governor's pardon, at the eleventh hour, saved a human life. Laid in the always interesting western desert. Kathlyn Williams, Eugenie Besserer, Harold Lockwood and Henry Otto are all seen to advantage. About 1,000 ft.

**Feb. 4th.** **SWEENY AND THE MILLION.**

An excrutiatingly funny comedy depicting the experiences of an Irish hod carrier who falls into a million. Lyllian Leighton and John Lancaster are comedians par excellence. They are seen at their best here. About 1,000 ft.

**Feb. 5th.** **THE THREE WISE MEN.**

A remarkable modern miracle play in which a wealthy rounder is transported back to the humble birth of the Christ. One of the most remarkable examples of photography ever seen. AN EXCELLENT FEATURE. About 1,000 ft.

**Feb. 6th.** **HOW IT HAPPENED.**

A strong drama of the West showing one of the curiosities of circumstantial evidence. Produced by the Selig Western Co. William Duncan and Myrtle Stedman in the title roles. About 1,000 ft.

**Feb. 7th** **THE ARTIST AND THE BRUTE.**

A startling story of a painter's experience with a ferocious leopard. Miss Kathlyn Williams is seen in a thrilling hand-to-hand battle with a maddened leopard. A FEATURE. About 1,000 ft.

**"COWBOY MILLIONAIRE" PUBLICITY AIDS FOR EXHIBITORS.**

Two styles of one sheet posters, three sheet and six sheet. Two Color Heralds. Ad Cuts, Newspaper Cuts, Slides, Music program with cuts, Press sheet, etc.

**SEND FOR THE COWBOY MILLIONAIRE—ENVELOPE TODAY.**

# THE SELIG POLYSCOPE CO.

**20 EAST RANDOLPH ST., CHICAGO, ILL.**

TRADE S MARK

BRANCH OFFICES: LONDON, ST. PETERSBURG, PARIS, BUDAPEST, BERLIN.
STUDIOS: CHICAGO, LOS ANGELES, PRESCOTT, ARIZ.

TRADE S MARK

# Lucretia Borgia

2 Reels. *Hand*-colored.
1, 3 and 6 sheet Posters.
State Right Feature.

*Ready for delivery about February 1st.*

# Mona Lisa

2 Reels. *Hand*-colored.
1, 3 and 6 sheet Posters.
State Right Feature.

*Ready for delivery about February 15th.*

A few States left open for both features.

*Wire or write for territory today!*

# Eclectic Film Co.

**K. W. LINN, Gen'l Agent**

**145 W. 45th St., New York City**

*"The Cream of the European Market Selected for America."*

---

# KLEINE

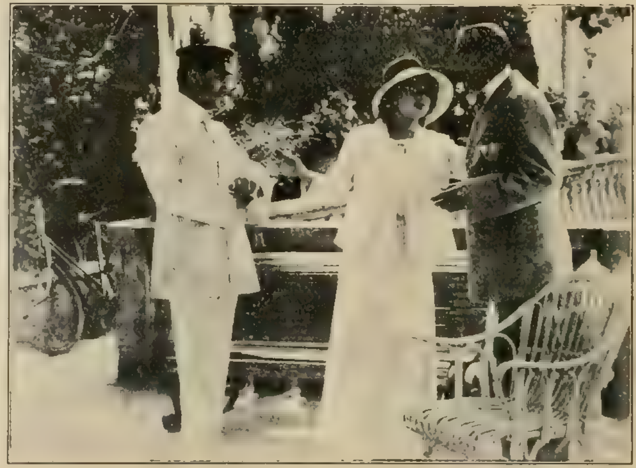
CINES URBAN ECLIPSE

TRADE MARK

## Three First-Class Releases For Next Week

CINES, Saturday, Feb. 8, 1913.

# A Deal in Stocks



Janet introduces "him."

A splendid society-drama which holds one in suspense to the very last.
One and three-sheet posters.

ECLIPSE, Wednesday, Feb. 5, 1913.

## Curing a Temper

(Comedy-drama.)

CINES, Tuesday, Feb. 4, 1913.

## A Strenuous Courtship

(Comedy.)

## An Invincible Sleuth

(Comedy.)

Send us your name to be placed upon our mailing list for advance advertising matter.

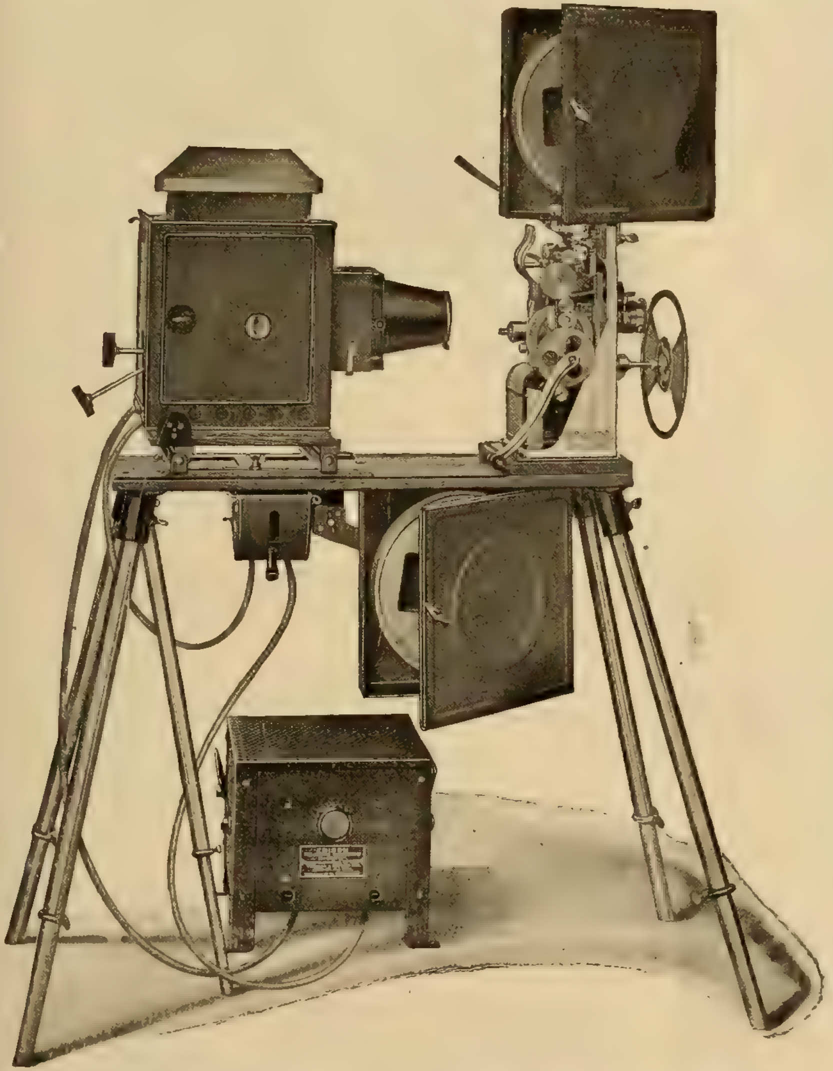
**GEORGE KLEINE**

**166 North State St. Chicago, Ill.**

# The Edison Kinetoscope

## *Underwriters' Type "B"*

The Edison has always been noted for its steady projection but that is not enough—all possibility of unsteadiness must be eliminated. So the Edison is now equipped with four floor sockets for the heavy legs. A new oiling system feeds the main bearings from a central oil cup, assuring uniform lubrication, with the greatest convenience to the operator.



But these minor improvements would be of no importance if the machine itself were not constructed of the best materials that can be put into it.

Write for catalog No. 500 and a copy of the Edison Kinetogram.

### CURRENT EDISON FILMS

Feb. 1—"The Princess and the Man," by Bannister Merwin. 1,000 feet. Dramatic.
" 3—"Over the Back Fence," by Marion Carr. 975 feet. Comedy.
" 4—"The Phantom Ship," by James Oppenheim. 1,000 feet. Dramatic.
" 5—"How They Outwitted Father," by Milton Goldsmith. 1,000 feet. Comedy.
" 7—"Sally's Romance," by Bliss Milford. 1,000 feet. Dramatic.
" 8—"The Governess," by Bannister Merwin. 1,000 feet. Dramatic.
" 10—"Barry's Breaking In," by James Oppenheim. 1,000 feet. Dramatic.
" 11—"The City of San Francisco." 1,000 feet. Scenic.
" 12—"Dangers of the Street." Taken in co-operation with the Public Service Corporation of New Jersey. 500 feet. Descriptive.
" 12—"A Heroic Rescue," by Charles M. Seay. 500 feet. Comedy.
" 14—"The Doctor's Photograph," by A. B. Cooper. 1,000 feet. Dramatic.

---

**Price, with Rheostat, 110 volts, 24-40 amperes, - - - $225.00**

**Price, with 110 volt, 60 Cycle Transformer, - - - - $245.00**

---

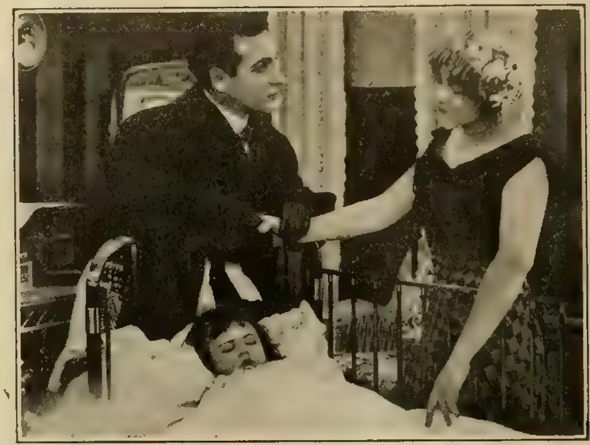
**THOMAS A. EDISON, Inc., 239 LAKESIDE AVENUE, ORANGE, N. J.**

# LUBIN·FILMS

## FIVE RELEASES A WEEK

### "ON THE THRESHOLD"

**Tuesday, January 28th**


" On The Threshold "

Richard Cartridge would rather spend his evenings at home with his wife and child, but Mrs. Cartridge thinks that real happiness is only to be found in a whirl of society. She makes an engagement to go to the theatre with a mutual friend. He calls for her in his auto, and she leaves despite her husband's objections. As she is about to enter the machine, she repents, and goes to spend the evening with her mother. Cartridge, worried and annoyed, sits by the fireside with his child, and dreams of the many incidents of the happy past. The wife returns, tells where she has been and all is forgiven.

**"SHE MUST ELOPE" 600 Feet Thursday, January 30th**

An old maid insists upon an elopement, with disastrous results.

ON THE SAME REEL

**"WHAT'S IN A NAME?" 400 Feet Thursday, January 30th**

A real comedy, in which coincidences play an important part.

**"THE HOUSE IN THE WOODS" Friday, January 31st**

A strong dramatic story of love, jealousy and revenge.

**"PRIVATE SMITH" Saturday, February 1st**

A stirring military picture of the Border.

**"THE LOST NOTE" Monday, February 3rd**

True love may be blind, but it sees the way out of many a difficulty.

## COMING IN FEBRUARY

**More of Those Strong, Stirring and Magnificent 2-Reel Lubin Features.** ***Be on the Lookout for Them***

**Lubin Posters are highly artistic--printed in five colors--one, three and six sheets--can be secured from your Exchange or from the A. B. C. Company, Cleveland, O.**

**LUBIN MANUFACTURING CO.** PHILADELPHIA U.S.A

# VITAGRAPH

## LIFE PORTRAYALS

**"The Two Purses or The Two Sets of Furs"**
**"THE COKE INDUSTRY"** } *Comedy Monday, January 27th*

Two purses and two sets of furs lead to a mistaken identity and a happy marriage. Maurice Costello, Leah Baird and Lillian Walker are all in it. "Coke Industry" is an extra bit.

**"WHEN MARY GREW UP"** *Comedy—Tuesday, January 28th*

She surprises everybody. So charming the young fellow who catches her stealing apples won't give her up until she promises to marry him.

**"AND HIS WIFE CAME BACK"** *Comedy—Wednesday, January 29th*

Bunny was not expecting her. She surprises him and the widow, Kate Price, in the flat opposite. Their quiet little flirtation is spoiled by Flora Finch.

**"THE SMOKE FROM LONE BILL'S CABIN"** *Western—Thursday, January 30th*

It leads Mary to ask shelter there. She meets Bill. A bright flame of love now burns there. Bill is no longer lonely since Mary changed her name.

**"HOW FATTY MADE GOOD"** *Comedy—Friday, January 31st*

The matinee idol tries to rob big fat Hughey Mack of his girl. Fatty proves he is the better man and his girl admits he is.

**"IT MADE HIM MAD"** *Comedy—Saturday, February 1st*

He stood it as long as he could. They carried it a little too far. Then he puts it all over them and shows them a few things never to be forgotten.

---

## NEXT WEEK, SIX A WEEK

"CUTEY AND THE TWINS"—Comedy MONDAY, FEBRUARY 3rd

"THE CLASSMATE'S FROLIC"
"ELEPHANTS' TOILET" } Funny ones TUESDAY, FEBRUARY 4th

"THE SKULL"—Saves the day WEDNESDAY, FEBRUARY 5th

"STENOGRAPHERS' TROUBLES"—Not serious THURSDAY, FEBRUARY 6th

"THE WHISPERED WORD"—Makes itself heard FRIDAY, FEBRUARY 7th

"THE JOKE WASN'T ON BEN BOLT"—Gets across SATURDAY, FEBRUARY 8th

---

SPECIAL FEATURE, "THE CHAINS OF AN OATH," IN TWO PARTS, RELEASED FEBRUARY 14th, 1913.

*THREE AND ONE SHEET POSTERS OF ALL VITAGRAPH RELEASES*

# The Buckskin Coat

A POWERFUL DRAMA OF FRONTIER DAYS

The disappointed lover casts his lot with the Indians and becomes a renegade. Later the sight of his old love, happily married, infuriates him and he creates the impression that the husband has been wounded by stealing the man's buckskin coat and mutilating it. Through this subterfuge the wife is conducted to the Indian camp. She is ultimately rescued and the renegade is banished from the tribe.

**Released Monday, February 10th** *One and three-sheet posters.*

## The Belle of North Wales

PRODUCED IN PICTURESQUE WALES, THIS DRAMATIC NOVELTY PRESENTS MANY STRIKING BACKGROUNDS.

While on a motor trip through Wales, Morander meets Gladys and arouses the jealousy of her lover, Owen. The sweethearts become separated. When a dastardly attempt is made to assault Morander, Owen renders timely assistance. The eyes of the city man are opened to his selfishness and he succeeds in bringing the estranged sweethearts together.

**Released Wednesday, February 12th**

## The Game Warden

Heck Thompson, a mountaineer, resents the measures established by the game warden. After several exciting experiences he is brought to a realization of the law's power.

(On the same reel)

## Trixie and the Press Agent

An ambitious press agent plans some free publicity for an actress but gets into difficulties. However, he succeeds in making capital of misfortune.

**Released Friday, February 14th**

## A Life in the Balance

Knowing that he will inherit the estate of a wealthy cousin who is failing in health, Edward engages a doctor, noted for malpractice, to prevent the cousin's recovery. Through the intervention of a young physician the schemers' plans are frustrated.

**Released Saturday, February 15th**

**Handsome Postcard Portraits of the Popular Kalem Players. $3.00 per thousand. F. O. B. New York**

## Photographs of Leading Kalem Players for Lobby Display

*A set of* 12 *photographs,* 7 *x* 9½ *in., postage prepaid,* $1.50. *Photographs* 11 *x* 14 *in.* 25 *cents each, postage prepaid.*

KALEM

# Kalem Company

## 235-239 W. 23d St., New York

# MOVING PICTURE WORLD

J. P. Chalmers, Founder.

Published by
CHALMERS PUBLISHING COMPANY,

Telephone, 3510-3511 Madison Square
17 Madison Ave., Opposite Madison Square, NEW YORK

J. P. Chalmers, Sr., Pres.; E. J. Chalmers, Sec. and Treas.; John Wylie, Vice-Pres. and General Manager.
The office of the company is the address of the officers.

Entered at the General Post Office in New York City as Second Class Matter.

---

SUBSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, 4.00, Post Paid.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Phone, Main 3145.

DISPLAY ADVERTISING RATES ON APPLICATION.
CLASSIFIED ADVERTISEMENTS (No Display), Three Cents per Word; Minimum Charge, 50c.

Address all correspondence "Moving Picture World, Box 226, Madison Square P. O., New York," and not to individuals.

NOTE: Remittances, subscriptions and correspondence should be mailed to New York.

---

Vol. 15 FEBRUARY 1, 1913 No. 5

## INDEX TO CONTENTS.

ADVERTISING FOR EXHIBITORS.............456
"ADRIENNE LECOUVREUR" ...................467
AMONG THE EXHIBITORS.....................510
AT THE SIGN OF THE FLAMING ARCS.........455
"BROKEN HEART, THE" (Essanay) by Jas. S. McQuade ....445
CALENDAR OF LICENSED RELEASES..........483
CALENDAR OF INDEPENDENT RELEASES....486
COMMENTS ON THE FILMS (Licensed)........464
COMMENTS ON THE FILMS (Independent)....465
CORRESPONDENCE ..........................478
EXPOSITION SPACE SELLING FAST..........449
FACTS AND COMMENTS.......................440
FLICKERS .................................473
FOREIGN TRADE NOTES......................451
GRAND RAPIDS ............................481
HEARINGS IN GOVERNMENT SUIT...........450
INDEPENDENT FILM STORIES................500
INDEPENDENT RELEASE DATES..............512
IN THE MISSISSIPPI VALLEY...............479
INQUIRIES ................................459
LICENSED FILM STORIES....................490
LICENSED RELEASE DATES..................514
LOUISVILLE ...............................479
MANUFACTURERS ADVANCE NOTES..........474
"MARIONETTES" by W. Stephen Bush........441
MOTION PICTURE EXHIBITORS' LEAGUE....448
MOVING PICTURE EDUCATOR, THE.........453
MUSIC FOR THE PICTURE...................469
NEW ENGLAND .............................478
NEW YORK LEAGUE DIRECTORS MEET.....448
NEW YORK PICTURE ORDINANCE...........449
OBSERVATION BY MAN ABOUT TOWN.......468
OHIO EXHIBITORS IN CONVENTION.........448
"OPEN ROAD, THE" (Reliance)..............472
PALEY RELIEF FUND GROWS ..............454
PENDLETON .................................481
PHILADELPHIA ..............................481
PITTSBURG .................................481
PHOTOPLAYWRIGHT, THE ....................458
PROJECTION DEPARTMENT ..................460
PUBLIC WORKS IN PICTURES...............471
"SARDOODLEDEM" by Louis Reeves Harrison..442
"SALOME" ..................................467
SONG SLIDE RELEASES......................493
SPECIAL MEETING KANSAS STATE BRANCH.449
ST. LOUIS ..................................479
STORIES OF THE FILMS (Licensed) .......490
STORIES OF THE FILMS (Independent).......500
"TALE OF OLD TAHITI, A" (Melies) by W. Stephen Bush ....447
"WHEELS OF DESTINY, THE" (Kay-Bee), by Louis Reeves Harrison....444

## INDEX TO ADVERTISERS.

**CARBON IMPORTERS.**

FRORUP, L. E...............................520
KIEWERT, CHAS. L...........................516
REISINGER, HUGO ..........................511

**ELECTRICAL & MECHANICAL EQUIPMENT.**

BELL & HOWELL..............................493
CALEHUFF, CHAS. L..........................520
DETROIT ENGINE WORKS....................519
ENTERPRISE OPTICAL CO....................519
FOOS GAS ENGINE CO.........................521
FORT WAYNE ELECTRIC WORKS............517
HALLBERG, J. H,.............................521
HUDSON ELECTRIC SUPPLY CO..............513
LAVEZZI MACHINE WORKS...................503
PECK, W. H...................................516
PICTURE THEATRE EQUIPMENT CO.........511
SCHNEIDER, E. ...............................522
SMITH, L. C...................................503
WHITE SPECIALTY CO.........................503

**FEATURE FILMS.**

AMERICA'S FEATURE FILM CO................517
CHEYENNE FEATURE FILM CO.............488-9
ECLECTIC FILM CO.............................434
FAMOUS PLAYERS FILM CO...................431
FEDERAL FEATURE FILM SUPPLY CO.......503
FOSTER FEATURES.............................501
GENERAL FILM CO........................484-485
IMPERIAL FEATURE FILM CO..................493
KINOGRAPH CO. OF AMERICA................513
M. & F. FEATURE FILM CO....................517
MAYER & SCHNEIDER..........................493
MODERN FEATURE FILM CO...................503
NEW YORK FILM CO............................520
PILOT FILM CORPORATION....................499
STRAND FEATURE FILM CO....................503
UNITED FEATURE FILM CO....................522
UNITED STATES FILM CO......................487
UNION FEATURES..........................428-429
WARNER'S FEATURES..........................487

**IMPORTERS & DEALERS.**

INTERNATIONAL FILM TRADERS............505
KINETO FILM TRADERS.......................517
WESTERN FILM BROKERS.....................517

**FIRE APPARATUS.**

TRAINER, C. W................................517

**FILM EXCHANGES.**

BRADENBURG, G. W..........................513
LAEMMLE FILM SERVICE.....................519
NORTHERN FEATURE FILM EXCHANGE....503
STAR FEATURE FILM RENTERS..............503
UNIVERSAL FILM EXCHANGE.................521

**FILM MANUFACTURERS.**

BRONCHO FILM CO.............................427
KAY-BEE ......................................426
KINEMACOLOR CO. OF AM...........501-503-517
MILANO FILM CO...............................482

**INDEPENDENT FILM MANUFACTURERS.**
(Film Supply Co.)

AMERICAN ....................................424
FILM SUPPLY CO OF AMERICA...............507
GAUMONT CO........................420-501-516
MAJESTIC ....................................509
RELIANCE ....................................505
ROYAL FILM CO................................426
SOLAX ........................................425
THANHOUSER .................................418

**INDEPENDENT FILM MANUFACTURERS.**
(Universal)

AMBROSIO AMERICAN CO......................420
ECLAIR FILM CO...........................495-509
UNIVERSAL FILM MFRS.....................421-2-3

**LICENSED FILM MANUFACTURERS.**

EDISON .......................................435
ESSANAY .....................................419
KALEM ........................................438
KLEINE .......................................434
LUBIN .........................................436
MELIES .......................................523
PATHE FRERES ...............................432
SELIG .........................................433
VITAGRAPH ..................................437

**LECTURERS.**

MARION, LOUISE M. (Miss)..................520
SMITH, NAT B..................................490

**LENS MANUFACTURERS.**

BAUSCH & LOMB OPTICAL CO.................515

**MISCELLANEOUS.**

A. B. C. CO....................................497
AMERICAN SONG SLIDE & POSTER CO.......514
J. E. BOYLE....................................510
BRADY, A.......................................490
CLASSIFIED ADVERTISEMENTS...............498
EASTMAN KODAK CO...........................520
EXHIBITORS ADV. & SPECIALTY CO.........483
FILMO CHEMICAL CO...........................503
GREATER J. D. WILLIAMS AMUS. CO........493
HETZ, L. .......................................493
HOKE, GEO. M.................................517
McINTIRE & RICHTER..........................519
McKENNA BROS. BRASS CO....................517
MOVING PICTURE WORLD (Binders)..........503
MOVING PICTURE WORLD (Bound Volumes)..518
MOVING PICTURE WORLD (Handbook)......497
MURPHY, P. C., TRUNK CO....................503
NATIONAL TICKET CO..........................512
NATIONAL X-RAY REFLECTOR CO............513
NEWMAN MFG. CO.............................517
PHOTO RECORDS .............................493
PHOTOPLAY ADV. & SPECIALTY CO..........515
RAW FILM SUPPLY CO.........................520
SARGENT, E. W................................522
SCENARIO PUBLISHING CO....................511
SHIPMAN, NELL ...............................503
SHOW CARD CO................................513
THOMAS, G. H.................................493
TRADE CIRCULAR ADDRESSING CO.........505
VAN HORN & SON.............................503
VONNEGUT HARDWARE CO....................518
ZENITH MFG. CO...............................522

**MOVING PICTURE MACHINE MFRS.**

AMERICAN ....................................520
EDISON .......................................435
ENTERPRISE OPTICAL CO .....................491
POWER'S CAMERAGRAPH .....................524
SIMPLEX ......................................478

**MUSICAL INSTRUMENTS.**

AMERICAN PHOTOPLAYER SALES CO.........503
OSHKOSH METAL PRODUCTS CO..............511
SCUELKE ORGAN CO...........................493
SINN, C. E.....................................522
WURLITZER, RUDOLPH........................515

**OPERA CHAIR MANUFACTURERS.**

AMERICAN SEATING CO........................522
ANDREWS, A. H................................522
BENNETT, GEO. W..............................522
HARDESTY CHAIR CO...........................522
STEEL FURNITURE CO..........................522
WISCONSIN SEATING CO......................522

**PROJECTION SCREENS.**

AMERICAN THEATRE CURTAIN CO..........518
MIRROROIDE CO. ..............................518
MIRROR SCREEN CO...........................518
SIMPSON, A. L.................................493

**SONG & ADVERTISING SLIDES.**

CLAPHAM, A. J.................................493
ERKER BROS....................................493
MIDLAND TRANSPARENCY CO.................493
NIAGARA SLIDE CO............................[illegible]
SCOTT & VAN ALTENA.........................493
UTILITY TRANSPARENCY CO..................493

**THEATRICAL ARCHITECTS.**

DECORATORS' SUPPLY CO.....................519

# Facts and Comments

"NO picture," said an exhibitor recently to the writer, "goes on this screen unless I have seen it myself and am willing to show it to my own wife and children. When I am in doubt, or if any objection is made by any representative element in the community, I am doubly careful." The words of this particular exhibitor are entitled to great respect, for in the short time of six months he has converted a dead and empty house into a paying proposition. Every one of his three shows in the evening is crowded to capacity, and the capacity is in excess of a thousand seats. We believe that exhibitors of this type will eventually be the most effective censors of the motion picture. When the exhibitor refuses to show a film because it is stupid or immoral or tiresome, he strikes the solar plexus of the man who has made the picture. He discourages the exchange which handles bad stuff. He cuts down the demand for the cheap things and helps to raise the standard.

* * *

PICTURES showing the harrowing details of an execution by hanging ought never to be passed by a board of censorship. It is no excuse to say that the execution was part of a dream. To the audience it is frightfully real, nevertheless. It is bad enough to flash a view of a gibbet before the eyes of an audience and to indicate, however dimly, that a human being is about to be done to death. To revel in such details and to stretch them out with painstaking care and an evident morbid relish, is an intolerable offence. What excuse can an exhibitor make to the outraged parents of boys and girls who are shocked and sickened by such exhibitions? It has cost years of agitation to abolish public executions. Are they to be revived by the motion pictures?

* * *

THE advantage of a clean, educational entertainment on Sunday in which the motion picture and the lecture form the two important parts of the program seems to commend itself not alone to exhibitors but to public-spirited citizens generally. We are informed that in a small New England city a number of business men are sponsors for a movement to hold Sunday afternoon meetings in the city opera house. A committee, of which a clergyman is chairman, has been in communication with a film supply house and has secured the promise of suitable pictures for every one of the ten proposed Sunday meetings. No stated admission will be charged, but a collection will be taken up. If there is any deficiency at the end of the series, an association of local business men will make it good. If past experience is any indication of the probabilities of the future, there will be no deficiency. The Sunday entertainment is patronized wherever it has come into vogue.

*

THE MOVING PICTURE WORLD wishes to thank the many exhibitors who have written in appreciation of our efforts for a Sunday entertainment under proper restrictions. It is no small source of pleasure to us that exhibitors approach the Sunday question just in that spirit of moderation and diplomacy which we have so earnestly recommended. They are uniformly careful to lay stress on the fact that they believe in a special program for Sundays. A petition addressed to the legislature of Indiana, for instance, urges a proper supervision of Sunday programs as a condition for the granting of the Sunday entertainment. Everywhere exhibitors use the columns of the daily press for a campaign in favor of the right kind of Sunday exhibitions. If our friends persevere and continue to show tact combined with energy the result in the vast majority of cases will be a victory for the exhibitor.

*

In the state of New Jersey a well-known society woman, who had been acting as a sort of honorary president of the various charitable and correctional institutions, deplores the evil effects of the motion picture on the minds of the young. We urge her to be more specific. Let her mention the objectionable picture by name, and there will be a basis for useful action. These broad and indiscriminate statements, no matter how sincere they may be, do absolutely no good whatever.

* * *

WE believe that with certain exceptions the moving picture audience of today has outgrown the illustrated song. The exception in the main is the small and generally rural community, where "everybody knows everybody else" and where interest in local talent is always keen. In the larger theaters in such cities as New York, Chicago, Boston and Philadelphia, the illustrated song elicits but a very weak response from the audience. We have in many electric theaters in the big cities fine and intelligent audiences, consisting of mostly grown people in commercial and even professional walks of life. Audiences of this kind ought not to be asked to join some callow youth with untamed vocal cords in a chorus, wherein the singer assures an imaginary sweetheart that he will love her until "the sands of the desert grow cold." Nor is this the worst. There are some very nasty and vulgar songs which are simply obnoxious to the men who go to such theaters with their wives or daughters. When the manager of a metropolitan moving picture theater on Broadway can find no lesson in the profound silence that greets the showing of the chorus slide on the screen he casts a serious cloud on the title to his salary. There was a manager of a large house who, when multiple reels became numerous, would sandwich cheap vaudeville in between the different parts of a feature. This sort of nonsense has been stopped. To persist in asking a thousand sane and intelligent adults to burst into "song" at the end of each show shows either a cruel disposition or an approach to idiocy. There are other and less drastic means of emptying a house.

*

Moving picture theaters must not be made responsible for the spreading of bad songs. One sure way of avoiding such a reproach is their total elimination from the electric theater. A prominent Western daily after deploring the many obscene and disgusting "popular songs" holds the motion picture theater responsible for their wide circulation. The paper goes on to say: "The demand for 'popular' songs is greater than ever before because such songs are heard in public a hundred times to-day where they were heard once a dozen years ago. This is due to the cheap motion picture and vaudeville houses. Unfortunately these places are too often run by people who mistake noise for applause. It takes only a very few to make a great noise." The paper might have gone further and pointed out that the noisy element is a distinct detriment to any reputable motion picture house. They make order impossible and a theater given over to rowdyism of any kind will not last long.

---

## "Marionettes"

By W. Stephen Bush

"THEATRES DES MARIONETTES" in English "puppet shows" had a great vogue in France and Italy for almost two centuries. These countries and neighboring states were dotted with puppet shows. There were playwrights who wrote comedies and dramas for this sort of entertainment. There were many superior factories of marionettes. At times their popularity seriously affected the revenues of the great theaters of Rome and Paris. At last, however, when the charm of novelty had worn off, people began to remember that they had after all been looking at dummies made out of wood and pasteboard. The fiercest villain and the most virtuous heroine were in the end nothing but "figures suspended by threads on wires and imitating with their limbs and heads the movements of living persons."

In the products of many manufacturers of motion pictures here and abroad the careful observer cannot fail to detect a fatal resemblance to marionettes. I am not speaking of the actors and actresses of the silent drama. It is only just to say that their work has steadily improved. Not only are there dozens of stars who would do credit to any stage, but the average has improved wonderfully. If they are playing the parts of puppets, it is not their fault, but the fault of the directors who give them no chance to play any other part.

It would be quite impossible within the limits of a short newspaper article to point out all the marionette parts forced upon the actors of the silent stage. As all criticism to be of practical value must be specific, a few of the marionette parts will be pointed out.

Have we not had enough, for instance, of the "Western Gambler"? There is a genuine marionette with no resemblance to any actual living thing. Low-browed, silk-hatted, knife in his boot and always cheating at cards. Are we not all heartily tired of the "Mexican half-breed" with fierce moustachios, an impossible sombrero, a furtive manner and a drawn stiletto? His loss on the screen would be a distinct gain to the quality and variety of the motion picture. "The great detective," too, lags superfluous on the kinematographic stage. Well-deserved ridicule has taken away quite a little of his ancient popularity, but there is still many a producer who takes refuge in that cheap and ancient fiction. The sheriff, especially the Western brand, is likewise entitled to a long rest. The public is more than willing to give him a prominent place on the list of those "who never will be missed." Somebody's "Revenge" or "Vengeance" belongs to moving picture antiquities. It deserves quite a large niche in the museum of kinematographic relics, to which all rural or so-called "b'gosh" comedies and dramas ought likewise to be consigned. Our readers know what we think of the undue prevalence and prominence of the cowboy. This is the worst marionette of all.

Prisoners, whether captive, escaping or escaped, are decidedly *de trop*. According to statistics, about one person in ten thousand is in prison, but in the studios, where they are trying to substitute the marionette for the kinematograph, there is a most outrageous defiance of statistics. Then there is the rough-looking person, who is addicted to appropriating the horses of other people. As we see him in so many motion pictures, he presents all the artificial qualities of the marionette and gives one the impression of being strung on wires. His appearance and action never vary in the slightest. Due for an early exit is the burglar. He is another puppet, for in nine cases out of ten the same wires are pulled and he goes through the same motions. Be it well understood that the public object to these figures, not alone because they are objectionable from a moral point of view, but because they are tiresome and, like marionettes, destroy the illusion of reality.

These marionettes are not imitations of nature, but strictly inventions of studios. In the marionette performances of old, two things recurred constantly: weddings and deaths. Of course, weddings and deaths are quite common in real life, but one is much like the other, and to show in unending succession the ceremony of marriage and the agony of death is not only very tiresome but bespeaks deplorable mental poverty on the part of producer and director. Even the novelist and the playwright spare the public in this matter, and do not insist on a constant repetition of the details of marriages and death struggles. The temptation is great, because a wedding or demise is always good for about a hundred feet or more, and it is very cheap to the producer.

The root of all the evils so briefly indicated here may easily be found. Producers seem to entertain a very low opinion of the tastes and rights of the motion picture audiences. Pictures today are still on the flood tide of popularity. Hostile agitation, drastic laws, denunciation by the press and persecution by all kinds of reformers have had no power to check this popularity. We do not, of course, attempt to compare the motion picture with the marionette in any sense of the word; the marionette was a purely mechanical invention, while the kinematograph makes a universal appeal to humanity and has the roots of an art.

**The vitality of the motion picture may not be doubted. Its educational power alone assures its permanence as a factor in our civilization. It is, however, entirely within the bounds of the possible that the kinematograph as a form and means of amusement will lose prestige and popularity at least for a time, unless people are entertained with something better than a procession of marionettes, representing nothing except the cheap taste and barren imagination of directors in distress.**

**The novelty of the invention is dying off; what we need now is some novelty in the means of utilizing the invention for the genuine entertainment of all the people.**

---

### "THE MIRACLE" AT BALTIMORE.

"The Miracle," the well-known four-reel production of the German Art Film Society, was exhibited in Baltimore at Albaugh's Theater in the week ending January 6th. The attendance was good and the presentation of the films very creditable. An orchestra of twelve pieces rendered the special musical score, which had been prepared by Mr. E. Luz. Mr. Louis Bache, formerly assistant manager of the Electric Theater Supply Company and recently connected in a prominent way with the General Film Company of Philadelphia, had charge of the projection and his skillful work elicited praise from the press and the public. Prices ranged from 25 cents to one dollar.

---

Rapp: Have you noticed the deliberation with which some ticket sellers at the bridge terminals and the subway and elevated stations pass out change?

Knox: Yes, I have observed something similar. For instance, the dilly dallying with the motion picture ordinance. The Aldermen seem to be waiting for its supporters to forget it.

# "Sardoodledem"

By Louis Reeves Harrison

THAT word is not of my creating. It originated with a modern dramatist so eminent that he can not disguise his great ability from himself. He resembles Shakespeare in some respects, mostly in having a name that begins with the same three letters. He has invented many clever devices, and "Sardoodledem" is one of the most impressive of his inventions. I credit him with it, and probably reach a half truth in assuming that he derived it from the easily-pronounced name of a very-French playwright, Sardou. That is as much as I can do for Mr. Shaw within this writing.

Sardou was very methodical. He never allowed a thought to escape. Instead of dissipating it on his friends he deposited it in his savings bank against the time he might run short, a very thrifty habit for those who have no unfailing font of genius to supply ideas in an emergency. A publisher named French has done the same with printed plays of other days, much to the delight of studio directors, if not to the edification of motion-picture audiences. Sardou also wrote scenarios, but no director ever had a chance to appropriate or otherwise misuse these, not until after their conversion into plays.

Social relations in France may be interesting to French people and useful to dramatists of the Sardou type, but the bearing they have on our own problems is very slight. There is nothing dramatic in the life of a *jeune fille Française;* her career is that of a child, so that the playwright naturally seeks material in the relations of husband and wife. Either the proud and penniless young wife is tied to a wealthy and coarse parvenu with a well-founded suspicion about the handsome young man for whom she affects platonic friendship, or a noble woman of culture and refinement is married to a wretch who has an affair with a Lingerie Lady of cigarette propensities and careless reputation.

Tragedy or comedy as the case may be, or varied in characterization, the situation is always the same, and its stupid vulgarities minister neither pleasure nor profit to the American audience. It is that of "The Eternal Triangle." French producers of photoplays cling to this tedious and obvious old form of plot because their directors are afflicted with the idea that their antiquated methods are new to us, whereas they have been long reposing in the theatrical lumber room with "Lady of Lyons" and "East Lynne."

In the beautiful simplicity of their souls new directors in American studios imagine they are doing the correct thing to copy these happily-forgotten themes. Perhaps they do not know any better! Let us be just! The men who wrote these old plays and former stories were responding to the public taste of their times and could not be expected to conceive of development of rational beings in a world like ours. The men who copy such relics of other days may be afflicted with antiquarian tastes and be wholly unaware that the most tiresome people are those unable to shake off the false conceits, superstitions and prejudices of past centuries.

Our people do not want the whitened skeletons of misguided thought in photoplay form, nor in any other form. We have been throwing off the mass of error in which we were clothed ever since those hardy heretics, the first settlers, started the idea of equalizing opportunity by opening public schools. Americans do not like the odor of this old theatrical rubbish, and are objecting in all parts of the country to having it thrown at their children. Too much of it is being shoveled out of the studios onto the white screen that appears before our faces. To the ash-can with "Sardoodledem" and its exponents.

I never saw a French director who did not have a bad case of it, and it seems to be contagious, like other things that we do not want. The amount of ivory imported from La Belle France in the noddles of studio directors solidly obstructs the elimination of error and the substitution of truth in the photo-dramas because none of them seems capable of passing by a single leap from the orthodoxy of old faith to the freedom of modern thought. If they are given opportunity to do as Americans do, their performance is marred by a French accent.

There is no room in modern drama of any kind for cold-storage revenge, for hysterical heroics, for agonizing self-sacrifice, for the inherently feeble plays built around an ingenious mechanical device. We are a complex people, with complex intellectual and emotional habits and are most fond of those stories which disclose the latent qualities of characters taking part in them. A character that preserves the same attitude throughout, the same wooden expression, that of a cigar Indian, may suit "Sardoodledem," but it annihilates the interest of an American audience as soon as it becomes evident that there are no underlying soul-states to penetrate.

This complexity of character is due to progress. Most of us carry strong traces of past conflicts in our hereditary composition, multiplied and heaped up in us, preserved and perpetuated, then varied according to circumstances, until the human being is a complicated creature with virtues and faults, fortune and misfortune, so entwined and intermingled that one or another characteristic may be unfolded at any moment. Just as there are no set expressions for the manifestation of emotion because of an infinite variety of personalities, so no two individuals reveal themselves in the same way.

Nearly all the traditional "Sardoodledem" moving pictures have acquired from stage presentation has been to the detriment of the newer medium of expression. Many of the best actors were never on the stage. Some of the best directors have no traditions to hamper them. The thing to do is to act with sincerity, to write with sincerity, to direct with earnestness of purpose. Playwright, performer and producer have a common purpose, that of telling an interesting story in action.

What finer literary artist have we produced than Mark Twain? He went at what he observed without an idea of "Sardoodledem" and dealt with the deepest problems of our existence in masterly fashion though without pretense. He hated pretense, vanity and affectation as we hate it, and he made us laugh at it because most of us were in sympathy with his progressive and intensely American ideas.

There are splendid photoplays to be made out of what is going on all around us, and I have no doubt that thousands are written and sent to the various studios, but few of them ever reach the screen because of "Sardoodledem." Perhaps the presence of false gods in directorial minds is the "High Curse" on moving pictures.

---

## NEW THEATER TO BE BUILT.

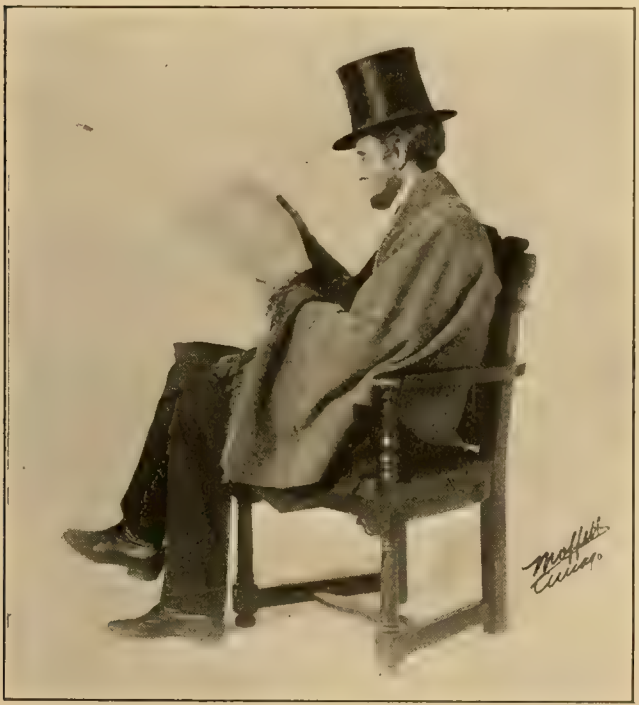
John Wicks, Jr., manager of the Lyceum Theater at Kittanning, Pa., is at the head of a project to build a $30,000 theater in that city. The contemplated structure is to be located at Market Street and McKean Way. It has not yet been decided what the house will play.

## Why Not a Biographic Masterpiece?

By W. Stephen Bush.

THE call and need of the hour is to *act* on the possibilities of the motion picture rather than speculate and talk about them. We all know that the mission of the kinematograph aims higher than the filming of cheap dramatic composition. Kinematography must be a recorder of the past and present, the secretary of Time. In matters of history, promise still leaves performance miles and miles behind. The means of recording are at hand but we look in vain for the manufacturers, who are willing to inscribe the great events and the deeds of great men upon the screen, which catches the reflection of the world.

Take American history. If there is a period in the annals of mankind more heavily fraught with importance to the development of the mental, moral and material progress of mankind than the centuries of colonization upon our Atlantic coast, it has never been mentioned in the textbooks of the civilized world. The story of the thirteen original colonies, from their first settlements until their union into a new nation, afford a dazzling wealth of material for the moving picture chronicler. A set of reels embodying this portion of our history would be of supreme interest to the student of history and would likewise possess enough of the element of picturesqueness to make it a pleasing spectacle to every kind of audience.



BENJAMIN CHAPIN AS ABRAHAM LINCOLN.
He Has Never Played in Pictures.

I see, however, a more pressing duty of the historic kinematograph. General studies in history may be left to the hour of leisure, but there are particular epochs and particular men, whose memory is a living source of patriotic inspiration. There are makers of history whose influence is still felt in our national life. When such influences are wholesome, tending not only to affect the national ideals but to mould our individual lives and raise them to the higher planes, then it becomes the concern of the commonwealth to perpetuate these influences and to extend as far as possible the sphere of their usefulness. The ideal perpetuating record of the day is the motion picture.

Apply all this to the idol of the American people—Abraham Lincoln. The eagerness of our people to learn all they can about Lincoln is little short of marvelous. The man who writes or speaks about Lincoln is immediately sure of his audience. If the chance is offered why not perpetuate the personality and the great deeds of Lincoln in motion pictures? We have had glimpses of Lincoln in motion pictures, but no attempt has been made to give to the American public such a series of pictures in motion as would at least come near doing justice to the subject. Of course an adequate portrayal of the personality of Lincoln is the first and prime requisite—the condition *sine qua non*. It may well be doubted whether in all the history of mankind there ever existed a more conspicuous, more striking and more unique individuality than that of Lincoln. The people have learned to associate all the grand and all the lovable qualities of the man with this quaintest of personalities. Even the oddities and weaknesses of the character lean for interpretation on a correct portrayal of the Lincoln personality.

The great difficulty in securing an accurate impersonation of Lincoln is obvious. There are, to begin with, certain physical characteristics. There is the question of facial expression, the task of reproducing the homely, rugged features, the eyes at once so sad, so open and so strong. The peculiarities of his walk, his postures while talking, or standing, or sitting in a chair, are known by actual observation to many persons still living and are fairly familiar to millions of our countrymen, who have given much time to a loving study of the subject. His mannerisms, his halting movements, his attitude of deliberation, his favorite pose when telling a story, and, above all, that simple but sublime dignity which he at times assumed without the least trace of self-consciousness must be found in a proper and effective portrayal. Nor must the matter of dress be forgotten. We know from his various portraits his fondness for the old shawl, that took the place of the overcoat, his hats and the general style and fashion of his clothes, such as were much affected by the rural statesmen at and before the time of Lincoln's entrance into public life.

Let us be very sure, that none but the best, the most conscientious and the most painstaking impersonation of Lincoln would be welcomed by an American audience. The name of the man commands respect even to the point of reverence. A Lincoln drama is witnessed, a Lincoln lecture is listened to, a Lincoln picture is looked at with that deeply silent attention, which, with our people is an unfailing token of respect. There is on such occasions, always a sudden and involuntary hush—we realize our presence on enchanted ground.

What if there is in this country now living and now in his physical and artistic prime, a man, whom Nature and Study have helped to give a most life-like representation of Lincoln? The writer has never seen the man and was inclined to be skeptical. It had been his privilege to be well acquainted with a man, who knew Lincoln intimately and whom Lincoln loved. To listen to stories of Lincoln from the lips of this contemporary, now some years dead, was a pleasure never to be forgotten. How much greater must be the pleasure, how much greater the inspiration at seeing a living copy of Lincoln.

The evidence that Benjamin Chapin, the man referred to, may justly be called a true living copy of Lincoln is conclusive and irresistible. His claims to verisimilitude in portrayal, stood the severest test possible—the critical observation of men, who knew and loved Lincoln and who would have been sure to resent even slight imperfections. There are a score of eye witnesses, but the testimony of General O. O. Howard, who knew Lincoln intimately, seems sufficient. General Howard, who like many friends and intimates of Lincoln, had freely given of his knowledge and advice to Mr. Chapin, attended Mr. Chapin's four act play "Lincoln" which in the season of 1909 was running at the Hackett theater in New York City.

After the third act, in response to nine curtain calls, Mr. Chapin thanked the audience, then smiling up at the box where sat the hero of many battles, he said, "General Howard could speak with more authority than I can." The audience recognized the General and applauded him. He saluted and bowed; then they called upon him for a speech. In his response, the venerable General said: "I knew and loved Lincoln as my friend and commander. I saw Mr. Chapin's wonderful portrayal several years ago and was greatly pleased and deeply impressed by it. At that time I had only one criticism, the voice seemed to me different—to lack something of the Lincoln vigor and power, but Mr. Chapin's voice has developed with the years and tonight even the voice seems like that of my own Lincoln."

Plenty more evidence of the same kind might be adduced, but it would only be cumulative. There is no question as to the unique and extraordinary abilities of Mr. Chapin, whose presentation embodies the patient labor and study of many years.

I must strike the same note at the end, which I touched in the beginning. This is the time to act, the time to produce a grand American historic epoch with the foremost heroic American figure in the center. Let the subject of the first great biographic motion picture in America be its martyred president and let the work begin while the opportunities for the best of craftsmanship abound all around us, with an ideal Lincoln impersonator at the head of the procession.

---

### MORE MATRIMONY.

J. H. Bunnell, manager of the Olympic theater, Toppenish, Wash., secretly married on November 7, 1912, Miss Mary E. Jones. The friends of both the bride and bridegroom were greatly surprised recently when they officially announced that they were married. The newspapers at North Yakima, the city at which the ceremony was performed, agreed to keep the matter quiet. The Rev. Mr. Turner, who tied the knot, agreed likewise, and everybody was kept ignorant of the fact until the couple "broke the news."

# "The Wheels of Destiny."

### Three-Reel Kay-Bee Release.

Reviewed by Louis Reeves Harrison.

A TRACING of related human lives through intricate patterns formed largely by the power of circumstances. This play deals with a subject long fascinating to the most intelligent creatures on earth, and it is admirably developed. It hinges entirely upon an incident which might easily become weak if not confusing to the audience. I saw the reels without sub-titles, and they may clarify the situation. I sincerely hope they do, for the vast amount of work involved in putting on so large a subject deserves infinite care at critical moments.

There is a game of cards at a military post, and the younger officers are playing for high stakes. One of them, a married man with a charming wife, loses his temper and accuses another of cheating. A fierce quarrel ensues, the combatants are separated by friends, and the accused man leaves the room. He broods over the insult until he decides upon exacting an explanation. In case none is forthcoming he prepares for retaliation by thrusting a revolver in his holster. A clash is inevitable. The two men meet outside the post gate and enter upon a heated argument, while an Indian friendly to the married man for reasons set forth in preparatory scenes watches them from behind a clump of bushes.

The accuser refuses to retract. The accused officer draws his pistol. A hand-to-hand fight ensues, and the pistol is discharged. The concealed Indian fires at the same moment. One officer falls dangerously wounded. He is the one accused of cheating at cards. From what source came the bullet that laid him low? As far as I could make it out the Indian is guilty of attempted murder for the sake of the officer to whom he has become deeply attached. More than that, it appears that the real assailant makes no secret of his act. In other words, the accusing officer, the one with a lovely wife and sweet little daughter, is made aware that the Indian shot his antagonist from ambush.

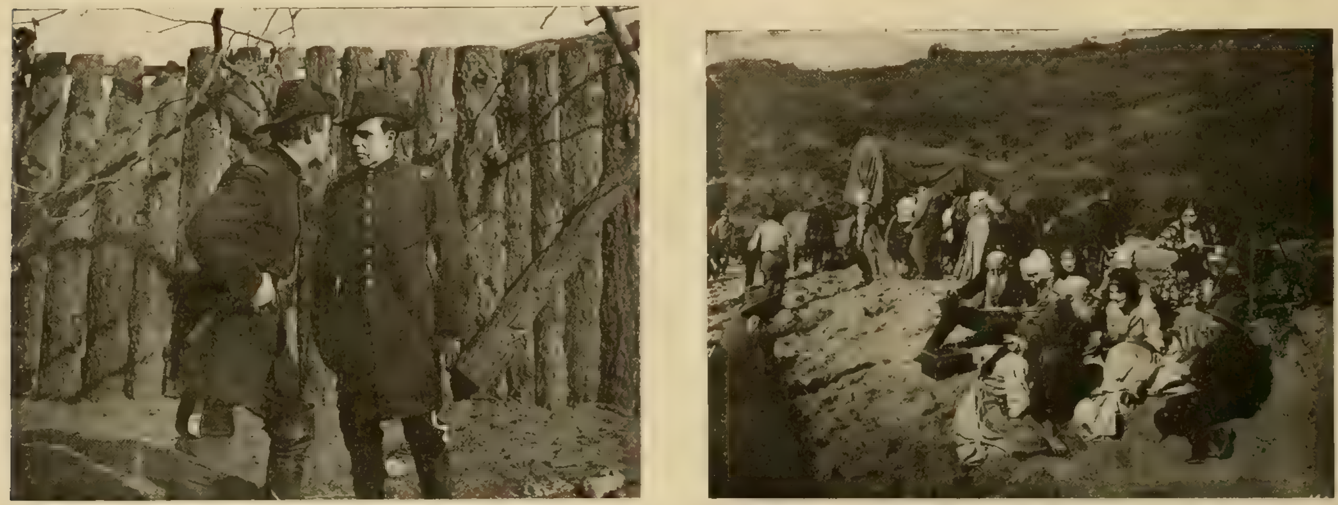
This is the crucial scene of the play. All that follows depends upon it. I am no stickler for truth in trivial matters, but I am for that which is in accord with experience and correct beyond discussion so far as the highest situation of a play is concerned. In order to be convincing throughout the playwright can not disregard what is in accord with universal experience or with the established ideals of an audience. A regular officer of the United States Army receives a high training in manly honor, and it is not in accord with his character as a whole to run away and remain in hiding for years if he knew to a certainty that he was innocent, even if appearances were against him.

Picture a graduate of West Point covering himself and his family with eternal disgrace, subjecting his sweet wife to years of anxiety terminating in death, clouding the happiness of his little daughter, because he might be accused of injuring an enraged assailant in a struggle! Far more important than the costliness and most ingenious mechanical contrivance ever shown on the screen is attention to what is consistent and convincing. He might run away if fully satisfied that he had killed his brother officer, but that is not what is conveyed by the incomplete presentation shown me.

With this uncertain feature eliminated—as it probably will be—the play proceeds along true lines to a conclusion of great dignity and beauty. The officer who has been accused, who is believed to have shot the man he charged with swindling at cards, becomes a fugitive from justice. During the ten years that follow his alleged crime, one tragic event succeeds another in the careers of those he left behind him. His wife meets with death in the desert; his daughter wanders helpless and alone until she is found by a vagabond trapper, and she is brought up in a rude environment.

She is nourished, protected and cared for by the trapper, and nature does the rest. She grows up to be an attractive girl of warm impulses, preserving no links to her past life but a doll and a locket containing a picture of her mother. The inscrutable ways of destiny and the irresistible tendency of events bring her closer and closer to her father until their lives are united without either being aware of the relation. The fugitive officer takes her to his home after the death of the trapper, but he is not permitted to violate the social code of the place. The young girl has barely conceived an intense attachment to him when she is removed to the minister's house.

The father has been the central figure from the outset, but she now divides interest with him and introduces the strongest sympathetic element in the piece. She also divides her affections when she falls in love with a deserving suitor, a young officer. She is overwhelmed with delight when the identity of her father is established through the locket she has preserved, but he sets up the shadow of his alleged crime as a barrier to her marriage. This would be very much overstrained if he was fully aware of his own innocence. He would not spoil the lives of his wife and daughter as well as his own because of an unfounded accusation.



Scenes from the Three-Part Feature, "The Wheels of Destiny," by Kay-Bee.

The intricate workings of circumstance bring about a satisfactory termination to the play. The man who did not clear his own character has it done for him, and his daughter is given her heart's desire. The ending is original and artistic in the presentation—indeed, the play is well produced—but there is too much evasion in it for the satisfaction of an audience. Kay-Bees are being received with great favor where I see them shown, but I do not think this drama is up to the standard for many reasons. Our sympathies are baffled through the larger part of it and only awakened in the story of the child in the last part.

Wherever the conjunction of circumstances seems forced to the audience, where the author compels a situation beyond the common approval of those sitting in front and competent to judge from watching thousands of plays on the screen, interest flags if it does not fall down completely. In the way of suggestive criticism I should advise the avoidance of any frenzy of self-sacrifice in a plot. The man who prefers to suffer and to heap ignominy, humiliation and torture upon innocent women and children rather than face an accusation and clear himself of false imputation can not be made of sufficient interest to people in front to hold their attention.

As Director Ince has done such fine work in other productions, I suggest that he put on a play showing the ethics of self-sacrifice in their TRUE LIGHT.

## "The Broken Heart" (Essanay)

Reviewed by James S. McQuade.

ESSANAY'S Eastern stock company, under the direction of Harry McRae Webster, has furnished an artistic photoplay treat in "The Broken Heart," which is scheduled for release on February 7. There is a decided atmosphere of "class" about this production. The cast has been very happily made, with one exception; the settings display admirable taste and intelligent selection, and the photographic effects merit the highest praise. Indeed, there are some inferior views in this film which may well be taken as a standard for photographic excellence.

I refer especially to the bedroom scene showing Osaki San retiring. There is a subdued light on this scene, and one cannot help admiring the delicacy with which the subdued light on the bed is toned down into the shadows in the corners, shadows through which the faint outline of objects impresses one distinctly. The conservatory scene is another fine sample of photographic art. The objects stand out so strongly that one's senses are impressed as of viewing them in relief.

Scene from "The Broken Heart" (Essanay).

"The Broken Heart" has to do with people of gentle manners and culture, and the Essanay photoplayers are to be congratulated that they never forget this. There is not a lapse in this respect on the part of any of them, although, without any desire to be acrimonious, I should have liked to see the part of the Rev. Nathaniel Keith in more fitting keeping.

The story has an affecting and pathetic close, and producer Webster has done well to relieve the scene of any harrowing effect. The gentle soul of sweet, little Osaki San passes out into the unknown, not on a boisterous sea of suffering that would shock tender hearts, but as softly as her beloved chrysanthemums distill their perfume.

Miss Ruth Stonehouse is always pleasing as Osaki San. She represents the Japanese girl as being coy without demureness, as delicately sensitive, and possessed of the Spartan pride and courage of her race. When suffering from the mortal blow that has been unwittingly inflicted by Paul, she suffers alone. It would be desecration in her eyes to reveal to her adopted mother and best friend the depths of her despair. She had shared with that good lady the joy she felt in the belief that she was beloved by Paul, in the pretty bedroom scene, where she prays devoutly for her supposed lover and her friends. Little Osaki San had only sunshine for those she loved.

Bryant Washburn's Paul shows finished and easy impersonation. There is nothing stiff or self conscious about him at any time. He has absorbed the character. In Miss Drew, who appears as Edith Towne, the Essanay forces have secured a beautiful girl and a good photoplay actress. I should like to see her in a leading part that would thoroughly test her ability. Miss Helen Dunbar gives a fine character study in the role of Mrs. Nathaniel Keith, and Miss Dolores Cassinelli sustains the part of Mrs. A. Keith with her customary talent.

Cast of Principal Characters.

| | |
|---|---|
| Osaki San | Miss Ruth Stonehouse |
| Paul | Bryant Washburn |
| Edith Towne | Miss Drew |
| A. Keith | Wm. Walters |
| Mrs. A. Keith | Miss Dolores Cassinelli |
| Rev. N. Keith | Howard Missimer |
| Mrs. Keith, his wife | Miss Helen Dunbar |

Paul, the son of Mr. and Mrs. A. Keith, loves Edith Towne. His uncle, the Rev. Nathaniel Keith, and his wife pay his home a visit, on their return from the Orient, accompanied by their adopted daughter, Osaki San. Paul is deeply impressed, at first sight, by the beautiful Japanese girl, and she learns to love him.

But Paul is deeply in love with Edith, who has been somewhat cold in her advances. She has learned of the arrival of Osaki San and of Paul's attentions to her, and decides to pay the Keith family a visit. She is unusually kind to Paul and he asks her to be his wife.

Scenes from "The Broken Heart" (Essanay).

Osaki San, unaccustomed to occidental manners, had interpreted Paul's attentions as an expression of the dearest devotion; now she is heartbroken, when she sees that he worships at the shrine of Miss Towne. She learns that the wedding day has been set, and pines her heart away in silence.

The day of Paul's great happiness arrives, but Osaki San is in such frail health that she cannot attend the ceremony. The gay party sees the bride and bridegroom off on their honeymoon. The same night Osaki San dies of a broken heart.

### ON BEING WIDELY KNOWN.

The world is growing smaller. One needs only get the right rope and hold on to it nowadays to make a fortune like Rockefeller's; for all sections of the world will have to contribute to it, and as for fame, what actor through all the world's long history has won the wide recognition of John Bunny? Has any won so many friends as he? For though it is only an airy presence and a name that comes and goes, whisked by the greatest magician that has ever been as the winds of sleep might whisk a dream, still it is recognized as a friend and finds a friendly welcome. So do many others who accompany or follow him.

Truly they are only dreams, these itinerant friends of human kind—Mark MacDermott, Florence Turner, Mary Fuller, G. M. Anderson, Jane Wolfe and a host of others—they are the same in substance; but they are recognized separately and each gets his or her own greeting. They always appear with a bright light behind them; strange streets, strange rooms and strange sights come with them to shine as long as they shine and then to go. They smile and they weep and take part in the joys and sorrows of all alike; but let them be questioned never so much, no one ever hears them answer. They seem like shadowy nothingness; but after all they are real people and the friendship that they get is real. How great this advantage must be to them—John Bunny needs no introduction anywhere. If he's on a steamship, he owns it for the time. If he needs to travel by land, how easy for him to get a lower berth in a sleeper. Hall boys will wait on him without thinking of the tip and if he wants information at any time, he'll be treated like a rich relative. He can talk to any one; but then how many old stories he must listen to; how he must talk about moving pictures till he is sick, and how often be wearied by the chit-chat of bores.

When $10,000 worth of contraband liquor was destroyed recently in Independence, Kan., a cameraman was on the job. He said the film would very nicely fit in with his set of "Carrie Nation" pictures, of which he has a series.

# Irving Cummings.

Mr. Irving Cummings, leading man in the Reliance Company, who, as you will see below, has a first rate picture smile and what appears to be the "camera eye," has also and all who have been watching recent pictures will agree on it, remarkable ability as an actor. Though he had appeared in many film offerings before the Champion feature, "Camille," his work in that picture, as Armand, first brought special attention to him. It is a romantic role and he did very well in it; but since that time he has been agreeably surprising his friends by developing in his playing unsuspected abilities. His growth artistically has been astonishing and this is a happy omen for his future, since it shows the ability to learn by experience. This is the fundamental basis of all good work in every art and is not a quality that will desert him.

Irving Cummings.

For over six months now he has been with the Reliance Company as its leading man. He has played in "Thelma," "Caleb West," "Guy Mannering," "Don Caesar de Bazan," "Fires of Conscience," "Duty and the Man" and "The Faith Healer." A fine picture that is to be released during the coming week by the Reliance people is, "The Open Road," and in this Mr. Cummings plays a young son of a rich man whom fortune leads into strange experiences and who finds himself in the silken toils of a most delightful romance. His work in this role shows solid artistic merit and his many friends will enjoy seeing it. He is to appear soon in "The Bells" and also in a new picture, "The Strike Leader." Both these pictures we dare commend even though we have not seen them as yet.

### THEATER CLUB DISCUSSES PICTURES.

A meeting of the New York Theater Club was held at the Hotel Astor on Tuesday, January 21. Among the subjects discussed at this meeting were motion pictures and remarks were made by Mr. Charles M. Seay, of the Edison studio; Mrs. Frank Lawson Stratton, of the National Board of Censorship; Mr. Hal Reid, who has written and produced a number of picture plays, and Mrs. Mildred Holland, of the Reliance studios.

## "A Tale of Old Tahiti" (Melies)

Reviewed by W. Stephen Bush.

IN planning their kinematographic trip around the world the Melies Company have wisely chosen many spots which lie out of the beaten paths of travel. Primitive places, which have been but lightly touched by the broom of civilization, are not the least interesting.

In this story there is a happy vein of pathos not without touches of refined humor. The picture derives much of its unusual merit from the splendid natural frame in which it has been set. Tropical magnificence of scenery makes a superb setting for any plot and here the action accords singularly well with the surroundings amid which it occurs.

A young midshipman aboard a French war vessel visits with others of the crew the habitation of a native chief. He makes a deep impression upon one of the dusky daughters of the chief. It seems that every year is leap year in Tahiti and the maiden naively confesses her wish to have the young Frenchman for a husband. The latter is somewhat timid and returns to the ship doubtful as to what to do next. The maiden confides her desire to her father, who takes a choice assortment of his warriors aboard the French vessel and proposes to swap one or more of them for Jacques. He is surprised to find that the captain will not take his proposition seriously and departs in disappointment.

**Scene from "A Tale of Old Tahiti" (Melies).**

**Scene from "A Tale of Old Tahiti" (Melies).**

When he sees how his daughter grieves over his failure to bring Jacques home he resolves to kidnap the young Frenchman. Here the action of the little drama is carried on by a number of natives, armed with the peculiar spears of the island. They are evidently proud of their parts and very conscientious in their efforts to please. The midshipman is captured, but the natives and the chief deal with him very gently indeed. While he is transported to the cabin of the chief, one of the natives, with catlike agility, climbs up a tree and brings down a cocoanut to refresh the white prisoner. We observe with delighted interest how cleverly and quickly the natives open the cocoanut and make it ready for lunch.

The journey progresses through stretches of luxuriant vegetation and across many pretty sheets of water until the residence of the chief is reached. Young Jacques is soon won over by the blandishments of his dusky admirer and we learn many interesting things about courtship in old Tahiti. For art in wooing, the Tahitians are far superior to our civilized methods. Instead of swain and maiden cooing in the parlor, the Tahitian maiden in presence of all the people crowns the choice of her heart with a beautiful wreath. In marriage this wreath is renewed by the young wife as a token of continuing affection. At last Jacques tires of his stay in Cathay and longs for the fleshpots of civilization. An expedition has been sent out by the captain of the ship to find the midshipman and when the latter is found and his comrades appeal to his patriotism he tears himself away from his dark-hued charmer to rejoin the crew of his ship.

All the points of excellence that characterized the first production of the Melies "trip-around-the-world" company are found in this second release, which will be no less welcome to the exhibitor, because it is a two-reel feature. The great educational interest is well sustained throughout this second release and combined as it is with a pleasing and probable story it ought to meet with the friendliest of receptions from exhibitors and public alike. With the aid of these pictures and the others of the same series it ought to be easy for an intelligent and wideawake exhibitor to get the best people in his community or neighborhood into his theater. He need but show the same enterprise, that has inspired the producers, in order to secure crowded house and new circles of friends. It will be well to emphasize in the advertising of this fact that no such undertaking was ever planned or carried out before. Even the fiction of the fertile Jules Verne is here surpassed in the reality. I think that properly approached most daily newspapers will give these pictures space in their news columns. It is well worth trying.

---

## MOTION PICTURE ANNUAL.

### Its Object and Contents—Complete List of 1912 Releases One of its Features.

The Moving Picture World has always felt that a publication in the nature of a trade annual was a much needed addition to the current kinematographic library. Such an annual containing information useful and interesting to every branch of the industry was an undertaking of some difficulty, involving much labor, research and time. There were no precedents to go by, but many precedents to establish. The Moving Picture World has now practically completed such an annual. It is now in the hands of the printer and the date for its sale and delivery will be made known shortly.

The annual contains a complete list of all the films released in the course of the past year by all the various groups of organized manufacturers. This list is arranged in alphabetical order and contains the title of each release, the producer and the date of release. The book likewise contains a fairly complete classified trade directory, giving the names and addresses of all manufacturers, all exchanges and allied trade interests such as houses dealing in supplies, slide manufacturers, chair factories, etc. There is much valuable information for exhibitors who are interested in features sold on the State Rights plan. Everything has been done to make the list of State Right holders as complete as possible, but in some cases the desired information has been withheld. In some cases no doubt this was due to a mistake of the firms controlling the American rights of great features. It is expected that they will see how much other firms, who willingly gave the information, have profited thereby and that next year this list will be complete.

There is also a complete list of all the foreign trade papers. In addition to all this there is a literary part, to which such well-known writers as F. H. Richardson and other experts in their lines have contributed. The educational film, the photoplaywright, the history of kinematography, an appreciation of the late James P. Chalmers, the founder of the Moving Picture World, a review of the events in the world of kinematography of 1912, are some of the features.

While everything has been done to make the annual a handy and valuable book of reference to all who are interested in the motion picture, the Moving Picture World realizes that in a pioneer endeavor of this kind there must be room for future improvement. Taken as a whole, we believe that this Motion Picture Annual will prove a welcome and useful friend.

# Motion Picture Exhibitors' League

## OHIO EXHIBITORS IN CONVENTION.

### Take Action Favoring Paid Censorship Board, Examination of Operators and Sunday Opening.

Columbus, Ohio, Wednesday, January 22d.—The eighth State convention of the Moving Picture Exhibitors' League of Ohio was opened in the Southern Hotel yesterday and closed this evening with a grand banquet given in the same hostelry. At the opening session, to which all were invited, Mayor George Karb gave an address of welcome, which was responded to by President Neff. Two executive sessions were held in the evening, at which were elected Ohio State officers for the ensuing year, delegates and alternates to the coming national convention in New York, and also members of the State committees on auditing, grievances and recommendations.

The State censorship of films was also considered at the closing session Tuesday evening, and was resumed at Wednesday morning's executive session. The bill on State censorship, which had been previously drawn up by the State League's attorney, aided by President Neff, was read to the members present and accepted as read, before being submitted to the legislature. This censorship bill provides for a board of three and a secretary, the chairman's salary being fixed at $2,000 yearly and that of the other two members at $1,500 each, the secretary to receive $1,200. These salaries are to be paid out of the revenue accruing from a charge of $1 a reel for censorship, to be paid by the manufacturers. All films coming into the State are to be numbered serially and charged at the rate of $1 a reel.

Another bill, drawn by the league's attorney and President Neff, regarding examinations for operators, was discussed by the members in private session before being carried to the legislature. The bill fixes the minimum age of an operator at eighteen years and every operator must secure at least 75 per cent. of marks in his examination for eligibility. Each operator is allowed an apprentice, whose salary will be paid by the manager. This bill will be introduced concurrently with the censorship bill.

Another bill concerning Sunday opening in Ohio, which was also drawn by the same men, was read to the members and discussed. The bill aims at securing a State law for the opening of picture theaters on Sundays.

A motion was then carried that a State convention can be called only by the State president, who has the power to name the place of meeting and date. The attorney of the State league was instructed to draw up a bill for the action of the legislature making the use of motors in connection with projection machines legal throughout Ohio.

At noon, Wednesday, those attending the convention marched to the Capitol building, headed by the Columbus Battalion Band. There every exhibitor as he filed past was introduced to Governor Cox by President Neff. The Governor, former Senator Foraker and other speakers were guests at the banquet.

The convention has been a great success. Eleven national vice-presidents, from points as far away as California and Texas, were in attendance. JAMES S. McQAUDE.

---

## NEW JERSEY MINISTERS FAVOR PICTURES.

A regular meeting of the Moving Picture Exhibitors' League of New Jersey was held on Wednesday, January 15, at Achtel-Stetter Hall, 844 Broad Street, Newark. There were present, as invited guests, four of Newark's prominent clergymen: Rev. Dr. Howard, Rev. Dr. Vogel, Rev. Dr. Morgan and Rev. Dr. Hillis. They took a lively interest in the proceedings and each made an address expressing his personal convictions that the motion picture has more possibilities as an agent of morals and education than have been generally recognized. Each one of the reverend gentlemen stated that he thought that the evils of motion pictures have been as grossly exaggerated as their power for good has been understated. None of the clergymen speaking could recall to mind any more than one or two isolated cases where pictures they had seen should better have been censored, and each minister stated without hesitation that he and his family were regular patrons of the photodrama. They advised the exhibitors not to relax their vigil in keeping the pictures and performances clean and above reproach. The churchmen in concluding gave evidence of their friendliness toward the motion picture and departed upon the best of terms with the New Jersey exhibitors.

During the business session a resolution was passed that a Child Law bill be drafted, using as a pattern the present pending bill before the New York Legislature, and that the bill be introduced into the New Jersey Legislature forthwith. One clause in the New York bill provides that a matron be stationed in each theater to look after unaccompanied children. The committee appointed to look after this bill will furnish each exhibitor with a slide requesting patrons to use their influence with their State representative to get him to vote for the measure. The legislative committee was also empowered to retain counsel to draft a bill modifying the unreasonable provisions of the present law governing operating rooms. The meeting was well attended and much good work was accomplished. Adjournment was taken subject to the call of the president.

---

## NEW YORK LEAGUE DIRECTORS MEET.

A meeting of the board of directors of the New York State League was held in Utica on Thursday, January 16th. The following officers and members of the board were present: Samuel H. Trigger, president of the State League; Harold W. Rosenthal, State secretary, New York; B. E. Cornell, State vice-president, Syracuse; R. M. Davidson, State vice-president, Binghamton; John C. Davis, State treasurer, Saugerties; George Wright, president of Albany Local; L. C. Smith, vice-president, Schenectady; William A. Douque, president, Utica; Harry Lux, Jr., treasurer, Utica; Geo. H. Morgan, president, Syracuse; A. N. Wolff, president, Rochester; Harry Marsey, vice-president, Buffalo; Jos. Friedman, treasurer, Buffalo; M. D. Gibson, president, Elmira.

Among other things the censorship matter was taken up and thoroughly discussed. Suggestions were made that the exhibitors appoint a committee to censor the pictures and, if necessary, get a bill passed through the legislature covering State censorship. It was also suggested that no member should display a feature or other film which has not been approved of by the censorship board and notification to this effect be sent to all members of the State.

Matters pertaining to theaters in different locals and number of reels run was thoroughly discussed. In Syracuse at the present time all theaters are showing only four reels of pictures and no vaudeville or singing. In Utica they have agreed to run three reels of film. Mr. Wolff, the president of the Rochester Local, stated that they were going to dispense with vaudeville in all picture theaters in Rochester, and Mr. Smith, of Albany, stated that only one member of the Albany Local was running vaudeville. Mr. Friedman, of the Buffalo Local, made the same statement regarding all their places. Mr. Davidson, of Binghamton, stated that the Binghamton Local consisted of every motion picture exhibitor within five miles of Binghamton and the work of organizing, although somewhat hard, had proved of great benefit to its members who were greatly at variance until recently.

Motion made by Mr. Douque and seconded by Mr. Davis, that the State Board of Directors meet every three months in a different city and that the next meeting be held in Buffalo on the first Tuesday in April. This motion was carried. Motion made to hold the next annual convention of the State at New York City, on Monday, July 7, 1913, at 9 a. m., also carried.

Harold W. Rosenthal, chairman of the law and legislation committee, reported the work done thus far to secure the passage of the Griffin bill amending the penal code, so that minors may be admitted to moving picture theaters during certain hours and under certain conditions unaccompanied by parents or guardians, and explained the great amount of work that was necessary for the passage of this bill.

## SPECIAL MEETING OF THE KANSAS STATE BRANCH.

A special meeting of the Kansas State Branch of the Motion Picture Exhibitors' League of America was held January 13th and 14th at the Hotel Hamilton, Wichita, Kas. There was a large attendance, among whom were G. H. Wiley of Kansas City, Mo., state organizer; E. Wayne Martin of Hutchinson, Kas., national vice-president of Kansas; Carl Gregg, national vice-president of Oklahoma; representatives of the Universal, Mutual and General Film exchanges and many others representing the motion picture trades.

Monday's meeting was an open one and matters of general interest were discussed. On Tuesday the meeting was executive and many important matters were adjusted, a resolution passed encouraging three reels to constitute a five cent program, a legislation committee appointed, composed of C. E. Glamann, Wellington; Carl Mensing, Leavenworth; J. C. Elliott, Topeka; E. J. Grubel, Kansas City, Kas.; F. L. Wright, Wichita. This committee was instructed to take up the matter of Sunday openings with members of the state legislature, which is now in session. This committee will also take in hand the proposed bill creating a new building code for moving picture theaters.

President G. H. Wiley of the Missouri State Branch addressed the meeting in regard to censorship and the purposes and benefits of the Motion Picture Exhibitors' League. N. H. Spitzer of Wichita, Kas., resigned as president of the state branch, and C. E. Glamann, Wellington, was elected president for the unexpired term. G. H. Wiley of Kansas City, Mo., was given full charge as state organizer, and the state branch voted to have their first real convention at the National Hotel, Topeka, Kas., June 2 and 3, 1913, at which time Mr. Wiley hopes to have a membership of 150 exhibitors in good standing.

The following exhibitors were made members of the state branch at this meeting: W. H. Daly, Pittsburg; Geo. H. Merriam, Kingman; Perry R. Rhine, Pittsburg; Chas. E. Krause, Cedar Vale; L. W. Schroder, Harper; A. L. Rehm, Baxter Springs; H. H. Hill, Arkansas City; Herbert J. Thacher, Salina; Wm. Baries, Jr., Wichita; Geo. W. Burgess, Downs; H. E. Herbert, Newton; C. E. McClendon, Anthony; Frank Klingaman, Topeka; J. O. Bibler, Florence; Allen Graves, St. John, and Lew Nathanson, Topeka. These, together with the present membership, makes a total of nearly seventy members in good standing in the state branch, and this is considered an excellent showing, as the branch has only been organized since December 10, 1912.

## MUTUAL'S NORTH CAROLINA EXHIBITORS MEET.

A number of the exhibitors of the Mutual Film Corporation's North Carolina circuit held a meeting on Tuesday, January 14, at Clegg's Hotel, Greensboro, N. C., and formulated plans for the forming of the Mutual Motion Picture Exhibitors' Association of North Carolina. A majority of the exhibitors of the North Carolina circuit were present.

The organization was perfected and the Mutual program was voted as the program for the exhibitors, based on quality, variety, and the proper handling of the service.

This organization is intended to elevate the exhibition of motion pictures throughout the State, to co-operate with the exchange in the proper handling and the care of films and in any other way that may tend to the general uplift of the business and to bring the exhibitors into closer touch with each other.

The Exhibitors' Association hereby extends a vote of thanks to Mr. A. C. Bromberg, manager of the Atlanta office of the Mutual Film Corporation, for the able manner in which he has handled the North Carolina circuit since he has taken charge of the Atlanta office.

Mr. E. C. Pearce, of the Amuzu Theater, Winston Salem, N. C., and Mr. W. L. Younger, of the Edisonia Theater, Durham, N. C., were elected temporary chairman and secretary, respectively, until the next meeting. This second meeting will be held in the near future at some central point along the circuit and at which time permanent officers will be elected.

## VINCENT REJOINS KALEM.

James Vincent, one of the first of the Kalem players to go to Jacksonville, Fla., several years ago, has again become identified with the Kalemites, as a member of Kenean Buel's company, now at Jacksonville. Since his former connection with the company Mr. Vincent has appeared in a number of dramatic successes, notable among which is "As a Man Thinks" and "The Trail of the Lonesome Pine."

## NEW YORK PICTURE ORDINANCE.

### Attempt to Override Mayor's Veto Defeated—New Measure Offered by Alderman White.

There was an attempt made to put new life into the censorship ordinance recently vetoed by Mayor W. J. Gaynor, at the meeting of the Board of Aldermen on Tuesday last, but it met with defeat for lack of votes. It was the intention to pass the measure over the Mayor's veto and the agitation stirred up by various Brooklyn ministers by holding public meetings wherein it was advocated that the ordinance should be passed by the Aldermen over the Mayor's veto resulted in drawing a large crowd to the Council Chamber in the City Hall.

The result of the vote showed that the resolution to override the Mayor was lost and this clearing the way, Alderman White introduced a new moving picture ordinance, with a censorship clause, giving the censoring of the pictures into the hands of the Mayor's marshal. The new ordinance was referred to committee.

## EXPOSITION SPACE SELLING FAST.

Since the publication, in the January 4 issue of this paper, of the floor plan of the Grand Central Palace, New York, with a general idea of the layout of the various trade exhibits, the exposition committee of the Motion Picture Trades Exposition reports the sale of nearly half the main floor space for exhibits that will be seen at the first great annual exposition of the motion picture business, from July 7 to 12, 1913.

From many parts of the country requests have been coming in by mail from large concerns in the trade, asking for space reservations. As the space allotment is a case of first come, first serve, some of the choicest blocks of space have already been contracted for by some of the largest firms in the trade, who were wise enough to realize the value of doing their exposition shopping early. Those manufacturers who have taken advantage of their opportunity to grab off preferred locations are: Precision Machine Company (Simplex), Nicholas Power Machine Company, Eberhard Schneider (machines), Scott & Van Altena (slides), United Electric Light Company, Motion Picture Story Magazine, Vitagraph Company of America, Newman Manufacturing Company, Manhattan Slide Company, Arthur Brady (Poster Company), Standard Machine Company.

Another novel idea has developed since the last notice. There will be two motion picture studios in full operation, both afternoon and evening, during the exposition. It is the idea of the committee to have one studio for the use of licensed companies and another for the independents. Working by turns these companies will enact interior scenes for their regular releases, for the edification of the visiting public. According to the plan, one entire company will transfer its regular day's work from its studio to the exposition hall. Scenery, props, costumes, etc., will be transported to the exposition studio, where the actors will report for duty and makeup for their parts. There will probably be a schedule whereby certain companies will use the studios on certain stated afternoons or evenings. During the odd moments there will be a good opportunity for some company to take motion picture portraits of visitors and their families, to preserve as mementos of the occasion as well as to make a beginning on the motion picture family tree, which will some day take the place of Heraldry.

Those who intend making exhibits should not delay too long. While there may seem to be plenty of time to get ready between now and July, a good exhibit cannot be gotten together in a hurry, and time passes very quickly. All communications relative to space, etc., should be addressed to F. E. Samuels, secretary of the Motion Picture Trades Exposition, German Bank Building, 4th Avenue and 14th Street, New York City.

## NEW UNION FEATURE COMING.

There is being produced for Union Features, one of the largest and most comprehensive feature pictures ever prepared in America, for release in the near future. This feature covers the atmosphere which in the past has been shown in a way, in such pictures as "The Passion Play" and "The Holy City."

The title of the production is "The Mysteries of the Rosary." The production is in three reels and over two hundred people used in a splendid cast of leading characters. Some very gorgeous settings are shown. This feature will undoubtedly be one of the real successes of the year.

## Hearings in Government's Suit

### Testimony is Taken in New York City in the Action Brought to Dissolve Motion Picture Patents Company.

Before Joseph R. Darling, special agent of the Government in the suit brought under the Sherman anti-trust law to dissolve the Motion Picture Patents Company, the taking of testimony in New York City began on Wednesday, January 15, and continued through Thursday and Friday, when adjournment was taken until the following Tuesday. Sessions were held on that day and Wednesday and Thursday, and it was expected they would continue through Friday and Saturday. Edwin P. Grosvenor conducted the examination. The hearings were held in the Hotel McAlpin. The attorneys in attendance were George R. Willis and Fred R. Williams, representing the Motion Picture Patents Company, the Biograph Company, Jeremiah J. Kennedy, Henry N. Marvin and the Armat Motion Picture Company; J. H. Caldwell, for William Pelzer, the General Film Company, Thomas A. Edison, Inc., Kalem Company, Inc., Melies Manufacturing Company, Pathe Freres, Frank L. Dyer, Samuel Long, J. A. Berst and Gaston Melies; Henry Melville for George Kleine, Essanay Film Manufacturing Company, George K. Spoor and W. N. Selig; James J. Allen, for the Vitagraph Company of America and Albert E. Smith.

About 175 witnesses will be called, it is expected. Those who testified in the hearings the first week were: Henry N. Marvin, president of the Motion Picture Patents Company and vice-president of the Biograph Company, and William Pelzer, of the Edison Company and the Motion Picture Patents Company. On Tuesday, January 21, William H. Swanson, secretary of the Universal Film Company, was on the stand. The following day Louis Rosenbluh, general manager of the Greater New York Film Rental Company, was examined by Mr. Grosvenor. His examination was continued through the morning session of Thursday. In the afternoon Mr. Swanson was cross-examined by the attorneys for the defendants.

---

J. P. McGowan, director of the Kalem Company, working in Birmingham, Ala., is receiving active co-operation from the local Chamber of Commerce.

## NEW SYRACUSE THEATER BUILDING.

Mitchell Fitzer, proprietor of the Happy Hour Theater, 224 North Salina Street, Syracuse, N. Y., is preparing to build a handsome picture theater in that city. The auditorium will be 120 feet deep by 40 feet wide and will have a seating capacity of 800. Construction will be of concrete and reinforced steel throughout, with elaborate heating and ventilating plants and ornate decorations.

---

Out in Minneapolis the Rev. J. W. Cool says facetiously that a change in the name of his church to "Children's Church" is under consideration because the young people are coming in so fast. This is on account of his use of moving pictures on Sunday evenings. The doctor says the plan has been a splendid success and will be continued.

---

The Universal Indians are much interested in the building of a permanent pueblo, which is to be a practical building in every way. It will house the Indians and they will feel right at home, for the members of the various tribes are all from the pueblo country in New Mexico. It is being built on the hill above the scenario office and overlooks some fine scenery.

---

## LAW DOES STUNTS FOR RELIANCE.

### Rodman Law Tempted Fate in a New Way Before the Cameras of the Reliance Company Recently.

During the production of "Saved by Airship," Law climbed from his seat in Harry Bingham Brown's aeroplane and swinging from the skids by his hands made a drop of seventy-five feet to the waters of Long Island Sound, while the airship was making over sixty miles an hour.

After he struck the water he saved the life of Rosanna Forbes, one of the ladies of the Reliance Company who had been blown from a launch by the discharge of a quantity of gunpowder.

Several camera men stationed on a pier and two tug boats kept their cameras busy and the result was some sensational film that will make "Saved by Airship" interesting from more standpoints than one.

J. V. Ritchie, Eustace Hale Ball, Rodman Law and Members of Reliance Company Appearing in "Saved by Airship.".

# Foreign Trade Notes

## BRITISH NOTES.

By Our Own Correspondent.

APROPOS of the recent references in this journal to the attitude of the American press generally towards the trade in matter of announcements, I should very much like to point out an example for the American offenders. I could indicate many admirable instances illustrating the perfect amity and good feeling that exists between the British press and the moving picture trade as a whole, but for one of the most widely read illustrated dailies to come out with two entire pages of illustrations and letterpress in proportion describing a single film is almost beyond the most avaricious dream of the press agent. Nevertheless, this is exactly what has happened for, as I write I have before me a copy of today's "Daily Sketch" containing eight exceptionally large and clear half-tone cuts of the principal scenes in the Cines masterpiece, "Quo Vadis," and a description lauding the production to Elysian heights. What may appear as a strange and inexplicable fact to the American mind is that the company in question have never done a single halfpenny in advertising in the journal in question. It is quite a common occurrence here to see voluntary and quite lengthy trade puffs preceding most important releases even in such staid journals as "The Standard" and the "Morning Post," while the "Daily Telegraph" now runs its weekly Cinema column.

A Yorkshire film renter approached me the other day with a copy of the Moving Picture World and remarked on the paragraph in the issue of January 4th on educational films. "It appears to me and to many of my colleagues in the trade," he said, "that American producers show most laxity in the manufacture of educational films. I have not a single client with whom I supply films who does not particularly specify that at least one educational film shall be included in each program. Some take two and I have one customer who has three in his program. Surely, if the railroad advertisements are any criterion, there is material and to spare for scenic productions, yet of the hundreds of American films in my stock room I don't think you could find more than a round dozen of the educational order." My friend's argument certainly provides food for serious reflection, for while such firms as Ambrosio, Pathe and Gaumont are regularly releasing as many as six "educationals" a week, American producers rarely include this class of film in their productions. The value of the educational film may not be apparent, but it is undoubtedly this and this alone that has brought the cinema—through the medium of press, pulpit and platform—into universal favor in England.

Mr. Hy Hibbert, the director of Hibbert's Pictures, has just developed his exposures taken on a recent American tour and very fine and very clear they are, too. Mr. Hibbert, I understand, will lecture the country on "From Sandy Hook to the Golden Gate." After that there is a probability that his company will take over the negatives and they may be released in the ordinary course. If these films do happen to be exported to America, would it not seem a trifle incongruous to the conservative American dealer?

For the benefit of those theater managers who wish to experiment in the novel performance suggested by the Moving Picture World a week or two ago, I might mention that the "educational" performance is an unqualified success at several theaters here. There are three shows in one London suburb alone which feature an educational matinee on Saturday afternoons and it is quite common for a party of schoolchildren under the guidance of a teacher to attend weekly. This idea can be extended on various lines by any manager with a pretence of a claim to originality. If he runs a theater in Harvard, Yale, or Syracuse, let him do as they do here in Oxford and advertise special Shakespeare and Dickens evenings, showing nothing but photoplays adapted from the works of the celebrities named.

There is a strong rumor current here concerning the formation of a large and important Anglo-American combine of film manufacturers and producers with the object of erecting studios in various parts of the country and a factory near some suitable commercial center for the manufacture of film stock and accessories. Whether this has any thing to do with the recent protracted visit of a prominent Western magnate to this country it is impossible yet to state. But it is ominous and sufficient to build upon a little when a small party of prominent trade personages are known to be scouring the country looking for a suitable site for an experimental studio-theater.

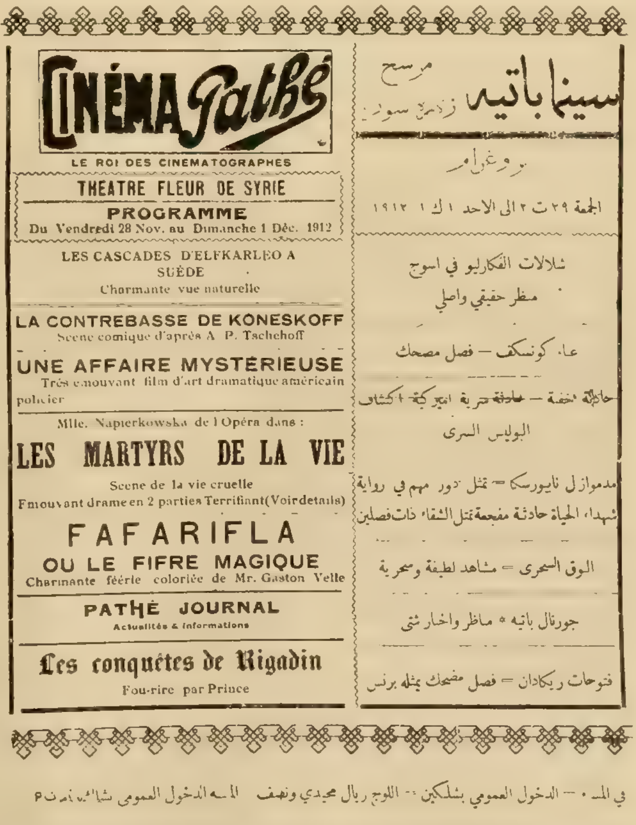
Mr. Redford, the unofficial censor of films, has now got to work and went through his first batch last week. It would be interesting to know exactly how American releases, which will already have been censored once, will be treated. Mr. Redford's premises are situated in the heart of London filmdom, Shaftesbury Avenue. All releases after March first for exhibition in the British Isles will be shown before the censor. This is the agreement arrived at by the manufacturers and renters here.

The chief constable of Leeds says that cinematograph shows are responsible for increased sobriety amongst the populace in the North of England. He further states that he would not be surprised to see a juvenile picture show for the exclusive use of children in which suitable films were shown. Here is another unconscious tip for the American showman.

---

## A Program from Beirut.

We print below in fac-simile a kinematographic program issued by the Theatre des Fleurs in Beirut, Syria. It was placed at the disposal of the Moving Picture World by Mr. Charles A. Nasar, a well-known exhibitor of Toledo, Ohio. Mr. Nasar will, in the near future, establish a chain of model picture houses on the American plan in all the larger cities of Asia Minor.



CINÉMA Pathé

LE ROI DES CINEMATOGRAPHES

THEATRE FLEUR DE SYRIE

PROGRAMME

Du Vendredi 28 Nov. au Dimanche 1 Déc. 1912

LES CASCADES D'ELFKARLEO A SUÈDE

Charmante vue naturelle

LA CONTREBASSE DE KONESKOFF

Scene comique d'après A. P. Tschehoff

UNE AFFAIRE MYSTÉRIEUSE

Trés émouvant film d'art dramatique américain policier

Mlle. Napierkowska de l'Opéra dans :

LES MARTYRS DE LA VIE

Scene de la vie cruelle

Emouvant drame en 2 parties Terrifiant (Voir details)

FAFARIFLA

OU LE FIFRE MAGIQUE

Charmante féérie coloriée de Mr. Gaston Velle

PATHÉ JOURNAL

Actualités & Informations

Les conquêtes de Rigadin

Fou-rire par Prince

سينما باتيه

مرسح زهرة سوريا

بروغرام

الجمة ٢٩ ت ٢ الى الاحد ١ ك ١ ١٩١٢

شلالات الفكارليو في اسوج

مظر حقيقي واصلي

عا. كونسكف — فصل مصحك

حادثة مخفة — حادثة حربية اميركية اكتشاف

البوليس السرى

مدموازل نابيورسكا — تمثل دور مهم في رواية

شهداء الحياة حادثة مفجعة تمثل الشقاء ذات فصلين

الوق السحرى = مشاهد لطيفة وسحرية

جورنال باتيه = ماظر واخار شتى

فتوحات ريكادان = فصل مضحك يمثله برنس

في المسـ • — الدخول العمومي بشلكين — اللوج ربال مجيدي ونصف المسه الدخول العمومى [illegible]

## Educational Pictures in Switzerland.

The little republic of Switzerland is quite wrought up over the kinematograph. While in some portions of the country there is a vehement agitation against the motion picture, it is highly appreciated in others. In Lausanne the directors of Ecoles Normales du Canton de Vaud requested the largest exhibitor of the city to place his theater at the disposal of the pupils of the school for the purpose of giving purely educational program. The exhibitor readily complied and the entertainment was voted a great success. It is reported in the Swiss daily press that a part of the annual appropriation for school purposes is to be used for the purchase of educational films.

### Notes.

From Russian governmental reports it appears that in the past year 100,000,000 people have attended the moving picture theaters in the empire. The average price of admission is estimated at twenty cents, though in many places, especially in the larger cities, there are well-appointed theaters charging from 25 cents to 75 cents admission.

In July or August of the current year the manufacturers and exchanges and exhibitors of Belgium will hold an annual convention in the city of Ghent. A number of very important and interesting questions will be taken up for discussion and action.

Mr. Emilio Vardannes, a well-known director of the Milano Films Company, will hereafter be associated with the Savoia Film. While connected with the Milano Company his work has been largely confined to comedies, of which he produced quite a number of successful ones.

The motion picture is very popular in Egypt. A large exchange dealing with reels from all the European and most of the American manufacturers has recently been established in Alexandria.

The organized exhibitors of the Austrian empire at a mass meeting recently held in Vienna adopted a set of resolutions, urging a national censorship. The present system of local censorship is causing great hardship to exhibitors. Several deputies of the federal council appeared at the meeting and pledged their support to the scheme of regulation advocated by the exhibitors.

## GREAT NORTHERN SPECIAL FEATURE.

The Great Northern Special Feature Film Company is priding itself upon its latest release, "In a Den of Lions, or Life in a Circus," which is said to be one of the most realistic dramas so far presented and dealing with the thrills of the sawdust arena. In this film almost the entire equipment of a circus is brought into action. The story is shown in the form of a drama and is said to be filled with many exciting incidents, as well as heart interest. The lion tamer is in love with a high wire walker who is the wife of a gymnast employed in the same circus. The attentions of the lion tamer are repulsed and he becomes enraged. During the action of the photo-drama a giant python escapes and finds its way into the dressing room of Ulla, the young wire walker. The little child of the latter is asleep on a couch and is saved from the embrace of the serpent by the timely arrival of the mother. Then there is a den of trained lions, over which the wire walker is obliged to take a perilous journey. She falls, but is rescued by her brother. In the end the lion tamer shoots himself accidentally while trying to keep his beasts in subjection. In the interim there are gymnastic stunts in midair, and the husband of the wire walker plunges through the net. The photography is said to be excellent and the production up to the Great Northern standard.

## JAMES O'NEILL WINS SUIT AGAINST GENERAL FILM COMPANY.

The petition of James O'Neill to the supreme Court of New York for an injunction against the General Film Company to restrain that company from leasing the Selig production of Monto Cristo on the ground that it is an infringement of his copyrighted play of the famous story of Victor Hugo, has been decided in favor of the complainant. The court held that the Selig production had closely imitated Mr. O'Neill's version and had reproduced the scenes and action bodily. It is understood that the action was brought in the interests of the Famous Players Film Company, which has the right to produce Monte Cristo in pictures based upon the O'Neill version. At this writing the full text of the court's decision is not at hand, but it is said to discuss the questions involved in an interesting manner.

## SUN FILM CORPORATION ORGANIZED.

The Sun Film Corporation, of New York City, to manufacture photographic films, has been organized with a capital of $50,000. The incorporators are Tobias A. Keppler, who for a long time served as counsel to the New York City exhibitors; Julius H. Dreher and Sidney Ascher, vice-president for New York State of the Exhibitors' League of America.

## LUBIN BANQUET.

Siegmund Lubin, the photoplay film manufacturer, was the guest of honor Monday, January 6, at the Progress Club, Philadelphia. Many appreciative speeches were made, to which the motion picture king feelingly responded. The occasion was emphasized by the presentation of a large silver loving cup mounted with deer horns, and inscribed:

Presented to Siegmund Lubin,
By His Friends, January 6th, 1913.
Jacob Greenwald, Harry Goldman, Charles Oppenheimer, A. E. Oppenheimer, Joseph Harris, Samuel Abrams, Jacob Weinmann, Theo. Greenwald, Morris Meyerhoff, Abe Strouse, Joseph Call, N. B. Strouse, Chapman Marks, Max L. Kahn, Joseph Mastbaum, Charles Shoyer, Leopold Shoyer, Samuel Deutsch, Albert Cohn, Jay Mastbaum, Is. Hecht, L. Effron.

The cup will ornament the executive room of the Lubin Manufacturing Company.

**Scene of Recent Banquet Tendered to Mr. Siegmund Lubin by his Friends.**

# The Moving Picture Educator

## THE DANGER OF A LITTLE KNOWLEDGE.

IN the last issue of the Moving Picture World, the Chicago correspondent gives us the interesting information that an eminent and learned Detroit clergyman had spoken of the moving pictures as appealing "to children, and the uneducated mind"; but, that they did not appeal to "the educated and cultured." He further stated, "in my opinion the moving picture is not a high form of art." This statement coming from an educated man caused the writer to look closely into everything he had said, with a view to finding out how such a man could be guilty of such a criticism. Before very long the discovery was made that the learned clergyman also made use of the astonishing assertion, "the eye alone is a crude avenue to the mind"; the extraordinary use of the word "crude" in this connection is at once a libel on the eye and an unpardonable digression from that knowledge which every educated man is supposed to possess. The eye is not "crude," but perfect, and, as an avenue to the mind, is the most perfect possible, being doubly superior to the ear and capable of use without the ear. Of all men no one more than a clergyman should know:

> There is a book, who runs may read,
> Which heaven's own truth imparts,
> And all the lore its scholars need
> Pure **eyes** and faithful hearts.

From this quotation it will be seen that the whole book of nature and revealed truth enters the mind through the eye. It cannot therefore be surprising that a man should have such a poor opinion of the moving picture when he evidently has so little knowledge, or, so small an opinion, of the human eye. Whoever possesses sufficient knowledge which will lead to a proper and high appreciation of the eye will find himself correspondingly entertaining a high opinion of the moving picture. In all educational circles the greatest measure of praise has been accorded to the moving picture, in that, because the language of the eye is universal, the moving picture is the greatest teacher the world has ever known. From these deductions it will be seen that whoever may think of the eye as "a crude avenue to the mind," must also naturally think that the moving picture "is not a high form of art." On the contrary, a right admiration of the wonder, beauty, and marvelous possibilities of the human eye as the Creator's ordained "avenue to the mind," will also lead to the realization that the moving picture is not only "a high form of art," but a wonderful teacher alike to the child, the scholar, and the cultured.

## THE DYTISCUS OR DIVING WATER BEETLE.

This Eclair film is a rich addition to the natural history series of moving pictures. Thanks to the microscopic enlargement, many beautiful pictures of most minute detail are shown, making an unusual combination of interest and instruction. The dytiscus is a species of carnivorous water-beetle. The larva shows a broad flat head with strong side-shaped jaws. The respiratory apparatus, placed at the end of the tail, keeps a bubble of air suspended, supported by the tiny filaments. It is always on the lookout for food and seizes its prey with its strong jaws, holding it in its tenacious grasp until it is devoured.

It is instructive to know that the dytiscus (the Greek name for diver) is one of the most gifted of insects. When the metamorphosis of the larva is complete, the full-grown beetle can swim, fly, walk, live on land, in the water, or in the air, and procure its food anywhere. The male has smooth wing-cases, while those of the female are striped along their entire length. The head is very strong, carrying the formidable jaws of the larva. The first pair of feet have sticky pads which help to secure its prey. The hind feet have beautiful feathering, which enable it to swim. The wing-cases cover membranous wings which are marvels of perfection in delicate texture, yet as strong and perfect as the swiftest flying insect. A special picture is shown descriptive of the great power of this marvelous insect. A triton caught by the jaws of the dytiscus finds it impossible to release itself, although much larger, and more animal like in size. From this description it will be seen that a scientific subject, requiring much knowledge and research, has been brought within the reach of the school child.

It is such pictures as these that make popular the most scientific subjects, and those firms who produce them should be commended and encouraged. The Eclair Company deserve praise for the elaborate and beautifully photographed details of this picture, in which instruction and interest is combined.

## THE REGULAR RELEASE OF EDUCATIONAL FILMS.

Now that the release of educational films has passed from the accidental and occasional into the regular, it would seem eminently fitting that a more regular notice of them should appear on this page. At least six makers are now releasing from one to four or five films every month; this means a great advance along those broader lines so often advocated here. The possibility of making satisfactory programs for a regular exhibition of educational pictures is now practically assured. This means much to the enterprising exhibitor, enabling him to meet the demands of those about him, who ask for something more than "the same thing," besides enlarging the usefulness of the pictures and meeting demands of parents, children, schools, and churches. The following is a list of releases during December and January:

**Scenic.**

Picturesque Sorrento, Italy (Cines).
Among the Abruzzi Mountains (Cines).
The Velino River and Falls (Cines).
Yosemite National Park, and Big Trees of California (Edison).
The Manchester Ship Canal, England (Eclipse).
Picturesque Dalmatia (Eclipse).
Beauty Spots in South Wales (Eclipse).
The Palace of Fontainebleau (C. G. P. C.).
Along the Riviera (C. G. P. C.).
Northern Egypt (Gaumont).
The Beauties of Brittany (Gaumont).

**Industrials.**

San Xavier Mission, Tucson, Arizona (Lubin).
The Clay Industry (Selig).
The Making of a Book (C. G. P. C.).
The Walnut Industry (American).
The Glove Industry (Gaumont).
The Phosphate Industry (Imp).
The Apple Industry in Washington (C. G. P. C.).

**Topical.**

Balkan War Scenes (Cines).
Pathe's Weekly (Pathe).
Gaumont's Weekly (Gaumont).
Prize Winners at the Poultry Show (Imp).

**Natural History.**

The Life of Ants (C. G. P. C.).
Our Enemy the Wasp (C. G. P. C.).
The Birth of a Dragon-Fly (C. G. P. C.).
The Chaffinch and Her Family (C. G. P. C.).
The Jelly Fish and the Plankton (C. G. P. C.).
The Genet (C. G. P. C.).
The White Heron (Champion).
A Few Million Birds (Thanhouser).

**Geographical.**

China and the Chinese (Essanay).
India and Life in India (Eclair).

**Scientific.**

Radiography in Practice (C. G. P. C.).
The Part Played by Air in Respiration (C. G. P. C.).

National subjects are represented by "French Naval Manoeuvres" (C. G. P. C.), and sports by "The Lake Geneva Camp of Y. M. C. A." (Edison).

### The Weekly Topical.

A few years ago an English weekly illustrated paper decided upon a daily venture. At that time it was considered impossible to obtain sufficient subjects to illustrate; the venture succeeded, however, and the daily Graphic became immensely popular. In like manner, but in a larger degree, the regular appearance of the two illustrated "weeklies" have become a standard of authority in the majority, if not in all the moving picture houses all over the world.

No greater disseminator of knowledge appears before the people than that which combines news and instruction, with the pleasure of picture illustration at the same time. The remarkable growth and wide scope of both the Pathe and Gaumont "weekly" is a twentieth century wonder; the gathering of illustrations of current events of every kind, from "the four corners of the earth," and redistributing them over an equally wide area, is a tremendous accomplishment. The time is here when the exhibitor who does not show the "weekly" is certainly not up to date; and the average person who is ignorant of the same is unpardonably deficient in the knowledge of that which is to the advantage of himself and his family.

## "THE RACHEL OF THE SILENT DRAMA."

Rachel, who died at Cannes, near Toulon, France, on January, 3, 1858, and left an enviable record as an actress which the theatrical world keeps fresh in its memory, has now a challenger for the honors in Miss Marion Leonard, the charming, young American dramatic queen of motion pictures, says Isador Bernstein, of the Monopol Film Company. Miss Leonard has also the distinction of being the highest salaried moving picture artist in the world, her contract with the Monopol Film Company, of New York, netting her $1,000 per week for forty-two weeks in the year.

Miss Leonard's popularity dates back to the early days of motography, when her wonderful emotional work was brought before the public through a series of dramatic masterpieces issued by the Biograph Company. Since then she has been starred by the Vitagraph, Reliance, Rex and Gem companies.

Marion Leonard.

Jeanne D'Arc (in which Rachel toured for several seasons) will be one of the masterpieces in which Miss Leonard will play the leading part, while the Countess Du Barry and books and plays of similar natures are also to be included in Miss Leonard's program.

The Monopol Film Company, which has become famous in the moving picture world as the distributors of the great masterpieces, Homer's "Odyssey" and Dante's "Inferno," will be the sole distributors of the Marion Leonard productions.

## PALEY RELIEF FUND GROWS.

### Edison Studio Comes to the Aid of Veteran Picture Man—A Good Suggestion.

The appeal for aid for the veteran picture man, Mr. William Paley, who was recently injured in the line of duty, brings a substantial contribution from several members of the Edison studio forces. It is gratifying to observe the interest that is being taken in Mr. Paley's condition by the rank and file of the industry. With the exception of the most generous donation from Mr. Nicholas Power, the greater part of the relief fund thus far reported to The Moving Picture World has been contributed in small amounts by the working picture men. While these contributions are helpful, and indicate the spirit of generosity on the part of the donors, they also set an example to the men of means in the trade better able to contribute to the relief of Mr. Paley. On the subject of gathering contributions to this fund, Mr. S. M. Jacobi, in a letter to The Moving Picture World, says:

> "In reference to the sad case of Wm. A. Paley, the veteran cameraman, who is permanently disabled as the result of an accident while on duty, would it not be feasible to appoint someone in each studio to gather subscriptions to relieve the immediate wants of himself and family? I cannot consider myself as being an old friend, but was struck by the urgent need of help, and indeed most of the subscriptions I gathered were from persons who did not know him at all personally, and who responded cheerfully. Enclosed please find check for my small contribution. I remain,
>
> "Yours sincerely,
>
> "S. M. Jacobi."

While The Moving Picture World cannot undertake to appoint persons to gather these subscriptions, it offers the suggestion that some responsible person in each moving picture studio in the country take the matter into his own hands and make a canvass of his fellow employes, bearing in mind that small contributions will be thankfully received by the beneficiary. We append herewith the contributions that have come to the notice of The Moving Picture World up to date:

| | | | |
|---|---|---|---|
| Mr. Nicholas Power | | | $100.00 |
| Reel Club (Los Angeles) | | | 100.00 |
| David Horsley | | | 25.00 |
| Moving Picture World | | | 25.00 |
| Staff of Moving Picture World | | | 10.00 |
| Biograph Studio (New York): | | | |
| Lawrence Griffiths | $10.00 | | |
| G. W. B. | 1.00 | | |
| Wm. G. Stuart | .50 | | |
| W. C. C. | .50 | | |
| W. C. Robinson | .50 | | |
| G. Cause | .50 | | |
| R. Her | .50 | | |
| B. Brown | .50 | | |
| E. Nultz | .50 | | |
| J. Dillon | .50 | | |
| J. A. Waldern | .50 | | |
| Anonymous | .50 | Total, | $16.00 |
| Kalem Studio: | | | |
| S. Lawrence | 2.00 | | |
| F. A. Dobson | 2.00 | | |
| T. Moon | .50 | | |
| O. Zangrilli | .50 | Total, | $5.00 |
| Reliance Studio: | | | |
| E. Shulter | 1.00 | | |
| E. Wynard | .50 | | |
| Flora Lyman | .50 | | |
| C. H. Weston | 1.00 | | |
| T. Koeler | .50 | | |
| A. F. Mays | .50 | Total, | $4.00 |
| Dr. R. R. Reed | | | 5.00 |
| W. H. Swanson | | | 5.00 |
| J. E. Broulatour | | | 5.00 |
| S. M. Jacobi | | | 5.00 |
| P. A. Powers | | | 5.00 |
| A. W. Tams | | | 1.00 |
| Total | | | $311.00 |
| Received January 14th from following members of Edison Sturio, New York City: | | | |
| J. Theisse | $2.00 | | |
| R. Ridgely | 1.00 | | |
| W. Bechtel | 1.00 | | |
| A. Houseman | 1.00 | | |
| J. Reid | 1.00 | | |
| W. Edwin | 1.00 | | |
| O. Brautigam | 2.00 | | |
| H. Grippe | 1.00 | | |
| A. Briggs | 1.00 | | |
| H. Bredeson | 2.00 | | |
| A. Miller | 2.00 | | |
| L. James | .50 | | |
| Mrs. Reid | 1.00 | | |
| E. Rosen | 1.00 | | |
| C. Gilson | 1.00 | | |
| F. Kugler | 1.00 | | |
| A. R. Ramsey | 1.00 | | |
| T. R. Brown | 2.00 | | |
| L. W. Physioc | 1.00 | Total. | $23.50 |
| | | | $334.50 |

# At the Sign of the Flaming Arcs

By George Blaisdell.

A GOOD man, and a young man, has gone. Poor Coover! He was one chap to tie to. Whether calling on him at the Eclair office or chatting with him in the World office, or meeting him outside, he was always the same—cheery, optimistic and as willing to take banter as he was ready to give it. There are men you get close to, whom you intuitively trust, on short acquaintance. It is this feeling of confidence, of reliance, that transforms acquaintanceship into friendship. Such it was, and all too short.

* * *

James K. Hackett did not take a trip south in order to find water of a comfortable temperature for the moat scenes in "The Prisoner of Zenda." Instead, the studio of the Famous Players was the place, and the water was taken from the Croton supply. Mr. Hackett found it cold—he was forty-five minutes in wet clothes—much too cold for comfort. To add to the unpleasant experience he was just in the full swing of the after effects of furious horseback riding—the first in which he had indulged in some time, and for which he was entirely out of training. Mr. Hackett has found much in pictures to interest him, however. In conversation at the studio the other day he remarked that he had been obliged to use all his knowledge of the various branches of athletics; he had fought, wrestled, fenced, shot, rode horseback, swam ditches, and even danced. There were several other items which have slipped the memory. Mr. Hackett seems to be thriving in spite of his strenuous times.

To one who had within a few weeks reread "The Prisoner of Zenda" it seemed almost like walking into the book to step into the Players' studio and see King Rudolph, or, rather, the man who was filling the place of the King (Mr. Hackett); the Grand Duke, "Black Michael," so realistically typified by David Torrence, who hurried away after his appearance before the camera to join the company of Miss Barrymore in Philadelphia; fine old Colonel Sapt, the loyal soldier of the real King, obliged to confess that the Englishman thrust into the shoes and seat of the actual ruler was the better man (Frazer Coulter), and the superb Flavia, of queenly figure and charming manner, portrayed by Miss Beatrice Beckley.

Picture-player friends of "Ed" Porter would feel genuine pleasure could they hear the kind things said of the technical director of the Famous Players by Managing Director Daniel Frohman and by Mr. Hackett. It is plain Mr. Porter is making firm friends among the stage artists. Mr. Frohman is enthusiastic over "The Prisoner of Zenda." He referred to the fact that in nearly all plays love is the underlying theme, but in this work it was an even greater and nobler theme—renunciation. He spoke of the effective ending of the play, the same scene as the opening one. Rassendyl, who had so sturdily filled the throne of a ruler, is seated at home. He sees a vision of Flavia. He picks up the rose she had given him. The picture fades.

Mr. Hackett, who on tour is his own stage director, has in the course of the making of the picture made many valuable suggestions. To Albert W. Hale has been given the management of the "mob" scenes. The coronation ball, staged last week, is expected to prove something unusual in motion picture settings. There were a hundred dancers. In the ballroom were people well known in New York—but who are accustomed to the orchestra side of the footlights. They were delighted at the opportunity to appear in the picture. And why not?

* * *

Have you seen Kalem's "The Wives of Jamestown"? In the language of the street—and also of the Avenue—go to it. It is worth while. It is two reels—packed. Sidney Olcott, Gene Gauntier and Jack Clark may rest their case on this production. In the scene where Lady Geraldine begs of John Pierce, the colonist who has purchased and wed her, to permit her to live in seclusion, Gene Gauntier shows real quality. If there be a man who can witness the following scenes—where Geraldine retires and bolts the door; where Pierce removes his beard and begins to play upon the old-time flute; where Geraldine, with that strange look in her eyes, unbolts the door and, recognizing Bryan, flies to the arms of her lover of early days—and remain unstirred, he had better consult a doctor. His heart is too good.

* * *

Walter Rosenberg on January 12 opened his Park Theater, at Columbus Circle and 59th Street. Here's a guess that there's a real record business for an opening day, especially when there is taken into consideration the fact that but 48 hours notice of opening was given. Following a performance by Adeline Genee the house was turned over to Mr. Rosenberg at 5 o'clock on Friday afternoon. The theater opened at 12 o'clock Sunday noon, and between then and 11 o'clock at night $814 was taken in at the box office. That means a lot of people. The prices were 15 cents for the orchestra and the first balcony, and 10 cents for the second balcony. The house will be open daily from 11 to 11. A feature will be the projection. The curtain is 14.8 by 17.8. The booth is placed in the balcony, so as to give a direct throw. Mr. Rosenberg removed 56 seats in order to get this; he is satisfied with the result; there is no question that his patrons will be.

* * *

The Satax films, featuring Martha Russell, formerly of the Essanay company, will be marketed through the agency of Warner's Features. There will be behind her a competent company, under the direction of Mr. Powers, formerly of the Pathe forces. It is intended to make three-reel features, and occasionally a single-reel drama. Mr. Warner announces the formation of another company which will book through his offices. This will be under the direction of George P. Hamilton, a well-known picture man, now of St. Louis. The name of the new aggregation has not been selected.

* * *

J. G. Boyle, a detective attached to New York Police Headquarters, is writing for the Universal program a scenario covering some of the more exciting incidents of a long police career. Mr. Boyle was at one time associated with the famous Petrosino in the pursuit of Black Handers.

* * *

Among the recent visitors registered at the Kinemacolor headquarters are Charles Dana Gibson, Langhorne Gibson, James S. Metcalfe, W. F. Connor and Ruth St. Denis.

* * *

Emil Kehrlein, Jr., of San Francisco, representing the Turner & Dahnken circuit of houses, is in New York on a business trip. Mr. Kehrlein, who is a graduate of Columbia, '06, is no stranger in New York, but he says New York, with its new theaters and buildings, looks strange to him.

* * *

C. Lang Cobb, Jr., attended the convention of exhibitors at Columbus, Ohio, on January 21st and 22nd, representing Reliance, Majestic and Punch films. Mr. Cobb specialized with the two-reel Reliance comedy-drama "The Open Road," in which Irving Cummings has the lead, and in which he has done some of his best work. Oscar Apfel made the picture. It is a corker.

* * *

Vitagraph puts over a decided novelty in its release of January 9th—"Two of a Kind." Edna and Alice Nash, twins in their teens, appear in the picture, and although they have had practically no experience in acting, do good work. George Cooper and James Morrison, who play opposite them, are not to be blamed for being unable to tell one from t'other, for they are so much alike the observer is in the same predicament. They will appear in a second release, to be issued in February, entitled "Cutey and the Twins."

* * *

"Sam" Speedon, the man who tells the people how good Vitagraph pictures are, paid his first visit to the new offices of the Moving Picture World on Wednesday. He looks, if anything, a bit younger than ever.

* * *

John F. Pribyl, personal representative of William N. Selig, is in New York on business.

* * *

Robert H. Cochrane, who has had business relations with Carl Laemmle for seven years, and who conducts a large advertising business in Chicago, is now located at the main offices of the Universal Film Manufacturing Company in this city, and it is announced that he will be permanently. It is not unlikely that Mr. Cochrane will open an advertising agency here, his Chicago office remaining under the supervision of a brother.

* * *

Joe Universal Brandt has been in Columbus the past week telling the exhibitors in attendance at the convention there all about the virtues of Universal films. Two of the shining examples he took along were "Sheridan's Ride" and "Gold Is Not All."

* * *

E. J. Hudson, of the Universal's publicity staff, recently sent out circulars to newspapers offering to furnish them with moving picture news. As a result he now has on his list 250 papers.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## Ringing the Bell.

HENNEGAN AND COMPANY, of Cincinnati, want to know what we think of their "Ding-Dongers." In the language of the shooting gallery, we think that they "ring the bell" in providing a cheap means of pictorial advertising. The slips are prepared for the subjects of the licensed manufacturers, and are printed on both sides. The sheet is 5½ by 8 inches and carries one cut, the sheet being folded to make a four pager. Each reel is covered whether one or two subjects, the cut going to the more important topic if there are two titles. All title pages carry a large "coming" at the bottom that will take a rubber stamp imprint of the date without seriously marring the "coming." These are sold in packages of five hundred each, title in lots of one thousand or more at one dollar a thousand, about what a local man would charge for a cheap one impression job. If you have a reasonably certain idea of what you are going to get, we do not think that you can get a bigger value than these ding-dongers, and we are glad to make mention of them here, more on account of the exhibitor than to please Hennegan and Co. though their effort to meet the demand for material entitles them to all the help they can receive.

As their advertising ding-donger says, "You must keep ding-donging, lest they forget." And this is about the cheapest reminder that can be had. We are in favor of patronizing the local press wherever possible, but something like this is a value that cannot be overlooked. The stuff is displayed by the most experienced poster compositors and they get a greater value from their lines than the average country printer possibly can and they are put at a price that no country printer can meet unless he can order his paper by the ton, for the dingers are not printed on cheap news stock, but on a quality of paper that carries the cut. There is plenty of variety to the stuff and it is not the old cut and dried mortised idea, each circular being set with thought for the copy for that particular issue. They can't come any cheaper.

## Display Work.

And that matter of display work is something that should attract more attention than it does. It is not enough to prepare copy and take it to the printer. Take it to the printer and get him to second your efforts by making the proper lines stand out. The printer's first idea is to make a pretty page. He uses type as type and not as advertising matter. He sets according to his idea of what will look nice, regardless of the fact that his scheme of sizes may bury the best line in your copy. Mark the stuff to show which lines are most important and insist that these be played up wholly without regard to what the printer thinks. If you can change your lines around to suit the printer's ideas, perhaps you'll get a better display, but whether or no, insist that the big lines, the title, the date and data be played up so that you can know what is what at a glance. We've found it the best way to take copy to the printer and try and have a chat with the man who sets the type and the foreman, on the proposition that we know what we want, but they know what they want to do. By holding a consultation the best results are apt to be arrived at without friction.

## Sure Thing.

Sam W. B. Cohn sends in a throwaway and wants to know if we approve of it. We assuredly do. It is a red ink shriek, but it makes the right sort of a noise. It advertises The Invaders and the line "War Is Declared" in red ink dominates the entire sheet. You can't help seeing it and it is going to be hard to keep from reading far enough to see what it is all about. Right below the title of the subject is printed in 42 point. As a rule the title should be the largest line, but here the catchline carries the title. There is a brief announcement of the film and then this line "Remember! The New Spokane Theater never changes its admission price." There are times when the Spokane could do so with profit, but it reads well, at that.

Mr. Cohn writes that he distributed 10,000 of these and played to ten thousand in the four days the subject ran. Maybe it was only 9,999, but the point is that he advertised luridly but effectively and captured the business. There is a nice art in knowing when to explode bombs and burn red fire and when to go around and whisper things. The Invaders was a military drama full of hurrah and the advertising was made to match. We would like to see if Mr. Cohn uses equally good judgment with more quiet features, if he will be good enough to send in some more of his printed matter.

## Another Arnoldism.

Some of these days we want to see S. A. Arnold, of the Lyric Theater, Mena, Arkansas, hit it over to the big time. His ideas are bigger than his location. Here is his latest. It's a regular idea and with the Tigre company supplying a lot of regular brands with these lion pictures and Selig making many more, this tin can lion will be in good demand. Mr. Arnold writes:

> For the benefit of any exhibitor that wants to use the same method for this or any other animal picture I present a plan and one that I used successfully with the "Lion Tamer's Revenge."
>
> I first secured a large transfer wagon and made a shell or frame to exactly fit the wagon and in the top and bottom arm pieces I bored holes about four inches apart, then borrowed from the blacksmith enough iron bars to finish my lion cage. I covered the bottom half of the cage with sign cloth announcing the picture at the Lyric. This is done to conceal an inside view in to the cage, then made me two lion roars from two five gallon lard cans; all that is necessary to do is punch a small hole in center of can and run a small cord through which should be resined, then take a small cloth and by pulling cloth back and forth it will produce the roar; the cage and roar give the suggestion of what is in the cage. Parade your town well and the crowd is yours. Of course there should be flags, etc., in fact, make it as much like a circus wagon as possible.

We've even an idea that some enthusiastic small boy can be induced to regard it as a privilege to work the roar.

## Handle With Care.

The Q Amusement Company, Los Angeles, offers a new idea that may be taken up with profit by some managements, though it is rather a risky experiment. It is a pupils' night, the students of local conservatories being given a chance to work before an audience.

Every Thursday a program is formed, no pupil being accepted without the guarantee of the teachers. This is an excellent thing for those who contemplate platform work since it gives them the invaluable training of appearing in public; it is good for the teachers and it is a good thing for the house, since all relatives and friends may be expected to attend the debuts.

The Q sends a couple of booklets, one announcing the subject and one rejoicing over the first performance. An error of phrasing makes an incorporated company state that it has had stage experience where it is probably only the writer of the announcement who is meant. Even were all of the Q company ex-players the company itself could not have stage experience. Another error is the excessive use of capitals. Where emphasis is desired italics and full face in upper and lower case is greatly to be preferred to the all capital line since the latter is hard to read. An excessive use of either destroys the emphasis through overwork. An entire paragraph should never be set in all capitals. The Q gets out nice looking advertising and should not detract from the effect with this overplus of capitals.

If you think you can make use of the idea and keep your audience from regarding the occasion as an amateur night you'll find that it will pay you, but it would be well to have the people give a trial performance without audience before your program or you are likely to have a riot anyhow.

## Almost.

Brunswig Brothers and Sparks, of the Classic Theater, Asheville, N. C., sends in a pseudo day letter printed on the regular blank of the Western Union. The idea is almost good, but having gone so far they should have tried to make the imitation complete. Instead, a part of the space is taken up by a red ink cut and the printing is all in red, not at all like a regular telegram. Black ink and printing through silk would have conveyed the suggestion of an actual lettergram and would have been many times more effective. When you get an idea carry it all the way through.

## Wants Some Suggestions.

L. C. Ross writes that he is showing the pictures in small towns through Southwest Texas, where he cannot depend on hand bills or daily papers to advertise some film that may come in with no advertising matter. He wants suggestions.

About the only thing that seems to suggest itself in such a case is a sandwich man. A pair of boards could be provided and the advertisement put on in water color that may be washed off, permitting the boards to be used repeatedly. In a town of that size one man should be able to cover the place pretty thoroughly. A town where a job of printing cannot be rushed through cannot be very large and a single perambulating advertisement could cover the place repeatedly in a couple of hours. Perhaps someone else similarly situated has found some more effective method. We'll be glad to have suggestions.

## All But the Ads.

The Lyric Theater, Corning, Iowa, sends in its jubilee program giving a list of special features for the anniversary week. The program is done on good paper and the front page is well displayed, but the printing of the program might have been better done and the trade advertisements look as though they might have been set by the printer's small son. Possibly a lack of type faces gives too much monotony to the display, but any printing office should be able to afford a better variety than this. The two advertising pages pull down the entire program and we do not like the idea of using the program proper as an insert to the four-page folder. It should have been made an eight-pager and stitched, else the program should have run complete on the third page with advertisements on the fourth page only. The idea of the program is good, each night being a "special" with subjects and music to match, patriotic airs on Patriotic Night and operatic airs on Classic Night, but the advertising cuts down the average and poor composition also hurts.

### Passes Everywhere.

Lee D. Balsly sends in some printed matter from his Aladdin Theater, Springfield, Mo. One of these is a card with "A Modest Brag" about the house and topped by a pass good for one except Saturday and Sunday. The others are larger sheets announcing special releases. Each carries a boxed pass. We think it would be better to find some other means of distributing the passes. That they are printed on all advertising matter gives the suggestion that they are so common as scarcely to be worth while. The same general distribution might be made in such a way as to suggest that the pass was something of value. Half a dozen schemes have been mentioned in this department.

We like Mr. Balsly's idea of giving a complete weekly program on all special matter, but the smaller of the two large sheets suggests congestion. There is too much type to the page to hold the attention.

### Out of the Ordinary.

Something very much out of the ordinary is the booklet sent out by the Shawmut Theater Company, Boston. This house is in the residential district and the booklet tells in the form of a story of the discovery of a family that they do not have to go into the theater district to see a good show. The alternate pages carry full-page cuts of the exterior and interior of the house, the entire book, save the cover, being printed on heavy coated paper. The cover is a greenish gray pebbled in black with border and title in gold and just a touch of red in the device of the house. It is an unusual piece of printing for a photoplay theater, but in making an appeal to the residents of the section it is probable that something of this sort once would be worth a couple pounds of posters. It is largely a question of patronage. In many sections this sort of advertising would be money thrown away, but here it probably did much missionary work.

### Gets the Grown-ups, Too.

Joe H. Bunnell, of the Olympic theater, Toppenish, Washington, has the right idea of reaching out for the grown-ups through the children. He writes:

> Being a constant reader of The World, I always turn to the advertising for exhibitors first. I have found a great many good ideas in the department, and think I have run upon a good thing myself, so will pass it along. I am always looking out to keep the people coming my way and to keep them coming when I once get them. I run all the features I can get, but can only charge 10 cents. I think we should have more but the other house cut to 10 cents for features and I had to also. I have tried all kinds of schemes to advertise my features, but the ticket for school children beat them all. The tickets were put out at the schools by the teacher and she gave an account of Old Rip. The result was more paid admissions for "Rip," than any feature I ever had, besides 408 school children free. I got all my advertising, including two write-ups in the papers and a small sum for each ticket redeemed. It brought faces that I never saw to the show before. If you think my scheme is worth anything to others pass it along.

### Works All Ends.

Mr. Bunnell works all the angles of this scheme. In the first place the paper indorses the theater and advertises it. Through the fact that it is a newspaper scheme and not the advertisement of a theater, the school people took it up and got the children interested and they, in turn, got the parents to come. It seemed a shame to let the free ticket go to waste, the child was primed with arguments by the teachers, so everyone, including the manager, was happy. The ticket is worded:

> RIP VAN WINKLE
> OLYMPIC THEATER
> THURSDAY AND FRIDAY EVENINGS, DEC. 19-20
> This ticket will admit any school child under 12 years of age as the guest of THE TOPPENISH REVIEW, to either of the above performances, WHEN ACCOMPANIED BY AN ADULT.
> ADMISSION FOR ADULTS, 10 CENTS

The keynote is sounded in this extract from the paper:

> Appreciating the interest of the school children in this old fashioned American story, the Review has arranged with the management of the Olympic Theater to entertain the pupils as above noted. The tickets have already been distributed at the different schools.

### It Can Be Done.

But it seems to us that the fact that the "other fellow" charges the usual ten cent admission for features is no reason why more should not be charged if the reels are reasonably recent and in good condition. The fact that you have to charge fifteen cents should be played up. It is apt to make persons think that the features must be better than those shown at ten cents. Lay stress on the fact that these are the same features that will be shown at ten cents but that you get them earlier, in better condition, run them more effectively and offer a more pleasing performance. Then make good on those points. Get them before they are worn out, put them on with extra music, make the subject important and you will find that you'll actually get a larger crowd at fifteen cents than you could draw at the regular admission.

You'll find that most persons will accept your valuation if you do not over value. Give good value, but don't get the idea that you cannot get more than ten cents, and *forget the other fellow*. Be aware of opposition, but do not be guided by it. The fear of opposition has done more to create failures than any other single factor. If your opposition is not all out of proportion to the size of the town, do not let it scare you. If you are alert, you can get your share of the business. Let the other fellows have theirs. Some managers get so busy about that hated "other fellow" that they cannot run their own house properly. This does not seem to apply to Mr. Bunnell in full, but he started us off and it had to come out.

### Save Calendars.

A personal correspondent in Chicago writes that the Bonaventure Theater, Chicago, gave calendars as souvenirs Christmas Eve and Christmas Day, each being adorned with a postcard of some photoplayer. The writer adds that most of the patrons being advertised that they could have their choice, expressed their preference without hesitation.

The postcard is becoming the standard souvenir because the personality of the player is of more importance to the average patron than the brand of film. Three years ago Pathe nights were prevalent and then came Biograph nights and Vitagraph nights, but now the specials have reference more frequently to the player than the brand.

### Cameraphone Bulletin.

We do not see the Cameraphone Bulletin as regularly as we would like, but this Pittsburgh publication turns up every little while and we note a growing tendency to work in the reading feature. The latest issue is about equally divided between film anouncements and talk about players and plays. It is hard, sometimes, to nerve yourself to cut out the advertisement of the film and put in something about one of the companies or the films in general, but in the long run, if you make your appeal through special and general matter instead of sticking to the special subjects in hand and using them alone, you'll find that you have made your whole audience photoplay fans and have bound them to you by a closer tie than the fact that you have something particularly good next Wednesday. Remember that you are going to be in business for some time if you work things right, so advertise beyond the coming week. Make your patrons fans and what you have next Wednesday will not be so important, provided that it is good. Advertise not so much the particular films as the films and the fact that you get the best. Do a little in the headline end yourself. Be a feature. The Cameraphone is one of the best edited film programs in the country. They would not waste the space in readers if it did not pay them.

### In the Same Spirit.

In the same spirit comes a letter from Melvin G. Winstock, of the People's Amusement Company, Portland, Oregon. He takes less pride in the write up of Cleopatra than in the fact that the dramatic critic has been made to recognize the photoplay theater as something worthy of personal attention. Mr. Winstock writes:

> I am sending you herewith some of the advertising concerning Helen Gardner's "Cleopatra." We absolutely packed them into the very limit of capacity for the full engagement and made one of the biggest hits ever known in this section of the world, in fact, on Sunday, the opening day, we smashed every record positively that the house has ever made, and we secured for the first time recognition from The Oregonian in the way of criticism on the part of their regular Dramatic Editor, who came and sat through the show and wrote the criticism which I have marked. This is the first time they have ever done this, hitherto leaving it entirely to me to do the write up. If I have succeeded in making The Oregonian recognize us among the regular dramatic attractions of the week. I think I have taken a big step in the right direction.

The clipping in question runs about half a column and starts off this way:

> Just as well call the production of "Cleopatra," at the People's Theater, a drama and view it with attendant importance, for such it is.
>
> There are 6000 feet of this drama, although that is a fact one notes from the billing, and not because of any consciousness of the entertainment's length. In truth the two hours it takes to reel off this wonderfully-enacted story of the beautiful sorceresss of the Nile, are as charmed minutes, so rapidly do they glide by.

It's no small feather in Winstock's cap and probably is the reason he has been squandering part of the profits in night letters trying to get Miss Gardner to cross the continent and appear in person. She is too busy to leave the studio for the three weeks, but Mr. Winstock's willingness to pay a good salary and transportation argues something for photoplay theater enterprise.

### Edison Advance.

There are the three Edison best bets for the early part of February: "The Princess and the Man" to be released Feb. 1st. A strong dramatic picture in which the daughter of a King secretly attends a Revolutionists' meeting to see what it is like and becomes their friend. After an invasion by the people of the palace the submission of the King is brought about through the intercession of his daughter and the sight of some of his starving subjects. The settings in this picture are excellent.

"How They Outwitted Father," to be released Feb. 5. A comedy with a good laugh. The secretary of an old eccentric banker is secretly in love with his daughter and concocts a scheme to get rid of her father's choice, an old fossil by nature and fossil by name. He disguises himself as her father and sees old fossil when he arrives, but her father enters also and the real and the disguised meet face to face. After a few laughable incidents Old Fossil is forced into the wig and side whiskers of the secretary in time to be arrested as a dangerous intruder. The secretary gains the consent of the girl's father for his bravery in the matter.

"Barry's Breaking In," to be released Feb. 10. Barry's father, a millionaire, realizes that his son is a fine specimen of the idle rich youth of today and decides to see if he has any good in him. He sends him to an eccentric inventor, a friend of his, to try him out. Barry falls in love with his daughter and asks for her hand, but is refused on account of his idleness. He accepts a position with the inventor and is put through the hardest stunts by his fellow workmen while the girl looks on with an aching heart. He proves his real worth and gains the girl, however, when during an explosion in the chemical room, he risks his life to save that of his fellow workman.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## Those Schools.

Lawrence S. McCloskey, of the Lubin Company, has been supplying William Lord Wright with some of the letters that have come into the Lubin studio from graduate students of the photoplay schools. They are crude, unintelligent and a most telling argument against the swindling advertising that coaxes the money from those who can ill afford to pay.

We are not going to use our letters because they have come to us as communications from clients. They are privileged, much as the communcation of the patient to his doctor, but some of them are pathetic in the extreme.

There was a letter from a girl who had completed her course. She sent several stories to the school to sell for her. They charged her for the typewriting and sent them to the Edison Company. The Edison Company very promptly sent them back to her. Then they came to us. All we could tell her was that she had not the slightest idea of comedy action and that any man who took her money for typing those plays was either a fool or a thief, or perhaps a foolish thief.

We have stood over the camera for a long time. We stood over one for ten hours the day this was written. We know, through experience, that the ideas were not good. The head of the alleged institute did not know because he never wrote and sold a decent photoplay of his own and perhaps never saw one turned. We'll be willing to bet a couple of dollars that if he knows that "turning" means taking a picture he got it out of some paper. And yet he poses as a professor, a learned instructor. He passed her script because there was money in it and once he had the money for typing it he let it slip back to her through the Edison Company.

The same company told another pupil that a story was very clever. They sent it to Lubin and P. S. McCloskey returned it with the statement that the tale never would pass the censors.

Mr. McCloskey was right to a dot, but the woman who wrote it, a high-minded and well connected resident of a small town, was shocked into sending it to us. We told her what this self-styled professor should have known, that the spectacle of a man and woman, total strangers to each other, in the same bed was something that could not be shown. The story, as a story, was an old and tried friend, the sort that could be told to anyone without bringing the blush of shame, but this man who runs a correspondence school does not know any more than the pupil did that the sight, the actual physical sight, of the man and woman in the same bed was a photoplay impossibility.

And yet this man will get $20 when he can take $2 when he has to. Here are some extracts from a letter we had this week:

> I am about to become identified with a photoplay school. Several of my business associates, who, in their ignorance, regard me as more or less of a genius, have organized a school of this character, and have offered me more money than I ever knew existed to take charge of the course and permit myself to be featured as "the only successful photoplaywright engaged in giving correspondence instruction." I consented, and our advertisements will appear in the February magazines.
>
> Now I honestly believe that photoplay writing can be taught by correspondence. I believe this just as firmly as you believe the opposite, and I am just as sincere in my belief as you are in yours. We cannot endow a person with what God has denied him, of course, but if a student has the foundation, at the completion of our course, he will know a darn sight more about photoplay writing than he can glean from text books. I am getting up a course which I think will be adequate. It is based upon what I have read, what I have observed, and what I have learned by experience. I am putting into it every ounce of ability I have, and when it is completed, and the rough edges removed, I will not be ashamed to own it. I am making this statement, Mr. Sargent, because I want you to believe that I am sincere. I would be glad to send you the course (not right away, as I am writing it under heavy pressure and it will be several months before I get it into proper form).
>
> Now as to my ability. I began writing photoplays last March. I work twelve hours a day as a private secretary, and all my writing has been on Sunday. In this time I have written 29 photoplays. I have sold 19 of them, five are on the road and five have been destroyed (three of these latter because they came back marked "done before"). If I had had the time I believe this number would have been nearer 129 than 29. This is another good reason why I am going into the school business. I will not only place myself several laps ahead of the wolf, but I will have time to do a little writing of my own, and I am going to produce some photoplays that are photoplays.
>
> I wrote and sold six photoplays right off the reel, then got chesty and went "bad." I wrote several indifferent scenarios and they all came back. I then came to my senses, fixed up what I could of the drivel and got down to work. I have studied hard and I believe I can truthfully say that any photoplay I write now is a saleable one.
>
> I am a dreamer, without the ability or training to express myself in words. I think I am possessed of a large measure of common sense. To these two faculties I attribute the fact that I sold six photoplays without one single rejection when I began writing, a record that I think it would be hard to match.

We have written and sold to one company alone 35 scripts since the first of September. We have sold a number of others to various companies, but in less than five months we have sold to a single company six plays in excess of his entire production and sixteen more than he has succeeded in selling. In one week recently we wrote seven half reels and one full reel. The latter is in hand and four of the seven splits have been produced.

That same week we turned down the proposition of the leading literary magazines to assume the charge of their personal instruction by mail, the one system which, if anything, can help the author. We did not feel that even this personal letter course was within our ideas of what would avail. We gave up the idea of conducting it just as quickly and just as cheerfully as we would have done had we had no other source of income. It is by no means the first proposition we have turned down, nor do we think it will be the last. We could have done the work in addition to our other duties, but we did not believe in the scheme of instruction by mail and we turned it down, and yet this genius who has been working at photoplay since last March is going to set up in business with a system that he does not yet dare show a practical producer of pictures.

There is nothing in his letter to show that he knows the least thing about practical production, indeed some of the excised portions of his letter (excised because they might give a clue to his identity), prove that a majority of his scripts have been sold to a studio more than five hundred miles distant from his home. And yet, if you please, he is a professor of photoplay, and a blind leader of the blind.

Is it any wonder that we hold to the opinion that the photoplay school idea is a common swindle and that the man who accepts the advertisement is only one degree less culpable than he who inserts it?

We think that Mr. McCloskey has made a valuable contribution in showing the mental equipment of many of these pupils, but none of the McCloskey letters show the heartbreaks, the disappointments and the actual privations that lie back of the letters. These come to us. He lacks the strong reason for thinking, for *knowing* that the man who without qualification and solely for the purpose of gain pretends to teach photoplay writing is the meanest, low-down thief that is allowed to exist outside of prison walls. He steals from women and children, from the widows and the helpless. And he knows it.

## Universal Rules.

We quote from a "flimsy" sent out by the Universal. Not long ago we warned writers against sending to the Universal. This brought a kick, but it also brought a change in the system of handling scripts. No longer are they allowed to accumulate on the floor or wherever may be handy. The new reader is handling the back submissions rapidly and is about to start fresh. Here are some of the promises and requirements. Note them carefully if you wish to sell to Universal—and it is our personal opinion that you can sell now, for Joe Brandt has interested himself in the question, and we have a lot of faith in Mr. Brandt.

Scripts not found available will be returned in one week or less.

Those held for action will return to the author within a month, either as a rejection or a release script.

The minimum for full reel will be $25 with more if the script is worth it. Double reels will be paid for on a larger scale, but probably less than double the single reel minimum, as is quite right and proper.

*Credit on the screen* will be given the author.

Scripts will be read for all companies. They may figure as modern day stories of any part of the country. They say: "Bright, snappy comedies, virile dramas of Eastern or Western environment, military and cowboy comedies and dramas are among the principal requirements of the company. Particularly for the mammoth western organization is desired one, two and three reel scenarios requiring casts with large ensembles of Indians, cowboys and miners (note: the cast proper should require but few leading players.—Ed.). For the eastern companies comedies and dramas with a majority of interior settings, together with split reel comedies are in demand."

It is required that each script supply a synopsis within 300 words, a cast of characters, and a plot of action properly divided into scenes and supplied with full leaders and inserts. This *must* be written on paper 8½ by 11 inches and MUST BE TYPEWRITTEN.

Plots must be original unless stated to be from a copyrighted or other source, when that source must be given.

If desired a minimum price may be noted on the script.

We do not follow the exact phrasing of the announcement, but have reduced it to more simple terms. What it amounts to, is this:

The Universal is willing to pay good prices for good scripts and medium prices for medium scripts. It does not want poor scripts. It wants them in proper form for easy reading, on paper of the proper size and typed. At present it wants mostly studio stuff for the eastern companies and outside stuff for the westerns. It wants two and three reel subjects that are too big to go in one reel, not merely one reel stories padded out to two or three reels.

If you can make good it wants to do business with you and as a return for your assistance it will help you make a name for yourself.

The Universal has accorded wretched treatment to the photoplaywright since its inception, but it is going to be good now. That is what Mr. Brandt says—and we are strong for him.

## The Record.

We think the record for age goes to a photoplaywright in Memphis, who has taken up the writing of pictures at the age of 69. Education and some other things are against her, but she has the comedy idea and we hope some day to count her one of us.

## Say Not So.

William Lord Wright says that the proper paper to use is 8" by 11". If he worked on a regular paper we would shriek a remonstrance, but the chances are that his boss didn't like the look of that fraction and cut it out. Typewriter paper is regularly cut in three sizes. These are 8 by 10½ inches, 8½ by 11 inches and 8½ by 13 inches. There is no 8 by 11 size. Set it down as a misprint and note that the 8½ by 11 inch size is that most used or the 8½ by 11 cut into two sheets 8½ by 5½ inches. These two sizes and these two sizes only are of a proper form.

### Nice!

We understand that a certain house organ published in the middle west is about to apply for second class mail privilege. The sheet is merely the organ of an alleged correspondence school that has been in trouble with the postoffice authorities already because the men behind the concern have taken money and have yielded no return in goods or service. If the Third Assistant Postmaster General extends the second class rates to this publication we shall have more to say in the matter. It is a source of surprise to us that the promoters of the scheme are not now under federal indictment for using the mails for improper purposes.

### Some Tips.

A. Bruce Campbell, who has written a number of scripts and who seems to be in line for a sub-editorial job, sends in some useful hints that epitomize much of what has been said in these columns from time to time. In this compact form it should be pasted up over the desk. Here they are:

Learn to respect all moral, religious and civil laws.

Do not hurry; haste makes waste. Nobody but an expert can write a good photoplay in a couple of hours. An author will regret it more than once if he sends out a play half-baked; he is sure to think of many places where improvements could be made. Time devoted to study and revision is well spent.

Good photoplays are the product of deep thought. First thoughts are not apt to be artistic. Artistic things are accomplished only by digging beneath the surface—by study.

The supply of hurriedly written, mediocre photoplays far exceeds the demand. Learn to avoid trite, commonplace, hackneyed incidents and methods. Study and digest all the criticisms of photoplays available.

There is no dramatic problem that cannot be worked out to its logical conclusion if proper knowledge is employed.

The spectator's sympathy must be aroused if his interest in the characters is to be maintained. His sympathy and interest must be obtained in the beginning. This cannot be done successfully by opening with situations that are confusing, depressing or distressing. It is best to open with a light scene—one that is essential to the development of the plot, yet will bring a smile of pleasure and satisfaction; then follow with the heavier action, the problem and the complications.

Never allow the action to retrograde; work forward with increasing force to the climax. Far better to have the climax a scene or two before the end than in the middle. Better still—work through a series of climaxes until the grand finale.

A situation is dramatic only in proportion to the spectator's sympathy for the characters involved.

Study dramatic construction and technique—the ingenious juxtaposition of incidents and situations, so that the exact effect intended is the effect obtained.

An author must have the spectator's consent for every action; if not, his pleasure and satisfaction are impaired. If the characters do something that does not coincide with the spectator's sense of right and justice, the author must see that the matter is satisfactorily adjusted before the end.

Do not strike a blow of violence unless it be for the sake of virtue, honor and justice.

Do not commit a crime unless it is necessary to carrying out the essential idea of the plot. It is a good rule to see that criminals or evil-doers are properly punished; mete out the punishment only in proportion to their offense. Likewise bestow rewards upon the right-doers in proportion to their good deeds and merits.

Murders and killings are always to be avoided. Deaths do not necessarily make a play strong. A death is not dramatic unless properly employed. The prevention of what appears to be certain death by logical and consistent methods is much more to be desired, and is quite sure to be dramatic. For instance—the story of Damon and Pythias.

It often happens that a dramatic problem can only be solved by the employment of a death. If the villain must be killed, be sure that death is just what he deserves.

A photoplay is artistic and dramatic only in proportion to the human motives employed. Notice that Shakespeare's plays deal principally in the human passions, emotions, etc.; material things are wholly subordinate. Mechanical devices, old stage tricks, accidents and co-incidents are entirely too commonly used. Drama is life—whether played upon the speaking stage or projected upon a screen. Drama is obtained through a clash of human wills—conflict of minds—equal forces opposed.

A well-known photoplay authority says to give your play a soul; I add to that, a heart and spirit as well. There are far too many plays that have just about as much heart and soul as a gasoline engine—mere puppets.

I have found that directors tone up and then tone down a scene. They cut a little off the beginning and a little off the end. It is better to have a trifle too much meat than not enough so that padding is necessary. Only the essential—necessary—points are those used.

Never kick if they manage one of your scenes to suit themselves. They would not make changes unless necessary. They know their business. If they buy your script it is their property to cut up, turn upside down, inside out, if they wish.

An author's success depends entirely upon his own ability, his experience and knowledge of human nature. The more of these, the greater his versatility and capacity to write interestingly.

Have all the trouble you will in your play, but follow George Cohan's advice and "Always Leave Them Laughing When You Say Goodbye." "Laughing" does not necessarily mean grinning from ear to ear, but having a sense of mental satisfaction. If you must have sorrow and woe try to be cheerful about it.

### Book Plays.

We hope that it really isn't necessary to warn any of the readers of this department against using some book for inspiration, but if it is we would remind that the publishers are now commencing to take an interest in the picture feature of the publishing business. Several of them are watching the production end closely and one or two are looking for a chance to mulct some manufacturer. If you can't think up your own ideas, do not try to write.

### Chicago Writers.

Chicago writers who desire to "talk shop" should communicate, by letter only, with Marc E. Jones, 4400 Lake Avenue. Mr. Jones has formed the first regular circle and will be glad to welcome those who can show sales.

## Inquiries.

**NOTE**—Replies cannot be sent by mail. State name of character. Do not ask for "leads" or "that man." Addresses cannot be given here, but a list of studio addresses will be sent for a stamped and self-addressed envelope. Only questions of general interest will be answered. Replies cannot be repeated.

**H.T.B.**—The player you ask about seems to be with Thanhouser. If you want his name mentioned, ask the advertising department. Looks a little like press work.

**BROWN BETTY**—"Two Females" will have to wait until some male suggests a photoplay circle in Boston. The male is advised that two females await him with anxiety. Send your address if you are on the level.

**J. A. A.**—Yale Boss is with Edison. A stamped and addressed envelope will give you the Edison studio address.

**MRS. L. L.**—Address is in the advertising pages each week. Just Los Angeles will reach.

**M. J.**—A film exchange may not release a subject ahead of date without getting into trouble if it is found out. Please note that we publish from New York. Address here.

**MILLIE**—See answer to Betty. Looks more than ever as though you were kidding this staid department. Presume you are the other "female." Yes?

**ANNER**—Miss Sweet was the Alice in "A Temporary Truce." Miss Dorothy Bernard had the other parts. Do not know where Miss Reva Greenwood is. Will she please find herself.

**J. M. P.**—Victor does not supply us with casts. C. G. P. C. cannot be arrived at. A foreign film. Casts are not received here. "A Soldier's Honor" was released by the old Bison, June 15, 1912.

**D. F. D.**—We do not place the person you mention.

**J. H. H.**—Do not ask foolish questions or those for which you have the answer. It doesn't matter whose baby Miss Pickford used. We opine it is not her own. For addresses, see the advertising pages. If you cannot find it there, send for list of addresses as offered above.

**COPE**—We do not list directors. In "A Sawmill Hazard" Earle Foxe was the son.

**VINCENNES**—Miss Dorothy Gish was the girl in "My Hero." Do not know about Mr. Bushman. Read the paper.

**H. C. T.**—Only Owen Moore relative we know is Tom Moore, of Kalem. Do not place the second inquiry. American has a couple of companies.

**H. M. J.**—Every week we offer addresses for a return envelope. Read above. Never mind about Mr. Costello's wife. James Morrison was the country boy in "Following His Star." Why improve on the Vitagraph title? They called it "The," not "Her Picture Idol." Mrs. Clara Kimball Young was the foolish girl.

**L. D.**—If Mr. Coolidge advertises that he wants only synopses, why not take his word for it? He knows what he wants. Send him only that.

**M. L. S.**—Owen Moore is not with the Biograph. Walter C. Miller was the graduate physician in "A Cry for Help."

**M. S.**—Write the various companies regarding the players you want, or send a stamped and addressed envelope for the address of a concern that deals in such things. We know nothing about the player you ask for, other than that he is not where he was.

**MEXICO**—"Technique of the Photoplay" may be had of the publishers of this paper for one dollar a copy.

**W. E. W.**—We do not know the Kinemacolor plans for Baltimore. Jack Dillon was the groceryman in "The Telephone Girl and the Lady." Dell Henderson was the divorced husband in "The Divorcee." The Identifier does not know second victim. We don't know why the Nestor had their studio in Baltimore two years ago. Ask them. We won't.

**R. C. M.**—Your questions have been answered.

**R. S.**—Charles Arthur and Miss Ethel Clayton were Charley and Ethel in "The Last Rose of Summer." Get a second guess in as to that Majestic title. Same thing with the Selig. We go by titles, not by hunches on what the title should be. Miss Beverly Bayne does not play in the Anderson section. We do not know Miss Sankey.

**L. L.**—Sorry, but we cannot look up that formula. "Last year" is too vague. Look in the advertising section for cameras.

**MARTHA**—Leave off the C. P. That belongs to our friend Flossie. The Kay Bee Identifier—and we have a Kay-Bee identifier—says that Miss Ethel Grandin was the leading woman in "The Law of the West," and Francis Ford the lover who joined the Indian tribe. The father seems to be J. B. Sherry, though he did a cowardly hide-out behind a set of whiskers.

**A. L.**—The paper is too thin. Why worry about a two-cent stamp in making a $20 or $30 sale? Is that business? It costs us two cents just to mail the heavy return envelope we use. That's business.

**C. W. D.**—Miss Lawrence is still in pictures. Very still. She is not working. We do not get Mr. Conway.

**RICHARD ROE**—We have named Three Friends. Miss Alice Joyce was Betsey and Logan Paul G. W. in "The Flag of Freedom." Mr. Linn's films are not licensed, but "otherwise."

**A. M. N.**—The Thanhauser Kidlet is Helen Bagley, and she is not Mr. Benham's daughter. NO!

Photoplay Writers.

The standard book on the subject is Mr. Epes W. Sargent's
TECHNIQUE OF THE PHOTOPLAY.
Price, $1.00. Postage Prepaid. All Orders and Remittances to
CHALMERS PUBLISHING COMPANY,
Box 226, Madison Square Post Office, New York, City.

# Projection Department

Edited by F. H. RICHARDSON

### Results.

WHILE the result of the postcard vote was not large enough to be effective, still, as soon as I called the attention of the Vitagraph Company to the favorable votes sent in, Mr. Smith of that company assured me that Vitagraph split reels would in future have four feet of blank film, or tailpiece, inserted between the end of the first subject and the title of the next. No doubt others will follow suit. But, to make such a matter really effective by its impressiveness there should have been not less than 5,000 postcards sent in.

### California Law.

(*Continued from last week.*)

Section 4 deals with moving picture equipment, and inasmuch as it contains nothing which could be justly criticised it need not be printed. I am glad to see that it prohibits the use of anything less than a No. 6 B and S gauge wire for projection circuits. Clause 5 reads as follows:

### 5. Electric Wiring.

> a. All wiring, apparatus, etc., not specifically covered by special rules herein given must conform to the standard rules and requirements of the National Electrical Code. Requirements for auditorium, stage lighting and other appliances will be found in Section 38 of the "Code."
>
> b. All wiring inside of operating room for whatever purpose must be in approved metal conduit, exposed ends of conduits to be equipped with approved terminal fittings. Wires from switch to rheostat, rheostat to lamp, and switch to lamp must be asbestos covered, stranded wire of not less than No. 6 B. & S. gauge, and connections in lamp and at switch and rheostat must be provided with approved lugs. Wires for arc lamps used as a part of moving picture machine must not be less than No. 6 B. & S. gauge for each arc, and if more than one machine is within the operating room, each arc will be considered as requiring 45 amperes. There must be a double pole fusible cut-out where connection is made to main supply wires. There must also be a double pole fusible cut-out and switch in the operating room, so that each machine may be entirely disconnected from the circuit when not in use.
>
> c. No ordinary pendant flexible cord will be permitted within the operating room.
>
> d. Not more than one light for each machine and one for each rewinding shelf shall be installed. For drop lights only metallic-armored cable or portable cord shall be used. Each lamp must be provided with a guard.
>
> e. No fuses, except for lights in operating room and machine arc lamps, shall be placed within the operating room.
>
> f. If house lights are controlled from within the operating room, an additional emergency control must be provided, so that house may be lighted from outside the operating room near main entrance to theater.

In addition to the foregoing, suggestion is made that buckets of sand or approved chemical extinguishers be kept in the operating room; also provision is made for a 12-inch vent pipe in the operating room ceiling, but there seems to be no provision requiring it to be carried through to the open roof, or to the open air, or any limitation as to the material from which it may be made, or its proper fireproofing, all of which is bad. In addition to this a pipe 12 inches in diameter is only about half large enough. For the benefit of the California authorities, let me inform them that the maximum capacity of moving picture operating room transformers (economizers, inductors, etc.) is 60 amperes—not 45. But inasmuch as the wires from the transformer to the projection lamp are ordinarily asbestos covered, the 45 ampere provision will serve. Clause C stipulates that no ordinary pendant flexible cord will be permitted within the operating room, while Clause D says that for all drop lights metallic-armored cable or portable cord shall be used. This I do not regard as at all necessary. High class flexible cord is plenty good enough for operating room use, and is much easier to handle, but, in any event, a metallic-armored cable should not be required, as it is unnecessary and a nuisance to the operator. So far as I am able to see there is no provision for the protection of fuses—that is to say, no cabinet or anything of that sort is required—and this, in my judgment, is not good. Only link fuses should be allowed on the operating circuit, and these fuses should be properly protected by a metal cabinet. This is the New York requirement, and it is a good one. With a proper cabinet there is no reason why other fuses cannot be located in the operating room, though elsewhere is perhaps preferable if only one man is employed in the operating room.

On the whole, the California Underwriters' rules leave very much to be desired; yet, taken as a whole, they are distinctly better than some of the efforts emanating from other places.

### Light Trouble.

St. Louis, Mo., sets forth his troubles as follows:

> Am running a new Edison Model B, using a 25 to 40-ampere rheostat, projecting a 12-foot picture at 40 feet. Have 60-ampere cartridge fuses. When I draw about 25 amperes get a very good light, but the carbons talk pretty loudly. When pulling about 28 amperes I get better light, but it is not steady. It dies down for a minute or two and then comes up again, and keeps doing it all the time; also the carbons hum so loudly as to be almost unbearable. When I attempt to draw 30 amperes the fuses blow. Have tried different brands of fuses and different makes of carbons, but without result, except that some makes of carbon are not quite so noisy. The light from 28 amperes is not what it should be.

Provided you have stated the proposition correctly, St. Louis, you have a heavy ground or current leakage (partial short circuit) somewhere. You cannot blow 60-ampere fuses with 30 amperes; hence more than 30 amperes is going somewhere. Test your lamp and lines carefully (see page 106, new handbook) for grounds, also for current leakage. As to the light dying down and coming up, that might be caused by overload of feeders, the light (voltage) coming up when something, maybe an elevator motor in some building, is shut off. It also might be due to small wires in your own house, or to poor connections, or to faulty set of your carbons. Feel your wires and lampheads after a five-minute run. If they have warmed up much they are either too small or too old. In either event put in new ones. Take apart all connections, especially at lamp and rheostat; clean them thoroughly by scraping with a knife or polishing with emery cloth or sand-paper, tightening up solidly afterward. I cannot offer you further advice. Your rheostat could not let through enough current to blow 60-ampere fuses without getting red hot, and you have not said it does anything of that kind. The proposition, as you state it, is a puzzling one. You must be using a. c., and if so need not expect good results from less than 35 amperes.

### Failed on Salt Brine.

Mr. Joe Jenkins, La Grange, Ga., writes as follows:

> Am using 110-volt, 60-cycle current, projecting a 12-foot picture at 70 feet, using Power's "Six" machine and a Ft. Wayne compensarc, both of which I find to be excellent. Have made several trials of the salt brine stunt and fell down on it every time. May have been my fault, however. Tried different solutions, with same results, viz.: Very good light at first; then it became dim. Do you think this due to carbons not being dry enough? Dried them three days on a stove. Shall try again, and will get it before I quit. Everything is O. K. in my operating room and have no trouble at all. Projection is good, I think, for a town of this size. But why should we not have good projection in small towns as well as in cities? Am using three reels of licensed, and desire to say a good word for our exchange. They sure do send out reels in good condition. If all exchanges would keep their films in as excellent shape as does the General Film Company of Atlanta, operators would have far less trouble. Tried some of that graphite on my lamp and it works fine. Apply when lamp is hot.

I am especially well pleased to hear this good report of the Atlanta exchange. Wish more of that kind could be had. Presume you refer to the bicycle chain stick graphite mentioned in the department recently. While it is much better than nothing, or than oil, still dry graphite, used as directed on pages 198 and 199 of the handbook is better, since the grease in stick graphite (tallow) will leave a residue when used as liberally as it is likely to be when applied to a hot lamp. There are two reasons why we do not expect as great excellence in projection in small towns as in cities, viz.: Usually the small town manager either cannot, or thinks he cannot, afford anything but comparatively old films, and this means rain marks, chunks cut out and kindred evils; also the small town operator has not the opportunities to learn enjoyed by his city brother, but he can, by studying this department and the handbook, go far toward perfecting his work if he has the will to study, as Brother Jenkins seems to have. Due in great measure to the two above named factors, small town projection is improving rapidly, which gives added enjoyment to hundreds of thousands of people every day—a thing we may all be proud of. Yes, your carbons were plenty dry, I think. Cannot say what the cause of your failure may have been.

### Editor Goes Visiting.

The Editor has received a most courteous invitation to attend the ball, to be held by Operator's Union No. 86, Apollo Hall, Springfield, Mass., Wednesday eve, Jan. 29. He has concluded to accept and will trip the light (light is good, he weighs 210 pounds), fantastic with the Springfield boys on the eve of that day; also he will do what he would like to do with every city and town, viz.: meet and become personally acquainted with the men.

### Motor Drive.

Mr. Frank Harris, Rock Hill, S. C., writes:

> Enclosed find M. O. for $2.50 for handbook. Can you inform me as to where I may obtain the Chambless motor drive? Have been open about five weeks and doing good business. Project a 12-foot picture at 55 feet, using Power's "Five." Get excellent

> results. Have brown corners in stereo light, which am unable to remedy. If I move lamp close enough to condensers to clear the stereo field, when I pull over to m. p. the spot is about 4 inches in diameter. I have a shutter about completed which can be adjusted backward or forward while in motion. Would this be worth patenting? Will send the model if you wish to examine it.

Your stereo trouble probably is due to the fact that you are using a "quarter size" stereo lens of very much longer focal length than your m. p. lens. A "half size" lens would help matters. Tell me exact width of both m. p. and stereo picture and I can then advise you intelligently. While I could not say without examining the device, still, as a general proposition, I would not consider such a thing as a very promising investment, taking into consideration the cost of a patent and the fact that unless it be of the kind called "basic" a patent is very largely a bluff anyhow. Machine manufacturers usually are slow to purchase outside ideas, even though good. They prefer to do their own inventing. You might make money with such a shutter, but—??? I know the chances against it better than you do. If I gave out addresses of those having goods to sell the advertising department would get after me with a tomahawk. That is exactly what the advertising columns are for.

## An Invitation.

Spokane, Wash., sends a beautifully gotten up menu of a banquet given by the managers of the Rex, Arcade, Clem and Casino Theaters, to which not only the local film world notables, but the employes as well, were invited. The Mayor, several City Councilmen and Mr. Albert Dorris of the Vitagraph company were among the guests. There were 118 employes at the tables, and in the course of the peeches Spokane operators were accorded much praise for the excellence of their work. Spokane winds up with:

> And now just a few words in general. Conditions here are very good. Only two open shop houses, and one of these has asked for two union men January 1st. We take great interest in the M. P. World, and, of course, particularly the Department. We here in Spokane would very much like to have you pay us a visit on your way to the convention in Seattle next year. Come out and see us and we will show you that Local 185 knows how to entertain its friends and do it right. Attached menu is sent with compliments of the Rex Theater and Local 185.

Sorry, boys, but nothing doing in the Seattle line. It's too far away, and I've too much to do. You bet I would enjoy meeting you all, and we would have one good time, but—too far off, brothers. The menu is evidence that you did things in style. Such acts on the part of theater managers create good feeling, which reacts beneficially to all concerned. Those out-of-focus biscuits and Vitagraphed potatoes must have been classy. Hope you did not get intoxicated on that Power's "Six" Cafe Noir.

## Good Letter.

Messrs. Shields & Van Buren, Crescent Theater, Los Banos, Cal., contribute the following interesting letter:

> Since we learned there was such a publication as the M. P. World we have been subscribers, and expect to be as long as we are connected with the business. I always look at the Projection Department, and never miss a word. I mark those things which seem of particular interest to us, and which we believe we can put into practice. In reading your comments on projection I see you go after the proposition just as I do when I am at the crank of our machine, viz.: For all there is in it. Like yourself, I am not interested in reel-changing speed contests, but in the light and the details which go to bring out the best possible results on the screen, and these details are not the same for all reels, by any means. With the right kind of man in the operating room, even the faulty film may be made to show up well, but with the wrong man the perfect film will show up but poorly. Referring to reel-changing speed contests, I must relate an incident which was the direct result of an operator attempting to demonstrate his rapid changing ability. The regular man being ill, he called in this operator (who thinks he can't be beat) as substitute. About the first time it was necessary to change carbons he jerked out the lower reel and laid it on the floor at one end of the room, put in an empty reel and threaded like wildfire. He then yanked out the hot carbon butts and, not taking time to deposit them in the water pail provided, dropped them on the floor. One rolled over, snuggled up against the film, and !"?;'&$$$$$$$$$—the dollar signs standing for what the house lost. My greatest regret is that we did not have such a publication as the M. P. World at hand when we first began the business. It would have saved us hundreds of dollars. Why? Because we were alone here, and had everything to learn. Our troubles would fill several good-sized volumes. We were compelled to use gas for a year, but fortunately were advised to buy tank gas, which we did, and through experience learned to produce illumination which astonished many people, though, of course, not up to electric results. We then got a. c. in our little city, and had more things to learn, and more troubles. But we mastered them, and finally got to the point where our projection equaled (as to illumination) that of other towns using d. c. But still we were not satisfied, and finally installed a mercury arc rectifier, and though at first, due to lack of knowledge of the device, we had trouble, we now have a curtain illumination second to none. We have a really wonderful picture, though this is not altogether due to the light, the screen coming in for some credit. I will explain why if this escapes the waste basket. Our little town is well back in the country, and we do not use very late films, but so long as they are in good condition and our people have not seen them they answer as well as newer service. We had opposition at one time, but—we are here, and they are gone, which is all we need say. Have also received some valuable hints from the "Advertising for Exhibitors" department.

Now, here are men after my own heart. They are satisfied with nothing but the best, and don't mind the trouble necessary to secure excellence. There is no royal road to excellence. It is all hard work. I have discovered that fact by about thirty years of strenuous experience. Let us hear about that screen, gentlemen.

## Trouble Located.

Redondo Beach, Cal., sends in the following:

> Regarding your reply to my inquiry in relation to "Lens Trouble," page 1295, December 28th issue, I had no desire to capture your goat. The fact is it got mine; also several other picture men lost theirs over this same trouble. But the problem has been solved, and I want credit to go where it belongs, viz.: to Mr. E. H. Amet, one of the pioneer picture men of this country. He was in the house recently, and I put the matter up to him. He explained it in scientific terms, but in plain language this was his idea: "The picture," said he, "is not really out of focus at all. The out-of-focus effect on one side is due to reflection of light rays on the silver coating, and to the fact that your screen is concave. This, however, is not due to the actual projection light, but to light from the lens falling outside the actual picture." To prove this assertion, which doubtless sounds "fishy," he cut a ¾-inch hole in a cardboard, held the same in front of the lens, and presto! the picture was sharp as a die all over. Every line was sharp and distinct. Now, whether or not this will appeal to your sense of reason I cannot say, but that is the fact. I later secured an "Iris" diaphragm (taken from an old camera) and attached it to front of projection lens. This allows of the opening being adjusted to suit the picture, since, while I do not know the reason for it, I find it to be a fact that different films require different size openings in the diaphragm for best results, varying from ⅝ to ¾ inch. If this sounds to you like buncombe you are at liberty to forget it; otherwise pass it along.

It is a well-known fact, and you will find it has been set forth by the editor in this department long since, that stopping down the lens with a diaphragm will frequently clear up an out-of-focus effect. But your trouble was of such nature that it did not occur to me that it would be cleared up thus. The reason why stopping down will sharpen the focus is that the outer edge of any lens is its weakest point, and if there is any tendency to spherical aberration it will be at the edges of the lens. Therefore cutting out the marginal rays is often of benefit. But stopping down to ⅝ is something else again. I shall try that and watch the effect on illumination. As to light rays from the lens falling outside the picture—well, I would have to be shown that particular thing, I guess. Still, possibly there are peculiarities in your own screen which might cause that effect in another way—by double reflection. Anyhow, we are glad your trouble is solved, and shall experiment with that diaphragm matter. It may be of very distinct value in more ways than one.

## Reel Spring is Fine.

Alliance, Ohio, likes the reel spring illustrated in December 28th issue. He says:

> I have tried out the brother's patent reel spring, having four reels equipped with same, and it is a fine thing, all right. I am running two Power's "Sixes," one motor driven. Have an 8 x 16-foot operating room, with all-iron work bench and everything else necessary. Project a 16-foot picture at 76 feet on a mirror screen. Have a fine picture, excellent light and practically no flicker. Set my lamp straight up and down, with carbons angling out enough so that a silver ten cent piece may be slipped half way back between the new points when their back edges are touching. Am member of I. A. T. S. E., L. U. No. 189.

Sorry, brother, but I cannot recommend your method of carbon setting. You will get better results, take it day in and day out, using the set illustrated in Fig. 101, page 211 of the handbook. You are using what is known as the "jackknife set," which has been very generally abandoned by operators. You get a greater c. p. at times, but it is impossible to properly control the crater.

## His Debut.

Vancouver, B. C., offers explanation of Redondo Beach's trouble. He writes as follows:

> This being my first appearance before the footlights of our department, I trust my remarks may be of value to someone. I notice many complaints of jumping film. If the machine is at fault every film will jump. There will be no exceptions. If some films run smoothly, without jump or vibration, while others jump, then the fault lies in the film, and not in the machine. Pull down your framer until the dividing line of the pictures is visible, as well as a little strip of the next picture. If the line is steady and the picture jumps, then the trouble is due to camera fault. The camera was not perfectly rigid. But if the dividing line also jumps, then it is due to one of the following things, viz.: Loose mechanism of the camera, uneven sprocket holes, usually caused by using films when too green or by operators who have their tension springs too tight, causing abrading and cutting, or even slight tearing of the sprocket holes. Also the intermittent sprocket may be dirty, or the intermittent movement loose, or the intermittent sprocket shaft may be bent, or, if it be a Power's "Six," one or more of the geneva pins may be bent or badly worn on one side. Managers often blame operators for jumping pictures, when the fault is entirely beyond their control, being in the films. Therefore I have attempted to set the above forth in explanation, to the end that the brothers be able to locate the exact cause, and either remedy it or else show the manager where it lies. Redondo Beach, Cal., is puzzled over the slightly out-of-focus streak on his screen (page

> 1295, December 28th issue). If he will make a close examination he will find a ray of light is being reflected on this particular portion of his screen. It may emanate from the operating room or elsewhere. Were the fault due to his lens the spot would be circular, not perpendicular. And now one thing more and I am done. While the Photoplaywright Department is handing out lemons to the correspondence schools, what about the cheap operator's "schools" which are turning out "operators" by the score? Crank turners they are, who scarcely know a camshaft from a pair of carbon pliers. All the purpose they serve is to keep salaries down and compel the real operator to compete with the imitation. In closing I wish to express my best wishes to the World, which has done so much to perfect projection.

I am sorry that you requested the suppression of your name, brother. Yours is indeed an excellent letter, for which you should have credit. You have not named all the reasons for jumping film (not enough tension, for instance), but those reasons you have given are correct. Your solution of the Redondo trouble is, as you will note, correct, and is of distinct credit to you. By the way, if the picture jumps I want to take this opportunity, now that you mention it, to again impress upon operators the vital necessity of keeping the face (rim) of their intermittent sprocket perfectly clean. Dirt and gum collect on the intermittent sprocket face, and it should be cleaned off immediately or the picture will most likely not be steady. The schools for operators are, for the most part, I am sorry to say, fakes. They ought to be put out of business. Unions should themselves maintain an instruction department for their own members and apprentices. Come again, brother.

### Union Label.

Rock Island, Ill., encloses $2.50 for handbook, and writes:

> Would not be without the new book for twice its price. As for the M. P. World, I have a stack of 'em three feet high. Have secured many valuable pointers from the Projection Department. You are in error. Not all I. B. E. W. locals are in the A. F. of L. There are two I. B. E. W. factions, known as the "Murphy" and the "McAully" factions, the latter being affiliated with the A. F. of L. Very likely the differences will be settled soon. I carry an I. B. E. W. card and have run up against both. Hays, Kas. (page 46, January 4th issue), must have an overload. His economizer must deliver more than 60. Better test. His fuse block is probably capped. Better get a new block and be certain it is properly insulated. Pull out the No. 8 and put in No. 5. In some letters operators beg to be taken into the I. A. Here they beg to be left out—afraid of the examination. Very old heads in the business here. Davenport, Ia., Moline and Rock Island, Ill., all work under same charter, being practically one city. The vaude. and legit. houses are all I. A. T. S. E.; also some of the deaf and dumb grinds are. We are trying to get them all, but it is like pulling teeth.

I was unaware of the I. B. E. W. scrap. Such things usually are due to the personal ambition of a few men, and those few men who are willing to subserve the interests of the body to their own ends ought to be *kicked* out of the ranks of labor. Hardly think your solution of Hays' trouble is correct, though your advice about the wire is good. There is another solution, just received, which appeals to me as not only ingenious but correct. "Deaf and dumb grinds" is distinctly good. Where did you get it? Let me advise the boys to get into the organization. It is foolish to stay out.

### Condenser Breakage.

Avon, Ill., writes asking about condenser breakage. This question has already been treated time and again in the department. Inasmuch as it is covered in the handbook, we do not feel like going over the subject again in the department—at least not now. I therefore refer Avon to page 364 of the handbook. Meanwhile clean out the hood of your lamphouse thoroughly and keep the ventilation open and free.

### Intermittent and Shutter Action.

Fort Worth, Texas, dons the war bonnet as follows:

> Recently a correspondent stated he had for years picked his machine with an eye to the intermittent speed. Then why did he cause four ——— projectors to be purchased in place of four ——— machines, and order half a hundred dollars' worth of parts for the latter to get them ousted? The Fort Worth operator with whom he argued was, in my opinion, right, as I also argued with him. If a shutter cuts 50 per cent. of the light it does that, no matter how fast the intermittent movement may be. [But if the movement were slower the shutter would have to cut more than 50 per cent., and if faster it could cut less than 50.—Ed.] If one were using 50 amperes and his shutter cut 50 per cent., then he would have just 25 effective amperes. The narrowest width of the aperture is 11/16 of an inch; therefore the double shutter, acting like scissors, must travel but 11/32 to close the aperture, while the single cone shutter must travel 22/32 to close. But with the flat shutter of any type the travel must be about 1⅛ inches to close, due to the fact that it travels corner to corner of the opening. Thus you will readily see that the double cone shutter saves considerably in travel as against the single cone shutter, and quite largely as against ordinary flat shutters. Figure it out. All this is of much importance.

The brother is correct in his figures, but this is one case where figures, to a certain extent, lie. Where he falls down is in the fact that with the ordinary flat inside shutter it is not necessary to the elimination of travel ghost that the shutter travel all that corner-to-corner distance. The shutter may lack almost 1/3 of closing the aperture when the film starts moving, and may open just a trifle before the film stops. But with the double cone shutter this is not true. The opening is then in the center of the aperture and the shutter must close absolutely before the film starts, and must not open the least bit until it stops. There is gain, possibly, in the single cone shutter. I never traced that matter out. Again, Fort Worth, the outside shutter does not deal with the aperture, but with the light ray itself after it has left the lens. But, much as I would like to discuss these matters in their finer details, I have neither the time nor space just now. I am surprised if the brother you name did as you say, after what he wrote me.

### Hays, Kansas, Another Explanation.

Manhattan, Kas., sends in the following suggestion as to Hays, Kas. (page 46, January 4th issue), trouble:

> Note Hays, Kas., has trouble with fuses. Possibly I may suggest a remedy in this particular case, having been up against the same thing recently. Believe he will find his trouble lies in the fact that his fuses are on the wrong side of the economizer. I may be wrong, but here are my reasons: Were the fuses on the line side they would be carrying line voltage (110 or 120 probably) and low amperage. On the other hand, on the lamp side there will be but about 40 volts, and a possibility of 60 amperes or a little more. Also I believe the fact that the fuses are the smallest carrying element in the line has something to do with their heating. Now, my guess is that the high amperage and low voltage raises cain with fuses. Anyhow, I know they won't heat on the other side of the economizer. Another bad point about Hays' wiring is the fact that the economizer is "alive" all the time, whether the operating switch is open or closed.

Would advise you to purchase the Handbook at once, Manhattan, and pay particular attention to fuses, pages 56 to 64, inclusive. Voltage, viewed merely as voltage, has no effect whatever in heating a fuse. Any fuse could be charged at 10,000,000 volts, were it possible to raise that pressure. It is quantity (amperage, or coulombs) flowing which heats. But Hays' fuses did not appear to be heated by current flow. It was a peculiar case, and I believe is answered correctly by another brother in the next letter. You are quite right about the wiring, though No. 6 will answer very well.

### Correct and Ingenious.

Mr. W. H. Greene, Cuero, Texas, contributes the following explanation of Hays, Kas. (January 4th issue), fuse troubles:

> Note a brother in Hays, Kas., has peculiar fuse trouble. Am confident the difficulty does not lie in the fuse itself. From his letter I take it he is using cartridge fuses. He does not say which fuse is giving the trouble, but that is immaterial, since it may occur in either. I think he will find the heat does not come from excessive amperage, but from a loose connection. This may be in either one of two places, or both. The wires may not make good electrical contact, by reason of looseness or from other cause, with the fuse block binding posts. This might heat the entire block. Again, the fuses themselves may not fit tightly in one or both of their contacts. This trouble, if my diagnosis of the case is right, may be remedied by correcting the fault. I would also advise the use of a larger block.

Now, there you are. It did not occur to me, obvious as it is, that such a trouble as Hays described (paper on fuses charring before fuse blew) would be caused by heating through poor electrical contact. But that is exactly what would cause that kind of trouble, if anything would. I congratulate you on having put one over on the editor this time, Brother Greene.

### Far Too Late.

By a local clipping we see that Mr. Jacob Herman, a Houghton, Mich., operator, has applied for patent on a projection machine shutter having two blades, one being perforated with small holes, this latter being his patent claim. For Mr. Herman's benefit let us inform him that a perforated shutter blade was used years ago, and is still in use in one of the leading projection machines. As an operator-inventor Mr. Herman is seemingly far behind the times.

### Film Mender.

Elmhurst, L. I., sends sample of a film mender made from thin copper, designed to be fastened to a wooden block. The device is cleverly made, but to intelligently describe the method of its making would be very difficult. Anyhow, such things can be bought for a trifle, so that it is hardly worth while. We are nevertheless obliged to Elmhurst for the trouble he has taken.

### Supper Hour Question.

Brooklyn, N. Y., asks a pertinent question, as follows:

> Regarding Brooklyn's assertion (page 156, January 11th issue) that an operator who works supper hours ought to be ashamed of himself, can you advise any other course of action for a man who has a family dependent upon him, in a city literally flooded with operators, competent and otherwise, and who has already lost three positions through refusal to work during supper hours? The Board of Health of this city ought to be ashamed, if anybody ought. [How about managers requiring it?—Ed.] And Local No. 35, I. A. T. S. E., has something to be ashamed of, too, for they have at least one of their members working supper hour in Brooklyn. I was recently a member of that body, but when I attempted to enforce the union rules on my employers I got no support. If the executives of such a body had the interest and welfare of its members at heart, then this state of affairs could easily be remedied.

You perhaps did not go about matters in the right way. A strong, compact organization is absolutely the only hope you can have of remedying conditions such as these. But there are ways and methods for doing everything. You should have appeared at a meeting of the union, I think, and secured action looking to a concerted demand being made on all Brooklyn managers at one time. I have not had time to attend union meetings lately, or to give much attention to union matters, but I shall try and get to the next meeting and present this matter in proper form and see what can be done. I am sorry you did not supply your address. I would have liked to have called on you personally. Unfortunately a factional fight is now in progress here in New York, which tends to hold everything back, at least to some extent.

### Out of Focus Effect on Drop.

San Francisco, Cal., writes expressing his belief that I was in error in answering Canton, Pa. (page 1188, December 21st issue). He says:

> On a short throw, nine feet of drop would enlarge the picture at the bottom, but I cannot see how it would affect the focus, which is a definite relation between the picture to be projected and the objective lens. Therefore if in focus it will be in focus whether the throw be 10 feet or 100. I write to the end that, if you have made a mistake, as we all do, you may correct it, whereas if I am myself in error you can explain where and why. Am using moving pictures in my work and find them very helpful.

The writer is a minister and evidently an up-to-date one. Would suggest to him that if he has found the old Handbook of such value he would find the new one of ten times greater worth. He is in error in supposing the focus to be only a relation between the lens and aperture. It is a relation between the lens, aperture *and screen*. If he has a picture in sharp focus at 50 feet and moves the screen ten feet nearer or farther away he will have to also alter the distance between his lens and aperture, which is called "focusing." The reason why a drop has tendency to produce out-of-focus effect is that the bottom of the screen is under those conditions further from the lens than its top. This matter is dealt with on pages 331 and 332 of the Handbook.

### English Operators Excited.

The whole attention of the National Association of Cinematograph Operators is now centered on a bill before the House of Commons, designed to amend the Act of 1909. The bill demands that no one be allowed to operate at public entertainments (theaters, etc.) until he has first convinced an examining board as to his ability. If he be passed by the Board there will be a fee to pay and a certificate will be issued. The minimum age limit is given as 21 years, though those satisfying the Board they are 18 years of age, and have operated more than one year previous to the passing of the new law, will be certified. Should the bill pass and become law, the operator will be on a level with the motor driver and have all his little errors, suspensions, endorsements and cancellations registered officially on his license. I am not, as yet, informed as to what view the National Association of Cinematograph Operators has taken of the bill.

### Condenser Focal Lengths.

Philadelphia, Pa., orders a Handbook and writes as follows:

> I hope soon to have something of value to the Department, from which I have gained much. Can you tell me the proper condensers to use with different throws. I am obliged to throw different distances, from 60 to 130 ft., using both M. P. and stereo. We have our own films, some of which become very hard and brittle. Can you give me a good formula for the eare of them?

Your last query was answered in full in the Department just a week or two ago. You have doubtless read it, therefore I will not repeat. As to condensers, it is not the throw alone, but the throw and size of picture—in other words, the focal length of the objective lens, which governs. All that can be said on that subject will be found on pages 363 and 364 of the Handbook, which you now have. No two cases seem to work exactly alike in this respect, due, no doubt, to the imperfection of cheap condenser lenses.

### Rewinding Idea.

Mr. F. R. Culbert, Waterbury, Conn., formerly of Roxbury, Mass., writes:

> Well, I am now up in this part of the world. Do you remember the "Back Row Romance," July 27, 1912 issue? I was the benedict, and Cupid still wears the smile that won't come off. Have been in the business (operating) for five years out still am learning, from brother operators, from the Department and from you. An excellent scheme to clean a machine head is to fill up a gasoline blow torch with gasoline, pump it up and open without lighting. It will then spray gasoline and the mechanism may be thus washed off, turning the crank a few times during the operation. But the machine must be oiled with good oil at once afterward, since gasoline washes everything out clean and there may be binding if left to dry without oiling. Have been thinking of a rewinding scheme, thus: place two extra machine magazines under the machine table, just below the lower magazine and about 5 inches apart. Place reel of film in one, empty reel in other, and thread. Belt the one containing empty reel to lower magazine takeup shaft, using extra pulley, and film will be rewound as you run the machine.

Glad Cupid still sticks around. May it ever be thus. Here in New York he's a fickle little runt, though, or has that reputation, at least. Yes, your rewinding scheme would work all right, but it would add to the pull of the machine, therefore probably would not be popular, unless a motor was doing the pulling, in which case there would be no need of it since there would be time for rewinding. The main objection would be that, should anything go wrong with the rewinding it might stop the machine. Brother Culbert is now President of Local Union Aux. No. 1, of which S. St. John is Vice-President and Chas. Pesimo secretary-Treasurer.

### Bausch & Lomb Guilty?

Atlantic City, N. J., submits the following:

> Am one of the Old Timers and have read The World ever since it first came out. Note your inquiry (Dec. 7, 1912 issue) about water-cooled condensers. Have used them but did not like them. They are made by the Bausch & Lomb Optical Co., Rochester, N. Y. These lenses are described in one of their catalogs. And now I will tell you of this City by the Sea. Projection here is only fair, because operators' salaries are too low to encourage excellence. There are new houses going up, but they are looking for cheap machines and cheap operators. The lowest paid man here is $7.00 per week, 2 P. M. to 11 P. M. Isn't that about the limit?

Atlantic City writes much more, setting forth a truly deplorable state of affairs, if what he says is correct. I do not feel like publishing all of it without corroborative evidence. For instance, the statement is made that since the license law, which went into effect the first of the year, the helpers have been licensed and the managers, not satisfied with already low salaries, are laying off competent operators and turning the projectors over to the helpers. It does not seem possible managers would be so foolish. I would like to hear more from the City of the Great Board Walk.

### From St. Paul.

Mr. H. J. Gregg, St. Paul, Minn., writes thusly:

> Last time I wrote from Kansas City. Was with the Laemmle Film Service then. I suppose were I placed where you are I would go bugs entirely. Doubtless you receive letters we never see (you bet I do, and some of 'em are corkers, too.—Ed.), so that we cannot properly weigh matters. You say it is quite possible to project as good a picture with motor drive as when cranking. That "possible" covers a lot of ground. You well know, Friend R., that anyone working around machinery, particularly if there be danger of any kind connected with its operation, resolves to be mighty careful. But you also know that in nine cases out of ten that resolve is soon broken. Now a man who must stick right there, with one hand on the crank, has not nearly so much chance to get careless as when George-the-Motor is doing it, and the operator may be ten feet away reading a paper, as I have seen done. No, the motor drive is very nice, but it's too handy to get careless with them. The way to secure good work is to tie Mr. Operator right there to that crank, where he belongs. Think it over. And now I remove my hat to you, Friend R. I was in Des Moines six or seven years ago and there was some talk of affiliating with the I. B. E. W. at that time, but nothing came of it. That bunch down there always were a little batty (oi, oi—how about this, Des Moines?). The I. A. T. S. E. is the place for the operators, for the simple reason that they can get more real assistance there in time of trouble than anywhere else. And now as to the Brooklyn brother who says a man working supper hour ought to be ashamed. I freely admit that working the supper hour is wrong, but there are nevertheless working conditions which often practically compel it. If he quit perhaps it would be with the full knowledge that another would step right into the job and accept the proposition of working the supper hour. It is up to the Local, and No. 35 ought to get real busy. In closing let me say I believe there is a chance for better conditions all over the country.

Now, Des Moines, I guess you'll stand hitched for a spell, huh! Yes, Brother, if you could see all the correspondence you would wonder why I don't bite somebody. Some of the questions sprung on me certainly are the limit and some of the letters would puzzle the best hand-writing expert that ever lived. If you will look back over the Department, St. Paul, you will find that I have always favored hand drive, until such time as some scheme is devised to keep the operator right there at his post. I have even illustrated a scheme of my own, looking to this end, on Page 367 of the Handbook. But the motor drive is coming, whether we like it or not, therefore we must make the best of it. What I said was true. Just as good work can be done with motor drive as when cranking, whether it is likely to be is something else again.

### A Good Town.

Mr. L. W. Trick, Secretary Local Union 532, Port Arthur, Texas, writes:

> It is with pleasure that I take advantage of this opportunity to ask for recognition in the Department though I have no troubles to present at this time. The boys of Local 532, I. A. T. S. E. send their regards. We have a splendid local here and doing nicely. Do not think because I am not coming to you with a bundle of questions that I am not receiving my share from the valuable information contained in the Department. I also have a copy of your old Handbook and will order a copy of the new one shortly. I also hope to enter the Department soon with a few valuable ideas. We think we have a pretty nice place; seats 600. We run three reels of pictures, have a three-piece orchestra, and are doing a fine business. I act in the capacity of assistant manager and chief operator. Port Arthur, we think, is about the best little town we know of. Just think of a small town with only 15,000 population supporting four picture shows, three of them running three reels and using orchestras, while one runs five reels and uses a singer sometimes. All are getting ten cents, but there is one thing sure and that is that we are cranks about good projection. I have no objections to you using my name, as I believe it will enable me to become better acquainted, and keep in closer touch with the brothers scattered far and near.

I'm not sure I have your name right, brother, as you were careless in writing the first letter. Port Arthur has the reputation of being a live, hustling, little city. Glad projection is good there. Keep it up. My compliments and a prosperous New Year to Local No. 532 and its individual members. The picture failed to reach me. Pictures, etc., intended for the Projection Department should be so addressed.

# Comments on the Films

## Licensed

"THE GIRL AND THE GAMBLER" (Lubin), Jan. 18.—The benevolent gambler appears again in this picture. He's a square gambler, helps the girl, cures the girl's brother of a weakness for gambling and in the end, after helping the sheriff by holding up an outlaw who has just robbed a mail carrier, becomes acceptable to her father who is now willing to take him for a son-in-law. It was produced by F. J. Grandon and Clara Williams plays the girl; Edgar Jones, the gambler; James Daily, the girl's father; Jack Voshell, her brother. Wallace Clifton is the author.

"THE HIGH COST OF REDUCTION" (Biograph), Jan. 20.—A picture dealing with a couple of stranded actresses and their clever scheme for raising "dough" enough to get back to Broadway. It affords some laughs, but is not very much above commonplace.

"KISSING KATE" (Biograph), Jan. 20.—This farce is on the same reel and the little actress who has the lead in it most surely makes good. Her acting is not wonderful so much as natural and wholly pleasing; she, as far as this picture is concerned, merely plays her own delightful self. It is an amusing, pleasant, clean farce that we take pleasure in commending.

"PATHE'S WEEKLY NO. 4."—The topical picture is always a drawing card and this week it is as usual.

"THE NURSE AT MULBERRY BEND" (Kalem), Jan. 18.—A picture of the better kind with human interest, substantial freshness and some good acting. The author, whom we don't know, deserves a good deal of credit. He has provided a good, freshly imagined story and the producer seems to have felt that it was worth taking trouble with, for he has made it pretty affective. Its heroine is a scientific nurse whose charitable and sympathetic nature is contrasted with that of her rich cousin, a rather empty hearted girl. In the end, the nurse gets her cousin's fiance, a desirable young doctor away from her. That this ending can be foreseen a bit too early is the picture's slight, but noticeable defect. Alice Joyce plays the nurse; Tom Moore, the doctor; Leslie Scott, the rich girl; Mrs. La Varnie (a finely drawn old Italian woman), the grandmother of the sick baby; Hazel Neason, the sick baby's mother and James K. Ross, its father. All the adventure that comes to the nurse in her kindly ministration to these Italians is fresh and deeply interesting. We commend it almost entirely; it's a good picture. The photography is first class.

"WHAT A CHANGE OF CLOTHES DID" (Vitagraph), Jan. 20.—The author of this picture, J. W. Ross, doesn't deserve much credit. There is nothing new in it that is at all convincing and some of it is rather ridiculous. Maurice Costello is the producer and plays a rich man who is sought only for his wealth and goes on a fishing trip. A convict knocks him senseless, robs him and leaves him for dead. This escaping convict is made to seem innocent and the rich man marries his sister. Herbert Barry plays the convict and Clara Kimball Young the sister. The photography is fair.

"THOU SHALT NOT KILL" (Vitagraph), Jan. 18.—Some of the scenes in this picture give Julia Swayne Gordon a better chance than she has had, so far as we have noticed, in a long while and it is needless to say that she does some fine work in picturing a mother and also one who will soon be a mother again, as unjustly accused of killing her husband and condemned to die. We are shown who did the murder, the trial and scenes in the prison. When the woman's condition is discovered, the governor commutes the sentence. Meanwhile, the culprit's conscience has been troubling him and he confesses. Hal Reid is both author and producer. Robert Gaillord, Adele de Garde, E. R. Phillips and Logan Paul have parts and do good work. It makes a very fair picture.

"OUR ENEMY THE WASP" (C. G. P. C.), Jan. 17.—The wasp that builds his home in the ground is the interesting subject of this picture which was taken in Europe. It isn't the wasp that is best known to us, the one with the very slim waist; but the offering is of the greatest value none the less. We see the home and are shown much of what goes on there.

"ALONG THE RIVIERA" (C. G. P. C.), Jan. 17.—A hand colored picture with much that is fresh. It gives glimpses of some of the smaller places along the coast that we have not seen before and is a good offering.

"WHAT GEORGE DID" (Essanay), Jan. 17.—A farce in which a smart Alec office boy makes trouble by some conventional tricks; but which in the end, in spite of its rather amateurish situation, good acting makes truly laughable. Eleanor Blanchard, who takes the important role of mother to the girl, can be depended on to make good fun with anything like a chance. "Alkali" Ike (Augustus Carney), is her father. E. H. Calvert is her lover and Beverly Bayne, the girl. Thomas Shirley is the boy.

"THE MOUNTAINEERS" (Edison), Jan. 18.—Bannister Merwin can usually be depended upon to put freshness into almost any situation; has done it in this moonshine whiskey story even. Charles Ogle plays the old man; Gertrude McCoy, his daughter; Augustus Phillips, the revenue officer and William West the itinerant preacher. It was produced in some back woods community and has an interesting atmosphere. The acting is natural and intelligent. Miss McCoy makes a more earnest effort to be sincere in her playing than in several, so it seems, of her pictures lately. The result, in any case is quite pleasing. It makes a good offering.

"A DESPERATE CHANCE" (Kalem), Jan. 18.—A first class railroad melodrama. The scenes are all extremely interesting; nearly all of them were taken on a freight train in motion and the suggestion of speed in the runaway train is more marked than in any picture of its kind we remember. The sense of danger and the thrill are most convincing. Alice Hollister plays the girl with Earle Fox and R. G. Vignola as two railroaders, rivals for her affection. The former wins her; the latter fixes things so that the freight will run away and at a time when it had been ordered to make a siding to let a passenger train pass. The girl takes the desperate chance and side tracks one train just in time to save her lover's train from a catastrophe. It is all very well done indeed and the offering will be liked greatly. The camera work is of high order.

"LEONIE" (Edison), Jan. 17.—Leonie is an artist's model and the picture tells her love story. Mary Fuller plays the character, one that can hardly be called new even to her, with such fresh imagination and understanding that she seems new. The work of this gifted player, who has here a part just suited to her, makes the picture a worthy offering that will be liked. The producer has been careful and discriminating; his back grounds and sets are almost perfect for the story, which he has kept perfectly clear. Bannister Merwin, the author, deserves credit for much, but surely for giving Miss Fuller such a chance. Agustus Phillips plays the artist with his customary integrity and finish. Miriam Nesbitt plays the foil; Mrs. Wallace Erskine, her mother; Mrs. Wm. Bechtel, the landlady and Messrs. H. Beaumont, Geo. Lessey and Walter Edwin plays artists. The photography is of good quality.

"A REVOLUTIONARY ROMANCE" (Selig), Jan. 1.—The best thing about this picture is that it is a true romance; it's the best thing that can be said about any picture of this kind. Bessie Eyton plays the heroine and her work will add to her popularity which is deservedly great. It is her story, but she is ably supported by Thomas Santschi, who plays an American officer, her sweetheart, who is captured as a spy in her house. She saves him and the way she manages to do it makes the story. There are no battle scenes, just a skirmish when the Continentals come just before daylight to the rescue of their comrade from the red coats who are going to hang him. It makes a pleasant, serviceable offering that will be liked we think everywhere, in this country at least. The sets and scenes are pretty, the costumes and acting good and the photography, except some of the forest views, perfect.

"A HERO'S REWARD" (Kalem), Jan. 17.—A Mudville farcical love story, which begins with a fireman's parade and the dance that always follows such and then comes the love story. . There are so many people in the background that it is lively and amusing. John E. Brennan is one of the lovers, a fire chief who is extinguished by a younger man who wins the chieftainship and therefore the girl.

"KING COTTON" (Kalem), Jan. 17.—On the same reel is this fine offering that we enjoyed much. It is a well photographed series of views showing cotton from the planting to the cloth. A good offering, being a light innocent farce with an instructive and substantial number to balance it.

"THE MEXICAN SPY" (Lubin), Jan. 17.—A two-part story of the recent war with the Republic of Mexico, which we didn't have. E. C. Hall wrote the scenario which Wilbert Melvill produced seemingly at some army post in the West. It is a fair story, but somewhat conventional with a few added novelties which give it an apparent freshness. It is charitable not to say too much about the acting; but there is much to interest in a good many scenes where no acting was required, such as the fight between the Mexicans and the United States troops that come to the rescue of the hero who has been a thief and almost a traitor, but now bravely rehabiliates himself. Some of the backgrounds also are very acceptable.

"THE KISS OF SALVATION" (Melies), Jan. 16.—The Melies Company is about to release some very desirable pictures with novel and interesting backgrounds and first-class stories; but this; "The Kiss of Salvation" is poor. Sentimentality in any form of art more or less plainly makes honored things ridiculous; the sentimentality in this picture makes even sacred things a laughing stock. On artistic grounds it is as weak as can be, or almost so; but on ethical grounds, it is, with no evil intentions on the producer's part, almost reprehensible.

"POISON IVY" (Selig), Jan. 17.—A farce of scratching. It has a good laugh in its opening scene; but after that one, not many others. The best thing about it is its good acting and its queer characters, but its clear photography counts too. John Lancaster plays a typical hobo and Lyllian Leighton plays a fine country housewife. The sewing circle is interesting, in fact, every character in it is more or less so. Tom Dixon, Clara Dale and Palmer Bowman, with many others have roles. Charles H. France, the author conceived one good joke and then multiplied a little one to fill a half reel. Harry Fetterer produced it.

"THE CLAY INDUSTRY" (Selig), Jan. 17.—On the same reel as the above is this interesting and instructive offering showing how the potter moulds his clay. The photography is excellent and it contains a good deal that is fresh and new. The farce with it is thin, not vulgar and can be shown almost anywhere.

"AN ADVENTURE IN THE AUTUMN WOODS" (Biograph), Jan. 16.—A well written picture of adventure, set in the north woods. It deals with what might be called a night-long struggle for a bag of gold—first this is taken from its owner who intends it for the dot of his granddaughter, whose love story adorns the fringes of the picture's struggle. It seems to us not quite up to the best Biographs in acting and general conduct, but it surely is tense and exciting. The photographs are clear enough and the offering seemed to please the audience.

"IT MIGHT HAVE BEEN" (Lubin), Jan. 16.—A picture giving us a terrible dream which, at first, we are made to think is real experience and so are pleased to find isn't. The reason for this peculiar treatment of the story seems to be chiefly that it permits the use of a brutal murder, probably the only possible basis of this truly dramatic situation, and to use it in such a way that the feelings of the spectator are, in the end, partially reconciled. We prefer the classical method of showing such, which is by implication only. That the picture gets over as far as its intention goes is sure, as is the fact that its intention is both deep and significant; but it is harrowing and permits us to sympathize with no one of its characters, not even with the seemingly heroic servant who is willing to be hanged for such a scoundrel as the one who has killed his uncle and then found that the old man had made him his heir. It is a clever piece of work which it is hard not to praise. The author and producer is Geo. Nichollas. Bernard Seigel is the old man; Ed. Carew, his nephew and John Smiley, the servant. Isabel Lamon and Mathilde Baring have roles. It is clearly acted, but without a great deal of distinction.

"THE CLUE" (Selig), Jan. 13.—A picture showing the difficulties and final good luck of an ex-convict. It is an unusually well acted picture with some scenes showing the man's home life, which make a strong appeal and plainly pleased the audience much. Carl Winterhoff plays the man; Adrienne Kroel, his wife and Frances Osman, his engaging little girl. The ending is sentimental and rather weakens the impression. There are senses in an office, where the man has a job as janitor; just outside, where we see an old pal blackmailing him with a threat to tell the boss, and outside and also inside the boss's house. The author, J. Hungerford, has given the Selig players a good chance to act, otherwise he deserves little credit for any originality. Hardee Kirkland produced it carefully. Harry Lonsdale is the boss, Lyllian Leighton, the boss's wife and William Stowell, the pal. All do first class work.

"RED SWEENEY'S MISTAKE" (Kalem), Jan. 13.—A story of the under world and of a couple of thieves played by Carlyle Blackwell and Marin Sais, whom we don't remember having seen before. It is cleverly worked up, quite fresh and entertaining, but would have been more convincing if it had been produced in a big city. It shows how the pair are arrested after a theft of a paste pin. Jane Wolfe plays a woman detective and makes the final arrest. W. H. West also has a minor part. The photography is perfect and the audience seemed to like it.

"MIXED COLORS" (Pathe), Jan. 16.—A farce that begins rather tamely, but gets better. Perhaps the last scene of all makes the whole worth while. A darky woman has two baby carriages in her charge. Some small boys get her away and then paint the black baby white and the white baby black. Even their respective mothers don't recognize them. The washing of the kiddies at the end is most amusing. We have seen all the players do better work than in this picture, which could hardly have appealed to them strongly as artists. The colored people are the best in it, real darkies.

"OFF THE ROAD" (Vitagraph), Jan. 15.—How does a man feel who has committed a murder and been acquitted? Mrs. Breuil and Billy Cook are given as the co-laborators on the scenario of this picture which deals with the theme, giving us the particular phases of the experience as they are developed in the consciousness of a chosen individual who is played by Roger Lytton. The title "Off the Road" has a double significance, for the man is not only off the human road in that he lives no longer the normal life, but has become a recluse. The climax follows when the murdered man's son comes to the woods and falls in love with the murderer's daughter, an only child. It is a tensely dramatic picture, although it will not satisfy everyone that it has been written as powerfully as possible, its ending being very close at hand and easy to think out. The acting of Rogers Lytton is imaginative and for the most part quite convincing. Motion picture actors are apt, when drawing sharp emotion to carry it a bit further than the spectator's mind can follow and to keep it on a bit too long. Rosemary Theby plays, the man's daughter very well. Ralph Ince deserves credit for the production. The camera work is clear, but lacks artistic quality; is rather lifeless.

"CHINA AND THE CHINESE" (Essanay), Jan. 14.—The photography is clear enough and the matter is of great interest. A good picture to show.

"THE ROAD OF TRANSGRESSION" (Essanay), Jan. 16).—A story pictured as a dream which isn't at all like a dream. It has a moral purpose and shows an opium fiend as experiencing a horrible adventure while under the drug and as waking with the determination to live a wiser life. The man is rich and we have a few home scenes of the usual kind and a number of dive scenes also of the usual kind. E. H. Calvert plays the man and Lily Branscomb, a woman of the streets, who appears only in the dream. Both are fine players, but have little chance for significant character work in this picture. It is well photographed.

"THE TITLE CURE" (Edison), Jan. 15.—We have had other pictures whose purpose has been to show a young girl, even this same young girl if we remember aright, as being cured of wanting to marry a title by fake noblemen. It's a bit trite although the three foreign lords are fairly well acted and won a number of laughs. William Wadsworth, as the German count, is the best character in the farce, yet Edward O'Connor, as the Irish baron, is also good and amuses. Richard Ridgley, the Italian, didn't have any real chance in his role, Gertrude McCoy, as the girl, wears a queer black wig and isn't quite her best self. Augustus Phillips, her American lover, gets about all he could from his business—he has a fair scene at the end. Frank A. Lion plays the girl's father and Mrs. C. J. Williams her mother. Geo. A. Imlach, the author, doesn't deserve much credit. C. J. Williams produced it.

"HER FAITHFUL YUMA SERVANT" (Pathe), Jan. 15.—A typically Spanish story; they were telling just such tales in the days of Cervantes and that great humorist never was counted much as a short story writer. This offering stands almost wholly on its views which are well photographed and interesting. The situation, in which the girl's father wants to force an unwelcome marriage, is itself forced and artificial. George Gebhart plays the Yuma Indian who loves the girl as a slave might, and saves her from the convent where her father has immured her. She lives as an Indian basket-maker until her father is led to forgive her. We mustn't forget some good characters among the Indians, especially that old woman, who seems to be a sort of queen of the tribe.

"BRONCHO BILLY AND THE OUTLAW'S MOTHER" (Essanay), Jan. 11.—The bad man's old mother comes on the scene just after deputy sheriff "Broncho" has mortally wounded her son and though there is $5,000 reward he tears the warrant that she may never know that the son was not respectable. G. M. Anderson plays the deputy and is well supported by the whole cast. It is smooth, clear and interesting.

"PETER'S PLEDGE" (Lubin), Jan. 14.—A laughable comedy by Lawrence McCloskey. The suggestion seems to have come from some serious romance that perhaps appealed to McCloskey as comical. Mrs. Geo. B. Walters is left a legacy provided she marries Peter Lang, "the black sheep of the family whose only hope of reformation is in matrimony." He's an old soldier and, taking all things into consideration, it's a wonder that she, even she, succeeds in weaning him from the whiskey flask to the milk bottle. It's producer, Barry O'Neil, has cleverly worked up a good, fresh script into an acceptable comedy offering.

"BUD'S HEIRESS" (Selig), Jan. 14.—No one can produce his best picture every time he tries and it is no discredit to this picture's author and producer, William Duncan, that this offering falls a good way below his recent work. Those who have seen his "The Dynamiters," or his, "A Rough Ride With Nitroglycerine," will understand. The present picture is a rather broad farce with a rather conventional sissy-boy hunter in an important role. It isn't a truly strong work.

"TWO MEN AND A GIRL" (Eclipse), Jan. 15.—A rather suggestive love story. That it makes its purpose clear and is well acted and perfectly photographed doesn't add to its value as an offering for spectators who prefer their pictures absolutely clean. It is only fair to point out that the ending clears the atmosphere and keeps the mind from dwelling on the sex sense.

"TWO OF A KIND" (Vitagraph), Jan. 9.—This split-reel comedy marks an innovation in pictures—the introduction of two sisters—twins—so much alike they keep the onlooker guessing as to which is which. Although they have had no previous experience in dramatics they do good work. The similarity in face and figure is so remarkable that it gives rise to many comical situations. The girls are Edna and Alice Nash. George Cooper and James Morrison are the others in the cast.

"BETTY'S BABY" (Vitagraph), Jan. 9.—On the same reel is the story of the girl who wanted a baby elephant. There is some fun in it.

"THE WINNING HAND" (Vitagraph), Jan. 14.—Drama by the Western company, and well done. Robert Burns, Mary Charleson and Robert Thornby comprise the cast. There are moments of marked suspense.

"THE AMBASSADOR'S DAUGHTER" (Edison), Jan. 21.—Pictures come and go so fast that it is rather rash to say of any of them that it shows more effective handling than any other of its kind; such a statement would pass merely as a form of compliment. This picture is by Bannister Merwin and is a tense, well made melodrama, as speedy in its ending almost as the water fall that hangs from the face of the crag. Mark MacDermott plays the villainous clerk of the embassy and it seems strange to us that the ambassador (Robert Brower), didn't see through him in the first act. We wouldn't trust a man who acted or looked like that. Miriam Nesbitt plays the ambassador's daughter and George Lessy is the earnest hero while Charles Ogle and Mary Fuller play the not very important conspirators with whom Mark is in league. A very good offering.

"THE BIRTH OF A DRAGON FLY" (C. G. P. C.), Jan. 21.—Shows what the dragon fly comes from and what he is. There is something of a surprise in the developments from larva to fly and the picture is very interesting.

"THE MAKING OF A BOOK" (C. G. P. C.), Jan. 21.—A glimpse of the marvelous machinery used in making books wholesale. A big picture.

"THE WAYS OF DESTINY" (Pathe), Jan. 20.—A hand colored picture of the romantic adventures of a pretty girl. She was abandoned when a baby by her rich mother and adopted by a shepherd who, in the picture's first act, is killed by an ingenious stroke of lightning. The girl is left to make her own way and at length is found by her father, owner of a big department store. She gets a position in the store and has some very interesting and even tense adventures. Good acting at important points makes it grip strongly and it is just the offering that is sure to be popular. Its two reels are none too long and we commend it as a feature.

"LITERATURE AND LOVE" (Lubin), Jan. 20.—R. Hester, is the author of this rather commonplace picture of the girl writer who is in hard luck, but manages to get acquainted with the publisher of a magazine and her luck changes. It is a romantic, but not very convincing story and not very new. The girl is played by Ormi Hawley and Guy D'Emery is the publisher who has weak eyes, and whom the girl thinks is blind and helps across the street and then talks to in the park. L. Carlton, the producer has made a clear picture as effective perhaps as was possible with this material. As an offering it is so so.

## Independent

"THE WHEELS OF DESTINY" (Broncho), Feb. 12.—Here is a three-reel production in which the interest never flags. Action follows naturally and the plot moves along briskly and forcibly. The quarrel at cards and shooting of the officer by White Feather lead to the false accusation of Lieut. Bell. Ten years later, by the twists of fate, he adopts his own daughter, who is afterward taken from him because he is a gambler. The scenes between father and daughter are very effective and reflect credit on the portrayers. A fine offering.

“THE STRENGTH OF THE WEAK” (Reliance), Jan. 18.—This is all “story.” That is to say, it really wouldn't happen so in life, because a man in the physical condition of the hero would hardly be permitted to attempt a delicate operation on the brain. But as a story it is fascinating. The hospital scenes are good and the work of the leading man excellent. A strong story of its type.

“HER FIREMAN” (Thanhouser), Jan. 24.—An entertaining photoplay, in which an actress adopts a street waif, played very naturally and pleasingly by the Thanhouser child favorite. The brave and handsome fireman appears later and saves the child from a burning house. This brings the three together at the close. The fire drill is good and the burning house figures well in the picture. A worth while offering.

“THE MASQUERADERS” (Reliance), Jan. 25.—A comedy in which a young man and his girl impersonate each other, to throw the sheriff and the French count off the trail. They are married in this fashion and afterward reveal themselves in proper garb. The photography is good and the very impossible plot has amusing moments.

“CABBY AND THE DEMON” (Majestic), Jan. 21.—With a stronger plot this picture would have been exceptional, as the costumes and acting are good. As it stands, however, it is but a series of attractive scenes connected by an uncertain plot.

“PEARL'S ADMIRERS” (Crystal), Jan. 26.—Light comedy showing the manner in which Pearl gets rid of two unwelcome admirers, Angelo and Bill. In the end she finds happiness with her favorite, Chester.

“THE FAKE ALARM” (Crystal), Jan. 26.—This, on the same reel with the above, has a good laugh at the end. Slowman, who cannot wake up in the morning, ties a rope to his foot and asks a friend to pull on it. The milkman gets hold of the rope and almost pulls him out of the window.

“THE SURVEYER AND THE PONY EXPRESS” (Frontier), Jan. 22.—Through the medium of a surveyer's transit we see two bandits hold up the pony express and make away with $10,000. The scenes following are exciting. Good photography characterizes this production and some fine Western views are shown.

“THE BITTER DOSE” (Powers), Jan. 22.—It is something of a shock to find two children playing with medicine bottles, but the developments are funny. Their two elderly patients have a good scare, believing themselves to be poisoned. Their efforts to obtain an antidote are amusing.

“THE RIOT” (Nestor), Jan. 20.—A film in which the mine owner is chained without food or water until a child, who had gone hungry because the mine closed down, takes pity on him. A labor story with a new angle to it.

“THE GALLOP OF DEATH” (Eclair), Jan. 21.—Despite the misleading title, the heroine, who starts to ride blindfolded over a cliff, is rescued by her lover. Her sight is restored and all ends happily. The tiger and its Indian keeper furnish something new in the way of a thrill. Somewhat melodramatic, but holds the attention.

“THE TAXIDERMIST” (Nestor), Jan. 20.—A light, half-reel offering, well pictured and with a fairly amusing plot.

“IN PEACEFUL HOLLOW” (Nestor), Jan. 20.—This, on the same reel with above, shows the experiences of a summer boarder seeking rest at Si Holcomb's place. Even though he tries to find sleep in a haystack he is disturbed. The love affairs of the country couple are diverting.

“THE SCAPEGOAT” (Gem), Jan. 21.—This will scarcely answer as a desirable film, for the reason that its plot is unsatisfactory and hardly worth while.

“THE GENIUS OF FORT LAPAWAI” (Bison), Jan. 21.—The hero plants an electrical mine outside of the fort and blows up the attacking redskins. This is the climax of the film. It is hardly convincing, as it was necessary to bunch the savages just outside the fort in full range of its defenders. As a one-reel picture this would have been stronger, as all of the preliminaries leading up to the main incident were somewhat conventional and lacked novelty. The incantations of the medicine man and the ambush from the tree tops were well devised.

“A GAMBLER'S LAST TRICK” (Bison), Jan. 25.—A very melodramatic offering in a Western setting, following the career of Frisco Frank from the time he deserts his family, until he is finally foiled in his villainy and shot by his abandoned wife. A prospector and his two daughters figure in the story. A good offering of the distinctly melodramatic type.

“LOVE'S LOTTERY TICKET” (Imp), Jan. 20.—Showing, in an amusing manner, the adventures of lottery ticket No. 018416, which wins the $25,000 prize. The scheming old gentleman marries an old maid and adopts two young people into his family to get in on the prize money, but even then fails to do so. Good comedy.

“THE DEATH TRAIL” (Champion), Jan. 20.—The locale of this picture is the Hudson Bay country, and it portrays the troubles of a young fur trader who competes with the fur company combination. In the latter part of the film he is seen in a hand to hand conflict with a bear in the woods. An Indian attempts to kill him, but his sweetheart intervenes by shooting the redskin. The picture does not show us what became of the bear. Photographically this is very good.

“ON BURNING SANDS” (Powers), Jan. 24.—The character work is excellent in this two-reel offering, particularly that of Edwin August as Smiling Joe and Farrell McDonald as the bad man. The situations in the first part are splendidly pictured, but struck us as a little too deliberate to keep the suspense just right. The lighting effects were good here. In the second reel comes the sand storm and the plot interest grips the observer more strongly.

“THE OPEN ROAD” (Reliance), Jan. 22.—A good story with dramatic suspense and what is most delightful in such a story, unforced and spontaneous humor. It makes a first-class two-part feature offering, and is certainly among Producer Oscar Apfel's best work. The script is by Forrest Halsey, who has given a number of fine stories to Reliance releases. One of the good points in the story is that while the main thread on which the dramatic quality of the picture hangs is straight and clear, the episodes that are strung upon it are as unexpected and as freshly interesting as unexplored country. The characterization is clear-cut and natural, giving several commendable pictures of real people. Gertrude Robinson and Irving Cummings taking the two leads, with Ralph Lewis, as the latter's father, a fine old gentleman. Others too deserve commendation. It surely is a picture that will be liked and remembered. The camera work is fine; that first dream picture when the tramp pictures “the open road” is a happy stroke of genius.

“FIXING THE FLIRTS” (Imp), Jan. 25.—A comedy with a chase, which is not overstrong.

“THE HERO OF THE HOUR” (Imp), Jan. 25.—On the same reel as the foregoing is this comedy which will make laughs.

“THE SPECTRE BRIDEGROOM” (Eclair), Jan. 23.—In these two reels there are many pretty pictures of pretty girls and fine settings. The photography at times is not up to Eclair's standard. The illusion of the Revolutionary period is maintained throughout. The picture shows good direction. One especially striking scene is where the “little spectres” dance around the Baron. Another is of firelights effects about the old-fashioned fireplace. Alec Francis has the role of the Baron; his portrayal is even, finished and entertaining throughout. There is a good cast. “The Spectre Bridegroom” should not be missed.

“AFTER THE SHIPWRECK” (Eclair), Jan. 26.—This picture, made by the Paris company, while well done, both from a standpoint of acting and direction, is unpleasant. The only relief from the depressing atmosphere comes in the last few feet of the film, when the yachtsman who had lured the girl from home and abandoned her, again takes her to his arms. He had been shipwrecked and saved by the sister of the girl he had wronged.

“HIS BROTHER'S KEEPER” (Nestor), Jan. 24.—A story of an adventuress who after causing the downfall of one man is in a fair way to accomplish the ruin of another. Her first victim is the means of frustrating her plans. The work of the ex-convict and of the mother is well done.

“BECKY BECKY” (Rex), Jan. 26.—This play, adapted by Helen Gardner from an old novel, makes an interesting release. Miss Gardner herself takes the lead, and it is her work, together with that of the man who portrays the baron, which makes the picture. The photography is excellent. The best scene is the last. It is here that the witchery of the leading woman has full play. It is probable that the film was made last summer.

“RAGS AND RICHES” (Imp), Jan. 23.—In this strong picture, produced by Herbert Brenon, Frank Smith takes the honors. There is a little girl in the cast who not only displays marked talent, but also shows evidences of careful training. The cast throughout is good, and so is the photography.

“THE SYMPHONY” (Rex), Jan. 23.—Houses which like the old-time melodramatic “ten-twenty-thirty” stuff will probably take to this picture, the leads in which are taken by players more familiar in Nestor casts.

“CALL OF THE BLOOD” (Kinemacolor).—A settler with a sick wife sets out for camp to obtain the services of a physician. His wagon is attacked by Indians. The settler is killed. The wife lives just long enough to bring into the world a daughter, who is adopted by the redskins. A young son, who is overlooked by the savages, is adopted by an army officer. It is the meeting in later life of these two and their falling in love that forms the chief thread of the story. Their relationship is established by the same old locket. There is an Indian lover who is discarded. The picture will interest.

“ANIMATED MAP OF THE BALKANS” (Kinemacolor).—Here is something unique in trick photography and highly educational. By means of color waves there is shown the political changes in the Balkan States and in Turkey in Europe from 1360 to the present time.

“ENTERTAINING AUNTIE” (Kinemacolor).A farce comedy of college life and of a young man who spent too much money to suit auntie. It will mildly amuse.

“LIFE OR DEATH” (Gaumont), Jan. 28.—A picture marked by fine views of an ocean storm. Mme. Renee Carll has the lead. There are some strong dramatic moments.

“THE COMING OF SUNBEAM” (Solax), Jan. 22.—There is a charming little girl in this picture, and she does much to make it a success. Darwin Karr has the role of a grandfather and does well. The photography is good, and there are some excellent firelight effects.

“A DOUBLE LIFE” (Gaumont), Jan. 23.—Excellent comedy. The feature is the fine timing of the scenes in the double exposures, which are marvelously well done.

“FRENCH ALPINE MANEUVERS” (Gaumont), Jan. 23.—On the same reel as the foregoing are these exceptional views of soldiers climbing over snow and ice, covered mountain sides and dragging mountain guns with them. One of the scenes was of the Alpine Chasseurs at a height of 12,000 feet. An unusual picture.

“IN THE CLAWS OF THE LEOPARD” (Gaumont).—In this two-reel subject there are thrilling moments when a woman is attacked by a leopard and the beast and woman struggle all over the floor. How is it done? will be the question uppermost in the minds of many. The story is one of intrigue, the prize being a valuable concession in Rhodesia. The picture will interest the majority. The telling of the story, however, depends more on letters and long titles than on the action.

## POWER'S NO. 6-A INSTALLED AT WEST POINT.

The United States Military Academy at West Point, N. Y., Detachment of Engineers, Capt. G. A. Youngberg, Corps of Engineers commanding, has just installed a new Power's Cameragraph No. 6A for the entertainment of the cadets and their friends. This machine will also be used for the purpose of instruction in military tactics, etc. Power's machines have also been installed in the State University of Minnesota and the Cokato Opera House, Cokato, Minn.

# "Salome"

### A Pretentious Production of the Much Mooted Biblical Story Done in Three Parts By the Savoia Company of Italy.

Reviewed by Hugh Hoffman.

As a whole, this production of Salome is a splendidly adequate piece of work. It is handled in the big way that many of the European producers attempt such stories, and bears every evidence of thorough calculation from start to finish. Photographically it is without fault. There are some large ensemble scenes that are splendid in every way. In these large groups each minor character seems to be an actor, without the slightest suggestion of being a super—a point that has considerable bearing on the success or failure of mob scenes.

One of the best bits of motion picture technique in the picture is the manner in which the characters are introduced at the beginning. This idea has often been used in pictures by showing the enlarged features of a character which is labeled in some fashion. But usually there is no indication, in this simple method, of the bearing of the character upon the piece. In this Salome picture, as the characters are introduced, each one indicates by facial expression his or her nature, and by this means the audience can instantly grasp the relation of that character to all the others. For instance, the face of Herodias first makes its appearance through a divided curtain, and by the proper facial expression she immediately conveys the impression that she is a sly, designing and treacherous woman. Salome, thus introduced, gives the true impression of a vain and self-indulgent creature.

Scene from "Salome."

The story of Salome, as it relates to John the Baptist and Herod, contains an abundance of fundamental dramatic material. The succession of events, as they are summed up in a few brief verses of the Bible, form one of the truest of dramatic plots, from a constructive point of view, of any part of the book. As a photoplay it could not have been better if the writer of the Book of Matthew had written it for screen purposes. The first dramatic element is the clandestine love affair of Herodias and Herod. The next step is the riddance by these two of King Philip, husband of Herodias. The third step is the proclamation of Herod as Tetrarch in the place of his brother Philip. Step number four is their desire to be rid of John the Baptist, who has knowledge of their treachery. The fifth step introduces Salome, daughter of Herodias and Philip, with her love for John the Baptist, which is complicated by the spurning of her love by John. Further complications materialize in the sixth step through the infatuation of Herod with Salome while witnessing her dance. The next step brings about the climax wherein the two women find their revenge in the death of John the Baptist. The last step shows the retribution which overtakes them.

---

## THANHOUSER STOCK COMPANY ALL BUSY.

Mr. C. J. Hite, president of the Thanhouser Film Corporation, desires to correct the newspaper statements that the members of the Thanhouser stock company would be distributed among other companies under his control. Mr. Hite says that the Thanhouser stock company is not to be broken up, but will continue working as before, and that it is in no way affected by the recent destruction of the Thanhouser plant at New Rochelle by fire.

# "Adrienne Lecouvreur."

### An Actress's Romance Under Louis XV, in Three Parts.

This is a distinctly French production, based on incidents, which are supposed to have occurred in the life of Mme. Adrienne Lecouvreur, a noted and talented actress, very prominent on the French stage of the early part of the eighteenth century. It is said that Madame Sarah Bernhardt has adapted the story for moving picture representation. She herself plays the titular part. The distinguished artist, according to reports regards her role in Adrienne Lecouvreur as one of her favorites. The story as told in the films is quite complicated, though at the same time full of life and action. Interesting historical personages such as Regent Philip, Louis XV, Marechal de Saxe, and Voltaire, are introduced and their parts very happily rendered. The Duchess of Bouillon and Adrienne Lecouvreur are rivals for the affections of Marechal de Saxe, whose heart in the main seems to be true to Adrienne. Intrigues, plots, counterplots, treasons and stratagems just follow one another in most rapid succession. Of course the name of Bernhardt makes the production attractive to the public, many of whom no doubt saw her in this role on one of her tours through this country.

Scene from "Adrienne Lecouvreur."

---

### Madame Sarah Bernhardt at Home. Two Parts.

These films show the greatest of modern tragediennes in the intimacy of her home, Belle-Isle, a rockbound island along the coast of Bretagne. The reels are replete with interest. The natural scenery is superbly beautiful. What the public no doubt will like best are the intimate glimpses of the gifted woman's home, her energy, her unabated power of observing and enjoying things, her delight in what is harmlessly beautiful, her association with youth and beauty and her love of gayety. To the simple fishermen who inhabit Belle-Isle and the neighboring coast the famous actress is something in the nature of a divinity, not merely by reason of her extraordinary talents, but rather by reason of her good-hearted interest in their welfare. When not long ago the wonted supply of fish failed to arrive along the coast and the failure threatened the fisher-folk with famine the divine Sarah came to their rescue promptly and substantially.

The worshipful interest and sympathy of the natives for Madame Bernhardt and her hearty simple way of appreciating these tributes are shown forth with rare fidelity to life. The great actress is fond of outdoor sports and of al fresco lunches en famille in the open air. She is a great friend of animals, a dainty little "pom" and a magnificent greyhound seem to be her prime favorites. She loves to feed the chickens and ducks and geese and pigs with her own hands. Fishing is her favorite sport. She is a tireless worker and player at the same time and we see her start out at the hour of six a. m. to look after her lobster pots. She fishes in the pools of her own fine estate and varies it with fishing excursions on the deep sea. Whatever the calendars may say, this woman in the films is most aggressively young. She climbs up to her abode on the rocky heights almost trippingly, while the She is entitled to the Nobel prize for superexcellence in the gentle art of "savoir vivre"—the knowledge of how to live. ladies and gentlemen of her volunteer retinue, led by her son Maurice, are panting and wiping the sweat from their brows.

## OBSERVATIONS

### BY OUR MAN ABOUT TOWN

LAST week the Evening World published a detailed report of an inspection of the motion picture houses in Manhattan, Brooklyn and the Bronx made by women members of the Practical Mothers' Association, and a woman member of the National Board of Censorship. It is the first sane and truthful statement the paper has made of conditions as they actually exist with one exception. The paper would take credit for having brought about a great reform in the management of the houses by its "vigorous hammering," as it terms its policy of the past. The benefit of a doubt may be given the paper with regard to managers of houses giving better attention to the law applying to the admission of children, but claim to any more credit is absolutely without foundation. Had the Evening World's work in the past been made in good faith its claim to credit might receive some consideration. With strange frankness it states that the last one was an "impartial investigation." Surely the paper does wish to be given credit for giving the public a statement of facts based upon impartiality, and on the same line of argument it is deserving of the severest censure for the character of reports it has previously published. In its last article the paper pleads guilty to the very thing the motion picture people have repeatedly charged against it in the following admission: "The Evening World was needed to bring up to the mark those shows for the sins of which the entire moving picture industry has been harshly criticised." In other words, the paper did not take the time heretofore to make an impartial, truthful and discriminating investigation. The result is that the report it now presents makes the investigators it had on previous occasions a bunch of prevaricators.

* * *

As to sanitary and fire regulations reported upon by the last investigators, the newspaper can claim absolutely no credit for the reason that the changes it claims to have brought about could not have been made in the time intervening between the paper's sensational and untruthful reports and the one just submitted. One is bound to believe that the conditions in these respects as previously reported by the paper's investigators never existed.

* * *

But, after all, it is better to exercise a spirit of justice and forgiveness toward the transgressing newspaper and give it some credit for finally recognizing and publishing the truth. It is a step towards making amends. Now what are the chief points brought out in the report framed upon impartiality as between the people and the motion picture houses? One of the investigators says ninety per cent. of the moving picture shows are safe and well managed. Mark the percentage—90! and all those houses were traduced for the shortcomings of the insignificant ten per cent! Let us hope that this will not be repeated by an agency to which the people look for truth and justice.

* * *

Detailed reports are made by each investigator on every house visited and an adverse report is not made by any of them either as to the nature of films or posters shown, the management of the houses, or with respect to the building, fire or health laws. One of the investigators says she has visited 600 of the 750 moving picture houses in Greater New York. Where under the sun did the World's other investigators dig up hundreds of disease breeding, contaminating pest holes, licentious exhibitors, moral depravity, fire traps, etc., etc.? The exhibitors who protested that a few such places may have existed and pleaded for a discriminating and impartial investigation in behalf of the great majority who were respecting the laws feel that it is tardy justice to be handed the truth after every effort has been made to arouse the public against them.

* * *

Let us see what else the impartial investigators say. A few quotations from the report will suffice: "Entirely suitable films and courteous management, should ask nothing better for my children," "complying perfectly with the fire and sanitary regulations," "bound to develop the artistic sense of any child interested in music," "high class films and the general conditions good," "all O. K., would take my children there," "airy, roomy and clean. Good enough place of amusement for any family," "posters splendid and truthful; show good, no bad or immoral films whatever. General conditions could not be better." (And this last report is made on a Chatham Square, Manhattan, theater!) In the face of this what have the Rev. Immaculate, Prof. Superior, Superintendent Morality and scores of others to say? In shouting themselves hoarse before various bodies in condemnation of motion pictures shows they have repeatedly declared their inability to cite a redeeming feature. The issue is put squarely before these people by one of the investigators who says of one motion picture house: "Better than environment outside as to sanitation." Let them take the hint and leave the persecuted exhibitor alone for a while. There is more work for them elsewhere.

* * *

A feature of the report is the part that sustains the frequent contentions of the exhibitors that they have not been responsible for violations of the law regarding admission of children. Every investigator states that at almost all the places crowds of children were outside the houses accosting strangers to take them in. In one instance a man taking seven children became very indignant because a manager intimated that they were not his. In many cases when a manager asked a woman if a child she was taking in was her own he was told "None of your business." At one place a door tender with a rattan in his hand was trying to drive away children unaccompanied by guardians. We will admit that the reform movement may have brought about an improvement in the observance of the law in this respect and at the same time urge it as a strong argument for very careful investigation before condemning an exhibitor when a violation is charged.

* * *

Many of the so-called reformers have cited as one of their strongest points that aside from the large picture houses the patrons are mainly children. The impartial investigators show that, at least in part, the statement is not correct. In a small house on Park Row ninety-five per cent. of the audience consisted of men; in one on Third Avenue, 75 per cent.; on Fourteenth Street 95 per cent. men, the balance women, no children. Facts like these have never been referred to by the so-called reformers. Grant that the conditions now are due to a crusade, the fact remains that the situation has always been covered by law and those responsible for its enforcement were responsible for any infractions that were made. Had those who have been persecuting the exhibitors been as active in urging the proper officials to do their duty there would be no occasion for such upheavals of sensationalism as there have been in the past.

* * *

One of the investigators cites an interesting case with reference to the child law. She found a woman who had been in the habit of putting her children in a picture show when she wanted to go shopping, as she had no one in the house to leave them with and was afraid to leave them alone for fear they might play with matches and start a fire. Since the enforcement of the law she has been obliged to lock the children in a room when she must go out. Another woman declared motion pictures are the "finest things ever invented," as they keep her husband out of the back room of the saloon on Sundays and evenings and he takes herself and the children to see the pictures. All of which corroborates a statement frequently made by exhibitors that among the most aggressive, under-cover supporters of movements started against them are the saloonkeepers. And yet one of the most prominent of the so-called reformers recently declared that the statement was a mere subterfuge.

* * *

On the whole the report of the impartial investigators sustains every contention and plea the motion picture exhibitors have been making since that form of amusement became established. It is the strongest document in their behalf ever offered, in that it comes strongly endorsed through a source that has heretofore been one of attacks which it now practically admits were not based upon careful and personal investigation. Now let all the exhibitors do their full duty—obey the laws at all times.

* * *

Jean, the famous Vitagraph dog, is the proud mother of a litter of six puppies and they are the pride of the studio staff. With the exception of one, the cute little things have almost exact coat markings of the famed canine actress and, though but a month old, all of them display an inheritance of her intelligence and sagacity. Director Larry Trimble takes great care of the mother. She is fed at 7 and 10 a. m. and 1 and 4 p. m. Just before retiring she gets two raw eggs beaten in a pint of milk. Some Jean, eh?

# Music for the Picture

BY CLARENCE E. SINN

THE Selig Polyscope Company are re-issuing a picture made famous by them some years ago. You remember it, of course—The Cowboy Millionaire." It has been remade entirely on a much more elaborate scale than before, and is now in two reels, the first one being taken up mostly with spirited pictures of cowboy sports. The accompanying music should be of a spirited nature likewise. Some suggestions are offered:

### "The Cowboy Millionaire."

Part First.

1. "Zephyr" ("The West Wind," from suite by Trinkaus, published by Witmark & Sons). Watch for pistol shots; continue music until donkeys are seen.
2. "Wild West" (by Percy Wenrich) until title: "Bud Gets a Surprise."
3. Lively music until Bud reads telegram; as they rush into saloon:
4. Chorus of "One Drink More" until change of scene.
5. (Railroad scene.) Back to same lively for one scene.
6. "Starlight Sioux" (Intermezzo by Aubrey Stauffer) until Bud sits in office and looks at stenographer.
7. "I Want You, Dearie, 'Deed I do" (By Remick) until change of scene. (Any similar song chorus will answer, such as "I've Got My Eyes on You," or "I Always Knew the Girl I'd Love Would Be a Girl Like You.")
8. Any lively music until title: "Getting an Outfit."
9. Waltz until Bud sits at table with girl:
10. "Won't You Be My Sweetheart?" (song chorus) until end of reel.

Part Second.

1. Waltz (two scenes) until title: "The Same Old Club."
2. "The Mouse and the Clock" (Whitney) until change of scene.
3. Waltz again until title: "The Diamond S Boys Arrive."
4. "Kick-a-poo" (Harry Von Tilzer), long number—p. and f., according to alternate scenes; play until title: "Bud Takes the Boys to See a Melodrama."
5. Waltz until stage is seen.
6. "Hearts and Flowers" until villain seizes leading lady.
7. Short hurry until change.
8. "Sailing, Sailing" (any sea song); in second scene change to "How Dry I Am" until title: "A Bucking Broncho," etc.
9. "Stein Song" (or any drinking song). They get seasick; can follow the action. When Bud enters apartment change to:
10. "Broncho Nell" (Gardner Publishing Co.); begin piano, increase and decrease with action until title: "Bud's Resolve—Never Again."
11. "Never, Never No More" (old song), or any lively music until finish.

### "The Mexican Spy" (Lubin).

W. E. King's orchestra at the Orpheum Theater, Chicago, accompanied Lubin's two-reel film, "The Mexican Spy," as follows:

Part First.

1. Waltz, "Espana," until title: "The Forged Letter Secures," etc.
2. "La Paloma" (the introduction plays through one scene); the balance of the number until title: "The Major's Son and the Paymaster's Daughter."
3. Novelette until: "Tom Unable to Pay."
4. Mysterious (bass solo); subdue at alternate changes, until Tom enters office.
5. "Pizzicato" until girl enters office.
6. Novelette until: "Having Accidentally Knocked the Receiver," etc.
7. Agitato p. and f. until Tom exits; a few bars neutral until change.
8. "Reconciliation" (Bendix suite) until end of reel.

Part Second.

1. "Heart's Ease" (Moret) until recruiting office. (N. B.) Increase quasi agitato when she comes on scene to the two men.
2. "Under the Harvest Moon" (Published by Witmark) until: "One Year Later."
3. Novelette until ambulance seen in foreground.
4. Hurry; start softly and work up to forte; at shots
5. Change to heavier hurry for battle; play until: "He Will Live."
6. Plaintive for one scene.
7. Novelette to end of reel.

---

Miss Maude Waters Dittmar (Marvel Theater, Frederick, Md.), gives us another of her welcome letters. She says: "For our comedies the numberless amount of songs as well as "rags" work out well as shown by Mr. Bruce's program (Moving Picture World, January 18th). I have found the operettas very valuable and suggest some selections I am using: "Red Mill, Madame Sherry, Three Twins, Siren, Singing Girl, Kiss Waltz, Red Widow, Pink Lady, Little Miss Fixit, Dr. DeLuxe, Enchantress, Balkan Princess, Hans the Flute Player, Quaker Girl, Jacinta, Naughty Marietta, Chocolate Soldier, Gypsy Love, Baron Trenk, Three Romeos, Woman Haters, Dollar Princess, Golden Butterfly, Mikado, Pinafore, Robin Hood, Sorcerer, and Eva." Of course you must use judgment if you wish to suit the picture. We are running Warner's features together with one Universal program. For the "Sphinx" I used Baron Trenk, using some detail work, of course, and closing with Schumana "The Two Grenadiers." For the first reel of "The Glass Coffin" the slow movement from the selection "Stradella," for the other two reels the selection from "Aida." It fitted beautifully. The "Bohemian Girl" works out fine, for you can make the selection fit exactly. I have used fifteen of these grand opera selections published by Schirmer to great advantage. Enclosed find program for:

### "Redemption."

#### First Reel.

1. "Moonlight Dance" (Finck).
2. Valse from "Siren."

First movement "Sango de Maurice" (Hein).
"Trauermarsch" (Mendelssohn).
"Humoreske" (Dvorak).

#### Second Reel.

Waltz, "Phantom Isle," first movement.

For dance, "Tarantella," Gillette (Presser). This was splendid. Finish above waltz.

Agitato until "Sent to Prison," then plaintive. (I used "Valse Dolores," by Waldteufel.)

Close with chorus from Faust "Whilst This Blest Sign."

#### Third Reel.

Inflammatus from Stabat Mater.
Intermezzo from "Rusticana."
Largo (Handel).
Closing chorus from Faust: "Holy Angel in Heaven Blest."

---

### "The Resurrection" (Masko).

The music given to this four-reel feature was arranged by Mr. Milt. E. Schwarzwald, the leader of the Bijou Dream Orchestra, Chicago. This house is now running a feature film, with changes once a week, and is making its music a prominent part of the show. Mr. Schwarzwald kindly gave me a copy of numbers as selected and played by his orchestra:

#### First Reel.

1. Russian waltz suite (pub. by Ditson), "The Fawn," "Bluette" and "The Orchid" in the order as given; keep last number ("The Orchid") until title: "Death Takes Katusha's Baby From Her."

Then plaintive music for one scene.
"The Orchid" again through one scene, then:
"The Rosary" until end of reel.

#### Second Reel.

1. "Puzta Maiden" waltz (by Chas. Roberts). The introduction is characteristic and will fill first scene; No. 1 waltz begins at 2nd scene, rather slowly and softly until: "The Life Without Care or Hope."

2. Russian Dance until dance is over.
3. Same waltz until: "Russian Dancers."
4. "Russian Kossack" (dance pub. by Emil Ascher) until dance ended.
5. Same waltz (short) until he drinks poisoned wine.
6. Agitato pp. until dancers.
7. "Russian Kossacks" again (short) until change, then back to
8. Same agitato as No. 6 until: "Maslova Is Accused."
9. Plaintive until end of reel.

**Third Reel.**

1. "Melody in F," once through.
2. "To a Star" (by Leonard) until letter is shown.
3. "Salut d'Amour" (Elgar), until end of reel.

**Fourth Reel.**

1. Plaintive until title: "The Condemned Start for Siberia."
2. Pilgrims Chorus (from Tannhauser) until title: "The Prison Hospital," etc.
3. "The Melody of Peace" until end of reel.

### THOUGHTS FOR THE PIANIST.

By Kenneth Aiken.

THE pianist who aspires to be an artist at accompanying pictures will surround each picture with a musical atmosphere of its own. He will think of the general trend of the story, its manner of starting off and ending and its climax. He will notice who the leading actors are in the cast, for by this he may judge somewhat of the intensity of the performance. If the picture is serious drama and is done by the best stars he may need one or two of what might be called his reserve pieces, pieces of considerable difficulty carrying the utmost emotional appeal.

What are some of these pieces? One of the strongest pieces emotionally that I know of is Liszt's third Liebestraum. The first two pages are quiet and serene with an extremely simple melody, yet though simple it has a depth and strength such as can be found only in great music. For those of slight technical ability these first two pages alone should be invaluable. A cadenza follows and then the same strain is taken up in the key of B, after which it modulates in E, where the whole piano seems to be brought into action. The finale is soft and tender.

It would be folly to bring out a piece of this description for the ordinary run of pictures. There are sometimes pictures, however, which in character of plot and production show the artistic finish of a poem. Such a one was "The Painted Lady." Miss Sweet's acting in the role of the mad girl deserved a musician's best efforts. How to respond to her loneliness, her first glimmerings of love, her despair at finding she had shot her lover, and her sweet but insane sorrow! Nothing like rag time now, nothing that is the "latest out"; the music must mirror deep emotion. For this we have Puccini's "Madame Butterfly" and his "La Boheme," the Liebesträume (three of them), by Liszt, also his Consolation and such well-known songs as D'Hardelot's "Because," Bartlett's "A Dream," Metcalf's "Absent," Roger's "At Parting," Grieg's "Ich Liebe Dich" and Nevin's "Rosary." These last should be paraphrased to get the best piano effects.

The great need to-day is far more seriousness on the musical side. The picture companies do not hesitate—heavy dramatic subjects are coming out all the time and the public does not weary of them either, only the whole thing lacks artistic success because of crude music. Wrong ideas have contributed to bring about the present condition. Picture playing does not consist, as some suppose, in fitting song titles to the action in the picture. This is not exactly a bad thing in itself, but it amounts to no more in picture playing than tooting the whistle does in running an engine. Proper accompaniments for pictures are those which reflect their peculiar atmosphere, their tone of sadness or joy or their dramatic movement. Anything short of this is just quack.

All is impossible, however, without the proper music, so the buying of music becomes a very important matter. The pianist should select his music with special purposes in view. He will pick out "The Dance of the Hours" (Gioconda) for light gay action in say a society drama; "Valse Triste" (Sibelius) will serve for dark, sombre effects; "Heart's Ease" (Macbeth) for any romance; "Pomp and Circumstance March" (Elgar) for those splendid pageants in Pathe's Weekly; "Nita Gitana" (De Koven) for Mexican love scenes; "Gondoliera" (Moskowski) for boat scenes; "Autumn" (Chaminade) for any simple sadness; "Summer" (Chaminade) for freshness and life.

Recently the Russian Symphony Orchestra did this entire industry an honor by accompanying the Pilgrim's Progress pictures with a special program prepared by the conductor. Some day, perhaps, one of our great pianists will favor us in a similar manner. In the meantime every exhibitor can help things along by keeping the piano well tuned. Those who have really seen the light will shelve the old upright and put in a modern grand.

### FILM SUPPLY OFFERINGS.

The marked signs of activity, the burning of midnight oil, the hustle and bustle about the offices of the Film Supply Company of America for the past few weeks, seem to have all pointed in one direction. The plan and future policy of the company is made clear and it appears that a tremendous program and proposition has been launched for the big State rights buyer, the exchange man and the exhibitor. The Film Supply Company has undoubtedly struck a popular strain and its attractiveness cannot be denied. The company has gotten together a wonderful combination of feature productions and are supplementing this extraordinary offering by their usual program of regular releases, added to which are several new brands which have been selected with an aim toward the consumer's satisfaction.

Work on the long promised "All Star" brand of films has been progressing quietly for some months past, and it is announced that the first of these productions is now ready and takes its place amongst the feature release offerings. The initial feature is none other than the divine and incomparable Sarah Bernhardt in a tremendous and beautiful three reel production, "An Actress' Romance," which is Mme. Bernhardt's own adaptation of her own most favored and successful play, "Adrienne Lecouvreur." This production has been reserved by Sarah Bernhardt for her final and supreme effort before the camera, and the result has evidenced her desire to make it her masterpiece in photoplays. In this production she is supported by her entire and original company from the Theatre Sarah Bernhardt, Paris.

The All Star film will next offer the eminent tragedian and character actor, M. Mounet-Sully, in the world-famed tragedy, "Oedipus Rex," a four-reel production which is the rage of all Europe. This picture has been pronounced by critics as unquestionably the greatest film of tragedy ever produced, and has created a storm of approval.

The third release of the All Star will be Sarah Bernhardt at home, at rest and at play, two reels of a most unusual and unique film. These pictures were taken for Mme. Bernhardt for the purpose of posterity preservation and form a favored part of her home library.

The balance of the feature offerings of the Film Supply Company are all of exceptional attractiveness and unusual character.

The Gaumont Company offers two massive two-reel subjects in "The Human Vulture" and "The Bridge of Sorrow." and two impressive three-reel subjects, "The White Glove Band" and "In the Grip of the Vampire." Itala adds the masterpiece film, "In the Palace of Flames," the film which has turned both America and Europe wild with enthusiasm with its three reels of fire spectacle and the eminent Italian tragedian Zacconi in the title role. "Beasts of the Jungle," the American feature presented by the Solax Company in three reels, a marvelous wild animal picture, is another offering in the group. Great Northern adds a three-reel picture, "Conquered, or the Madcap Princess," a film of the usual Great Northern quality which needs no introduction.

The above mentioned are the present offerings only, it being the plan of the Film Supply Company to offer a new program of features at regular intervals.

A new and novel plan has been announced with reference to the buying of films. The first Friday and Saturday of each month will hereafter be set aside for the display of features and novelties for the benefit of buyers. The spacious and well appointed theater which the Film Supply Company has on its premises will be used for this purpose. Here the out of town and local buyer may spend his time and have the entire list of features as well as regular releases shown.

Of the regular releases forming the Film Supply Company's program, Ammex starts on Thursday, January 23rd, with a Western drama, "Love and Circumstance," and will release one a week thereafter. Ramo begins on February 19th, and the date of the initial Oilot release will be given within the coming two weeks.

The plans adopted by the Film Supply Company are most commendable and should meet with popular favor.

### NEW THEATER BUILDING AT WEST TORONTO.

W. L. Joy, manager of the Wonderland Theater, 1756 Dundas Street, West Toronto, Ontario, Canada, is building another vaudeville and picture house in that city which will seat 1,200 persons. The site is 55 feet by 172 feet. The front of the house will be 42 feet high and will be done in English terra cotta, and the interior will be of elaborate design. The operating booth is to be of reinforced concrete. No expense is being spared to make the theater one of the best locally.

# Public Works in Pictures.

### The Building of the Great Aqueduct at Los Angeles, in Pictures, by the American Film Manufacturing Company.

Reviewed by James S. McQuade.

AMONG the greatest of modern engineering feats may well be placed the building of the new aqueduct by the city of Los Angeles, which will furnish sufficient water, when completed, for a population of over a million people. This aqueduct will have a length of 223 miles, from the head waters in Owen Valley. The course is through an arid, volcanic region and an alkali laden soil, which have presented many serious problems to prevent the pollution of the water.

There are 140 tunnels, of varying lengths, in the great water course. The longest of these is the Elizabeth, which measures 26,860 feet, or over five miles. The size of this tunnel is sufficient to permit the passage of a large automobile. Its capacity is such that the flow of water will be 400 cubic feet per second, or 258,000,000 gallons per day. The highest point of the aqueduct is at Soda Springs, which is 3,500 feet above sea level.

The aqueduct is built of steel and concrete, and the city erected its own cement plant, with a capacity of 1,200 barrels per day, for the work. Over 4,000 men are at work along the course, and the commissary department maintains fifty stations, at which 12,000 meals per day are prepared. Great steel siphons are used at certain points to conduct the water. The sections of some of these huge siphons weigh thirteen tons each, and the pictures show two of them being transported across the Mojave Desert by a team of fifty-two mules.

The cost of the aqueduct, when finished, will be $30,000,000. The official census of 1910 gave the population of Los Angeles as 319,198, and a comparison of the population with the cost of the aqueduct speaks volumes for the enterprise of California's great southern city. The estimated cost of the Manhattan City Aqueduct, including the Catskill and other subsidiary sections, was $176,000,000.

The pictures have been taken with great care and will have, doubtless, considerable educational interest for those who view them. The opening scene shows the Owen Valley, with Mt. Whitney in the distance, and from this point, until the section nearest Los Angeles is reached, the views include all the operations along the course and afford a valuable study of the tremendous difficulties encountered. The film affords fine views of a wild and desolate section of country, and some of them reveal remarkable perspectives.

The release date is January 30th.

## MRS. W. C. TOOMEY DEAD.

Mrs. W. C. Toomey, the wife of the vice-president of the Mutual Film Corporation, passed away on Sunday, Jan. 19, after an illness of a few days from ptomaine poisoning. Mrs. Toomey was a noted musician and composer, formerly Gertrude San Souci, and played the big organs at the Buffalo, Chicago and St. Louis expositions. Born in Connecticut, she moved to St. Paul when a girl. She showed an aptitude for the organ and after studying in St. Paul went to Berlin, where she was tutored by Moskowski. Returning to St. Paul she was engaged as organist in the Cathedral there, and Archbishop Ireland often complimented her on her exquisite playing.

She was the author of more than twenty-five songs, and her compositions had the distinction of being the first songs written by an American woman to attain an international distinction. Mrs. Toomey leaves a child, Mary Ruth, two and one-half years old.

Funeral services were held at St. Augustine's Roman Catholic Church, in Weehawken, N. J., and the remains were placed in a receiving vault to be later interred in St. Paul, Minnesota.

## A NEW FEATURE FILM COMPANY.

Mr. August Slivenski has secured the sole rights to take moving pictures of the National Ski Jumping Tournament, to be held at Ironwood, Mich., February 15, 16 and 17, 1913. Many amateur and professional ski jumpers will compete. A peculiarly hazardous course has been constructed and, weather conditions permitting, an effort will be made to break the world's ski jumping record of 154 feet. Mr. Slivenski has made arrangement with the Monarch Film Company to take these pictures and expects to secure about 3,000 feet of highly instructive film, which will be offered later to state rights buyers.

## PICTURE PERSONALITIES.

The accompanying cut is a very good likeness of Winnifred Greenwood, one of the cleverest dramatic women now attracting attention in motion pictures.

Miss Greenwood is at present, and has been since her debut in the picture business, one of the leading women in the Chicago studio of the Selig Polyscope Company.

Miss Winnifred Greenwood.

Having inherited her fondness for the profession, the art of posing for the amusement of the general public is by no means new to Miss Greenwood, and though still a young woman in her twenties, she possesses an enviable experience of fifteen years, both in traveling shows and stock. Prior to her connections with the Selig forces she managed her own stock company in Fort Wayne, Ind., for two years.

Miss Greenwood's quick rise to prominence and popularity has been little short of marvelous. After watching her work in such productions as "The Last Dance," "Bell Boyd," "Pauline Cushman," "The Millionaire Cowboy," "The Daughter of an Actress," "The Sands of Time," etc., the strong personality and artistic ability of this versatile artist of the silent drama is to be appreciated.

## MUNDSTOCK GETS "PALACE OF FLAMES."

Mr. D. Mundstock, of the M. & F. Feature Film Company, Chicago, has secured the exclusive rights for the State of Illinois for Itala's feature subject, "The Palace of Flames," a synopsis of which will be found among the film stories in this issue of the Moving Picture World. Mr. Mundstock has also secured the rights for the Itala's subject, "The Great Aeroplane Disaster." These are two feature subjects of unusual excellence and Mr. Mundstock is to be congratulated upon securing them.

## FIFTY OPERATORS WANTED.

The Kinemacolor Company of America, as will be seen by reference to its advertisement, is in need of fifty expert operators. Qualified electricians, it is announced, who can show unquestioned character references, will receive permanent and high-class positions.

## "The Open Road" (Reliance)

The newest Reliance release, "The Open Road," gives us all kinds of delightful pictures (drama, romance and comedy) in two wholly interesting reels. The variety of its interest, its unexpected turns and openings and its engagingly human characters make it, when we consider the fact that it is all skillfully woven into one artistic whole, a picture that we take special pleasure in commending as an offering to a public looking for light-hearted, but substantial entertainment.

Its very name will appeal. Most young people are potential vagabonds. When spring comes we are apt to feel more or less emphatically the call that moves the birds. We also want to go forth free-footed and light-hearted; but the world is the world and we have to take things as we find them and so we can only wander in stories. It isn't pleasant to be a tramp, or even a gypsy; but the wandering, wagon stock company—surely, there are good times with it. Cold and hunger? Those things don't come in stories, only the fun and the excitement.

Our young hero, played by Irving Cummings, has got into trouble in the city. He has married an actress, a very pretty woman (played by Nancy Avril) and his father (Ralph Lewis), a fine old gentleman, has sent him packing; it makes a good, well-handled scene. The venial actress also disposes of him, and in short order as soon as she finds that he has been disinherited. At this point, a tramp, in a perfect double exposure vision, tells him of the joys of the open road, and the two start out together. But a tramp's life isn't wholly to the boy's taste; he is anxious to work and this disgusts his new companion, so they part at the wood pile where he is earning his first nickel and a sandwich.

Scene from "The Open Road" (Reliance).

In all these scenes there is much freshness and all are done with taste and discrimination. They are very interesting; but, perhaps, the second reel, which gives the boy's experiences after he has joined a traveling wagon show will be enjoyed more. "Uncle Tom's Cabin" is the trump card with these itinerant thespians and the boy is employed to make the snow; he does it well. And the proverbial result follows the good work at snow-making; he gets promoted to be Eliza. The real Eliza is hurt; some of the scenery falls down on her or something of the kind. Someone has to take her place and the boy is the available one, and is chosen. He doesn't want to at first, but the charming ingenue persuades him and for her he would do anything, so he plays the part, though not with entire success. No one in that company was extraordinarily competent as an actor and the night of his premiere, the fruit flies pretty fast. Himself, the girl (Gertrude Robinson), the heavy (George Siegmann), and Ben Tibbett, owner of the Show (E. P. Sullivan), all are pelted off the stage and the show denounced as "bum." It is far enough from being "bum" to be a scream. The company, the play and all concerned, are pictured so delightfully that we suspect some one in the Reliance forces has had experience with just such an outfit and knows all about it. We have never seen such a company; but feel sure that it could not be otherwise. At any rate, it is very human and very amusing.

The melodramatic climax will please, we feel sure. It seems to us particularly fitting to have some such incident in a story like this. The denouement we don't like so well; it is the weakest part of the whole. The son is reconciled with his father by his filial willingness to sacrifice some of his life blood to save the old man's life and this gives a transfusion of blood scene. The ending is a reconciliation in which, since the former marriage has been found illegal and no marriage at all, and the young man has married the ingenue, the father accepts both son and wife back to his paternal roof and care. It is a picture people will like.

### O. HENRY STORIES FOR ECLAIR.

While living, O. Henry was generally acknowledged to be one of America's cleverest and most entertaining short story writers. His death seemed a personal loss to most of the American public, since his stories had been read almost universally. He had the knack of putting a peculiar twist into his tales, which gave them unusual power.

O. Henry.

The Eclair Company announce this week that they have secured the exclusive rights to the use of the best of O. Henry's works. This is a fine thing for Eclair, which has already produced such classics as Edgar Allan Poe's "The Raven," Longfellow's "The Old Clock On the Stairs" and Washington Irving's "Spectre Bridegroom." "Robin Hood" was also produced by the American Eclair Company.

### PILOT FILMS CORPORATION.

The big "Pilot" plant at Yonkers is at last completed and already has six good one-reel negatives to its credit, with a large stock company working every day turning out more. In conversation with the general manager, Mr. George A. Magie, we learn that the policy of this company is to specialize on dramas and comedies. For the present the plant will only release one a week continuing the early part of February, following soon after with two a week.

The policy of the company will be to turn out pictures of a classic nature. As an illustration of this, their first releases will include one based on a poem by Ella Wheeler Wilcox, called "The Two Glasses," and another is suggested by a poem by Frank Olive, called "The Blacksmith's Story."

It will be remembered that while the Pilot Films Corporation is a new company the people connected with it are not in any sense new to the business. The general manager of the company, Mr. George A. Magie, who has been associated with the Solax Company from its inception, has been for the last three months completing the Pilot plant and gradually forming an organization of some of the best people in the business. This will assure for the new company good high class quality of film without first overcoming the difficulties experienced by the novice. We understand Mr. Magie is leaving in a very few days for an extended trip to the different exchanges to show them the advance copies.

### HERE'S THE RYNO FILM COMPANY.

A brand new picture company has been organized by Clarkson P Ryttenberg and Jack Noble under the title Ryno Film Company, with studio and offices at City Island, N. Y. Sadie Weston, formerly leading lady of the Gem Company, has been engaged for leads with the new company. Educational and feature pictures will be the specialty of the new company, interspersed with one-reel dramatic and comedy pictures. Arrangements for the release of "Ryno" pictures has not been announced.

The Continental Film Company, of Seattle, has been incorporated with a capital of $80,000. The incorporators are Edward Curtis, Willis B. Herr and Frank S. Bayley.

# Flickers.

THEY talk about London and its fog, but you have to show me, if it has anything on Chicago these dark days. I am in receipt of an invitation extended by Messrs. Eagle and Johnstone, directors of the Selig Polyscope Company, to visit the Selig plant and enjoy the taking of some (what they term) the most spectacular scenes ever taken indoors. One setting includes a full size stage, orchestra and main floor of a theater, which will necessitate using a company of a hundred and fifty or more people. But what's the use of talking about it? The sun has refused to shine in Chicago for the past week, so I have missed the treat.

* * *

S. Von Ronkel, of the American Slide & Poster Company, Chicago, is wearing "the smile that won't come off" these days, as a result of the large demand for his new film announcement slide, which he claims to be the best article on the market to-day for advertising releases.

* * *

V. R. Day, general manager of the Essanay Company, has memorized the following poem, which he likes to recite:

When the streets are covered with snow,
And your car is broken down,
You are invited to the show,
And must needs walk into town.

Day knows it better than I do, so ask him for a full synopsis. By the way, he is almost entirely recovered from his broken leg, and can now walk around the billiard table without the aid of his stout hickory.

* * *

On account of the greatly increased volume of business being handled daily in the offices of the M. & F. Feature Film Company, Chicago, Mr. D. Mundstock, president of the concern, has leased larger and more sumptuous quarters on the first floor of the same building in which he has always been located, 167 W. Washington Street.

The M. & F. company is considered one of the largest and busiest firms dealing in Feature films in Chicago, and have recently acquired the rights for all Gaumont features, including the great sensational film, "The International Conspiracy." Through the columns of this paper, Mr. Mundstock extends a cordial invitation to the trade to visit him in his new home, where you can always enjoy a good picture and a cigar.

* * *

O. C. Raeder, of the Imperial Feature Film Company, Indianapolis, arrived in Chicago last week and called at the offices of the Moving Picture World. Mr. Raeder prophesies a very prosperous new year for the Feature film business.

* * *

I don't know Joe Hopp's politics, but he is one of the best "progressives" I ever knew. It is a very difficult thing to see Joe about his office in the Standard Film Exchange, on account of his always "trying to do something." He may soon tire of taking his new cane out walking, and then we can see him during business hours.

* * *

Phil Soloman, Chicago representative for Warner's Features, walked in to say how do to me, and acquainted us with the fact that the old offices were entirely too small, and in order to handle their increased business, it was necessary to move to larger quarters in the same building. Mr. Soloman claims Warner's "Tracked by Wireless" to be doing a capacity business.

* * *

I had the pleasure of meeting Mr. I. Von Ronkel, general manager of the American branch of the General Film Company, Chicago, and after a visit to the different departments of the exchange, we enjoyed a chat and a smoke. When I left I felt as though I had made a good friend.

* * *

Mr. Pyle, president of the new Satex Film Company, Texas, which is shortly to release one, three-reel feature per week through Warner's Feature Film Company, is leaving Chicago for Texas and expects the new company to begin operations immediately upon his arrival in Austin.

* * *

Mr. Watkins, manager of the DuBrock Feature Film Company, was a caller at the Chicago office of the World, and acquainted us with the fact that Mr. W. C. DuBrock, president of the company, has sold the negative of the three-reel feature, "Boys of the Lost River Basin," to the Foster Features. It is the intention of the DuBrock company to release one feature per week very shortly. MAC.

## SCREEN CLUB BALL APRIL 19th.

The Screen Club ball will be held on Saturday evening, April 19th, at Terrace Garden, Fifty-eighth Street and Lexington Avenue. In the place of the usual motion picture entertainment, the club will give a white-face minstrel performance in which the leading stars and players of the photoplay world will take part. William Robert Daly is in charge of this entertainment and will receive suggestions from members of the club. The program is in charge of Charles Abrams, who has already contracted with many of the leading manufacturers for space in the booklet.

Jules Bernstein has charge of the sale of the boxes, which are $50 each.

Tickets to the entertainment and ball will be sold at $2.00, admitting a couple; extra women's tickets cost $1.00 each.

The ball should be the most successful affair of its kind in the history of the motion picture world, and it is anticipated that several thousand dollars will be realized. This fund will lay the foundation for the building of a permanent club house.

Any communication regarding the ball may be addressed to the corresponding secretary, Calder Johnstone, and will receive immediate attention.

## JOHN BUNNY IN VAUDEVILLE.

On Monday, Jan. 20, Mr. John Bunny, principal comedian of the Vitagraph Company, began a week's vaudeville engagement at Hammerstein's Victoria Theater, New York City. Although Mr. Bunny has been an actor for thirty years, this is his first appearance as a vaudevillian. As a headliner he is drawing capacity audiences and entertaining them immensely with anecdotes drawn from his experiences in America and Europe as a moving picture actor.

On the opening night a large part of the audience was composed of Mr. Bunny's friends and well-wishers, and at the conclusion of his monologue an enormous floral horseshoe, six feet in height, was carried down the aisle to the stage. It was the gift of the members of the Screen Club, of which Mr. Bunny is the vice-president. This appearance of the Vitagraph's star comedian was brought about by special arrangement between Mr. Wm. Hammerstein and the Vitagraph Company and it is said that Mr. Bunny is to receive $1,000 for his services for the week, and for as many more weeks as he chooses to continue in vaudeville. Each appearance of the rotund fun-maker is a signal for an uproarious ovation, and his act throughout is punctuated with roars of laughter such as only John Bunny is capable of producing.

## FROM OHIO TO BEIRUT.

Mr. Charles A. Nassr and Mr. Jack Conant, of the Starline Motion Picture Feature Company of Toledo, Ohio, have recently been in New York City to look over possible features for Ohio and neighboring States. They visited a number of feature concerns in the film districts. Mr. Nassr, whose home office is the Orpheum Theater Building on Superior Street, Toledo, intends in the near future to make a business trip to Asia Minor. Mr. Nassr has been through the big centers of population in this historical country before and is convinced that there is a great future for kinematography in general and progressive American exhibitors in particular. He brought with him on his last trip from Beirut the program of a moving picture theater in that ancient city. The program bears the Turkish tax stamp and is printed in French and in Arabic.

The program is such as might be offered in any American theater and is composed of comic, scenic and dramatic films. One of the pictures shows the famous waterfalls of Elfkarleo in Sweden, proving once more the truly international character of the kinematograph.

## BOSTON OFFICE FOR KINEMACOLOR.

The Kinemacolor Company of America has opened a Boston office. This is the second of the branch offices of this company to be established, an office in Cincinnati having been opened several weeks ago. The Boston office is in charge of W. E. Atkinson, and is temporarily located at 162 Tremont Street. It will carry a duplicate stock of the entire output of the Kinemacolor Company of America, as well as all the features from the foreign Kinemacolor producing companies, and will serve all of the New England territory.

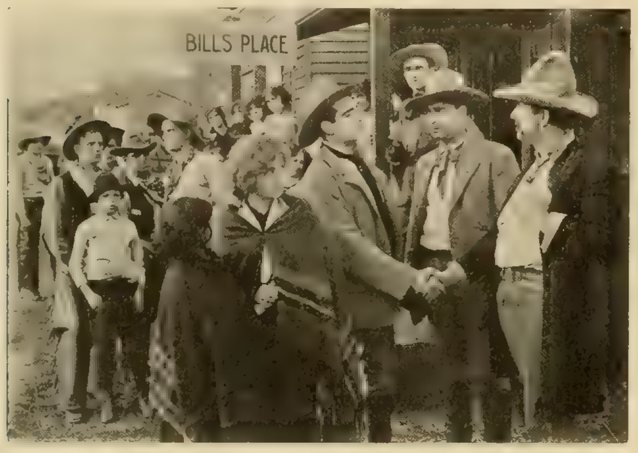
The new censorship measure introduced in the Kansas City Council vests the power of supervision in a board composed of one exhibitor and two other members to be suggested to the Mayor by the board of public welfare.

# Manufacturers Advance Notes

### "THE GIRL OF SUNSET PASS" (Lubin).

"The Girl of Sunset Pass" is one of the most pathetic Western stories the Lubin company have made this season. The characters are true to the locality and the atmosphere is typical of Mr. Francis Grandon's favorite work. His pictures are always interesting, truthfully portraying the erratic and daring life of the men who have made the great West.

Widow Brown and her little daughter Ruth go to the little town of Sunset Pass. The widow plays the piano in a dance hall. She has consumption, but bravely works on and never complains of her sickness. She dies at her post and the little girl is left alone. The day that the mother is buried, Ruth plays "Nearer My God to Thee." Big Bill, the owner of the dance hall, is about to eject her for playing the hymn when Jack Keen, the squarest gambler in Sunset Pass informed all present that in the future Ruth would be his adopted daughter and demanded respect. Jack sent Ruth to school at Sacramento where she met Ned Burton, the minister's son. They were sweethearts for a while and when Ned proposed, Ruth said "Yes." But at the wedding ceremony her thoughts were of Uncle Jack and she broke away and hurried back to the man who really had her heart.



Scene from "The Girl of Sunset Pass" (Lubin).

### GAUMONT TO ISSUE WEEKLY GRAPHIC.

With a view to serving exhibitors better, the Gaumont Company, beginning Tuesday, January 28, will publish weekly the Gaumont Graphic in an enlarged form. In its present state it is a semi-monthly paper. Its present limitations of space forbids giving information the exhibitor wants. The paper will contain synopses and pages containing pictures and outlines of film stories, which can be detached and used for lobby display. The Graphic will also have a large page which will give the contents of the Gaumont Weekly, which also may be detached and hung outside theaters to attract business.

While not attempting to compete with the trade journals in matters of general news, the editors of the Graphic will try to give to its pages sprightliness not attempted in contemporary publications of its class. The paper will be issued free to any and all exhibitors. The editor will be glad to receive literary contributions, it being understood that they are gratis.

This paper will be edited by John B. Clymer, manager of sale and advertising. Contributing editors will be Frank E. Holliday, managing editor of the Gaumont Weekly, and Carl Holliday, director of the Gaumont educational department.

### "MAX JOINS THE GIANTS" (C. G. P. C.).

Max Linder is still in pursuit of his ideal girl. This time the adventure is entitled "Max Joins the Giants." It is produced by C. G. P. C. with the customary excellent photography and will be released on January 28th.

Max, who has had to contend only with the difficulty of overcoming father's dislike, now finds that the girl of his dreams objects to him because of his small stature. To increase his heighth he tries walking upon stilts, but the experiment proves damaging to his bones and to the furniture in the room in which he practices. And so he discards the stilts and falls to reading a newspaper in which his eye is attracted by the claims of Professor Builder, who has a machine by the use of which people are lengthened or fattened according to their needs or their tastes. Max buys one of the machines, which has a throttle which is to be used one way to increase the heighth and another way for increasing the breadth. The professor moves the handle and Max's heighth doubles. He is pleased, buys the machine and gains admittance to the home of his beloved. To prove that he can grow taller at will he offers to demonstrate the working of the new machine to his prospective father-in-law. This is agreeable, for father is a short man himself. Max, in the excitement moves the handle the wrong way. Father notices that the floor seems to have moved up nearer to him, and enraged, he chases Max around the room, both of them looking very much like dwarfs and the situation is uproariously funny. It will be released on January 28th and our advice is to book it.

Scene from "Max Joins the Giants" (C. G. P. C.).

### MAJESTIC IN ST. PAUL HAS NEW MANAGER.

Mr. Basil S. Courtney, a recent visitor to New York, has been appointed manager of the Majestic Theater in St. Paul, Minn., and has entered upon his new duties. Mr. Courtney is one of the best known film men in the Northwest and has piloted many feature attractions through that section and through the greater part of Canada.

### ECONOMIZERS IN YONKERS, N. Y.

J. H. Hallberg reports that he has sold to A. E. Hamilton, Yonkers, N. Y., two of his large 60 amp. a. c. to d. c. Economizers. These are so constructed that they can be operated together, and where it is desired to have a specially powerful light, as for kinemacolor work, up to 120 amperes d. c. at the arc is bad. When operated separately each Economizer gives anywhere up to 60 amperes. These are special built devices, made under Mr. Hallberg's own specifications.

## CINES AND ECLIPSE RELEASES.

"The Bulgarian Army in the Balkans" is the title of the Eclipse-Kleine release for January 29, 1913. It shows the Bulgarian forces near the town of Jardzello at the time of the beginning of hostilities with Turkey. Many inspiring views of the troops in their preparations for war are depicted, including the forward movement of the infantry and cavalry, mounted and dismounted target practice, a charge of the cavalry, the regiment fording a river and a splendid review of the troops by Tsar Ferdinand. The whole world has been astounded at the fighting ability displayed by these armies of the Balkan states in their encounters with the Turkish forces; how they have beaten time and again the "Terrible Turk," who has been considered almost invincible upon the battlefield. Judging from the fearless riding and the wonderful precision with which their drills and marches are executed as is shown in this film, the Bulgarian soldiers have few superiors, if any. Now that negotiations for peace have been declared off and the war is about to begin again in earnest, this film will prove of added topical interest.

The Bulgarian Army in the Balkans.

On the same reel is a screaming comedy entitled "Hubby Does the Cooking." As the story goes, hubby gets disgusted with the bill of fare at home, and decides to fire the cook, and prepare the meals himself. He sails in with great gusto, but after spoiling every dish he attempts, smashing a large quantity of crockery, and upsetting the contents of the frying pan upon himself, he is forced to call upon his wife for assistance and promises never to venture into the kitchen again. The action in this subject is fast and furious and should be followed by peals of laughter from the audiences.

For the Tuesday Cines, Kleine's release, "A Lesson from the Past," is a tender story of an old aunt's love and devotion to her niece in her time of trouble. Aunt Betty is a charming old lady, who having tasted the bitterness of disappointed love, does not wish to see others suffer in the same manner. She heartily sympathizes with Margaret, her niece, who comes to her tearfully relating that the father of her fiance refuses to sanction their engagement. The dear old lady gets busy immediately and skillfully arranges a reconciliation. The acting of all the characters, especially that of Miss Ida Talli, who takes the part of Aunt Betty, is extremely effective and shows much delicate shading. This is one of the best Cines subjects of the kind ever produced.

For the Saturday Cines, "The Doctor's Love Affair" tells of an army surgeon who for a long time is unsuccessful in his suit for the love of Louise, a neighbor's daughter. His gentleness and quiet resignation when he sees that his cause is almost hopeless is very effective and when love does finally come into his life, we are most willing to rejoice with him in his happiness. The part of the doctor is very well taken by Mr. G. Serena, one of the leading Cines actors.

On the same reel is "The Beautiful Falls of Marmore," situated in Central Italy. We are shown the soul-inspiring views of the tranquil Lake Piediluco and the exquisite beauty of the Falls of Marmore, with its foaming waters surging at the foot of the green canyon walls.

## THANHOUSER PLAYERS GO WEST.

James Cruze, Miss Marguerite Snow, Thomas A. Heffron and Miss Victory Bateman have left New York for the Pacific Coast, to join one of the Thanhouser companies working in California.

## "IN THE CLAWS OF THE LEOPARD" (Gaumont).

In this two-reel subject Gaumont gives us one of the most thrilling of personal combats with wild animals that has been shown on the screen. The leopard we here see appears to be ferocious. There is nothing in its manner which indicates gentleness in even remote degree. The woman who plays the role of Mrs. Warest, the widow who is the object of the wrath of the conspirators trying to deprive her of her inheritance, unquestionably has more acquaintance with animals than with the camera, but she seems to fear neither.

Warest, a prospector, is struck down by fever just after he has become convinced of the existence of a vein of gold in a concession he holds in Rhodesia. After his death two men try to obtain possession of his holding. They offer the widow £1,000 for the property. Mrs. Warest, after consideration, decides that she will have a survey of the property made by an expert, and holds the offer in abeyance. Accompanied by an old friend of her husband, she sets out for the property. Prior to their arrival word is received in camp that some wild animal has carried off its second victim. Measures are taken to prevent further raids at night. The presence of the marauder gives the two conspirators an idea. They plan to leave open a window in the mine house and then entice the widow there at night, on the plea that she will learn something to her advantage by so doing, as a conspiracy is on foot. Accordingly a letter is conveyed to Mrs. Warest on her arrival. A bait is arranged in the mine house to attract the devouring beast. The conspirators engage Jack in a card game so that they may the better watch him.

Late at night Mrs. Warest mounts a horse and rides the three miles to the mine house and stealthily enters. She looks warily through the rooms in her search for the evidence that her expert is about to betray her interests. The panther is shown stealing around the house and then leaping to the roof. He enters through the window and comes upon Mrs. Warest. There is a fierce struggle as the two roll about the floor.

Back in camp, Jack becomes suspicious that all is not well with the widow of his old friend. He leaves his two companions, after an altercation, and goes to the quarters of Mrs. Warest. He finds on the floor the decoy letter, and immediately set out for the mine house. When he arrives there he hears the sound of combat on the inside and draws his pistol. He enters and shoots the leopard. The woman's garments are badly torn and she is badly hurt. After a day's nursing the victim of the leopard is able to return to camp. There Jack accuses the conspirators. He shoots one. The other escapes, and Jack pursues him. A stirring horseback chase follows. The second conspirator is shot out of his saddle.

## BUFFALO JONES' FAREWELL APPEARANCE.

Those who have never had the pleasure of hearing the thrilling lecture of Col. Charles J. (Buffalo) Jones, in conjunction with his extraordinary set of motion pictures on the subject of "Lassoing Wild Animals in Africa," will do well to avail themselves of what will be the last opportunity to do so. In response to many requests, the J. B. Pond Lyceum Bureau, of New York, has induced Col. Jones to come East from his ranch in New Mexico and fulfill an engagement of two evenings only. The lectures will be given in Carnegie Hall, New York City; the first one on Monday evening, January 27, and the second on the evening of Wednesday, January 29.

Col. Jones has definitely decided to retire from the lecture field and devote his time to his business interests. With his retirement from the platform will pass one of the greatest visual proofs of human bravery that the world has ever seen. His deeds of daring have far outdone the vivid imaginations of Wild-West fiction writers, and his cinematographic records of them have caused spectators in every stratum of society to hang on to their seats and hold their breath.

## RAVER STAYS WITH FILM SUPPLY.

Rumor has had it for some few weeks past that Secretary and General Manager Harry R. Raver, of the Film Supply Company, was entertaining a proposition to ally himself with one of the Film Supply Company's opposition.

A number of attractive propositions have been laid before Mr. Raver, but in each case he has declined to entertain them, and he sets at rest all rumor by his emphatic denial of any contemplated change of association by him.

Mr. Raver will continue in his present capacity as secretary and general manager of the Film Supply Company of America.

## "THE BEASTS OF THE JUNGLE" (Solax).

This latest Solax release depends for its reputation upon the fact that so many wild animals are used. There is no doubt that this introduces many new features which are deserving of commendation and encouragement. Great geographical license is also shown in that the scenes are laid in both India and Africa. An American engineer residing in India, the country of the elephant, allows his daughter to be taken for a ride on the back of one of these intelligent animals, which carries her into the jungle, where she dismounts and, after wandering for a little while, enters a rude but in which a tiger had been trapped. The situation seems a terrible one until it is realized that the girl successfully controls so wild a beast, even to the extent of making a pet of it, so that when she is discovered by her distracted parents the tiger is taken home and becomes a family pet.

Scene from "Beasts of the Jungle" (Solax).

In the African Transvaal, where the engineer has been commissioned to build a railroad, the family again find themselves surrounded by other denizens of the forest. The disappearance of one or two laboring natives suggests the prowling visits of a man-eating lion. After a period of watching, the king of beasts makes his appearance when they are totally unprepared for him; the pet tiger serves as a messenger, carrying a note attached to his collar, and thus secures help. A thrilling scene is now the climax of this picture. Having only blank cartridges, they only succeed in keeping the infuriated beast at bay while they escape from room to room ere he breaks down the door and enters the house; the family, escaping by the rear window, are now able to barricade the door from the outside, thus imprisoning the lion, and, being without weapons with which to kill him, they set fire to the building as the only means of destroying the monster and securing their escape. Now, apparently freed from all danger, the family again lives in peace, the little girl continuing to fondle the tiger as a family pet.

The whole subject is well treated, and many difficult situations caused by the animals are creditably handled. The Solax company have done well in their endeavor to break the monotony of the common picture by introducing these animal performers, which gives a new touch of interest, which without doubt will be well received.

## RECRUITS FOR KINEMACOLOR COMPANY.

E. S. MacDonald and E. R. Powell are two recent additions to the executive staff of the Kinemacolor Company of America. Mr. MacDonald, formerly credit man for Spencer Kellogg & Sons, is working out the details of certain improvements in the routine work of the Kinemacolor Company of America, especially in the shipping department, the great increase in the volume of business being done rendering this systematization necessary. Mr. Powell, who was formerly in the banking business in Buffalo, where he gained much reputation as a system man, will have charge of the film service department of the Kinemacolor Company of America.

---

Word comes from Arizona that the Selig Company, which has been working in Colorado, has moved to Prescott, Ariz., where it will get the real Indian atmosphere and scenery.

## A NOTABLE WESTERN PICTURE.

The Cheyenne Feature Film Company, a new firm in the motion picture field under the general management of Mr. Frank J. Carroll, with New York offices at 1482 Broadway, is offering a realistic presentation of life on a cattle ranch under the title of "The Curse of the Southwest." This picture deals graphically with the cattle rustler and his methods, together with the means adopted by the victims of his depredations to discourage that peculiar form of acquiring other people's property. An interesting story has been woven into the incidents of the chase and capture of the cattle rustlers, which enhances the value of the picture. There is lots of excitement, plenty of good scenic effects and good photography combined to make this a picture that is worth while. A synopsis of this subject will be found among the film stories.

Scene from "The Curse of the Southwest" (Cheyenne).

## "SAVED BY AIRSHIP" (Reliance).

On Wednesday, January 29th, the Reliance will release a sensational drama of more than ordinary interest, entitled "Saved by Airship." It is without doubt the first play ever staged in the history of the drama in which the stage director and all the actors, including the leading lady, Miss Marion Ferel, actually made flights in aeroplanes during the action of the story.

The experienced airmen, Harry Bingham Brown and Leo Stevens, assisted the director, Eustace Hale Ball, and did the actual operating of the aeroplanes, taking the different members of the company as passengers.

As a climax a launch was blown up with gunpowder, Miss Rosanna Forbes of the Reliance company diving over the side of the boat and remaining in the water until rescued by the dare-devil thrill-maker, Rodman Law, who hung by his hands from the skids of an aeroplane making sixty miles an hour and jumped into the ocean, saving the girl by swimming with her dress held firmly between his teeth.

"Saved by Airship" is intensely dramatic from curtain to curtain and is of interest from a story as well as a spectacular standpoint.

## NOTES FROM THE STUDIOS.

Thomas H. Ince, director of the Kay-Bee Company, now located at Los Angeles, Cal., is reputed to be one of the highest salaried producers, receiving $500 a week and a percentage of the receipts of the Kay-Bee Company.

* * *

Manager Aubrey M. Kennedy, of the Western Universal, has been quite sick.

* * *

Mr. F. E. Randolph, who has gone to the Hawaiian Islands to take charge of the Universal Company there, was one of the scenario writers at Universal ranch.

* * *

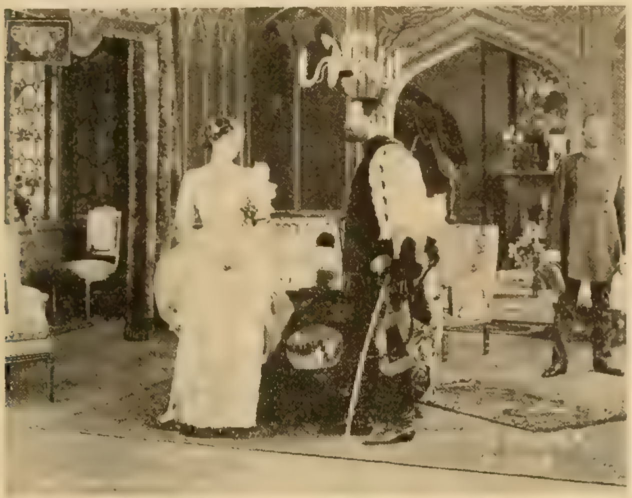
The Sioux Indians employed in the Kay-Bee and Broncho companies receive from $7 to $10 per week and their expenses, while the chiefs, one for each five, are responsible for their various bands, and are paid from $10 to $12 per week.

* * *

In "His Ideal of Power," Director MacDonald, of the Powers Company, is putting out a powerful picture. There are one or two scenes on the stock exchange which are impelling in their intensity. Edwin August has a splendid part in this production and one that suits him down to the ground.

## "THE PRISONER OF ZENDA" IS COMPLETED.

The filming of "The Prisoner of Zenda" is finished, and the picture is now being shown to buyers. James K. Hackett, who played the dual role of Rudolph Rassendyl and of the King of Ruritania, is much pleased with the production; in fact, he is so enthusiastic that he says he considers the screen version in many respects superior to that of the stage. Daniel Frohman, the managing director of the Famous Players, also admits that to him there is a greater appeal in the picture than in the "legitimate" production. Mr. Hackett admits that he has learned much that will be of future value to him through seeing himself "as ithers see him," and is convinced that his experience in moving pictures will result in wider understanding of stage technique.



Scene from "The Prisoner of Zenda."

Joseph Carl Briel, author of "The Climax" and the composer of the music for the Bernhardt "Queen Elizabeth" picture, is now writing music for "The Prisoner of Zenda."

Ethel Barrymore will occupy the stage of the Famous Players' studio in Twenty-sixth Street directly after the close of her present engagement. Mr. Frohman took a trip to Philadelphia last week to talk over with Miss Barrymore plans for her forthcoming appearance before the camera.

For "The Prisoner of Zenda" there is an elaborate line of paper. There are nine styles, ranging from a half sheet up to a twenty-four. In quality these are said to excel the "Elizabeth" lithographs.

## PICTURE AND STAGE REALISM.

A dozen years ago when Thomas A. Edison said the time would come when an audience would sit through an evening and see a play in pictures, there were very few who believed they would see the day. But that day is now at hand. There have been several productions—such as Dante's Inferno, The Odyssey and African hunts and Polar hardships—that have required an evening in which to be shown, but these were not dramas. They were also made in foreign lands. It has remain for America to make the first real drama in motion pictures. Although the play is a motion picture adaptation of Victorien Sardou's tragedy of Cleopatra, and the entire production was photographed upon a platform in the wilds of New Jersey, the settings are so well conceived that a perfect illusion is created, and the spectator would believe he is looking upon photographs made in literal Egypt. It would be impracticable if not impossible for a regular stage production to stimulate so well this Egyptian realism.

Miss Helen Gardner, a young actress who has become well known to the whole world through her characterization in motion pictures, is the brave pioneer who undertook and so successfully carried out this great piece of work. The story was adapted and directed by Charles L. Gaskill. It requires one hour and forty minutes to project the picture on a screen. The picture is divided into five parts, corresponding to the old fashioned dramaturgy which required a tragedy to be told in five acts. The dramatic and sequential interest of the pictured play is so intense that audiences sit through the whole period of projection without going out between the acts. Such a thing has been said to be impossible of achievement in motion pictures. There is no wait between the parts, immediately after the interscriptive announces the end of one part another interscriptive is flashed upon the screen announcing the part following.

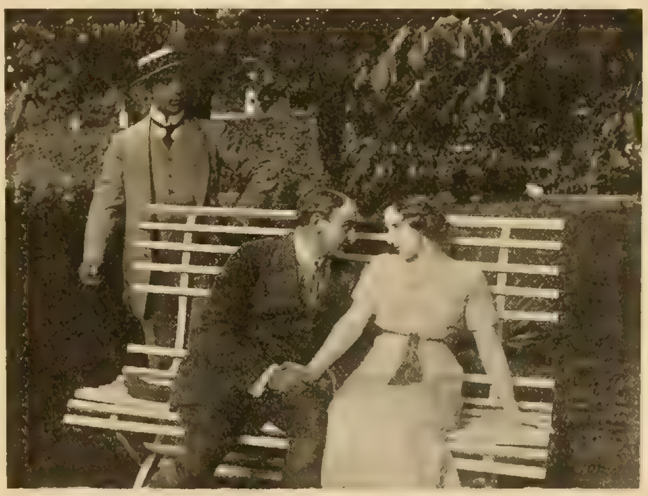
It is a significant fact that motion picture realism is greater than any stage realism could be made, undoubtedly owing to the fact that the photographs in the motion picture disclose absolutely none of the craftsmanship of the stage carpenter and scene painter, and are therefore accepted as photographs of the actual scene. Given actors who can lose themselves in their parts, and costumes that do not betray the time and environment, the illusion of the picture is greater than the illusion of the stage play.

Perhaps it is here lies the real power of the motion picture. Irving carried stage realism as far as it is possible to go, but nevertheless there was the proscenium, there was the breathing actor stepping into the scene from the wing, there were the artificial lights, and even the orchestra was a part of it all. Only by the most powerful artistry of the actor could the audience be made to forget for brief moments the artificiality of it all. The motion picture, on the contrary, is a section of what appears to be the actual place.

## "AN AVIATOR'S GENEROSITY" (Great Northern).

This is an exciting and interesting story which carries the spectator skyward as the plot is being evolved. There are real aeroplanes in action, and the race for the championship is said to be one of the most realistic ever presented in motion pictures.

Vidart, an aviator, and his sister are the only occupants of the old family estate, but the brother becomes involved in debt and has recourse to a professional money lender. The day for payment arrives and young Vidart finds that he has not sufficient money to meet his note. He has recourse to his guardian, but as his yearly allowance already has been overdrawn he is refused any further money. In the meantime he has entered into an agreement to compete with Aubert, another celebrated birdman, for a prize of $2,500 and the championship. The aviators are close friends, and Aubert is introduced to Elsa, the sister of Vidart. It is a case of love at first sight, and they have frequent meetings. Before the great race, however, Vidart discovers that Aubert has another sweetheart, and thereupon compels his sister to send a letter renouncing him. Vidart accuses Aubert of bad faith, and the two part on bad terms. Before the race the former is granted an extension of time on his note, with the understanding that should he win the money lender is to be reimbursed at once. His sister learns of this and hastens to Aubert, with the request that he lose the race for her sake. At first he is inclined to be resentful, but upon seeing that Elsa still wears a locket that he had given her he consents to be content with second prize.



Scene from "An Aviator's Generosity" (Great Northern).

Then comes the exciting race in midair between the two rival birdmen. The machines are plainly visible, and one scene is taken from another aeroplane. Below the spectators are all excitement, with field glasses pointed skyward, and in the end Vidart reaches the ground first and is proclaimed the winner. His sister is in company with Aubert in the hangar when her brother enters with the prize money and the medal. She takes the latter from him and pins it on the breast of the man she loves, with the explanation of how he had sacrificed the race. A reconciliation follows, and Aubert and Elsa become engaged.

## CORRESPONDENCE

### NEW ENGLAND.

THE Silver Theater, Waterville, Me., is doing a most pleasing business, and it has found it unnecessary to provide any vaudeville to secure trade. The pictures are very well selected by the management.

Charles Gorman reports that his new theater at Roslindale, Mass., has been doing very nicely since its opening on Saturday, December 28th. The house, which is called the Roslindale Theater, is a neat, cozy house, and should do well.

W. H. Wolffe, of the Scenic Temple Theater, Paragon Park, started the building of his new theater at Allerton, Hull, Mass., when he broke ground on January 5th. Mr. Wolffe is erecting a thoroughly modern and up-to-date theater, to seat 700. Every one knowing Mr. Wolffe's methods of doing things expects to see a winner at Hull. The theater should be open on Decoration Day.

Kincaid's Theater, Quincy, Mass., has been finding business very good since its recent opening, and this house should prove a money-maker. The theater has switched from Association to Mutual service.

Frank Vine, who severed his connection with the General Film Company's Boston offices some time ago, has returned to his former position.

New Bedford, Mass., lost a good picture theater on January 6th, when the Orpheum changed its policy from photoplays and vaudeville to stock company attractions. This theater is the finest in New Bedford and will probably revert to pictures before very long.

The Scenic Temple, Chelsea, Mass., opened again on January 6th, under the management of Elbridge Campbell, a brother of Harry F. Campbell, one of New England's most widely known picture men. The Scenic Temple has not scored a pronounced success thus far—in fact, it has been a consistent loser. Under the new management it is believed that a far different showing will be made. The policy is pictures and songs. Elbridge Campbell was formerly assistant manager of the big Shawmut Theater, Roxbury.

Manager Toomey knows how to take a loser and make a money-maker out of it, and he proved his undoubted ability in this direction last September, when he acquired Keith's Theater, Brockton, Mass., in the Campello district. This house is now playing to full houses to Mr. Toomey's picture programs, while the reels were formerly exhibited to empty seats.

The happiest manager in this section seems to be John Levey, of the Superb Theater, Jamaica Plain, Mass. Why? Mrs. Levey has returned home, after a seven weeks' visit to Wilkes-Barre and Buffalo.

James E. Moore's theater at Biddeford, Me., finds that vaudeville did not add much of anything to his business, and the theater is now on a straight picture policy.

Manager Cuddy of the opera house, Augusta, Me., finds business good, and at that the opera house does not present vaudeville.

A new incorporation is the Mitchell H. Mark Realty Corporation of Albany, N. Y. Mitchell H. Mark, Moe Mark and E. L. Falk, of Buffalo, N. Y., are the promoters. Moe Mark is the owner of the Theater Comique, Lynn, Mass. "Mitch" Mark is very widely known to the New England trade, as being the first man to build a really representative photoplay house in this section—the Comique Theater, Scollay Square, Boston.

S. Z. Poli's new Theater De Luxe, devoted to vaudeville and pictures, opened in Bridgeport, Conn., December 23rd, to a capacity audience. This theater represents an investment of nearly a million dollars and is probably the finest house on the Poli chain. S. Z. Poli occupied a box with some members of his family, and many city and state officials were also present. After the performance a dinner of appreciation was tendered Mr. Poli at the Hotel Stratfield. The new theater has been entrusted to the able hands of S. J. Breen, one of Mr. Poli's star men. The house will no doubt be a big winner.

Manager Knight of the Bijou Theater is making a most pleasing show, and this Springfield, Mass., photoplay house is one of the most popular in the city. Mr. Knight recently entertained 300 members of the Boys' Club at the Bijou, where an especially fine bill of pictures was given.

The National Theater, Boston, announces that Edward Healy, a pupil of the John A. Andrew school, South Boston, has been awarded the pony and cart for winning the Grammar School Popularity Contest, held during the past three months by the theater.

Manager James H. Donovan has engaged the services of Prof. Hammond as lecturer for his Central Square Theater, Lynn, Mass. Prof. Hammond is a well-known picture talker and has had years of experience in this line. Manager Donovan reports excellent business with pictures and songs, which was not the case when vaudeville was given last year.

The employes of the Nickel Theater, Lawrence, Mass., presented J. Fred Lovett with a French clock on Christmas morning. On that day Manager Lovett gave a free entertainment to the inmates of the county jail, which was greatly appreciated by the unfortunate prisoners.

J. F. Boylen is having some trouble with the new theater he is building at Taunton, Mass., and it is not expected to be completely finished before February 1st.

Fred Mardo, the well-known vaudeville agent, booking acts into many New England photoplay houses, is now recovering from a severe illness.

The first convention of I. A. T. S. E. was held at Worcester, Mass., December 29th, 1912. Practically every New England local was represented.

Manager Jack Levey of the Superb Theater, Jamaica Plain, Mass., held a charity entertainment for the Jewish Orphans' Home last Sunday.

The Lyric Theater, Beverly, Mass., is playing to good business, and changed ownership the first of the year.

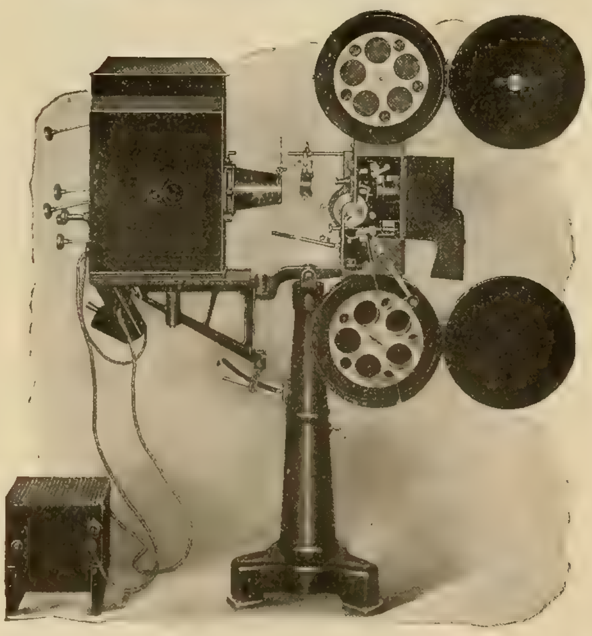
There is a movement on foot to rebuild White's Opera House, Concord, N. H., and to make of it a fine modern and fireproof theater, to hold about 1,500. Manager Adams is looking into this matter very carefully.

Manager McIntyre of the Pavilion Theater, Barre, Vt., sends word that his business is booming on a policy of vaudeville and pictures.

On Wednesday, January 1st, the Broadway Theater, Everett, Mass., ran a special program, starting at 10:30 P. M. Admission was by invitation only, to the Mayor of Everett, the Aldermen and Councilmen. A specially prepared program of vaudeville and pictures was given, accompanied by real Havana cigars. The officials voted they had had a most enjoyable time. Manager "Nate" Brown finds business very satisfactory, with bills of vaudeville and pictures. Mr. Brown is considered one of the ablest managers in New England.

George Appleby, representative of the Boston offices of the Mutual Corporation, jumped to Bellows Falls, Vt., recently and closed contracts with several houses that are to be supplied with Mutual service.

There is a rumor about that both William Fox



CONVINCING PROOF OF

Simplex

quality will be found in the fact that Simplex Projectors are used in the studios of the manufacturers of the following well-known brands of photo-plays:

Biograph
Essanay
Solax
Imp
Powers
Rex
Gem
Famous Players
National
Comet
Crystal
Eclair
Thanhouser
Shamrock
Bison
Kinograph
Reliance

Last week we gave you the names of a few high-class theatres in Greater New York where the Simplex is installed. Write to any of them for an opinion of the merits of this

PEER OF ALL PROJECTORS

*Write today for catalogue A*

MADE BY PRECISION MACHINE CO. 317 EAST 34th STREET NEW YORK

and Marcus Loew are more than willing to give Bridgeport, Conn., a new theater to be devoted to vaudeville and pictures, provided a suitable location is available. Representatives of both men were in Bridgeport looking the ground over.

The old S. Z. Poli theater, Bridgeport, Conn., is now known as the Plaza, and on Monday, January 6th, changed its policy to vaudeville and pictures. This house had formerly been running to a straight bill of vaudeville, giving only two shows daily.

S. Z. Poli frequently finds it necessary to switch his house managers about, due to the fact that he has opened several new theaters this fall. M. Vanni was in charge of the Poli Theater, New Haven, Conn., as Edward Shields had resigned, but now Matt Saunders has succeeded Mr. Vanni. S. J. Breen is handling Poli's new theater at Bridgeport, having been transferred from Springfield. The old Poli Theater at Bridgeport, now called the Plaza, is in charge of W. I. Dillenbeck, formerly manager of the Nelson Theater, Springfield.

Toronto, Canada, is to have a new theater to be devoted to vaudeville and pictures, according to a Boston report. It is stated that the Miles Company of New York, together with Lawrence Solman, is about to erect a theater on the site now occupied by the Ontario Veterinary College. The work will be started next July, and will cost a quarter of a million dollars, if the rumor is correct.

The new Shrine Theater, Rutland, Vt., built by local Masons, is nearly ready for its opening. This theater is thoroughly modern and seats about 1,200, all on the ground floor.

W. Edward Seybel, representing the General Film Company, of 200 Fifth Avenue, New York, spent last week in Boston. Mr. Seybel visited many of the moving picture houses in the interests of his concern, and hopes to land some houses for the Boston offices of the company.

On Tuesday, January 7, at 2 P. M., the regular monthly meeting of the Massachusetts branch of the Exhibitors' League of America was held at Boston. About forty members were present, and Charles Buckley presided, as President Joseph Mack was called away on business relative to the Association. A bill will be introduced into the present session of the Legislature relative to the "twenty minute law." This law reads that no Massachusetts theater may project motion pictures for more than twenty minutes, without having five minutes of some other form of entertainment. The new bill, sanctioned by the League, has an amendment, calling for "one hour" to be inserted where "twenty minutes" now appears. A member of the League voted to introduce a bill asking that photoplay houses be allowed to use scenery. This idea was voted down by the members, as it was deemed most advisable to introduce one bill only at this session. The local union of the moving picture operators is perfectly willing that the twenty minute bill be repealed, and the League secured this O. K. before entering the bill.

Charles Gorman, formerly with the Mutual Film Corporation, has opened an office for the promotion of amusement enterprises. His first move was the opening of the new Roslindale Theater, Roslindale, Mass., on Monday, December 28. Since its opening, this cozy, up-to-date theater has been playing to excellent business. Mr. Gorman is well known in these parts, and, while with the Mutual folks, landed some good houses for them, chief among them being B. F. Keith's National Theater, Boston, the largest theater in the world devoted to vaudeville and pictures.

As was stated recently in these columns, the General Film Company, Mutual Film Corporation, and the New England Universal exchange, were forced to look for other quarters in Boston, owing to a law regarding the keeping of large quantities of films in the business district. The General Film Exchange has now fitted up new offices at 218 Commercial street. This location is distinctly out of the way for the licensed exhibitor, but the new law must be blamed for this. The Universal folks have found temporary headquarters in Park Square, and have leased the old Pekin Theater, Castle Square, which will eventually become the permanent home of Universal films as soon as the needed alterations are made at the Pekin. The Mutual Corporation is still at its old headquarters at 32 Boylston street.

The Boston offices of the General Film Company evidently desire to do whatever they can to promote the interests of their clients. At the meeting of the Massachusetts Exhibitors' League, a letter was read stating that the General Film folks had installed a private telephone booth, with an operator, for the sole use of licensed exhibitors.

The new Empire Theater, Chelsea, Mass., threw open its doors on Saturday, January 4. This house may easily be called a truly representative theater, built for the exploitation of vaudeville and pictures. It is thoroughly modern in construction and strictly fireproof, and with a splendid location on the Main street, in the heart of the business district, should prove a winner. N. M. Johnson, a most capable manager, has charge of the Empire.

There is a well-founded rumor about that the Beacon Theater Company, Jacob Lowrie, general manager and president, has secured the Shawmut Theater, Roxbury, Mass. According to report, a deal was made and agreed to, and then the owners of the Shawmut decided they would not care to sell. This rumor has not been verified.

David B. Matthews, chairman of a committee appointed to investigate the character and morality of moving picture theaters at Brockton, Mass., has made his report. Mr. Matthews has found that moving pictures generally being presented deal too frequently with drinking and bar-rooms, and with revolvers, shooting affairs and holdups. This defect was the only adverse feature embodied in Mr. Matthews' report, as the gentleman states that the shows in Brockton compare very favorably with those being presented in other cities. "It would be hard to find a city where the general character of the pictures averaged higher than they do here," says Mr. Matthews. Moving pictures are doing an infinite amount of good, is the belief of the investigating committee. Mr. Matthews is well pleased with the results of the National Board of Censorship, but cannot understand why they allow so many pictures to pass where shooting and drinking seem to be featured. A resolution was adopted unanimously to the effect that Mayor Hickey be asked to appoint a local board of censorship. Mr. Matthews, in his report, made many admirable statements about motography, that our space does not permit us to quote. However, here are samples of the esteem in which motion pictures are held by Mr. Matthews: "After a careful consideration and investigation of moving pictures, I have now come to the conclusion, against my previous conceptions, that there is nothing that can be used to greater advantage in the education of our children than the pictures. I have no hesitancy in saying that I believe that if they were used in the public schools to teach certain subjects, they would be of great value in the reduction of the school period. Economic and sociological reforms will be accomplished much more quickly if they are presented to the eye, instead of to the ear. The words 'against my previous conception,' are of great interest, proving, as they do, that the picture shows its worth every time, provided the matter is looked into. The trouble is that many reformers simply proceed, guided by their previous and ignorant prejudice, without giving motography a chance to prove its right to praise."

H. C. Frank was re-elected business agent of the Moving Picture Operators' Union, Boston Local. M. Goodman is elected president; James F. Burke, vice-president; Harry Danto, financial secretary; J. C. Mandeville, corresponding secretary; T. C. Barrows, treasurer. The executive board is now composed of the following: M. Goodman, J. F. Burke, J. C. Mandeville, S. Asher, H. C. Frank and Harry Danto. Mr. Burke, the newly elected vice-president, and Business Agent Frank, were elected delegates to the convention of the International Alliance of Theatrical Stage Employees at Seattle, Washington, next July. W. Benoit, William Wheeler and H. Gilbert were elected delegates to the Boston C. L. U.

Joseph Mack, manager of the Hub Theater, has put over a good one by securing Peter J. McNally as lecturer on the pictures. Mr. McNally is undoubtedly gifted as a lecturer, and to make it even better, is well known in Boston.

These columns have told of the plan on foot to secure later train service out of Boston, in order to accommodate the theater-goers. The result of the meeting held some time ago is that the extra train service has been secured.

A law in St. John, N. B., Canada, to the effect that no child under ten could attend moving picture theaters at matinee performances, unless accompanied by adults, raised strong protests to the government by both parents and managers of moving picture theaters. The government has amended this law, so that children under ten may attend the photoplay theaters if accompanied by older children. St. John has a moving picture censorship board all its own, which entered upon its duties January 1, 1913.

The news filters down to Boston from Toronto, Canada, that the police commissioners have no longer anything at all to do with the theatrical business of that city. William Banks, a newspaper man, has been appointed as censor on a good salary.

The Bijou theater, Lawrence, is closed at present, but it is soon to be reopened, according to report.

George H. Rogers, an employee of the Empire theater, Boston, and thirty-five years old, shot and killed himself on January 2. Rogers had been employed at the Empire for about two months, and had given satisfaction. The cause of the suicide is unknown.

The Majestic theater, Burlington, Vermont, reports excellent business, on a straight picture program; the vaudeville acts formerly used, having been eliminated. The Majestic is a first-class house, and rated as one of the best in that state.

Pawtucket, R. I., seems to be a strong "independent" town, as there are four houses using that service, as against one licensed house, B. F. Keith's theater.

Manager Hiram Abrams, of the Portland theater, Portland, Me., gave a long and instructive entertainment, consisting of moving pictures, to the pupils of the State School, that city, on January 2. A vote of thanks was tendered Mr. Abrams for his generosity.

Manager James Donovan, of the Central Square, Lynn, Mass., is about to add some vaudeville to his good picture programs, according to report.

Loew's South End theater, Boston, has inaugurated an extensive advertising campaign in the Boston dailies, in the interests of its vaudeville and picture programs at five and ten cents admission.

The Massachusetts Optical Society held a meeting in Boston this week, at which W. W. Harmon stated as his belief that moving pictures will soon be obliged to discover some method of giving color in the films or "give up their business as conducted along present lines." Mr. Harmon, who is called an expert in astigmatism, feels that the present "crude light vibrations are certainly productive of nervous headaches." The whole cause of these nervous disorders lies in the fact that "the rays of light producing the moving pictures are totally lacking in color." Mr. Harmon is a devotee of Kinemacolor pictures, as he remarks that "it has been found that the eye, wearied by the glare and flicker of black and white subjects, experiences a sense of relief whenever Kinemacolor pictures are witnessed." The whole of Mr. Harmon's remarks may not be quoted here, due to lack of space, but they are extremely technical. At all events, the idea of Mr. Harmon's is a new one, and, if something must be said against motography, we had rather see something along these lines, rather than the old-time song that the pictures are immoral and indecent!

Boston held another meeting this week that took cinematography as the chief topic of conversation. The Associated Charities of Boston published a long article relative to conditions in moving picture theaters. The results of this particular investigation seemed to show that "conditions were far less discouraging than we expected to find." The committee found the theaters well constructed for the most part—well heated and ventilated. The fire protection was also well up to the mark. In the character of the performances themselves the investigators were most agreeably surprised. The only cerommendation was to the effect that the managers should help to make a good thing even better, by introducing educational, historical and geographical subjects. Which matter should be taken up with the film makers, by the way.

The Child Welfare League, in connection with the Associated Charities of Boston, is now looking into the photoplay houses of Roxbury, and will report shortly. It is enjoyable to read of so many societies finding much good to be said of an industry that only a short while ago was compelled to undergo any amount of unjust abuse.

The Boston daily papers credit the following statement to President Bolles of Tufts College: "Within fifty years a college faculty will comprise a president, a janitor and a moving picture man." And, forsooth, there may be more truth than poetry in that remark! HENRY.

## IN THE MISSISSIPPI VALLEY.

THE seven moving picture theaters of Springfield, Ohio, the Hippodrome, the New Princess, Fairyland, Dreamland, Columbia, Pastime and Lyric, aided in raising the tuberculosis fund of that city by giving a percentage of their receipts during the holidays.

The Illinois Central Railroad has begun the use of moving pictures to teach its employees economy in the use of fuel. The machine is a part of the equipment of a demonstration car which is sent over all the lines. The employees at Champaign, Ill., a large division point, were very much interested in the pictures, which showed how to feed the fire properly.

Harry E. Danner, a former newspaper man and schoolteacher, of Davenport, Iowa, believes that moving pictures will prove an effective aid in the work of the Friendly House in that city, which is akin to settlement work. The institution home is located in an old hall which has a large auditorium. The work lies among the poor people of that section of the city, which includes many foreigners and many poor children. Beginning January 3, moving picture shows were commenced and will continue each Friday and Saturday night. The regular five cent admission fee will be charged and the receipts from these two shows will be utilized to pay the expenses of a free performance for the children of the community each Saturday afternoon.

The Bible class of the Central Christian Church at Peoria, Ill., makes much headway in religious work by giving a three-reel picture show, a program by a twenty-five piece orchestra and a luncheon all for a nickel. The performances are open to the public and children under ten years are admitted free.

The Saturday morning picture shows for the youths of the Universalist Sunday School at Joliet, Ill., which are conducted at the Colonial theater by the pastor, Rev. Walter MacPherson, continue to be popular. A recent program included a film showing the Orient before and after the missionary work, a comedy especially appealing to boys and an educational microscopic picture.

Never has the moving picture played so important a part in the holiday festivities in the middle west as it did this year, due to the spirit of Christmas, which prevailed among managers. Among the philanthropic photoplay proprietors who played the part of "Good Fellows" were Gayet & Stevenor and Atkinson & Prosser, of St. David, Ill., George Gaskill of the Gem at Lewistown, Ill., manager Cocoran of the Aero at Charleston, Ill., Manager Day, of the Majestic, at Streator, Ill., R. J. Rusk, of the Princess, at Elkhart, Ind., Ralph Kretzer, of the Lyric, at Springfield, Ohio, Harry Daley, of the Daley, at Centerville, Ill. Other pictures were used in the programs for children given by the Y. M. C. A. of Springfield, Ill., the Y. M. C. A. of Moline, Ill, and the Rotary Club of Davenport, Iowa. The Pathe "Passion Play" was shown in the huge armory at Springfield, Ill., to 4,000 persons as an adjunct of the annual Christmas dinner to the poor by the Salvation Army.

The Illinois State Register of Springfield, Ill., has at last recognized the moving picture and runs the daily programs at the local houses.

The Colonial, at Charleston, Ill., was recently closed by an action of the city council because it was charged the place refused to pay the license fee.

The Star theater at Elg , Ill., which was recently leased for seven and a half years by John Bodkin, head of the B. K. circuit, has been placed under the management of L. H. Williams, former manager of the Pastime theater on Madison street, Chicago. The theater was redecorated, new scenery was painted and a $5,000 unit orchestra, declared to be the equivalent of twenty musical pieces was installed. A program of four reels, with a musical number, was arranged.

L. C. Casey has gone from Marshall, Ill., to take charge of the American theater at Terre Haute, Ind. He retains control of the Princess at Marshall, and will continue to make his home in that city.

W. H. Marple, who formerly owned a half interest in the Palace Theater at Aurora, Ill., and his associates, are reported to be negotiating for a lease on the Egerman Building, at Fox and Water Streets in that city, to be used as a theater.

J. D. King of Mt. Pleasant, Iowa, has purchased the East Main street theater at Galesburg, Ill.

W. E. Busha of Elgin, Ill., is reported to be meeting with success in operating the Star theater at Belvidere, Ill. His pianist, Miss Marion Lewis, is the author of the Kalem "A Treacherous Shot," which was released January 3.

Employees of the Colonial Amusement Company, which has a monopoly on picture shows and vaudeville houses in Harrisburg, Ill., controlling the Colonial, Star and Orpheum theaters, were given a banquet Christmas night by Manager Tim Turner and his associates. Manager Turner was presented with a handsome meerschaum pipe by his employes. The guests at the affair were: Mr. and Mrs. Richard Davenport, Mr. and Mrs. M. D. Nesler. Colonial theater—Orlie Turner, Edith Knawl, Edna Stricklin, "Judge" Butler, T. Bruce and Leo Abney. Star theater—Billy Braddick, Mary Lindenmuth, Glodys Hetherington, Jessie Dove and Phillip Upchurch. Orpheum theater—Mr. and Mrs. E. G. Stuff, Gertrude Hetherington, Will Tate, Earl Estes, Eddie Rogan and Jessie Stunston. Orchestra—Mr. and Mrs. A. J. Cook, Mr. and Mrs. Elmer Miller, Lucile Audre, Will White, Corum Wanson and Ernie Johnson. Officers—Mr. and Mrs. H. A. Murphy, Mr. and Mrs. George O. Davenport, W. P. Oliver and Miss Stella Short.

H. Hoskins, a negro, has filed suit in the United States District Court at Fort Madison, Iowa, against the Orpheum Company of Fairfield, Iowa, for $2,000 damages. He alleges that on account of his color, he was prevented from sitting on the main floor of the picture house and later forcibly ejected.

A new white marble and stucco front is being placed for the new Princess theater on Main street, at Galesburg, Ill. A balcony is also being installed.

The Barrymore theater at Moline, Ill., has been reopened with moving pictures predominating in the program. Three reels are given for five cents. Matinees are offered Wednesday, Saturday and Sunday. A four-piece orchestra is furnishing the music.

The Middle Western Lyceum Association of Chicago, has leased the George B. Norton opera house at Lockport, Ill., which opened January 15 as a moving picture house. This is a departure in middle west amusements and entertainments, and the substitution of high class literary, musical and educational numbers for vaudeville will be watched with interest. It is said that if the plan is successful, the Lockport house may become one of a chain which will appeal to the better class of patronage in a number of Mississippi Valley cities. The house has been undergoing extensive repairs and has been refitted and redecorated.

The furnishings of the Majestic theater in Rock Island, Ill., were sold at a mortgage sale to Joseph Hopps, a lessee of the place, for $830, and the place will be opened as a moving picture house.

C. M. Eckhart and B. Vaughan have leased the Greenup opera house at Greenup, Ill.

Thomas Walsh will erect a new $120,000 vaudeville theater at Third and Ripley streets in Davenport, Iowa. When completed, the building will be taken over by an operating company, headed by Richard Lane, Reed Lane and Harry Blanchard.

P. J. Hanson will retire from the picture show business, having sold the Bijou at Rhinelander, Wis., to Paul R. Philleo, of Tomahawk.

The Cosmopolitan Securities Company of Chicago, Ill., has been incorporated with a capital stock of $30,000, to operate a theater and dance hall. The incorporators are: Abraham Dick, Lewis F. Jacobson and William M. Tannenbaum.

The Gem theater at Macomb, Ill., has switched to the Mutual Film Service.

Apropos of the appearance of the Vitagraph feature, "The Mills of the Gods," an Illinois editor, who has been bothered by speeding reels, hopes that the operator "will grind slowly and preserve the eternal fitness of things."

The Kankakee Amusement Company of Kankakee, Ill., has been incorporated with a capital stock of $1,000, to do a general theatrical business. The incorporators are: Frank C. Smith, Vausie L. Smith and Joseph H. Kelly.

Clarence Kleckner of Kent, Ill., has purchased the opera house building at Stockton, Ill., from Lingford & McCarty. He has leased it to Peter Wales, to be used as a moving picture show.

The Wayne Film Corporation of Warsaw, Ind., has been incorporated with a capital stock of $20,100. The directors are: Addison D. Whitman, Orion W. and William P. Clemen and Walter Brubaker.

The Young Men's Christian Association of Des Moines, Iowa, has purchased a moving picture machine and is giving a performance every Saturday night, free to members of the association. Non-members are charged admission.

The Alfred Theater Company of Chicago, Ill., has been incorporated with a capital stock of $2,500, to do a general amusement business, also a manufacturing and mercantile business. The incorporators are: B. Blumenthal, E. S. Hartman and J. Schwartz.

The State Board of Control of Iowa has purchased moving picture machines for nearly all its insane hospitals and other charitable institutions.

A novelty in connection with the exploitation of local moving pictures is credited to Manager Vance of the Dawn theater at Streator, Ill. He secured a number of photographs of cities in their pioneer days and showed them as a contrast to the reels which pictured a modern city.

Warner Judy of Hoopeston, Ill., has sold the Derthick opera house at Belvidere, Ill., to Charles W. Fruehling of Fort Madison, Ia. Dysart & Loop have a lease on the house. The new owner is not a showman.

The Middle West Film and Exchange Company of Indianapolis, Ind., has been incorporated with a capital stock of $10,000, to deal in motion picture films, etc. The incorporators are: J. B. Davidson, Muncie, Ind., R. Kilmere and A. McCormick.

The Opera House Picture Show at Pittsfield, Ill., will be closed for three weeks while the interior is being redecorated.

George Densmore, who recently opened a skating rink at Defiance, Iowa, is reported to be contemplating opening a picture show at that place.

Leon Shumway has purchased the Rex theater at Eau Claire, Wis., and will run pictures six days each week.

J. M. Hobbs of McLeanshoror, Ill., has opened a new picture show in Eldorado, Ill.

The Dreamland Theater Company of Spooner, Wis., has been incorporated with capital stock of $1,000. The incorporators are: H. A. Bresee, E. A. Bixby, C. L. Appleman, J. A. Brechlo, E. M. Elliott and A. E. Wittek. FRANK H. MADISON.

## LOUISVILLE.

DESPITE the walkout or "lockout" of union operators by members of the Louisville Photoplay Association, attendance at the eighteen theaters in the organization is suffering to no extent. The association has decided to continue its policy of showing high grade films, ignoring the subject of the strike. Despite the efforts of the union operators and musicians to keep the subject alive, the public is fast forgetting that a strike is in progress, and the situation is regaining its former status. The new operators are filling the gap satisfactorily, and no damage is being sustained from poor work in the booths. The exhibitors expect the strike to die a natural death in the near future. The operators and musicians recently shot their last bolt when they issued several thousand cards and distributed them among the crowds on Fourth Street. "The Avenue is the only picture theater on Fourth Avenue employing Union musicians and operators," read the placards. The public was evidently too busy to listen to the strikers' woes, as was attested by a huge pile of the cards which were thrown in the gutter at Fourth and Green Streets.

The Union Feature Company has established a branch office in Louisville, Irvin Simon being manager of the establishment. The deal was arranged during a recent visit of J. D. Tinnets, manager of that company. Offices of the Union branch are in the Tyler building.

Charles Olson, connected with the Central Film Service Company, of Indianapolis, is also a wrestler of note. Mr. Olson's prowess was recently demonstrated in Louisville, when he met John Perry, of Boston, at the Buckingham Theater. Olson was altogether too much for the Eastern man, and the bout was a poor one from the standpoint of the spectators. Mr. Olson won the first fall in nine minutes and the second in 55 seconds. The wrestler, besides having a good income from his ability in that regard, is an officer of the Central Film Service Company, and controls the Lyric Theater, Indianapolis.

The Sun Theater, controlled by H. B. Strube, has decided to use Universal service in the future. The program will be provided by A. F. Mayer, Louisville manager of the Central.

Judge W. Allen Kinney, of the Princess Amusement Company, has returned to Louisville after spending New Year's in Chicago. Judge Kinney watched the demise of 1912 from a point of vantage at Rector's, finding the spectacle an exhilarating one.

The Inter-Southern Booking Exchange has been opened by Arthur V. Sheckler, formerly Louisville representative of the Gomes Theatrical Exchange, of Cincinnati. Mr. Sheckler has opened offices on the twentieth floor of the new Inter-Southern building. He will book independently, and will use his acts almost entirely in moving picture theaters in Kentucky and adjacent states.

Kinemacolor, effectively exploited by the Majestic Theater, is proving a great attraction to patrons of that house. "Romeo and Juliet" was a presentation which attracted much favorable comment from devotees of the animated picture.

The Lincoln Theater, which recently opened at Winchester, Ky., for the benefit of colored patrons, was inspected by the Commercial Club of that town recently. The house was found to be sanitary and well-conducted, and the endorsement of the Commercial organization was extended to it.

Receipts of the Princess and Rex theaters, of Hopkinsville, Ky., on Christmas Eve were donated to the Western Kentucky Orphans' Home by the management. The beneficence of the owners of the two houses proved a splendid Christmas gift to the orphanage, at the same time securing the good-will of Hopkinsville residents for the two animated picture houses.

A paper devoted to insurance has recently discussed the proposition of advertising by means of slides in moving picture theaters. It is conceded that the animated picture house offers an effective means of reaching the public. Exhibitors who go after slides will probably find members of the insurance business profitable patrons, provided such service may be sold without interfering with the offerings of the exhibitor himself.

Manager Russell, of the Washington Theater, of Maysville, Ky., gave the receipts of a designated day to the City Mission of that place recently. The attendants at the theater donated their services, while the public helped out by patronizing the house liberally.

The Columbia Theater, of Paris, Ky., will use the Mutual program exclusively in the future, it is announced. The Columbia recently presented the Thanhouser offering, "The Star of Bethlehem," special singing and music being provided for the occasion. The clergy of Paris recommended the picture warmly, indicating further that the animated pictures are adding to their patrons steadily through intelligent work on the part of exhibitors and manufacturers.

The Crescent Amusement Company, of Nashville, Tenn., remembered its employees substantially Christmas. Tony Sudekum, president of the company, presented each attache of the Princess, Bonita, Alhambra and Elite theaters with a $.50 gold piece. The employees in turn remembered their president, presenting him with a handsome hand-beaten brass desk set as a mark of their appreciation.

A two-dollar bill was the contribution of the Colonial Amusement Company, of Lexington, Ky., to each employee of the Colonial and Star theaters at Christmas.

Morton Shaw, manager of the Avenue Theater, Louisville, entertained friends and employees at a New Year's dinner held at the theater. An orchestra provided music and the banquet was the occasion of general joyousness.

Architect Anthony Kunz, of Cincinnati, Ohio, has been awarded completed plans for the new Belvidere Theater, to be erected on the east side of Belvidere, north of Hatch, in that city. Work wil begin on the motion picture house in the near future.

A modern moving picture theater is to be erected by the Park Amusement Company, recently formed in Cincinnati. The structure will go up on the west side of Hamilton Avenue, opposite Lingo Street. Ground will be broken at once.

G. D. CRAIN, JR.

## ST. LOUIS.

ME. NEFF, president of the Motion Picture Exhibitors' League of America, was recently entertained here by the St. Louis Branch, No. 3 during his stay in St. Louis along with local delegates who attended the State Convention of Motion Picture Operators, held at Kansas City. The reception given Mr. Neff and the delegates was held at the Shenandoah theater, Grand and Shenandoah avenues.

Pictures showing the International balloon races held in Germany were part of an evening's entertainment given by Albert Von Hoffmann, a local aeronaught at the La Salle theater, to members of the Million Population Club and the Ad. Men's League of St. Louis.

The property of the Colonial Amusement Company on the north side of Delmar avenue, west of Bayard avenue, has been sold to the Monarch Amusement Co., a corporation of St. Louis people. The property is valued at $75,000.

Frank Talbot has sold his interests in the Gem theater at 6th and Market streets, to a syndicate, headed by S. Jones, retiring prosecuting attorney of the City of St. Louis.

Pictures showing "Nick Carter solving the $100,000 Jewel Robbery" a film manufactured by the Atlas Manufacturing Co. of St. Louis, were put on in the United States Court of Appeals in a suit by the Street and Smith Co., Publishers of New York City, who sued on an infringement of the copyright act. The case which was up on an appeal of Orland T. Crawford, proprietor of the Atlas Mfg. Co., created considerable excitement. The Atlas people claim that a real Nick Carter existed in actual life and that their pictures are based on the fact that the said Nick Carter existed in France. The pictures were taken in St. Louis. Suits for an accounting and $100,000 damages are envolved in the case.

F. J. FEGAN.

## PITTSBURGH.

THE new councilmanic ordinance revising the list of fees for amusement licenses has been passed by the sub-financial committee, and will now be brought to the council for enactment into law. The new bill is expected to increase the revenues of the city about $300,000 a year. License fees are regulated by the proposed law under a seating capacity ratio, and nearly all the public amusement places will have their annual license fee raised. In applying to moving picture theaters, the ordinance provides for a license fee of $10 a month for those theaters having a seating capacity of 200 or less, a monthly fee of $15 for those having less than 300 seats, and for those theaters with more than 300 seating capacity the license fee is to be $25 per month. All these provisions apply to moving picture theaters in which the admission fee is ten cents or less. Those charging more than ten cents are required to pay a fee of $35 per month, the seating capacity not being taken into consideration. The local picture houses protested strongly against the new ordinance, but the efforts of an attorney, retained for the purpose of protesting the bill, went for nothing, and the bill will now be presented for final passage by council.

Pittsburgh moving picture theaters recently began their part in the work in the campaign for a mothers' pension law in this State. Recognizing the powerful value of the moving picture screens as a means of reaching a large majority of the people of the city, the legislative committee of the Young Ladies' Relief Society has had prepared a series of slides which are projected on the screens of the various moving picture houses in the city calling attention to the movement in behalf of destitute mothers and orphans. At the same time pictures from other cities where the pension law is in effect are shown in an effort to draw the comparison between children's condition in their own homes and those who are obliged to grow up in public institutions. The slides and pictures will be shown in more than 150 theaters in the filmland of Allegheny county, the proprietors of picture theaters joining heartily in co-operation in the campaign. It is estimated that 100,000 persons will have the question of the pension law brought before them by means of the moving picture houses before the end of January.

An extract from Governor Tener's message to the Pennsylvania State Legislature at its convening recently, read as follows: "The last session of the General Assembly inadvertently omitted to make an appropriation to carry into effect the act of June 19, 1911, which provides for the appointment of a State Board of Censors for the examination and approval of moving picture films and reels and stereopticon views, and for the regulation of moving picture and stereopticon exhibitions. There is a general demand for the enforcement of this act. I recommend that the necessary appropriation be made at an early date, in order that the Board of Censors may be appointed and the provisions of the act put into operation without delay."

At a recent meeting of the Motion Picture Exhibitors' League of Pittsburgh, a resolution was adopted condemning the use of cigarette and mercantile coupons for redemption as admission tickets to moving picture theaters. A letter was sent out to each member warning them to discontinue the use of these coupons under penalty of suspension, with a reasonable time given for the disposing of any contracts. The resolution, as adopted, read: "We, the members of the Motion Picture Exhibitors' League of America, Pittsburgh Local No. 1, wish to go on record as against any scheme inaugurated for the purpose of degrading the moving picture industry, and earnestly request every exhibitor, whether a member of our Leagne or otherwise, to voice his disapproval of such practices and refrain from being a party to such methods of advertising of commodities, which are inimical to the best interests of the League and its objects."

F. X. Bushman, formerly of the Essanay Company, has been in Pittsburgh for several days, and is planning to remain here a few more weeks. A banquet was tendered Mr. Bushman by the local moving picture men. The dinner was held at the Fort Pitt Hotel and was a well attended and enjoyable affair. Mr. Bushman, at the last meeting of the Exhibitors' League, was made an honorary member of that body, as was also Miss Alberta Claire.

Frank Adams has sold his business in Elliott and has left for the West. D. L. MANLEY.

## PHILADELPHIA.

IMPROVEMENTS which greatly improve the comfort of the patrons and the appearance of the Bijou Dream theater at 1205 Market Street, have just been completed. New storm doors and a new system of heating have been placed along with several other modern improvements, which places this theater among the most well operated of any in the country. Mr. Frank Buhler, the efficient manager of the house, is awake to every feature of the business, and believes in giving his patrons all that is possible for a nickle.

The Interstate Film Company is having plans prepared for a new theater to be built at Twenty-fifth and Cambria Streets, which will be one of the most model places of its kind in that section of the city.

Theater managers must keep the aisles of their houses clear of all obstructions, and Director Porter has issued a notice to all policemen to enforce the order which he has issued to that effect. In some of the theaters the manager allows the people to crowd into the aisles until it would be almost impossible for them to get out in case of fire. Managers should give this order attention so as to avoid any trouble with the police department.

Joseph Sweeny, who had just bought out a moving picture establishment at Broad Street and Ontario Street, was giving directions to his employees regarding the exhibitions for the day and evening shows, when Detectives Pinkerton and Townsend gave him a disagreeable surprise by placing him under arrest. They produced a warrant sworn out by his adopted father, Patrick Sweeney of Hazleton, Pa., charging him with larceny and embezzlement of $1,215.92. The defendant informed the detectives that the money was his own, and that he had withdrawn it from a bank in Hazleton where he had deposited it with the intention of buying out the moving picture place. Mr. Sweeny said that his adopted father had simply trumped up the charge against him because of jealousy of his success, and that he was confident that he could clear himself. After being taken to the City Hall, Sweeny had a conference with his manager and cashier and gave directions to go on with the shows.

Alfred Butt, manager of the Palace theater on Market Street, recently returned from a very pleasant trip to Europe. Mr. Butt arrived in New York on the "Carmania," and immediately came to Philadelphia to look after the interests of the Palace theater, which is running a splendid line of vaudeville, and showing first-release pictures.

Two moving picture show owners were arrested a few days ago on the charge of having failed to pay the required rate of state tax on one of their houses. These arrests will be followed by a number of similar prosecutions, it is said, of "men who have evaded the payment of a regular theater tax by reducing the seating capacity of their houses when the inspectors visit them." The defendants, arrested on warrants sworn out by Joseph Bartoon, an inspector of the Board of Mercantile Appraisers, were arraigned before Magistrate Harris and held under $600 bail for court. The defendants are Henry Berman and Charles Segal. Every exhibitor knows the law regarding the taxation of a moving picture house and what the penalty is for violation, yet some of them will persist in trying to do the State out of the tax money, and in almost every case they are caught and it makes it all the harder for them to get along.

The old church building of the Methodist Episcopal Church, has recently been bought by Lewis S. Hayden, who will have erected a modern theater upon the site of the church. The location is in a section of the city that is fast growing, and a good patronage is expected for the new house.

The work of completing the Orpheum theater, in Chelten Avenue, east of Germantown Avenue, will be begun at once. Plans for the completed structure, which will cost $125,000, were filed last week with the bureau of building inspection.

Another new moving picture theater will be built at the corner of Ridge Avenue and Oxford Street by Chas. Roth. This theater will be a little out of the ordinary as to style, as the owners wish to put up a building that will be more than unique in its appearance.

The city photographer of Atlantic City, has had a few busy days during the past few weeks, getting together the pictures of the licensed operators in that city. A picture of the operator must be on his license, while a duplicate must be held by the city government for identification.

Frank Buhler, the enterprising manager of the Bijou Dream theater, is advocating a new movement in the picture line. In his opinion it would be a very excellent idea if the manufacturers of moving pictures would have a written score of music to accompany each film sent out. The Bijou Dream theater has had a large number of return dates on special features, and has been showing to crowded houses.

Ed. J. Bowlby and N. F. Power have opened a very attractive theater in Doyleston, Pa., which is only a short distance from Philadelphia. The new theater is a fine one in every sense of the word, and already has found much favor with the population of that thriving little city. The new theater is called the Princess, and five and ten cents is the admission charged.

The Police street sergeants, who were ordered by Superintendent Robinson to make daily visits, after January 1, to all places of amusement in this city, including every moving picture house, have so far failed to report any that were not keeping their aisles open. The inspection also covers all sanitation and other things that would make a theater unfit for public patronage.

William Freihofer has taken title from Howard Snowden to the theater located at No. 5123 Germantown avenue, for a nominal consideration of $22,500. The total assessed value of the property, which includes a small store, is $29,000.

Carr & Shad, of the Empire theater of Reading, have erected one of the most attractive electric signals ever seen in that section of the country. It consists of 900 two and four candle power lights, forming a fountain rising 85 feet, breaking and flowing back in a continuous stream forming "Empire."

Opposition in the vaudeville field on North Eighth Street was lessened a few weeks ago when Forepaugh's shifted from vaudevile to pictures. Jules Mastbaum has taken over I. Kaufman's holdings in the lease and will operate the house with W. W. Miller. Jules Anderson will have charge of the theater from now on.

Moving pictures were used to instruct the teachers of the Gloucester County Teacher's Institute. They were very interesting. It was fully demonstrated that the value of moving pictures in education was an essential part.

The United States is the world's largest producer of moving picture films, and during the past year 11,000 miles of pictures were exported, or enough to stretch from Philadelphia to Manila.

Two additional moving picture theaters are contemplated for the northern section of the city. One of the show houses is to be built on a plot of ground at the northwest corner of Fifth and Olney streets. Title to the land has been taken by Frank Hess who will build the theater. At No. 2243 North Thirteenth street, the other theater will be built by a syndicate.

Irwin & Leighton are taking plans and estimates for the theater to be built at 60th and Locust streets for the Garden Amusement Company.

C. H. CONGDON

## GRAND RAPIDS.

HENRI KELLAR has resigned from the management of the Idle Hour, and his place is taken by Dennis McCarty who is well and favorably know in picture circles.

The new Superba is certainly a most beautiful little house, and it is a decided credit to Nichols Bros. who have spared no pains or expense in opening up one of the most modern of picture houses. The elaborate front of decorated staff, the marble entrance, interior decorating, seating, and, in fact, all the details are complete.

Mr. Gillingham managed to get over from Detroit for a few days twixt holidays, and states that Detroit photoplay business couldnt be better. They are installing some very fine automatic electric signs on the Columbia, and Mr. Gillingham is inspecting these as well as looking after other of his numerous interests connected with the United Theaters.

Head usher Charles Dalgo is to marry Minnie Bestraan. Mr. Dalgo has been at the Monroe a long time and has a heap of friends.

The Orpheum is about to install a handsome new box office. The office inside the lobby was unhandy, and to handle crowds better the new office will be placed in the center of the lobby and accessible on all sides. It will be of marble and mahogany.

H. K. HARRIS.

## PENDLETON.

HARRY PARK and Ralph Smith, managers of the Grand theater, (the pioneer picture and vaudeville house of Pendleton, Oregon) reopened the house on December 12, after three days of darkness. The place has undergone a complete change, a balcony having been added, increasing the seating capacity to about three hundred. The prevailing colors of the interior are brown and green, having two mural paintings on each wall, encased in green wooden frames. The operating room sets at the extreme left of the balcony while a six by seven fire exit opens on the right, there also being a wide stairway opening in the front of the house. The auditorium is well lighted at all times. A new "ad" curtain has been installed besides entirely new sets of scenery. The scenery and decorations were done by J. R. Willis, who has become quite famous for his splendid round-up cartooning and landscaping. The upper portion of the front is latticed affording a sufficient amount of fresh air at all times. The New Grand plays to moving pictures and vaudeville.

The Cosy theater has made a great improvement in that it has raised the floor, giving a good view of the screen from all parts of the house. The theater is called the "House of Independent Features." The five-reel production, "Oliver Twist" was run December 10th-11th. The picture was well liked.

A moving picture club has been organized and has been working secretly for a couple of months. It now looks as if it would be a permanent institution, noting the progress of it. G. H. H.

# Among the Exhibitors.

**Chicago, Ill.**—Cosmopolitan Securities Co., Chicago. Capital $30,000, to operate a theater. Incorporators: A. Dick, L. F. Jacobson .

**Burlington Junction, Mo.**—E. W. Johnson was in St. Joseph on business in connection with the new motion picture show which will open in the Lippman building.

**Mattoon, Ill.**—Jno. Brumleve and Wm. Guecker of this city, have purchased the Normal theater at Charleston, which they will reopen.

**Thurman, Ia.**—Husbrand Bros. will conduct a motion picture theater here.

**Gilbert, Minn.**—Junnila & Jacobson leased the Lyceum theater and will conduct a motion picture show here.

**Center, Tex.**—J. H. Hudgins sold the Dixie theater to S. W. Grant.

**Yoakum, Tex.**—J. P. Woolsey bought a half interest in the O K Theater, which will now be conducted under the firm name of the Yoakum Amusement Co.

### "THE GALLOP OF DEATH" (Eclair).

A distinctly modern story is this Eclair release, with a villain who existed abundantly in melodramas of a past decade, but who is quite rare in present day playwrighting. He takes us back to the good old melodrama days when every well conducted melodrama contained a handsome brute. In this part we recognize that versatile actor, Mr. Alec B. Francis.

It appears that the evil genius of this story has formerly been married to the heroine, she having divorced him and married a better man. She is happy with her new husband until the appearance of her former husband who manages to make life quite miserable for her by his importunities. The second husband goes to the city on business and leaves the villain free to do as he pleases. He gains access to the house on the pretext of desiring to purchase it and is shown through the premises by a servant. His overtures to his former wife, having failed one by one, his plan is now revenge. If he cannot win her back he is determined that he will spoil her beauty and, with this diabolical purpose in mind, he drops some powerful acid into a sink which has just been prepared for madame's toilet.

Scene from "The Gallop of Death" (Eclair).

The unfortunate woman soon afterwards bathes her face at the basin and immediately her eyesight is destroyed by the poisonous fluid. A Hindoo servant, whom these people have brought with them from India, becomes suspicious of the visitor, and captures him with the aid of a pet tiger and finally lands him in jail.

The blind wife developes a state of melancholia that concerns her dutiful husband considerably. He provides companions to be with her at all times and in various ways makes her life as pleasant as possible under the circumstances. But her melancholia soon turns to despair and she decides to end it all. She induces one of the servants to saddle her favorite horse with the direct determination to ride him over a precipice along which she and her husband have often ridden. She starts away from home at a mad gallop to what seems like certain destruction. Her husband, arriving home a moment later, learns of her solitary ride and immediately mounts a horse and starts in frantic pursuit. He overtakes his wife just at the brink of the precipice and her life is saved. Since her blindness, eminent physicians have been at work on her case, and the story ends with the complete success of their endeavors in the restoration of the lady's sight.

### NOTICE TO EXHIBITORS AND EXCHANGES.

You are asked to be on the lookout for Jeremiah Sarsfield, alias J. Matt Dwyer, alias J. Fields, alias J. Barrett, and holder of several other names, wanted for stealing Pathe "Passion Play," the property of H. Davis, Watertown, Wis.

He is about 5 feet 8 inches tall, dark hair, blue eyes, age about 35 years. When last seen wore black suit, black soft hat, carried two black overcoats, one partly fur lined. He has a large head, with very prominent nose. He is a lecturer of some ability, having a very strong, clear voice.

He also carries a subject with him that he has named "The Modern Magdalen," which is in reality "Redemption," no doubt stolen from some exchange Last heard of in Bar Harbor, Me., where he tried to play Christmas Day. He perhaps has gone south from there. There is a warrant for his arrest in Halifax, N. S. Please notify Moving Picture World or Chief of Police, Halifax, N. S., if you have seen or heard of this man. H. LEE CRAIG.

The Lubin players to the number of twenty-five who, under Frank J. Grandon, made pictures during December in the vicinity of Birmingham, Ala., have been ordered to return to Philadelphia. Bad weather seriously handicapped the company.

MILANO

Feature Films

Released Every Saturday

EXCLUSIVE TERRITORY AND A CONCESSION IN PRICE GIVEN WITH STANDING ORDERS

COMING TWO REEL RELEASES

*Saturday, February 1, 1913*

For the Honor of the Family

A son's sacrifice to save his mother from disgrace.

*Saturday, February 8, 1913*

A Life for a Life

A story of diplomatic intrigue and the secret service.

*Saturday, February 15, 1913*

Out of the Depths

How an ex-convict succeeds in making a man of himself.

*Get our list and prices on Two Reel Sample Copies on hand*

MILANO FILMS CO. of AMERICA
145 WEST 45th STREET
NEW YORK

# Calendar of Licensed Releases.

## Current Releases

### MONDAY, JANUARY 27th, 1913.

| | |
|---|---|
| BIOGRAPH—A Misappropriated Turkey (Drama) | |
| EDISON—The Dancer (Drama) | 1000 |
| KALEM—The Turning Point (Drama) | 1000 |
| LUBIN—The Guiding Light (2 reels—Special—Drama) | 2000 |
| LUBIN—The Girl of the Sunset Pass (Drama) | 1000 |
| PATHE—Pathe's Weekly No. 5 (Topical) | |
| SELIG—The Miner's Justice (Drama) | 1000 |
| VITAGRAPH—Two Sets of Furs (Comedy) | |
| VITAGRAPH—Coke Industry (Industrial) | |

### TUESDAY, JANUARY 28th, 1913.

| | |
|---|---|
| CINES—A Lesson From the Past (Drama) | 1000 |
| C. G. P. C.—Max Joins the Giants (Comedy) | |
| EDISON—A Day That Is Dead (Drama) | 1000 |
| ESSANAY—The Voice of Giuseppe (Comedy) | 1000 |
| LUBIN—On the Threshold (Drama) | 1000 |
| SELIG—A Canine Matchmaker (Comedy) | 1000 |
| VITAGRAPH—When Mary Grew Up (Drama) | 1000 |

### WEDNESDAY, JANUARY 29th, 1913.

| | |
|---|---|
| ECLIPSE—The Bulgarian Army in the Balkans (Mili.) | 500 |
| ECLIPSE—Hubby Does the Cooking (Comedy) | 500 |
| EDISON—A Serenade by Proxy (Comedy) | 1000 |
| ESSANAY—The Melburn Confession (Drama) | 1000 |
| KALEM—The Pride of Angry Bear (Drama) | 1000 |
| PATHE—Hubby's Polly (Comedy) | |
| SELIG—The Empty Studio (Drama) | 1000 |
| VITAGRAPH—And His Wife Came Back (Comedy) | 1000 |

### THURSDAY, JANUARY 30th, 1913.

| | |
|---|---|
| BIOGRAPH—The Masher Cop (Comedy) | |
| BIOGRAPH—What Is the Use of Repining (Comedy) | |
| ESSANAY—The Sheriff's Story (Comedy-Drama) | 1000 |
| LUBIN—What's In a Name (Comedy) | |
| LUBIN—She Must Elope (Comedy) | |
| MELIES—Aileen of the Sea (Drama) | 1000 |
| PATHE—Saved By His Horse (Drama) | |
| SELIG—The Lesson (Drama) | 1000 |
| VITAGRAPH—The Smoke from Lone Bill's Cabin (Dr.) | 1000 |

### FRIDAY, JANUARY 31st, 1913.

| | |
|---|---|
| C. G. P. C.—The Chameleon (Educational) | |
| C. G. P. C.—The Making of Hats (Industrial) | |
| EDISON—A Perilous Cargo (Drama) | 1000 |
| ESSANAY—Hypnotism in Hicksville (Comedy) | 1000 |
| KALEM—The Horse that Wouldn't Stay Hitched (Com.) | |
| KALEM—St. Augustine, Florida (Scenic) | |
| LUBIN—The House in the Woods (Drama) | 1000 |
| MELIES—A Tale of Old Tahiti (2 reels—Special—Dr.) | 2000 |
| SELIG—The Altar of the Aztecs (Drama) | 1000 |
| VITAGRAPH—How "Fatty" Made Good (Comedy) | 1000 |

### SATURDAY, FEBRUARY 1st, 1913.

| | |
|---|---|
| CINES—The Doctor's Love Affair (Drama) | |
| CINES—The Beautiful Falls of Marmore (Scenic) | |
| EDISON—The Princess and the Man (Drama) | 1000 |
| ESSANAY—The Making of Broncho Billy (Com.-Dr.) | 1000 |
| KALEM—The Senator's Dishonor (Drama) | 1000 |
| LUBIN—Private Smith (Drama) | 1000 |
| PATHE—The Great Prayer of the Arabs (Educational) | |
| PATHE—Along the Columbia River (Scenic) | |
| VITAGRAPH—It Made Him Mad (Comedy-Drama) | 1000 |

## Advance Releases.

### MONDAY, FEBRUARY 3rd, 1913.

| | |
|---|---|
| BIOGRAPH—Brothers (Drama) | |
| EDISON—Over the Back Fence (Comedy) | 1000 |
| KALEM—The Prosecuting Attorney (Drama) | 1000 |
| LUBIN—The Lost Note (Drama) | 1000 |
| PATHE—Pathe's Weekly No. 6 (Topical) | |
| SELIG—The Millionaire Cowboy (2-reel Special Com.) | 2000 |
| SELIG—The Governor's Daughter (Drama) | 1000 |
| VITAGRAPH—Cutey and the Twins (Comedy) | 1000 |

### TUESDAY, FEBRUARY 4th, 1913.

| | |
|---|---|
| CINES—A Strenuous Courtship (Comedy) | 530 |
| CINES—An Invincible Sleuth (Comedy) | 470 |
| C. G. P. C.—The Pitcher Plant (Educational) | |
| C. G. P. C.—The Swedish Submarine Maneuvers (Edu.) | |
| EDISON—The Phanton Ship (Drama) | 1000 |
| ESSANAY—The Ranchman's Blunder (Drama) | 1000 |
| LUBIN—A Motorboat Party (Comedy) | |
| LUBIN—The Missing Jewels (Comedy) | |
| SELIG—Sweeney and the Million (Comedy) | 1000 |
| VITAGRAPH—The Classmate's Frolic (Comedy) | |
| VITAGRAPH—Elephants' Toilet (Comedy) | |

### WEDNESDAY, FEBRUARY 5th, 1913.

| | |
|---|---|
| ECLIPSE—Curing a Temper (Comedy-Drama) | 1000 |
| EDISON—How They Outwitted Father (Comedy) | 1000 |
| ESSANAY—Love and La Vallieres (Comedy) | 1000 |
| KALEM—In the Power of Blacklegs (Drama) | 1000 |
| PATHE—A White Rose (Comedy) | |
| SELIG—The Three Wise Men (Drama) | 1000 |
| VITAGRAPH—The Skull (Drama) | 1000 |

### THURSDAY, FEBRUARY 6th, 1913.

| | |
|---|---|
| BIOGRAPH—Oil and Water (Drama) | 1000 |
| ESSANAY—Don't Lie To Your Husband (Comedy) | 1000 |
| LUBIN—Keeping Up Appearances (Comedy) | 1000 |
| MELIES—The Gypsy's Warning (Drama) | 1000 |
| PATHE—The Bear Hunter (Drama) | |
| SELIG—How It Happened (Drama) | 1000 |
| VITAGRAPH—Stenographer's Troubles (Comedy) | 1000 |

### FRIDAY, FEBRUARY 7th, 1913.

| | |
|---|---|
| C. G. P. C.—The French Army Maneuvers (Military) | |
| C. G. P. C.—The Opening Bud (Educational) | |
| EDISON—Sally's Romance (Drama) | 1000 |
| ESSANAY—The Broken Heart (Drama) | 1000 |
| KALEM—Three Suitors and a Dog (Comedy) | |
| KALEM—The Matrimonial Venture of the "Bar X" Hands (Comedy) | |
| KALEM—The Last Block House (2-reel Special Dr.) | 2000 |
| LUBIN—The Price of Jealousy (Drama) | 1000 |
| SELIG—The Artist and the Brute (Drama) | 1000 |
| VITAGRAPH—The Whispered Word (Drama) | 1000 |

### SATURDAY, FEBRUARY 8th, 1913.

| | |
|---|---|
| CINES—A Deal in Stocks (Drama) | 1000 |
| EDISON—The Governess (Drama) | 1000 |
| ESSANAY—Broncho Billy's Last Deed (Drama) | 1000 |
| KALEM—Lady Peggy's Escape (Drama) | 1000 |
| LUBIN—The Miser (Drama) | 1000 |
| PATHE—The Peace Council (Drama) | |
| VITAGRAPH—The Joke Wasn't On Ben Bolt (Com.) | 1000 |

**POSTCARDS OF POPULAR PHOTOPLAYERS GIVEN AWAY FREE**

to your patrons will crowd your house at matinees or any dull night you select by carrying out our plan of getting them interested and keeping them coming to your theater every week. Write to us and learn how hundreds of exhibitors are playing to crowded houses. Over 150 licensed and independent players to select from. Write for complete list. 35 samples for 25 cents prepaid. Photos (11 x 14) of 25 Licensed Stars, $2.00 a dozen. Postage prepaid.

BIOGRAPH, EDISON, KALEM, LUBIN, PATHE AND VITAGRAPH POSTERS, 10 CENTS EACH.

*Agents wanted in the United States and Canada* **EXHIBITORS'** ADVERTISING & SPECIALTY CO. Arthur D. Jacobs, Pres. & Gen. Mgr. **30 Union Square, N. Y.** *Write for free Catalogue and Advertising Matter.*

# SPECIAL

## THE LAST BLOCKHOUSE

**A vivid portrayal of Western Frontier days, based upon historical incidents**

**February 7, 1913** **Kalem. Two Reels**

A party of western pioneers, while constructing a block house, are guarded by a troop under Captain Steele. Crow, a renegade half-breed, tries to become friendly. He annoys Dot, the wife of Jim, a young settler, and is quickly repulsed.

Crow, infuriated at her scorn, incites the Indians to attack the settlers. The block house is destroyed. Crow captures Dot before the attack and rides off toward the camp.

Jack, the sole survivor, manages to reach the young husband, who is away in the woods, while Jim and Captain Steele recapture Dot from the Indians and in a hand to hand struggle with Crow, Jim avenges the fate of the pioneers.

## THE MILLIONAIRE COWBOY

**A brilliant comedy which smacks of the clean humor of the Western Plains**

**February 3, 1913** **Selig. Two Reels**

During a wonderful exhibition of horsemanship and cowboy skill "Bud," the foreman of the Diamond S Ranch, is handed a telegram summoning him to Chicago to claim a fortune left him by an Uncle.

There he falls in love and marries the stenographer in the office of his attorneys.

After a year he tires of the monotony of the life he leads and wires for the entire outfit to come on to Chicago and wake the town up. They carry out instructions elaborately, much to the embarrassment of Mrs. "Bud." After they leave, "Bud" embraces his wife and to her great relief whispers "Never again."

# GENERAL

# FEATURES

January 31, 1913.

## A Tale of Old Tahiti

Melies. Two Reels.

Teria, the daughter of one of the most influential chiefs of Tahiti, falls desperately in love with a young French Midshipman.

She pleads with her father to secure him for a husband. The French officers laugh at the idea.

The chief orders him taken prisoner. He loves Teria, but loyalty to his country demands his return. He is held captive despite his efforts until an expedition from his vessel comes ashore and tears him away in the very height of his love, with only her last gift—a flower—by which to remember the sweetest experience of his existence.

January 27, 1913.

## The Guiding Light

Lubin. Two Reels.

Peter Fife, keeper of the light at Casco Bay, lives alone with his 17-year-old daughter born blind.

Harry, the girl's lover, saves all of his scant salary and gives it to Fife for an operation to restore Marie's sight. Dick Drayton is caught in the act of stealing the money and soundly thrashed. Bent on revenge he extinguishes the light. Marie through her quick wit and fortitude restores the light, thereby saving Harry and his companions, who are in danger of being dashed on the rocks in the darkness.

The brave girl's reward comes in the form of a successful operation and her engagement to Harry.

January 24, 1913.

## The Vengeance of Durand

Vitagraph. Two Reels.

### or The Two Portraits

Specially Written for the Vitagraph Company by Rex Beach.

The vengeance which he nurtured for another enters his own soul. The weapon which he sharpened with jealousy and hatred and placed in the hand of his daughter is turned against himself. He is cut down in the fury of his wrath.

January 20, 1913.

## The Ways of Destiny

Pathe. Two Reels.

Colored Photography.

Horace Blackwell, mortally injured by lightning, discloses to his "adopted" daughter Dorothy the secret of her parentage, giving her the locket which was taken from her neck when she was found on his doorstep. Being dispossessed after her foster father's death, she has difficulty in finding work. Eventually she is employed in a department store and is charged with theft. She tells her story to the manager, shows the locket and finds a home with her father.

January 17, 1913.

## The Mexican Spy

Lubin. Two Reels.

Tom loves Mary, daughter of the regiment's paymaster. He steals $5,000 from the paymaster's safe to pay his gambling debts to a Mexican spy, who threatens exposure. Mary pawns her jewels to make up the money. Tom disappears, leaving a note that he will return and redeem himself.

He enlists under assumed name and is desperately wounded in fight on Mexican border, at the same time being promoted to lieutenant for bravery. Mary, now a Red Cross nurse, restores him to health and he claims her for his wife.

January 13, 1913.

## The Little Minister

Vitagraph. Three Reels.

A young Scotch minister falls in love with a gypsy girl. The ban of the "Kirk" and the condemnation of the austere town folk intervene as a barrier to their marriage. Unexpected circumstances of a startling nature arise and their prejudice and intolerance are removed. Love conquers. The "Little Minister" and "Babbie" are married.

January 10, 1913.

## The Wives of Jamestown

Kalem. Two Reels.

Bryan O'Sullivan, an Irish lad of humble birth, in love with Lady Geraldine, becomes engaged in an altercation with her suitor of noble birth. He sails for America and becomes John Pierce, colonist of Jamestown, Va.

Years later Lady Geraldine, captured by Cromwellians, is sent with others to be sold as wives to the colonists. John Pierce, recognizing her, conceals his identity. Finding him an honest man she offers to becomes his wife. He takes her home and just as she is about to end her life, he shaves off his beard revealing his identity and love claims its own.

# FILM CO.

# Calendar of Independent Releases.

## Universal Film Mfg. Co.

### Current Releases.

**SUNDAY, JANUARY 26th, 1913.**
REX—Becky Becky (Comedy)
CRYSTAL—Pearl's Admirers (Comedy)
CRYSTAL—The False Alarm (Comedy)
ECLAIR—After the Shipwreck (Drama)
**MONDAY, JANUARY 27th, 1913.**
IMP—A Double Deception (Comedy)
NESTOR—A Dinner Bell Romance (Comedy)
NESTOR—The Footpath to Happiness (Comedy)
CHAMPION—The Marked Card (Drama)
**TUESDAY, JANUARY 28th, 1913.**
GEM—A Northwoods Romance (Drama)
BISON—Sheridan's Ride (Three-Reel Drama)
ECLAIR—The One Who Had to Pay (Drama)
**WEDNESDAY, JANUARY 29th, 1913.**
NESTOR—White Man's Firewater (Drama)
POWERS—How He Won Her (Comedy)
FRONTIER—The Wild Flower of Pine Mountains (Dr.)
UNIVERSAL—The Animated Weekly No. 47 (Topical)
**THURSDAY, JANUARY 30th, 1913.**
IMP—Gold Is Not All (Two-Reel Drama)
REX—The Angelus (Drama)
ECLAIR—Little Mother of Black Pine Trail (Drama)
**FRIDAY, JANUARY 31st, 1913.**
VICTOR—(Title not reported)
NESTOR—The Highgraders (Drama)
POWERS—The Rugged Coast (Drama)
**SATURDAY, FEBRUARY 1st, 1913.**
IMP—A Winning Ruse (Comedy)
BISON—Cowboy Sports (Sporting)
MECCA—A Man's Woman (Drama)

### Advance Releases

**SUNDAY, FEBRUARY 2nd, 1913.**
REX—The Labyrinth (Drama)
CRYSTAL—With Her Rival's Help (Comedy)
CRYSTAL—Box and Cox (Comedy)
ECLAIR—The American Niece (Comedy-Drama)
ECLAIR—Bathers in Ceylon (Educational)
**MONDAY, FEBRUARY 3rd, 1913.**
IMP—A Spicy Time (Comedy)
NESTOR—One on Auntie (Comedy)
NESTOR—Jed Holcomb's Prize Box (Comedy)
CHAMPION—The Rich Mr. Rockamorgan (Comedy)
**TUESDAY, FEBRUARY 4th, 1913.**
GEM—Billy's Board Bill (Comedy)
BISON—Mona of the Modocs (2 reel Drama)
ECLAIR—For His Child's Sake (Drama)
**WEDNESDAY, FEBRUARY 5th, 1913.**
NESTOR—Fatty and the Bandits (Comedy)
POWERS—Sunbeam (Drama)
FRONTIER—The Branded Six Shooter (Drama)
UNIVERSAL—Animated Weekly No. 48 (Topical)
**THURSDAY, FEBRUARY 6th, 1913.**
IMP—The Man Outside (Drama)
REX—At Midnight (Drama)
ECLAIR—The Love Chase (2 reel Drama)
**FRIDAY, FEBRUARY 7th, 1913.**
VICTOR—Percy H. Baldwin—Trifler (Drama)
POWERS—Their Mutual Friend (Comedy)
NESTOR—The Strike Breaker (Drama)
**SATURDAY, FEBRUARY 8th, 1913.**
IMP—The Marriage Lottery (Comedy)
IMP—Cocoa Industry at Panama (Industrial)
BISON—A Frontier Mystery (2 reel Drama)
MECCA—In the Web (Drama)

## Mutual Film Corporation

### Current Releases.

**SUNDAY, JANUARY 26th, 1913.**
MAJESTIC—Saved From Sin (Drama)
THANHOUSER—The Nephews From Labrador (Comedy)
**MONDAY, JANUARY 27th, 1913.**
AMERICAN—The Latent Spark (Drama) 1000
KEYSTONE—The Mistaken Masher (Comedy)
KEYSTONE—The Deacon Outwitted (Comedy)
**TUESDAY, JANUARY 28th, 1913.**
MAJESTIC—When the Last Leaf Fell (Drama)
THANHOUSER—The Dove in the Eagle's Nest (Dr.)
**WEDNESDAY, JANUARY 29th, 1913.**
RELIANCE—Saved by Airship (Drama)
BRONCHO—The Struggle (2 reels—Drama)
**THURSDAY, JANUARY 30th, 1913.**
AMERICAN—Building the Great Los Angeles Aqueduct (Topical)
PUNCH—Their First Baby (Comedy)
**FRIDAY, JANUARY 31st, 1913.**
KAY-BEE—When Lincoln Paid (2 reels—Drama)
THANHOUSER—Psychology of Fear (Drama)
**SATURDAY, FEBRUARY 1st, 1913.**
AMERICAN—Women Left Alone (Drama) 1000
RELIANCE—A Wife's Battle (Drama)

### Advance Releases.

**SUNDAY, FEBRUARY 2nd, 1913.**
MAJESTIC—The Extra Baby (Comedy-Drama)
THANHOUSER—His Uncle's Wives (Comedy)
THANHOUSER—The Seven Ages of an Alligator (Edu.)
**MONDAY, FEBRUARY 3rd, 1913.**
AMERICAN—Andrew Jackson (2 reel—Historical) 2000
KEYSTONE—Just Brown's Luck (Comedy)
KEYSTONE—The Elite Ball (Comedy)
**TUESDAY, FEBRUARY 4th, 1913.**
MAJESTIC—The Interrupted Elopement (Com.-Dr.)
THANHOUSER—When the Studio Burned (Drama)
**WEDNESDAY, FEBRUARY 5th, 1913.**
RELIANCE—The Strike Leader (2-reel Drama)
BRONCHO—When Life Fades (2-reel Drama)
**THURSDAY, FEBRUARY 6th, 1913.**
AMERICAN—His Sacrifice (Drama) 1000
KEYSTONE—The Battle of Who Run (Comedy)
PUNCH—Tom, Dick and Harry on the Job (Comedy)
PUNCH—Just Kids (Comedy)
**FRIDAY, FEBRUARY 7th, 1913.**
KAY-BEE—The Favorite Son (2 reels—Drama)
THANHOUSER—Why Mrs. McFadden Looked Out (Comedy)
THANHOUSER—Los Angeles, the Beautiful (Scenic).
**SATURDAY, FEBRUARY 8th, 1913.**
AMERICAN—Calamity Anna's Vanity (Drama) 1000
RELIANCE—An American Queen (Drama)

## Film Supply Co.

### Current Releases.

**TUESDAY, JANUARY 28th, 1913.**
GAUMONT—Life or Death (Drama)
**WEDNESDAY, JANUARY 29th, 1913.**
GAUMONT—Gaumont's Weekly No. 47 (Topical)
SOLAX—The Wrong Box (Comedy)
**THURSDAY, JANUARY 30th, 1913.**
GAUMONT—Fair Weather Friends (Comedy)
**FRIDAY, JANUARY 31st, 1913.**
LUX—Faint Heart Never Won Fair Lady (Comedy)
LUX—Arabella As a Chimney Sweep (Comedy)
SOLAX—The Scheming Women (Drama)
**SATURDAY, FEBRUARY 1st, 1913.**
GAUMONT—(Educational and Topical Subject)
GREAT NORTHERN—The Aviator's Generosity (2 reels—Drama)

### Advance Releases.

**TUESDAY, FEBRUARY 4th, 1913.**
GAUMONT—Say, Uncle (Comedy)
GAUMONT—French Fleet Maneuvers (Military)
**WEDNESDAY, FEBRUARY 4th, 1913.**
GAUMONT—Gaumont's Weekly No. 48 (Topical)
SOLAX—Overcoats (Comedy)
**THURSDAY, FEBRUARY 6th, 1913.**
GAUMONT—Dogs Will Be Dogs
GAUMONT—Deep Sea Shell Fish (Educational)
**FRIDAY, FEBRUARY 7th, 1913.**
LUX—Tickets, Please (Comedy) 636
LUX—Wonderful Fruit (Educational) 315
SOLAX—The Monkey Accomplice (Drama)
**SATURDAY, FEBRUARY 8th, 1913.**
GAUMONT—(An Educational and Topical Subject)
GREAT NORTHERN—An Orphan's Conquest (Drama)

The Story of the Most Remarkable Woman in Human History
Perfectly Portrayed by the Most Accomplished Artist
Ever Seen in Motion Pictures

# HELEN GARDNER in CLEOPATRA

CHARLES L. GASKILL, Manager-Director

**Acknowledged by Press and Public as the Most Stupendous and Beautiful Picture Ever Produced**

WHAT STATE RIGHT BUYERS SAY:

**From an artistic standpoint "Wonderful"**

**From a financial standpoint "Marvelous"**

WHAT STATE RIGHT BUYERS SAY:

**What More Assurance Can You Ask?**

**VERY LITTLE TERRITORY LEFT. A WIRE WILL BRING YOU ROCK-BOTTOM PRICES.**

## UNITED STATES FILM COMPANY

SOLE DISTRIBUTORS

145 WEST 45th ST. = = = = = NEW YORK, U. S. A.

---

# WATCH for ANNOUNCEMENT

*in next week's*
*issue that will interest*
*all exhibitors*

# WARNER'S FEATURES

**145 West 45th Street New York**

*STATE RIGHTS SELLING for the GREAT CATTLE RUSTLING PICTURE*

IN THREE REELS—50 SCENES

# The Curse of the Great Southwest

Filmed by the CHEYENNE FEATURE
FILM CO., on the Y. 6 RANCH

*GET busy, boys,* this is a real one and sure to make a hit. Send for Booklet and Synopsis of the Great Feature and Territory desired.

## Cheyenne Feature Film Co.

**F. J. Carroll, Gen. Mgr.**

Our Next Release A GREAT MINING PICTURE—Watch for announcement.

A THRILLING STORY of what happened in the Early days in the Southwest, told in over fifty Scenes—3 reels beautifully enacted by original Cowboys and Cowgirls—the following appearing:

**Mr. Don Gazzolo—the Well-Known Actor**
**Miss Josephine West—the Well-Known Western Actress, Assisted by the Following Well-Known Champions:**
**Frank Carter—Champion Broncho Buster of the World**
**Scout Maish—Champion Roper and Bulldoger**
**Charlie Irwin—of the Famous Irwin Bros. Wildwest Show**
**Pauline Irwin—World's Champion Relay Rider**
**J. Herbert Knowles—the Well-Known Cow Puncher**
AND MANY OTHERS

## *THE WONDERFUL SCENES SHOWING:*

**The Great fight between the Ranchmen and Rustlers**
**Rustlers delivering cattle to the Mexicans to be taken over the Border**
**Sheriff being captured by a Mexican, finally rescued by Ranchmen and Cowboys on information of Mexican Girl he had befriended**
**Great feats of Horsemanship-roping-and showing many thrills**
**Elegant 4-colored, 1-sheets, 3-sheets, 6-sheets, 4-page Booklets, Half-tones, Photos and Lobby displays**

**1482 Broadway, New York**
**Room 1214 Phone Bryant 3809**

CHEYENNE FEATURE FILM COMPANY

Our Next Release A GREAT MINING PICTURE—Watch for announcement.

# LICENSED FILM STORIES

## CINES.

**A STRENUOUS COURTSHIP** (Feb. 4).—Bloomer is madly in love with the charming Leah, but before he can gain her parents' consent to the marriage, he is required to prove his bravery. With this purpose in view, the ardent suitor is put through a series of the most trying ordeals, many of which are extremely ludicrous, especially his attempts to roller-skate. However, Bloomer is determined to win the girl and his persistence is finally rewarded in a most unexpected manner.

**AN INVINCIBLE SLEUTH** (Feb. 4).—A screaming comedy containing a number of clever illusions, showing how a detective, aided by the police, captures a gang of burglars at their work. Just how he does it must be seen to be appreciated. His methods are as ingenious as they are comical.

## ESSANAY.

**THE RANCHMAN'S BLUNDER** (Feb. 4).—Sam Beasley, foreman of the Double X ranch, complains to Jed Mackclay, the owner, that Jack Harrington is in the habit of abusing the live stock. Harrington is reprimanded. That afternoon, Beasley sees Harrington abusing a horse, by jerking the reins and hitting the horse in the face with them. Beasley tells him to quit, this Harrington refuses to do. Beasley hits Harrington a punch in the jaw. These two men are in love with the ranchman's daughter, Mabel. Mackclay has instructed his daughter to have nothing to do with Beasley. That night, Harrington sees Beasley with Mabel. He writes a note to Mackclay and throws it through an open window. Mackclay picks it up and reads that his daughter is with Sam Beasley at the fence, near the big trees. Mackclay goes after him with a shotgun. He discovers that the two have disappeared. In trying to climb a fence his gun is accidentally discharged in his face, wounding him severely. Harrington, hearing the report of the gun, runs to the scene and finds Mackclay in a serious condition. He calls for the cowpunchers. One of them goes for a doctor. Three of them, having been told by Harrington, that Beasley shot Mackclay, scout the surrounding territory for him. The doctor arrives and dresses Mackclay's wounds. Beasley is found in a nearby saloon. He is taken to the home of Mackclay Mackclay tells the doctor and the boys that Beasley did not shoot him, that the gun was accidentally discharged. In the meantime, Harrington, realizing that Mackclay's condition is not as serious as first thought, decides the best thing he can do is to leave. After hearing Mackclay's statement, the boys go after Harrington. He is brought back to the house and is discharged and ordered off the place. Mackclay appoints Beasley foreman of the ranch and tells the cowpunchers, who have gathered around his bed, that Beasley will be his son-in-law.

**LOVE AND LAVALLIERES** (Feb. 5).—Jack promises Mabel a lavalliere for her birthday. Miss Ohlen, who lives in the apartment above, overhears the conversation. The following day, Miss Ohlen goes shopping and stops in a jewelry store and purchases a beautiful lavalliere. Jack, passing the same jewelry store, sees a lavalliere in the window and decides to buy one. He enters the store just as Miss Ohlen is leaving. He buys one identical to the one she bought. Jack then leaves for his sweetheart's home. Miss Ohlen returns to her room and prepares to surprise her niece with her new and beautiful purchase. Jack, mis- with her new and beautiful purchase. Jack, mistaking Miss Ohlen's apartments for his sweetheart's, enters, and is caught and held by Miss Ohlen and her niece as a suspicious character. Miss Ohlen discovers that the lavalliere she had placed on the table in her room has disappeared. Jack is arrested and thrown into a cell. The jeweler is called into the police station and claims he does not recognize Jack. Mabel, having been notified of Jack's arrest, goes to the police station and denounces him as a thief. In the meantime, Miss Ohlen's niece, Gwendoline, finds the lavalliere that her aunt has bought for her on the floor, where it had fallen from the table, and explains matters to the sergeant of police. Jack's sweetheart forgives him and everything ends pleasantly.

**DON'T LIE TO YOUR HUSBAND** (Feb. 6).—Sitting at the breakfast table Mrs. Warrington asks her husband Don, for a fur overcoat. She is told she will have to get along without a new coat this winter. Mrs. Warrington decides to draw some money from the bank and purchase a new coat. This she does. She buys a beautiful coat for $125. To replace some of the money she has drawn from the bank, she tells Mr. Warrington that she found a pawn ticket and would like him to redeem the article. He puts it in his pocket among a lot of business papers. That afternoon Warrington meets a friend of his on the street and, pulling out some papers to show him, accidentally drops the ticket. A tramp finds it. This same tramp asks Jim Murehead, a pedestrian, for a match. Murehead gives him the desired phosphorus and discovers the tramp has a pawn ticket in his hand. This he buys. Murehead then goes to the pawn shop and gets the coat. He takes it to his sweetheart, a stenographer in Mr. Warrington's office. She is pleased beyond words. Mr. Warrington returns to his home that evening and explains to his wife that he lost the ticket. She becomes furious. He goes to the office. Mrs. Warrington arrives at the office and is told by the stenographer that she will have to wait if she wants to see her husband. The stenographer leaves the room. During her absence, Mrs. Warrington discovers a box on the table and recognizes it immediately as being one that her coat was in. She opens the box and finds an old winter coat belonging to some one of her sex. Thinking that her husband had redeemed the fur coat, she comes to the conclusion that her husband is entertaining the lady in his private office. The climax comes when the alluring stenographer walks into the office with the fur coat on.

**THE BROKEN HEART** (Feb. 7).—Mr. and Mrs. Keith and their son, Paul, are seated in the living room of their home, when the maid brings in a letter. Mrs. Keith opens the letter and, reads that her brother is sailing that day from Yokohama, Japan, and are bringing back with them a little Japanese girl, whom they have adopted. Some time later they arrive. Paul is infatuated with O'Saki San, the little Japanese girl, and spends many pleasant minutes with her that evening. He treats her as he would a doll. O'Saki San falls in love with him. Paul caresses her. That evening O'Saki San tells her new mother that she has fallen in love with Paul. Later, Edith Towne, Paul's fiancee, arrives. O'Saki Sa nmeets her. The little Japanese girl is forgotten when Paul sees his beloved one. Paul marries Miss Towne. From a window in her room, the little Jap girl, with her heart overflowing with love for Paul, sobs her little heart out and, prays to her God, that he will have pity on her. Several days later, the little queen of the land of the sun and the cherry blossoms, passes into another land from a broken heart.

NAT. B. SMITH
LECTURER
68 Hudson St., Hoboken, N. J. Phone 1361 Hoboken

**BRONCHO BILLY'S LAST DEED** (Feb. 8).—Broncho Billy is seen smoking a cigar in a general store in the far west. An Indian enters, who tries to force his attentions on a young girl. The Indian is rejected by Broncho. The Indian swears revenge. That same day, old Cy Jenners and his wife, receive a letter from the bank, stating that their note must be paid at once. Further it states that Jenners' son is a rich man and to get the money from him. Jenners and his wife call on his son, Clarence, and are told by the latter that he will give no assistance whatsoever. They leave their son's home. On the way, they find Broncho Billy lying in the road, suffering from a bullet wound in his chest, inflicted by the Indian. They carry Broncho to their humble home and dress his wound. The following day, Clarence Jenners, calls on his old and feeble parents and, tells them that he has made arrangement for them to go to the poor house. Broncho Billy in the next room overhears the conversation. He gets up from the big chair he has been placed in, and walks to young Jenners' home. He pleads with Jenners to come to the assistance of his aged father. Young Jenners orders Broncho Billy from the house. Broncho returns to Cy Jenners' home. He is about to enter the house, when he is presented with a note. He opens it and reads that should he carry out his threat to shoot young Jenners, the latter would pay a big reward for his capture. Broncho Billy goes to the doctor and is informed that he will not be able to live more than two days. Broncho Billy shoots young Jenners. That afternoon, Broncho sees a reward notice of $5,000 for his capture. He goes to old Cy Jenners' home, tells the former that he must take him to the sheriff's office and claim the reward. This he does. The old man is given the sack of gold and Broncho Billy is thrown into jail.

## MELIES.

**UNMASKED BY A KANAKA** (Feb. 13).—This photoplay was produced in beautiful Tahiti, one of the South Sea Islands, termed "The Garden of the Pacific," because of its wealth of vegetation and of everything that is beautiful and romantic. Here palms grow upon the very streets of the villages and the tall, graceful cocoanut trees may be seen long before one reaches the island. The lives of the natives are romantic and equally so are those of the colonists.

Wilkins, a colonist planter, casts aside his native mistress to propose to Grace, the pretty daughter

Send for Catalogue
A. BRADY
124 E. 14th STREET, NEW YORK
Send for Catalogue

Post Cards
3^00 PER 1000
Any quantity, any assortment
None better made. Sample set of 30 post-paid for 30 cents.

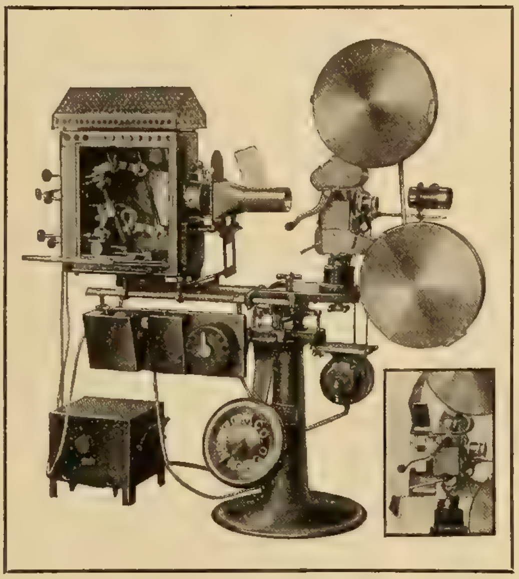
Printing
of every description for Motion Picture Theatres. HERALDS, CIRCULARS, THROWAWAYS, Etc. Our own Plant now fully equipped for business.
The Prices Will Surprise You.

Signs
Our Sign Department is considered the best in New York. We make a specialty of the better grade of work as well as the cheaper kind.
Card Board Work of All Kinds.

A. B. C. and Vitagraph Posters ONE SHEETS 10c TWO SHEETS 35c THREE SHEETS 65c

OUR NEW BRANCH OPENS FEBRUARY FIRST 71 W. 23rd ST. MASONIC BUILDING

# DON'T BE MISLED



## The Motor Driven Motiograph Equipment No. 1002=M

*APPROVED BY*

***National Board of Fire Underwriters—Is the Best Projection Machine on Earth***

We invite comparison with the heaviest advertised machine—You will find that liberality is a better salesman than paid space in journals.

You get more real and actual value in one $250.00 MOTIOGRAPH than in two machines of that price of another make.

Our quality is not to be compared with those cheap, heavily-advertised, "assembled" machines you have wasted good money on.

The most successful watch factory.

The most successful automobile factory.

The most successful Motion Picture Machine factory is that one which still does, and always did, make every part and screw in one factory and under the personal management of its own officers.

Beware of any "assembled" machine—Buy the machine that invites mechanical comparison, and yet, projects the most perfect picture there is—that "painted on the wall" kind.

MANUFACTURED BY

**The Enterprise Optical Manufacturing Co.**

MAIN OFFICE AND FACTORY

**564-572 West Randolph St. CHICAGO, ILL.**

EASTERN OFFICE
30 E. 23RD STREET, NEW YORK CITY.

WESTERN OFFICE
833 MARKET ST., SAN FRANCISCO.

AND THE FOLLOWING JOBBERS:

Williams, Brown & Earle, Phila.
Mutual Film Corporation, Dallas.
Calehuff Supply Co., Phila.
J. H. Hallberg, New York.
Feature Film & Cal. Light Co., Pitts.
E. E. Fulton, & Kleine Optical Co., Chicago.
R. D. Marson M. P. Co., Boston, and all branches of the General Film Co.

of a neighboring planter. When not accepted, he attempts to win her love by fraud, making believe that it was he who saved her life when her boat upturned. Out of gratitude she consents to marry Wilkins, but at the opportune moment a Kanaka (a native), brother of his mistress, reveals the trick; points out the real hero, and Grace's love is then bestowed on the rightful owner.

## VITAGRAPH.

**CUTEY AND THE TWINS** (Feb. 3).—To listen to Cutey's braggadocio, one would believe that he was irresistible among the women. His overthrow, however, comes about in a very singular manner. Two twin sisters, still in their short frocks, come to the conclusion that they will dress themselves in their mother's long dresses, take a walk in the park just like regular grown-up ladies. Cutey, dressed in his afternoon attire, Prince Albert and high hat, is strolling through the park and spies the two girls. After awhile, he managers to become acquainted with them and asks permission to call at their home. They grant it.

On the way home, their own father does not recognize them and mentally notes what a pair of stunning young ladies they are. Later, when he returns home, he finds out about their little escapade, and he and their mother chide them for indulging in such play. Their brother, who is one of Cutey's chums, decides to make the joke a good one by having his friends on hand to see Cutey's humiliation when he calls to see the two young ladies he met in the park.

Cutey calls, presents his card and is ushered into the reception room, where he meets the twin's mother and father. When he tells them he has called to see the girls, he is ushered upstairs to the nursery, where the twins in their short dresses are playing with their dolls. Poor Cutey does not know what to make of it all and when the two children turn around and look at him, he is almost paralyzed with surprise.

**CLASSMATE'S FROLIC** (Feb. 4).—As a punishment for falling asleep during the Preceptress' lecture, Alice is obliged to remain in her room alone for three days. She becomes restless and seeing some of her schoolmates outside on the campus, gets the janitor to take a note inviting them to come to her room at four o'clock, and have a jolly good time. The four girls, avoiding the vigilance of the Preceptress, appear on time, with smiling faces and "eats." They hear an organ-grinder playing outside; one of the girls darts out of the room and soon returns with the musician. He starts them going with a lively waltz. They are in the midst of the dance when they hear footsteps approaching. They push the organ-grinder into a closet and the girls creep under the bed. The Preceptress appears, finds everything quiet. The organ-grinder accidentally gives a turn or two of the handle of his instrument which the principal hears and she rushes out for help. In the meantime, the organ-grinder comes out of the closet. The janitor puts in an appearance and they soon explain matters to him and help the organist out of the window just as the Preceptress returns with a policeman, to whom she points out the closet.

He opens the door and finds nothing there. Completely puzzled, the Head of the School cannot explain matters and she withdraws haughtily, followed by the officer, who slyly winks at the girls, as they peer from beneath the bed. Alice, and her chums acknowledge their appreciation of the janitor's services, in helping them, have their little frolic, by kissing him upon the top of his bald head.

**ELEPHANT'S TOILET** (Feb. 4).—To look at an elephant, you would never believe he was so particular about his personal appearance. Elephants are very fastidious, as we can plainly see when we follow them in this picture; taking their baths, having their hides scrubbed and massaged, finishing with all the manicure accessories of a gentleman or lady of classy pretentions. They are the Beau Brummels of the Animal Kingdom and seem to be to the manner born when it comes to the delicate touches of an up-to-date make-up.

**THE SKULL** (Feb. 5).—Just as the head clerk and his assistants are closing up the jewelry store for the day, a package containing a very costly necklace arrives by special messenger. The large safe deposit ault has been closed for the night and the time clock set. The head clerk is fearful to leave the necklace in the store and so decides to take it home. His actions have been closely watched by one of the junior clerks, with sinister and stealthy glances. As soon as the head clerk has gone, his young assistant hastily leaves the store and meets one of his pals, whom he tells about the necklace. It does not need a second glance to learn that his pal is a professional burglar and his interest in the necklace is very keen.

Jordan, the head clerk, when he reaches home, puts the necklace in a small house safe. He has an engagement that evening, and is obliged to leave his wife alone. Later she decides to retire, and has no sooner done so than she hears a noise in the room below. She goes down stairs and on entering the room is met by the young clerk and his companion burglar. They seize her and she falls in a faint, continuing their work upon the safe, they have just succeeded in opening it when some medical college students who are on a lark, pass the house and seeing the open window, throw a skull which they are carrying, through the window into the room. It falls directly in front of the burglars who are so startled and frightened at the gruesome sight they hastily retire from the room. Mrs. Jordan, who has recovered, hastily opens the safe, takes out the necklace from the case in the safe and hides it in the hollow of the skull and resumes her position upon the floor. The burglars return, open the door of the safe, take out the case and are so surprised and disgusted on seeing nothing in it they hurriedly take their departure from the house. They have no sooner left, when her husband returns and finds her lying upon the floor. He picks her up. She smiles and then bursts into a laugh and picking up the skull, she quickly extracts the necklace from it. In his happiness at her safety and her cleverness in outwitting the burglars, he can only give her a kiss of appreciation.

The next morning, Mrs. Jordan comes to the store with him, and while there, she recognizes the young clerk as one of the burglars of the night before. Police headquarters is notified by telephone and on the arrival of the police, the young fellow is taken into custody and through him, his pal is arrested.

**STENOGRAPHER TROUBLES** (Feb. 6).—The boss is more or less of a grouch, and very much objects when he detects his pretty stenographer flirting with his young clerks. He comes to the conclusion that he will engage a woman of maturer years. He advertises for such a one and he has many applicants. Finally, he selects a scrawny old maid, to whom he gives the job. The next morning, she is ready for service, and while he is dictating to her, she looks sweetly into his face, removes stray ravelings from his coat and occasionally gives him a flirtatious tap and beams lovingly into his face. He is distressed and irritated, but she still goes on as cheerfully as before.

The boys enjoy his discomfiture and have hard work suppressing their laughter. The next day she brings a box of candies which she eats all the while he is dictating. When he shows his displeasure, she very coyly tries to place a candy in his mouth. During this session, the boss's wife comes into the office and seeing the antique typist's familiarity, makes her presence known by giving the giddy old flirt a piece of her mind, and discharging her upon the spot. She is now keyed up to the proper point of attack upon her husband, seizing him by the ear, she marches him out of the office with her, leaving the clerks full scope, to give vent to their glee in laughter unconfined.

**THE WHISPERED WORD** (Feb. 7).—Without work or money, Jim Dexter becomes discouraged and desperate. Concealing his intentions from his wife, lying sick in bed, Dexter makes a mask, goes out and robs a stage coach. By a roundabout way, he gets back into town before the stage arrives there. The news of the robbery reaches the hamlet and jim is one of the first to ride away with the sheriff, in pursuit of the robber. The posse returns to the saloon empty-handed. Jim is invited to take a hand in a game of cards. In pulling his money from his pocket, he accidentally pulls out the mask, which he used in the hold-up, and it falls upon the table. It is seen by the sheriff and his men, but before they can act, Dexter is upon his feet with ready revolver, covering the crowd as he backed slowly to the door.

The doctor, who has been attending Jim's wife, enters the salon and seeing the situation, he whispers a few significant words to Dexter, who lowers his gun and stands with bowed head. The sheriff quickly draws his gun and commands Jim to surrender. The doctor steps to the sheriff and whispers in his ear and the sheriff starts, glances at the doctor, lowers his revolver and whispers something to the men at the table. They sink back into their chairs and look at each other meaningly. The sheriff then addresses a few words to Dexter who advances and tosses his revolver upon the table, placing his plunder beside it, and with bowed head, turns and walks from the saloon back to his shack, where he is met at the door by an old lady of the town, who whispers something to him. Dexter enters his home and kneels beside his wife and bows his head upon the bed. She smoothes his hair, and as he lifts his head, and turning down the blankets Dexter looks upon the face of his first-born.

**THE JOKE WASN'T ON BEN BOLT** (Feb. 8).—Captain Bowser, who is made an unwilling purchaser of the personal and professional effects of Madame de Risque, who recently died, makes use of them to play a practical joke on his old friend, Ben Bolt. He masquerades as Madame de Risque, having previously induced Ben to consent to attend a sitting. Ben is ushered into the mystic parlor where the pretended clairvoyant, after startling maneuers, goes into a trance, and writes a message to Ben, the purport of which is that Ben will soon find a great treasure.

Ben is skeptical, but he is willing to be convinced. Bowser takes two of Ben's chums into his confidence and the three prepare to hand Ben a lemon. Bowser fakes a Captain Kydd message, puts it in a bottle, surreptitiously plants it on the sea-shore where Ben will find it. Ben bites good and hard. He is strolling along the beach and comes across the bottle, studies the Kydd chart and sets out to dig for the treasure. Bowser and his fellow conspirators watch Ben, observe his preparations, and follow him to the spot where he is to be allowed to dig until they can come from their hiding place and give him the grand laugh for his pains.

Ben follows literally the instructions of the "Kydd" chart, the conspirators in the meantime enjoying hugely the success of the joke. To their amazement, Ben locates a real treasure. Ben digs and turns up an iron-bound box, which he breaks open. He begins throwing out useless articles, to the inexpressible joy of the jokers. Ben in disgust, turns over the box and smashes it with his shovel. A false bottom falls out and a dozen leather bags roll out. Ben cuts one open. It is filled with gold coins. He takes his treasure home and is counting his wealth, when Bowser and his companions come in. Ben is explaining the occult powers of Madame de Risque and the Kydd business, when Bowser sheepishly discloses the truth. The four old cronies have a hearty laugh, Ben gives them each a generous portion of unexpected wealth, and "Bottoms-up" they drink to the health of Captain Kydd.

## KALEM.

**THE PROSECUTING ATTORNEY** (Feb. 3).—The prosecuting attorney's impassioned address clinches the conviction of the criminal who, breaking away from his guard, viciously assaults the prosecutor but is finally quieted. At home, the attorney's wife reads a newspaper account of the affair and is greatly disturbed.

Next morning the attorney purchases a box of tools for his little son Bobby and as they pass along the street the criminal, being conducted to jail, again breaks away from his guard and assaults the prosecutor. Bobby, coming from school, tells the mother and adds to her worries.

It happens that the prison conveyance is delayed and the desperate criminal succeeds in escaping. He makes his way to the attorney's house and bides his time, that he may be revenged.

That night as the attorney sits alone in his library, the criminal creeps in and confronts him with a revolver. A battle of wits takes place as the attorney endeavors to call the butler, but is frustrated. Toying with his victim, the desperate man sits in a chair and covers the attorney with his gun, taunting him. Bobby, earlier in the day, has tried the new tools and sawed the leg of the chair in which the criminal is seated and when the latter makes a sudden move, it gives way. Quick as a flash the attorney is master of the situation and summons help.

**IN THE POWER OF BLACKLEGS** (Feb. 5).—Lucy, secretary to the owner of a department store, is flattered by the attentions of her employer's son, Tom. The latter, pressed for funds to meet a gambling debt, induces Lucy to open the safe and allow him to borrow sums of money which he promises to return next day, but he does not state that his only hope of doing so is by winning at cards. However, he wins and returns the money. Regretting her indiscretion, Lucy tells Tom she will have nothing more to do with him.

Later, Tom is again in desperate need of money and appeals to Lucy, but is refused. He remembers the combination of the safe, opens the door and forces from Lucy the key to the inner door, which enables him to secure the cash box. Rosa, a little cash girl, who is very fond of Lucy, enters during the struggle for the key and being too frightened to render assistance, she leaves, unobserved by Lucy and Tom.

The next day Lucy is accused and having promised to shield Tom she refuses to give an explanation. Blair, the manager of the store, who has been an ardent suitor for Lucy's hand, declares that he is guilty. Lucy pleads with Tom to confess and vindicate her lover, but the young coward refuses. The owner of the store enters and is about to order the arrest of Blair when Rosa, the cash girl, who has heard the altercation, enters the room and tells her story. Heartbroken, the owner of the store takes his son home. He starts to reprimand but concludes that it is hopeless. Tom comes to a sudden realization of his worthlessness and renounces his former associates who have been responsible for his downfall. We see that he keeps his word and Lucy finds happiness with the faithful Blair.

**THREE SUITORS AND A DOG** (Feb. 7).—When Ethel's three suitors call and find that her pet dog, Fifi, is receiving most of the young lady's attentions, they enter into a conspiracy and hire a newsboy to appropriate the pet. Then each of the young men conceives the idea of "double-crossing" his companions and each secures a dog to replace Fifi.

Percy, Harold and Clarence call, respectively, bringing a new pet for Ethel, who readily sees that something is wrong but keeps her peace. She keeps the young men separated so that each is unmindful of the presence of the other. Finally she brings them together and states that each is a hero. "But," she inquires, "each of you claim to have restored my dog. Now which one of these is Fifi?" Before the boys can summon a reply, the newsboy enters carrying the real Fifi and throws a bomb into the parlor when he announces "Dese guys paid me to swipe your dog, but me mudder made me bring it back!"

**THE MATRIMONIAL VENTURE OF THE BAR X HANDS** (Feb. 7).—The ranch hands read in the paper that six handsome young women are on their way West from Boston, escorted by a chaperon. The paper makes the comment that inasmuch as women are scarce in the vicinity of Red Butte, no doubt the lonely ranchmen will extend a cordial welcome. Foremost in making preparations is Jim, who feels that the most sedate of the Eastern ladies cannot resist him. Fearing that Jim will "cut them out," the boys bend their energies toward frustrating him and the result is that they lose out entirely. The ladies depart in disgust—all save the chaperon, who decides to cast her lot with Jim.

# Song Slides.

**A. L. Simpson, Inc.**

"In the Old Rose Garden"—Pub. by F. B. Haviland Pub. Co., New York.

"Kiss of Spring"—Pub. by Walter Jacobs, Boston, Mass.

"Moontime is Spoontime"—Pub. by J. H. Aufderheide & Co., of Indianapolis, Ind.

"In the Spring"—Pub. by Musicians' Music Pub. Co., New York.

"Sailor Boy, My Sailor Boy"—Pub. by Simpson.

"When a Boy Without a Girl Meets a Girl Without a Boy"—Pub. by Geo. W. Meyers, New York.

"Give Me a Shove, I'm Falling in Love"—Pub. by J. Fred Helf, New York.

"Bring Back My Golden Dreams"—Pub. by F. B. Haviland Pub. Co., New York.

"Yesterday, To-Day and Forever"—Pub. by J. Fred Helf, New York.

**Scott & Van Altena, Inc.**

"When the Maid You've Made Your Sweetheart Is the Maid That's Made for You."

"Dear Old Girl." Crown Music Co.

"Tell Me, Honey"—Tell Taylor.

"Wait Until Your Daddy Comes Home"—Ted Snyder.

"A Little Bunch of Shamrocks"—H. Von Tilzer.

"Daddy Did a Wonderful Thing"—Geo. Meyer Music Co.

## Attention, New York Exhibitors

We have the exclusive state rights for:

**ONLY A JEW**

an intensely dramatic feature in two reels, presented for the first time in this country.

We also have the New York state rights for:

**THE UNLUCKY HORSE SHOE**

a magnificent three-reel production by the Kinograph Company. Most attractive lobby display for both of these pictures. Write us for price and particulars. We have a number of other excellent features on hand.

**MAYER & SCHNEIDER, FEATURE FILMS**
**145 WEST 45th STREET, NEW YORK**

## OUR NEW SLIDE CATALOGUE

will be ready in a week. Let us have your name. Write for our General Supply catalogue—Keep it on file—It contains everything the exhibitor needs. Give our slides a trial by sending for one like cut, 40 cents postpaid.

ERKER BROS. OPT. CO. 608 Olive St. St. Louis.

## MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, or $3.50 by registered mail, prepaid (Canadian orders by registered mail only), the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

**UTILITY TRANSPARENCY CO.**
**1733 West 9th St., Brooklyn, N. Y.**

## SLIDES of All Kinds

**Send for Catalogue "W" of our new line of beautiful**

**ANNOUNCEMENT SLIDES**

**Each slide illustrated from life and most exquisitely colored.**

***Advertising Slides at Reasonable Rates***

**Our Song Slide Catalogue of 500 different songs free to anyone for the asking.**

**SCOTT & VAN ALTENA, 59 Pearl St., New York City**
**THE SLIDES THAT HAVE SET A STANDARD**

## The B & H Standard Film Reel

This reel is offered to the motion picture trade as the simplest and best device ever designed to overcome the most common troubles of motion picture projection.

**Manufactured by**
**BELL & HOWELL COMPANY**
**217 W. Illinois Street, - Chicago, Illinois**

## MAKE YOUR OWN SLIDES

**WITHOUT AID OF PHOTOGRAPHY**

From Newspaper Cuts, Post Cards, Etc. Announcement Slides, Advertising Slides, Slides from Political Office Seekers' Cards, just the thing for elections. Slides can be made in a few minutes, plain or in colors. Where colored picture is used, colors will appear on slide same as in original. Complete outfit and directions, $1.00.

**MIDLAND TRANSPARENCY CO.**
**313 Ramge Bldg. Dept. W Omaha, Neb.**

## New Lectures Ready

| | | | | | | |
|---|---|---|---|---|---|---|
| PANAMA CANAL | 20 | slides | Plain | $5.00 | Colored | $10.00 |
| | 40 | " | " | 10.00 | " | 20.00 |
| | 100 | " | " | 25.00 | " | 50.00 |
| The POPE and the VATICAN | 20 | " | " | 5.00 | " | 10.00 |
| | 40 | " | " | 10.00 | " | 20.00 |
| | 75 | " | " | 18.75 | " | 37.50 |
| TRIP THROUGH AFRICA | 20 | " | " | 5.00 | " | 10.00 |
| | 40 | " | " | 10.00 | " | 20.00 |
| | 100 | " | " | 25.00 | " | 50.00 |

*With Interesting Lecture and One Sheet Lithos*

**A. J. CLAPHAM, Mfr. Fine Art Slides :: :: 130 West 37th Street, New York**

20,000 roll tickets, $1.20; 50 % cored carbons, $1.15; stereopticon objectives, 50c to $3.00; stereopticons, $15; rheostats, $3 to $5; arc lamps, $1.75, $2 and $2.25; condensers, 50c; calcium jets, $2.80; acetylene jets, $2.50; gas generators, $3.50; moving picture objectives, $2.75; jackets, $2. List of moving picture repair parts at fair prices. Sprocket wheels, 85c; films 1c a foot. Catalogue. All makes of moving picture machines repaired at reasonable prices. L. HETZ, 302 East 23rd St., New York City

## PEOPLE WILL BEG

Their friends to attend your theater if you start a MISSING CARD CONTEST. Something entirely new. Spreads like wildfire. Advertises you, increases business. Prizes small cost. Tonic for slow business, cinches good business. Not a voting contest, not a raffle. Easy and simple. Full details, complete system, by mail, postpaid. One Dollar, exclusive right in your town. Address G. H. THOMAS, Monessen, Pa.

## Greater J. D. Williams Amusement Co., Ltd.

**OF AUSTRALASIA**

**L. M. NOTO, Columbia Theatre Bldg., New York City**
**BRYANT 3982**

In answering advertisements kindly mention the Moving Picture World

## Wanted --- 500 Managers

To Book Real, Live, Money Getter. Up-To-Date Features for Western Penn., West Va., Ohio, Ind., Ill. and Mich.

**APPLY FOR PRICE LIST.**

**IMPERIAL FEATURE FILM COMPANY,**
**Gen. Offices, 121 Fourth Ave.,**
**Pittsburgh, Pa.**

## THE SIMPSON SOLAR SCREEN

The only Metallic Screen without seams, patented. Buy the real thing. Beware of imitations

**ALFRED L. SIMPSON, Inc.**
**No. 113 W. 132nd St., N. Y. City**

## EXHIBITORS

The best "Local Events" Film is made with our Quiverless Picture Producing "Precision" Camera. Modeled after the best French types. Complete portable developing and printing outfits. Printing, Developing and Camera Work Solicited. Write for Particulars.

PHOTO RECORDS CO.,
38 W. 40th St., New York City.

## Theatre Pipe Organs

All sizes of Pipe Organs for Theatre purposes built to order.

Write for catalogue and estimates.

THE WM. SCHUELKE ORGAN CO.,
Milwaukee, Wis.
T. D. HUME, Chicago Representative,
711 Transportation Bldg., Chicago, Ill.

**LADY PEGGY'S ESCAPE** (Feb. 8).—A party of Queen Bess's marauding soldiers take possession of the Fitzgerald Castle and expel the rightful owners. The invaders begin to make merry while the evicted family seeks shelter in a hermit's cave. Lady Peggy, however, is not permitted to leave with her family as the rioters insist that she remain and be the subject of their toasts.

The resourceful young woman pretends to be agreeable and sits down to dinner with two of the soldiers, while the others conduct themselves riotously in the wine cellar. At an opportune moment Peggy rushes to her room and locking the door, proceeds to fasten a rope to the bed and throws the end out of the window. She succeeds in making a perilous descent to the ground and rides for help.

The rioters follow in pursuit and locate the evicted family in the cave. Determined to be revenged on Peggy, the soldiers, now in a maudlin stupor from their libations, proceed to smoke out the refugees. Just as the desperate family is about to give up hope, Peggy arrives with assistance, but does not succeed in liberating her people until she has dispatched the heartless leader of the marauders in a duel.

**THE LAST BLOCKHOUSE** (Special, 2 Reels) (Feb. 7).—A party of western pioneers, while constructing a block-house, are guarded by a troop under Captain Steele. Crow, a renegade half-breed, tries to become friendly. He annoys Dot, the wife of Jim, a young settler, and is quickly repulsed.

Crow, infuriated at her scorn, incites the Indians to attack the settlers. The block-house is destroyed. Crow captures Dod before the attack and rides off toward the camp.

Jack, the sole survivor, manages to reach the young husband, who is away in the woods, while Jim and Captain Steele recapture Dot from the Indians, and in a hand-to-hand struggle with Crow, Jim avenges the fate of the pioneers.

## SELIG.

**THE GOVERNOR'S DAUGHTER** (Feb. 3).—Jim Carey finds an old prospector dying in the desert, and is entrusted with his treasure as a reward for hastening for help. This good act is witnessed by Galvez, who harbors revenge against Carey. He finds his knife, finishes the old man in the desert, and charges Carey with the crime. In his wild ride for the doctor Carey saves the stage from a hold-up and rescues the governor's daughter. In the plea for executive clemency, made by his mother, to save him from the scaffold, she shows his picture to the governor and it is recognized by his daughter, which establishes his alibi, and brings his accuser, Galvez, to justice.

**SWEENEY AND THE MILLION** (Feb. 4).—Sweeney, a hod carrier, falls heir to a million, and proceeds to rake in all the cash that he and a corps of messenger boys can carry. He sees a taxicab and the chauffeur demands so much an hour. Sweeney buys the machine outright, and throws the ex-owner out. He and his wife race up and down the city and create a sensation by "loud" attire and equally "loud" eating in a swell cafe. They also give a ball that has some extraordinary dancing "stunts" on the part of the Sweeneys. As a finale, he goes to a fashionable "club" and is trimmed of spare cash and all his other property, real and personal, as the result of a rash bet across a revolving card table. He is thrown out and goes back to the hod next morning in his dress suit.

**THE THREE WISE MEN** (Feb. 5).—A few years ago J. J. Tissot dawned upon the world of art with new views of the Holy Land through modern eyes, that was startlingly realistic. In this charming little miracle play in which a wealthy rounder is transported from the Great White Way to the lonely desert to meditate upon the holy truths of a little pamphlet a Salvation Army lass has thrust in his careless hand, the three wise men come out of the East, on camels as of old, and impress the scornful eye of doubt. The young man follows them under the guiding star of Bethlehem, to their destination, but, is refused admission to the lonely stable until he cleanses his soul. Then he awakens from his dream, sanctified by the lesson of the ages.

**HOW IT HAPPENED** (Feb. 6).—Honest Dan Ryan is in love with Grace Daniels, the daughter of a drunken saloonist. This unworthy threatens to shoot Dan on sight if he continues his attentions to his daughter. The young woman, intent upon keeping the peace and saving her lover, empties her father's gun, but carelessly throws the cartridges into the stove. When the old man lights the fire he gets a bullet for his pains and the blame is laid at Dan's door. He escapes the avenging posse and eventually marries the girl.

**THE ARTIST AND THE BRUTE** (Feb. 7).—Alice Atkins, artist, specializes in wild animal painting. She falls in love with Hortez, an intrepid animal trainer. This is resented by Barker, the proprietor of the menagerie, who fails to attract her admiration. While she is painting in an enclosed arena some lions, the diabolical Barker turns into the arena a hungry and ferocious leopard. The efforts of Alice to defend herself brings Hortez unexpectedly on the scene. He kills the leopard, but one of his shots flying wild, ends the life of the would-be assassin Barker.

**THE MILLIONAIRE COWBAY** (Special 2 Reels) (Feb. 3).—During a wonderful exhibition of horsemanship and cowboy skill. "Bud," the foreman of the Diamond S ranch, is handed a telegram summoning him to Chicago to claim a fortune left him by an uncle. There he falls in love and marries the stenographer in the office of his attorneys. fter a year he tires of the motony of the life he leads and wires for the entire outfit to come to Chicago and wake the town up. They carry out instructions elaborately much to the embarrassment of Mrs. "Bud." After they leave, "Bud" embraces his wife and to her great relief, whispers 'Never again.'

## BIOGRAPH.

**BROTHERS** (Feb. 3).—His dumb grief was mistaken for indifference at his mother's death-bed, but it was the non-committal lady who learned the truth. The favorite son came to woo and win her. She made fine biscuits. In the end, as is quite apt to be the case, the lady gave up herself and her accomplishments in a way quite unexpected.

**OIL AND WATER** (Feb. 6).—The dancer, as the saying is, was a "good actress on and off." To the idealist she appeared the living goddess of the dance and as such she entered his home. Then came the moment of illusion. The goddess became the actress longing for the life that was past. Oil and water each found its own and what might have been a fatal mistake was rectified by sacrifice.

## LUBIN.

**THE LOST NOTE** (Feb. 3).—Jennie, a poor girl, and Mrs. Manning, her blind mother, are ignored by the people in the village in which they live, and the mother and daughter are reduced to abject poverty. The girl tries to get food on credit, but is refused. The new minister, who has just arrived in town, tries to help the girl by giving her money, but being proud, she refuses it. After two futile attempts, the minister drops a five-dollar bill purposely where the girl will find it. The girl finds the money and buys food with the rest of the money after the settlement of her bill. The interest heightens when the landlord loses a five-dollar bill near Mrs. Manning's home while calling for rent. The poor girl is arrested for stealing money. She, however, is rescued from the village jail by the minister and his sister. They take Jennie to her home, where the money belonging to the landlord is found by Billy, the town half-wit, who has befriended the girl, and who accompanies her home with the minister and sister. The girl's innocence is proven and the landlord's lost bill is recovered.

**A MOTORBOAT PARTY** (Feb. 4).—Jerry Jones, an enthusiast on motorboating, asks some friends to go with him in a little party. They decide to go, so Jerry hires a motorboat, and his friends bring the lunch. Jerry tries to start the boat, but never having had experience, only knowledge gained from the guide how to run a motorboat, fails. The man, however, from whom he hired the boat, starts it and off they go. Failing to unfasten the boat, one of the boys goes on the dock and detaches it. As the boat is going he is pulled overboard and compelled to swim ashore.

Lunch is served and everyone eats and drinks heartily. Charley Graft, who has been imbibing too freely, goes to the stern to wash a plate and accidentally falls overboard. One of the boys throws him a life buoy with a rope attached to it, but he too is suddenly drawn into the water. They swim ashore and hail the boat. Jerry steers for the shore and one of the girls throws a line to the boys in the water. Jerry, not knowing how to stop the boat in order to make a turn, throws the girl into the water. Excitement ensues on board, during which Jerry is thrown into the water, leaving the three girls on the boat. Two of them try to stop the boat by hanging to a buoy and are dragged into the water, leaving Carrie Small alone. She tries to stop the boat, which she succeeds in doing, but cannot start it again. On making tn investigation she discovers that the gasoline tank is empty and there is none in the boat. Woman-like, she fills the tank with beer. The boat gets a jag and Carrie, in despair, leaps overboard. The boat goes off on its own account, doing all sorts of stunts in its delirium. Finally it returns to each person, who jumps from the water into the boat and returns home to the dock.

**THE MISSING JEWELS** (Feb. 4).—Just as James Y. Henry is about to leave home for his office, his wife requests him to place her pearl necklace in the bank safe deposit. She places the bag in his overcoat pocket. Then he remembers that he has forgotten his watch. In her husband's absence, Mrs. Henry receives a 'phone messags to attend a bridge party, and desiring to wear the necklace, takes the bag out of Henry's pocket and forgets to tell him of it.

In the employ of Henry is Miss Violet, a stenographer, Parker, the bookkeeper, and Sam, the shipping clerk. Sam is very fond of Miss Violet and invites her to a dance, which she refuses. Sam is much chagrined and makes an angry exit. Later Henry remembers the bag with the necklace. He finds that it has disappeared and makes inquiry. Still later Sam, through the window, sees Miss Violet place a small bag in her stocking and informs Mr. Henry. The girl is summoned and requested to produce the bag. Parker fights hard far the stenographer, but Sam, feeling sure of his game, telephones for the police. They force Violet to show the bag, which she digs out and displays the contents to be her powder puffs. In the meantime, Mrs. Henry has 'phoned to her husband to inform him that she has won the prize at bridge. He in return tells her of the missing necklace. This explains the mystery and Henry proposes to raise the girl's salary, but she advises that he shall raise Parker's salary instead, as they are about to be married.

**KEEPING UP APPEARANCES** (Feb. 7).—Bess Baring, a worthy working girl, primps up in her best for a Sunday promenade. Jack Holmes, a modest wage earner, resolves to give the girls a treat, and also primps up. They both select the park as the place of vantage. Jack is fortunate in encountering Bill Smith, who is taking a spin in his automobile. Smith invites Jack to get in, which invitation is cheerfully accepted.

Bess sits down on one of the benches and is watching the promenaders when a drunken hobo sits down by her side and commences to annoy her. The auto comes up just in time and the two boys jump out and spring to the rescue. The "boozer" is chased on his way and Jack gallantly sees the fair one home.

The well-appointed make-ups of each impress the other, and both believe that they have encountered a scion of society. Bess is quite impressed and invites Jack to call and meet mother and have dinner. She borrows from well-disposed friends, some fine dresses, a handsome dinner service and a maid. Jack hires a full dress suit. The deception is carried out admirably and Jack falls in love, but, of course, thinks his case is hopeless with such fine people. Bess encourages, but can hardly hope to win out. Next morning at work they reason to themselves and resolve to end the deception. Each writes to the other, making a clean breast. Going to mail the letters they meet in the corridor, the epistles of confession are exchanged and both are made happy.

**THE PRICE OF JEALOUSY** (Feb. 7).—Senorita Carmelita Morales, visiting the wife of Major Andrews, U. S. A., is shown much attention by Captain Herbert Richards, with whom she falls in love. Captain Salvada, of the Mexican Army, is a frequent caller at the post. Mildred West also comes to visit Mrs. Andrews, and Herbert at once forgets Carmelita, who is intensely jealous. Salvada attempts to show Mildred attentions, but receives no encouragement, she having taken a strong fancy to Herbert. Herbert catches Salvada cheating at cards and incurs the Mexican's hatred. Salvada leaves the post, swearing vengeance.

A troop goes to the target range camp, the major being in command, with Herbert second. Thinking her guests will enjoy a week of camp life, Mrs. Andrews takes the girls to the camp. Carmelita's jealousy has grown to a passion as she witnesses the love between Herbert and Mildred. She chances to encounter Salvada, and asks him to assist her in breaking up the affair. Salvada readily agrees, and writes a love letter, addressed to Mildred, making an appointment for a secret meeting. This letter, Carmelita arranges, shall fall into the hands of Herbert. Carmelita provides herself with a cloak identical with one worn by Mildred, and contrives that Herbert shall see her slipping away from the camp just before the time named for the meeting. Herbert follows the figure he supposes to be Mildred, and witnesses the meeting with Salvada. Insane with jealous fury, Herbert follows Salvada. Carmelita, fearing that harm will come to Herbert, in turn follows him, and witnesses his capture by Salvada's men. Carmelita overhears Salvada tell Herbert that he will square accounts by having him shot. She pins a note appealing for aid to the bridle of Herbert's horse, and drives the animal toward camp, she herself going to Salvada and appealing that no harm be done to Herbert. Salvada coldly tells her, however, that, having Herbert safely in his hands, he intends to be revenged, and orders that arrangements be made for his execution. Meanwhile, the horse has reached camp, the note has been read and the troop starts in search of Herbert. Herbert is placed before a firing squad. Carmelita throws herself in front of Herbert, shielding his body, and being herself mortally wounded. An instant later the American troop charges in and the Mexicans are killed or put to flight. Salvada is killed. Carmelita dies in Herbert's arms, paying the price of her jealousy.

**THE MISER** (Feb. 8).—Paul is the only son of John Osborne, a retired merchant. Osborne's life is centered in his son, his wife having been dead for years. He desires that Paul shall make a brilliant marriage. With this object in view, he arranges a match with the daughter of a wealthy acquaintance and notifies Paul of his plans. Paul, unknown to his father, has fallen in love with Alice, the daughter of a foreman in one of the mills. He strenuously objects to the proposed match. Matters are brought to a crisis, however, by the rejected suitor of Alice, who betrays the lovers to Paul's father.

One day the lovers are surprised by John Osborne, who demands that Paul give his sweetheart up. Paul refuses to do so, and, carried away with rage and disappointment, the father tells Paul to choose between him and his sweetheart. Love conquers duty. After their marriage, Paul takes Alice

# ECLAIR

HAS ACQUIRED THE

## EXCLUSIVE

RIGHTS TO THE BEST NOVELS WRITTEN BY THE GREATEST OF ALL AMERICAN SHORT STORY WRITERS

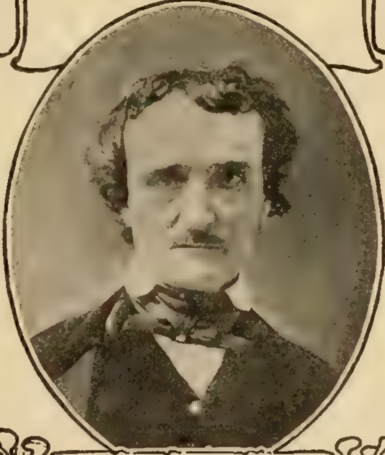
O. HENRY

ECLAIR HAS ALREADY PRODUCED

THE SPECTRE BRIDE-GROOM BY

WASHINGTON IRVING

THE RAVEN BY


EDGAR ALLEN POE

THE OLD CLOCK ON THE STAIRS BY

LONGFELLOW

SIR A. CONAN DOYLE

# ECLAIR

HAS ALSO ACQUIRED THE

## EXCLUSIVE

RIGHTS TO ALL THE GREAT SHERLOCK HOLMES STORIES OF SIR A. CONAN DOYLE. SOME OF WHICH HAVE ALREADY BEEN PRODUCED BY ECLAIR to his father's house and pleads for a reconciliation, but his father spurns him. Paul secures a position in one of the mills. Two children come to bless the little home. Paul has become a sturdy, skilled worker. The elder Osborne grieves for his son, but his stubbornness will not permit of a reconciliation. He soon comes to be regarded as a miser by the townsmen.

Trouble and misfortune, however, come to darken the home of Paul and Alice. A panic sweeps over the country and one by one the mills are closed. The bank in which their small savings are kept fails. One of the babies falls ill, and Paul tramps the streets in search for work. One day, when he is returning from his fruitless search, he sees his father on the street, and withdraws out of his sight until the old man passes, but he hears the remarks of the bystanders and thinks how well he could use a little of his father's treasure. When he reaches home he finds the baby is failing, professional nursing, change of climate and money are needed to save the little one. Paul thinks of his father and the gossip he has heard. He resolves to rob his father.

That night he enters the familiar grounds for the first time since his marriage. He peers into the window and sees his father in the old chair. He slips into the room, through the window, and secretes himself to await the nocturnal visit to the treasure trove which he is sure his father will pay before retiring. The old man picks up the lamp and slowly climbs the stairs to the attic. Paul follows closely and secretes himself while his father produces an old tin box and places it on the table. The old man is soon lost in contemplation of the contents of the box, and Paul cautiously draws nearer, but when he sees what the box contains, he stands transfixed: a child's shoe, a top, marbles, a ball and mit, and many other relics of his own childhood and boyhood. He blindly turns to go, but in his agitation he strikes against a chair, and his father starts up in alarm. Paul confesses the object of his visit and the necessity which drove him to it, and asks forgiveness. The pride of the old man is at last broken. He sees the trouble and unhappiness it has brought to him and his son, and he begs Paul's forgiveness, and entreats to be taken to Alice, that he may make his peace with her. The little cottage presents a different scene now. John Osborne sits with the little ill grandchild on his knee and tells him of sunny climes and of the grand house where he will live when they return.

## EDISON.

**THE PRINCESS AND THE MAN** (Feb. 1).—The King of Morania, a petty monarchy, is very unpopular. The people are badly governed and send a petition to their ruler, beseeching him for reform. The petition is presented to the king by two leaders of the people, Markowitz and Brand, and he, angry, tears the petition in two and dismisses the two men. As they go Brand's eyes meet those of the Princess Margaret. The look strikes deep in both.

The princess discovers that her maid, Lisette, has been summoned to a meeting of the revolutionary leaders of the people. She makes the maid take her to the meeting and there, hearing herself denounced, lifts her veil and confronts the men assembled. Brand comes to her defense; Markowitz is against her and the argument is heated when a squad of soldiers, who have been sent to arrest the leaders, pound at the door. Markowitz is for threatening the life of the princess to secure their own safety, but Brand urges the men to escape by the window and hasten to arouse the people. All escape over the roofs except Brand, the princess and Lisette, who remain to confront the soldiers. When the door is finally battered down the princess takes Brand's arm and walks out, the soldiers falling back dumbfounded. Brand comes into the presence of the king, whom they find alone in his study. He imploringly asks him to right the people's wrongs, but to no avail. Suddenly a servant rushes in and announces the palace has been entered by a great mob. the king goes to the throne, where they are assembled. The leader of the people begs him to consider their wrongs. He at first refuses. Then the speaker brings examples of his starving population and forgotten veterans before his majesty's gaze. He is dumbfounded and the princess, with an impulsive forward movement, snatches a pining baby from its mother, and holding it up in the presence of the multitude, swears to be a mother to her people and to use her influence with her father for their good. The king is overcome to such an extent that he nods his approval and the crowd cheer him to the echo.

**OVER THE BACK FENCE** (Feb. 3).—Colonel Crompton, a bachelor, and his nephew, Charles, live in a house adjoining that of Matilda Scraggs, an old maid, whose niece, Nell, is very much in love with the bachelor's nephew. The old folks are neighborly neighbors until one day the colonel's dog bites the old maid's cat and the trouble begins. The colonel declares his nephew must pay no more attention to Nell. The old maid forbids her niece to speak to Charles. The young folks, however, carry on their courtship just the same over the fence which divides the rear courts to their adjoining houses. The elders tear them apart whenever they catch them in conversation, and so persistent are they in their endeavors to separate the young couple that Charles and Nell secretly make an agreement to change their tactics and pretend to quarrel. This has the desired effect on the old people, who are contrary enough to induce the young people to make up again, especially as Charles makes himself quite agreeable to the old maid and Nell captivates the colonel.

The deception of the pretended quarrel is so cleverly carried out by the young couple that the elders become quite discouraged in their vain efforts to reunite them. The old maid hits upon a plan and invites the colonel and his nephew to an afternoon tea in her garden. The colonel, of course, accepts the invitation and attends promptly, accompanied by his nephew. Over their tea and cake the colonel mildly discusses the strange attitude of the young people, and after much advice and good counsel, the elders bring about, as they think, a most satisfactory reconciliation of the young couple.

**THE PHANTOM SHIP** (Feb. 4).—Allen, a sailor, returns from a long voyage just in time to miss seeing Ellis, a young village merchant, refused by Alice, who is Allen's affianced wife. Ellis' love is an honest one and he takes his refusal most manfully, but still has hopes.

After a lapse of six years, during which time Alice and Allen have married and have a little son, Allen has become a fisherman in order not to be away from his little family, but several bad fishing trips forced him to accept an offer to return to the life of a sailor as mate of a schooner about to sail.

Ellis' love for Alice is still alive and with Allen's departure his hopes again rose. Allen's ship is wrecked on an island in the South Seas, and for many months he and the crew were marooned hundreds of miles out of the course of passing vessels. The ship's only boat was finally sent with volunteers on a forlorn hope to try to bring help, but was never heard from.

Meanwhile Alice had given up hope and poverty had forced her to promise to marry Ellis.

Allen and his two remaining companions had been rescued by a passing ship and he is on his way home. His strong love and continual thoughts of his wife cause her to leave Ellis at the church door so that she may take a last look at the sea before she gives up her husband's name. She has a vision of the returning ship and refuses to marry Ellis. Allen returns after many days and the reunion is very appealing.

**HOW THEY OUTWITTED FATHER** (Feb. 5).—Annette, the daughter of Jay Forsythe, a wealthy but eccentric old banker, is secretly in love with her father's secretary, George Deal, who is a good-looking chap, but not yet blessed with the world's goods.

Old Forsythe has other views for his daughter, and insists on her marrying Peter Fossil, a rich and short-sighted old gentleman. Annette confides her father's wishes to George, who hatches up a plot to defeat the father's scheme; he proposes to disguise himself as the father, receive the unwelcome suitor, inquire into his past and finally eject him.

That evening George goes to a wig-maker and has himself fixed up in an exact imitation of old Forsythe. He also sends a message calling the banker away from home. When George presents himself before Annette the deception is so perfect she mistakes him for her father until he reveals his identity. Peter Fossil, the despised suitor, arrives promptly on time and proposes to Annette. She listens demurely and refers him to her father. George, disguised, puts old Fossil through the third degree until he is thoroughly discomfited then he peremptorily forbids him the house. Old Fossil is about to depart, never to call again, when suddenly Mr. Forsythe himself appears, indignant at having been called away on a fool's errand. To his surprise he sees his double standing before him; both men engage in comical gestures, as if trying to discover the identity of the other. Annette nestles up to George, claiming him as her father, while Forsythe sinks into a chair, a prey to doubt. He finally calls up the police department, describing George as a dangerous lunatic at large. Meanwhile George, with the aid of a toy pistol, forces Peter Fossil into another room and compels him to don the disguise and thus Fossil is transformed into Forsythe's double. George then brings Fossil before Forsythe, holding him until the police arrive and drag him off to prison. After this display of heroism George finds little difficulty in winning the heart and hand of Annette with her father's consent and best wishes.

**SALLY'S ROMANCE** (Feb. 7).—Sally is a pretty country girl, who is adored by young Joe from the next farm to her father's. An artist, tramping through the country, comes to Sally's house and asks for lodging while he paints. As he is a splendid looking fellow, Joe is not too happy over the arrangement. Then the artist sees Sally in a pretty light by the window and decides to paint a picture with Sally as the model. Of course this adds to Joe's disquietude. Sally's nature is touched by the young artist's personality though he is quite unconscious of anything save that he has a good model for his picture.

When he comes to go Sally refuses money for the posing and as she has admired a heavy antique ring which he wears, he gives it to her for herself. He returns to New York and Sally looks vainly for a letter from him, At last, however, the picture wins a prize and the artist writes to Sally telling her of its success and saying that if he was in a position to do so he would offer her a permanent engagement. These words to Sally mean an offer of marriage, and she accordingly takes her money from her little bank, packs up a few things and starts to the city to find him.

Joe, who has lost heart but not determination, follows her to the city. When Sally arrives at the studio she looks through the half open door and what she sees makes her drop to her knees in a girlish passion of tears; a reception is taking place inside and the artist and his bride to be are being congratulated by the assembled guests. Joe comes up the stairs and finds the little figure in a heap outside the artist's door, lifts her up and takes her away with him.

On the way home Sally stops, leans on the rail of a little bridge, and slowly drawing off the artist's ring, drops it into the stream below. Then she lays her head on Joe's shoulder and they start for home, wiser and happier.

**THE GOVERNESS** (Feb. 8).—Jane Black is governess in charge of the children of William Crane, a wealthy widower. Her father is an unreliable old promoter who has lived an unprofitable life, working at shady enterprises which are close to the edge of crime. He is anxious that Jane shall introduce him to her employer and use her influence to his advantage, but she refuses. The old man suspects the truth that Mr. Crane and Jane are becoming fond of each; in any event he calls upon Crane and tries to interest him in some cheap mining stock, and Crane, eager to be good to Jane's father, willingly buys.

It happens that Crane has just finished the drawing of his latest invention. There is only one drawing which he and his secretary have just been looking over and the secretary is advising him to have a second one made when Black is announced. Crane decides to see him and dismisses his secretary. The drawing is left upon the table. Black sees it and realizes its value. He contrives to steal it, takes it home and cunningly hides it and writes to Crane demanding a large sum for its return.

Crane is in a quandary. He loves Jane though he has not yet told her so. He cannot therefore order the arrest of her father as he would an ordinary blackmailer, so he determines to pay the money. Meanwhile Jane has discovered what her father has done. She is in agony; the only thing for her to do is to recover and return the drawing before Crane has paid over the money. She makes a desperate search and at last finds it after a scene full of suspense.

Crane is just about to pay the money to Black when Jane rushes in with the stolen drawing. Black in a blind rage would kill her, but Crane restrains him and the old man realizing how much he has lost and what he must appear in the eyes of his daughter and Crane, leaves crushed and broken. Left alone with Jane, Crane declares his love.

## PATHE.

**PATHE'S WEEKLY, NO. 5, 1913** (Jan. 27).—**Van Wert, Ohio.**—A Fort Wayne and Western passenger train collides with a freight at a crossing here. The train crew are injured and a property loss of $50,000 is sustained.

**New York, N. Y.**—The Striking garment workers' parade, 36,000 strong, is a model of orderliness. After the parade they attend a meeting in Union Square.

**San Francisco, Cal.**—The entire Fourth Regiment of Cavalry, the Twenty-fifth Regiment of Infantry, three companies of Coast Artillery and 550 Marines embark on the transports Sheridan and Logan for Honolulu.

**Washington, D. C.**—Captain Amundsen, the Arctic explorer, visits Washington to receive a medal from the Geographical Society.

**New York, N. Y.**—Mrs. Joan M. Cuneo, the well-known woman automobilist, drives Disbrow's 300 horsepower auto "Jay Eye See," at ninety-one miles an hour.

**Columbus, Ohio.**—Governor Cox is inaugurated with the usual ceremonies.

**San Francisco, Cal.**—The Society for the Prevention of Cruelty to Animals has adopted a new method of capturing stray dogs and goats, which they consider far more humane than the old-fashioned wire loop.

**New York, N. Y.**—Don Cesar Luis de Montalban is walking around the world, having started with a two-cent piece. He is not allowed to beg, but must earn his living as he goes. Up to the present he has walked 70,000 miles.

**A WHITE ROSE** (Feb. 5).—Mabel Barlow, a young widow, to avoid meeting a suitor of her father's choosing, goes to visit her friend, Mrs. Jefferson. The widow gives the bride her opinion of men in general. She dares Mrs. Jefferson to test her husband's faithfulness. Jefferson, the storm center of all this, come shome with Captain Harding, an old and long-lost acquaintance. He finds a letter asking him to meet a lady admirer in the park and to wear a white rose for identification, and shows it to the gay captain. Jefferson being married, Harding leaves to meet the mysterious young lady. Jefferson discovers that the captain has forgotten the white rose, gets one and hurries after him. Mrs. Jefferson sees her husband going out with the white rose and her faith in him collapses. Harding meets the mysterious young lady, who immediately gives him her opinion of a married man who flirts. Perplexed, Harding returns to Jefferson's home. He finds Mrs. Jefferson ready to leave her husband. The situation is cleared, however, when Harding enters, wearing a white rose.

**A. B. C. One, Three and Six Sheet POSTERS**

NOW READY FOR THE FOLLOWING!

**KALEM** Release for week of January 27th.

| | |
|---|---|
| The Turning Point | One and three sheets |
| Pride of Angry Bear | One and three sheets |
| The Senator's Dishonor | One and three sheets |
| Horse That Wouldn't Stay Hitched | One sheets only |

**BIOGRAPH**

| | |
|---|---|
| Brothers | One and three sheets<br>Released February 3rd. |
| Oil and Water | One, three and six sheets<br>Released February 6th. |

ALSO ONE, THREE AND SIX SHEETS FOR THE SPECIAL RELEASES

Lubin's TWO REEL subject THE GUIDING LIGHT

Released January 27th

Kalem's TWO REEL subject THE LAST BLOCKHOUSE

Released February 7th

ORDER AT ONCE FROM YOUR EXCHANGE, OR DIRECT FROM US

**A. B. C. COMPANY CLEVELAND, OHIO**

IMPORTANT NOTICE!

HANDBOOK

(SECOND EDITION)

for MANAGERS and OPERATORS

430 PAGES, COMPLETELY REVISED and REWRITTEN by

F. H. RICHARDSON

Price, **$2.50,** Postage Prepaid

Send All Orders and
Remittances Direct to

MOVING PICTURE WORLD

BOX 226, MADISON SQUARE P. O., NEW YORK CITY

**THE BEAR HUNTER** (Feb. 6).—Iron Spider, an Indian trapper, loves Red Wing and she accompanies him on many of his hunting trips. On this occasion she meets Eagle Feather, who is searching for a bear which has been seen in the vicinity. Red Wing and Eagle Feather fall in love at first sight, but when Iron Spider returns he orders Eagle Feather away and the latter resumes his hunt for the bear. Eagle Feather is watching for the bear from the brink of a ravine when a figure with an upraised knife lunges at him from behind. Eagle Feather bends low and Iron Spider falls over him and down the steep incline. It is very well done. Red Wing arrives about this time. Eagle Feather tells his story and he and Red Wing descend to the bottom of the ravine where they find Iron Spider, dead.

**THE PEACE COUNCIL** (Feb. 8).—Alice Carroll, the daughter of a white settler, and Little Blackbird, an Indian Boy, are playmates. Blackbird breaks Alice's doll and both little hearts are filled with sorrow. Blackbird, seeking to make a new doll for Alice, uproots a section of a cornfield, brings the corn to Alice and together they manufacture a doll. A quarrel over the doll ensues, and to patch it up, Blackbird makes a pipe of peace out of an ear of corn. They both smoke the corn husk and become sick. The damage to the cornfield is discovered by Alice's father and his cowboys. Getting their guns, they prepare to wreak vengeance upon the Indians, presuming that they are guilty. As the cowboys and Indians are about to fire upon each other, Alice, with her corn doll, and Blackbird, with his headache, toddle in between the warring factions. The cause of the damaged cornfield is explained and instead of a battle, there is held a peace council.

## C. G. P. C.

**THE PITCHER PLANT** (Feb. 4).—This film is a splendid series of views of a remarkable plant. The pitcher plant grows, as its name suggests, in the form of a pitcher with a lid upon it. It is an unfailing trap for insects, inviting them within its folds and then drowning them in the water it contains. The trapping of flies, bees and other insects is cleverly and clearly demonstrated.

**THE SWEDISH SUBMARINE MANEUVRES** (Feb. 4).—An absorbingly interesting film. A film permitting a close inspection of a modern submarine, showing the preparations for the plunge, the submarine submerged and the firing of a torpedo.

**THE FRENCH ARMY MANEUVERS** (Feb. 7).—Regiments of French artillery, infantry, cavalry and an engineering corps, go through a mimic war, being opposed by a force of like strength. After being forced to lay temporary telegraph lines, build pontoon bridges, and transport the cavalry across the river in small boats, the invading army is successful. The fighting men show remarkable ability and the majority of their feats are of the spectacular sort.

**THE OPENING BUD** (Feb. 7).—The different stages before a flower is fully blown are shown in this film. If one watched a bud constantly for three weeks they would have the satisfaction of observing its gradual growth, and this is exactly what they see here with the original coloring.

## Among the Exhibitors.

**Bay City, Mich.**—Sam Mylie, who controls the Garrick theater in Flint, has leased the Lyric theater in this city.

**Ellsworth, Ia.**—C. J. Morris, manager of the Electric Theater at this place, will remodel same.

**Nampa, Idaho.**—This city will have a new theater building.

**Far Rockaway, N. Y.**—A new theater will be erected at the corner of James St. and Cornaga Ave., the site of the famous park house.

**Havelock, Nebr.**—W. K. Graves has the contract of converting the Union Hall into a moving picture show.

**Chester, Pa.**—The building at 313 Market St., will be turned into a vaudeville house.

**Dennison, Ia.**—This city will soon have an opera house to cost $50,000.

**Cincinnati, O.**—Architect Anthony Kunz is receiving estimates for the Belvidere motion picture house to be built on the east side of Belvidere St., north of Hatch St.

**Philadelphia, Pa.**—E. J. Kreitzburg, is estimating on revised plans by C. E. Oelschlager for the remodeling of the Plaza Theater.

**Minneapolis, Minn.**—The Dennison (Ia.) Improvement Club has secured an option on a site for a new opera house.

**Belton, Tex.**—The postoffice is now undergoing repairs and will be occupied as a moving picture show, by Walter King of Houston.

**Clarksville, Tenn.**—A contract has been given by Joe Goldberg to Smith Bros., for the erection of an opera house.

**Detroit, Mich.**—Plans have been prepared for the erection of a new theater building on Gratioot near Belvidere.

**Dubuque, Ia.**—The doors of the Wonderland Theater, 656 Julien Ave., will be opened for business. Jas. J. O'Brien, Mgr.

**Cincinnati, O.**—There was incorporated in Columbus the Norwood Theater Co., which will spend $60,000 on a 1,200 seating capacity house.

**Olathe, Kans.**—Weldon & Sager, proprietors of the Gem Theater, are contemplating erecting a moving picture theater in Wellsville.

**Philadelphia, Pa.**—Anderson & Haupt are planning a moving picture theater at Columbia Ave. and Patton Sts.

**Omaha, Neb.**—Chas. L. Sanders and Jno. L. Kennedy, will erect a theater building on Saunders lot at the corner of 18th and Douglas Sts.

**McKinney, Tex.**—A contract has been let for the erection of the new McKinney Opera House.

**Fresno, Calif.**—The old Armory Hall and the Barton Opera House building will be remodeled.

**Richardson's Hand Book**
**Now Ready**
**Postage Paid**
All orders and remittances should be addressed
**Chalmers Publishing Co.**
**Box 226, Madison Square, P. O.**
**New York**

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted**

### SITUATIONS WANTED.

**WANTED**—An experienced manager, who can build your business, will soon be at liberty. Will consider offers in Philadelphia, and can handle any size house. Address W. D., care of Moving Picture World, New York City.

**AT LIBERTY**—Experienced operator, sober and reliable. Prefers Lake States and night work only. Address JOHN AFFELT, Ausable, Mich.

### HELP WANTED.

**WANTED, IMMEDIATELY**—Experienced Developers, Perforators, Joiners, and others employed in the Manufacture of Films. Reply to J. C. R., care of Moving Picture World, New York City.

**WANTED**—Fifty operators, qualified electricians —only applicants considered who can show unquestioned character references. Permanent and high-class positions for men who qualify. Apply forenoon between ten and twelve only. Address KINEMACOLOR COMPANY, 1600 Broadway, New York City.

**PIANIST WANTED**—Man who cues pictures thoroughly, to play circuit of six towns once each week. No Sundays. Can make dandy side money teaching. Will pay all expenses and $10 salary to right party. Half-baked players, save stamps. Must be A-1, personally good habits. Will give preference and chance at something better to pianist with operating and managing experience. Write Quick. Address HARRY G. WALDRON, Electric Theatre, Langdon, N. Dak.

**WANTED**—Boy or young man for Poster Department. Must have a knowledge of Film subjects. Address McINTIRE & RICHTER, 23 E. 14th St., New York City.

### EQUIPMENT FOR SALE.

**FOR SALE**—Motiograph No. 1A, and Edison; complete equipments; A-1 condition. Low price. Also Motiograph mechanism only. Address AMUSEMENT SUPPLY CO., 107A No. Dearborn St., Chicago, Ill.

**FOR SALE**—Powers 6 and 6A complete equipment, guaranteed. Never used. For sale cheap. Address MARTIN FREDERICKS, 2017 North Twelfth St., Philadelphia, Pa.

**CAMERA FOR SALE**—Schneider Junior outfit complete. Tripod, Panorama, Printer, Tanks and Camera, with special $55 Lens. Does excellent work. Guaranteed. Cost $475. $225 takes it. Shipped on receipt of $25, privilege of examination. Address COZY THEATRE, Tulsa, Okla.

**FOR SALE**—Moving Picture Machine, Powers No. 5. New condition. Address FOSTER THEATRE, 5206 Evanston Ave., Chicago, Ill.

### EQUIPMENT WANTED.

**WANTED**—Powers 6 head, with or without motor. Address GEO A. BROWN, 413 E. Eagle St., Buffalo, N. Y.

**WANTED**—400 Opera Chairs, second-hand. What have you to offer? Address GEO. DOUVRES, 30 So. 4th Ave., Mt. Vernon, N. Y.

**WANTED**—Second-hand camera outfit in good condition. Address H. P. BROWN, 548 Tribune Bldg., Chicago, Ill.

**WANTED**—Urban or Preswick camera. Must be in A-1 condition. State all in first letter. Address J. G. SILL, 543 Vancouver Ave., Portland, Oregon.

**WANTED**—About 200 second-hand theatre chairs. Address R. P. GREER, Uniontown, Alabama.

### THEATRES FOR SALE.

**FOR SALE**—First class moving picture show on Main Street in live and growing city. $2,500 cash will handle this. A snap. Address P. O. BOX NO. 154, Boise, Idaho.

### THEATRES WANTED.

**WANTER**—Will buy a moving picture theatre in Central Ohio. When answering state price, location, seating capacity, daily expenses, average daily receipts, if open Sunday. Address BOX 163, Bucyrus, Ohio.

### FILMS FOR SALE.

**"FOUR DARE DEVILS,"** three reels, fair condition, with paper. Fifty dollars. Wurlitzer Pianino, good condition, cheap. Address DIXIE THEATRE, Fairmont, W. Va.

### BUSINESS OPPORTUNITIES.

Do you want Studio location in Los Angeles, California? Fine, old ranch house for lease. Lot 135 by 200, close to foot hills, unsurpassed location. Write for particulars to O. E. BURNS, 617 Santa Monica Boulevard, Los Angeles, Cal.

**SACRIFICE**—Best chance for someone who wishes to undertake moving picture exchange. Retiring from business. 3,000 feet Russian Feature Films and all other necessities. Best connection with European exhibitors. Act quick. Address GREAT OPPORTUNITY, care of Moving Picture World, New York City.

### MISCELLANEOUS.

**MANAGERS!**—Why buy tickets. We supply roll coupon tickets free. Address MICHIGAN CENTRAL REALTY CO., Alpena, Mich.

**CAMERA WORK, ETC.**—Local pictures of your theatre, neighborhood, or town. Very reasonable. Address KAHN, 805 Fort Dearborn Bldg., Chicago, Ill.

5,000 Dodgers, 4 by 10½. Other sizes. Free sample and catalogue. Address VOLUNTEER PRINTING CO., Reynoldsville, Pa.

**HAVE YOU FAILED TO SELL YOUR SCENARIO?** If so, there is a reason and the Scenario Department of "**THE MAGAZINE MAKER**" will help you. Headed by Herbert C. Hoagland of Pathe Freres, and Russel E. Smith. Address THE SCENARIO DEPARTMENT, "THE MAGAZINE MAKER," 32 Union Square East, New York City.

# PILOT FILMS

## Will Begin Releasing Early in February

**EXACT DATE NEXT ISSUE**

**Starting with**

## "THE BLACKSMITH'S STORY"

**Suggested by the Poem of FRANK OLIVE and followed by**

## "THE TWO GLASSES"

**Being taken from a poem by**
**ELLA WHEELER WILCOX**
**by special permission**

We take a great deal of pride in presenting these films to the public. Our long experience in the picture business, money and time expended is a guaranty of the high quality of our product, and we trust that the public will appreciate the efforts we have made.

**WE WANT GOOD SCENARIOS**

**Pilot Films Corporation**
**120 School Street**
**Yonkers, N. Y.**

# INDEPENDENT FILM STORIES

## UNIVERSAL

### NESTOR.

**JED HOLCOMB'S PRIZE BOX** (Feb. 3).—Louise is her daddy's joy and pride. She is the darling of the boys, but she favors bashful Si. Joel proposes to Louise, who very promptly turns an optimist into a misanthrope.

Daddy and the boys dread the plowing and view the many tillable acres with dislike. Joel, having a desire to see some one else humiliated as well as himself, makes a proposition to daddy, who slaps his leg and adopts it.

The next day the boys see a notice posted up, which reads: "The boy who ploughs the most ground by the end of the week will be given my little pet." The boys gasp. He means Louise! They fall over each other to get the plows and the acres are furrowed in the shortest time on record. Si is tickled to death. The others consider a demand for a substantial bonus for faithful service, for Si wins in a plough walk.

The prize giving day arrives and Joel assists dad in putting a little pet goat in a big box. It is covered up and daddy and Joel go to prepare for the presentation ceremony. They have reckoned without their gift, however, for Louise has seen their little plot and sets to work to overthrow their sinister machinations.

She liberates the goat. Louise conceals herself in the box. Si undoes the box, and lo! Louise pops out.

**ONE ON AUNTY** (Feb. 3).—Jack and Mabel love. The same old tale, but there is a sour old aunty in the case. When Jack loses his patience she calls it impertinence. They decide to elope, and get as far as the waiting auto, but the Aunt arrives in the nick of time and manages to somersault into the tonneau of the auto. She commands them to stop and listen; they will not stop but they have to listen.

Hungry time arrives and the party stop to discuss the contents of the luncheon basket. Two tramps also arrive and discuss the auto and its inhabitants. One of them dons Jack's duster. Jack bribes both the men—one for his impersonation and the other to make himself scarce. He introduces the one as a titled personage to the aunt, who is soon captivated by the interest the stranger takes in her. He is not backward and the young people take one good look and sneak away into the bushes, where they watch the tramp's progress.

All goes well until the tramp discovers the lunch and proceeds to pack it up—within him. This is too much for his watching pal, who demands his share and who eventually tumbles into aunty's lap, when a most undignified struggle ensues. The duster comes apart and the tramp is revealed.

Jack and Habel triumph over poor aunty's chagrin and humiliation, and from thence forth Jack is free to call and to stay as long as he pleases.

**FATTY AND THE BANDITS** (Feb. 5).—Fatty and Lucy were secretly engaged to be married, but his two rivals, Tom and Dick, were determined to secure Lucy for themselves; so, when they saw the young people together, they promptly told her father, and the girl was taken to the house and told to stay there.

In the meanwhile, the sheriff had offered a big reward for two desperate, masked bandits, and Tom and Dick, thinking to make Fatty ridiculous forever in Lucy's eyes, persuades him to start out to capture the bandits. Fatty was not inclined to undertake the mission, until he heard the boys describing how they would make-up as the bandits, and run Fatty ragged. Changing the revolvers filled with blank cartridges to real ones, Fatty set out, but instead of overtaking the boys, he came upon the real bandits and thinking them the boys, boldly captured them and marched them off, just as they were about to hold up the ranchman.

The boys, in the meanwhile, were captured by the sheriff and his posse, and it was not until Fatty identified them at the ranch, much to his secret terror and astonishment, that Tom and Dick were permitted to go, while the sheriff led off the real article. The ranchman was so delighted with Fatty's bravery and the saving of his gold, that he promptly handed Lucy over to the hero, while his rivals slunk away in disgrace.

**THE STRIKE BREAKERS** (Feb. 7).—Roy, an easy going young man, is persuaded by Milly to wake up and show his mettle. He is made sheriff, and Milly accepts him. Her father, Mr. Carston, is the manager of some profitable mines, and his foreman, Larsen, has hopes of marrying Milly. He starts to propose to her, but she shows him her ring and tells him she is engaged to Roy. Larsen is embittered and his sullen nature calls for vengeance upon the woman who threw him over.

His chance arrives when Mr. Carston goes to an adjoining town to get the money from the bank for the pay roll. The weather has been bad, and the stream is swollen, and the bridge has been destroyed. Mr. Carston is obliged to fume and fuss.

The miners finish work for the day. They cross the small bridge which spans a chasm, and which leads from the mines to the miners' cabins and the paymaster's office, and go to get their money. They are informed that the pay roll is delayed. Mr. Carston not having returned, and are asked to call back later.

Larsen seizes the opportunity to inflame the miners. He tells them that Carston is trying to beat them out of their wages, and incites them to demand their money at once. Milly overhears this, and sending a messenger to Roy, she rides off to see what has happened to the stage. She rides hard and comes to the opposite side of the stream. She explains the desperate situation, and Mr. Carston throws her the bag across the stream. She gets it and hurries off as the stage driver and passengers start to construct a temporary bridge across the stream.

In the meantime, the men have gotten beyond control. They smash the paymaster's office and disarm and capture two deputies sent ahead by Roy. Roy arrives, and warns the miners to hold off, but as they press forward, he spurs to the bridge, and setting his horse free, he draws his revolvers and tells the men that he will kill the first man who sets fot upon the bridge. He cowes the miners, but one throws a rock, badly injuring Roy, who staggers and supports himself by holding on to the bridge rail. The man follows it up and jumps onto the bridge, and Roy promptly kills him. The crowd surges back as Milly dashes up behind Roy, holding the black bag on high, and crying she has the wages.

The miners are ashamed and vent their feelings upon Larsen, who is rescued by Roy, who will not give in until he has marched his men safely to jail. He then collapses. His reward is the adoration of Milly, and the thanks of her parents.

## POWERS.

**THEIR MUTUAL FRIEND** (Feb 7).—David Rush, a wealthy young clubman, has entrusted his funds to his bosom friend, Phil Stewart, a Wall Street operator. Suffering from ennui, David goes to the Stewart's home for a change. He is warmly welcomed by Mrs. Stewart, with whom David is an old-time friend and favorite. Stewart's great coup has proven to be a failure, and whilst he has saved his own neck to a large extent, he has sacrificed David's money and he is virtually ruined.

David's sister gets the news and wires him. Appalled at the sudden disaster, David asks if the news is true, and Stewart admits it is so. The men quarrel, and goaded to madness David attacks his erstwhile friend. They are separated and David threatens to kill Stewart.

Another coup is successful and, at Mrs. Stewart's solicitation, Stewart recoups David's losses and he visits their family again. The hazardous life Stewart had led has told upon his nerves, and when Mrs. Stewart gives him a list of her liabilities, he flies into a terrible passion and strikes her. He hits her in a vulnerable place and she falls. He is unable to revive her. Shocked out of his reason, Stewart shoots himself.

David finds the bodies, and remembering his threat to kill Stewart and fearing he will be arrested, he leaves but is seen by friends. The bodies are found, suspicion points to David, and he is arrested. He is submitted to the third degree. Unable to stand the strain of the brutal questioning, he succumbs and says he committed the deed. At the trial his senses are deadened and he scarcely listens to the damning evidence. Suddenly an invalid is wheeled into court. He insists upon a hearing. He tells how he sat at his window and saw the Stewart tragedy. He describes the incidents as they happened and explains how he sank back unconscious from the shock. David is freed and returns to his world with his character unsmirched.

## MECCA

**A MAN'S WOMAN** (Feb. 1).—Jeff Steele has for a partner a trapper named Mason, who is enamoured of Steele's wife, Julia. Mason and Steele return from a gambling house, somewhat intoxicated, and Mason takes advantage of Steele's condition to make love to his wife, but Julia is too wary for him, and drives him from the cabin. In revenge, Mason takes Steele back to the gambling hall and plies him with more liquor, until he becomes stupefied. Then the two accompany "The Swede," who has just broke the bank, to his cabin, and Mason robs the Swede, laying the crime on the stupefied Steele. Steele is arrested for the crime, and is to be tried by the vigilantes. Julia, who is positive of her husband's innocence, believes Mason guilty of the crime, and appeals to the sheriff and others for help, but the evidence seems so clear against Steele that they refuse to do anything. Then the brave little woman by a clever ruse, appearing to have forgotten her husband and to have fallen in love with Mason, secures the evidence with which to convict Mason and free her innocent husband.

## FRONTIER.

**THE BRANDED SIX-SHOOTER** (Feb. 5).—In the little town of Martinez, N. M., lived two brothers, Buck and Dave Conners, who were unfortunate enough to love the same girl, Ruby Howard, the daughter of a rich rancher. Ruby shows her preference for the elder brother, Buck, which causes jealousy to spring up in the heart of Dave. While in this mood he is accosted by a casual acquaintance, a low-browed Mexican, who takes him over to the village saloon where they meet Jack Saunders, a man of bad repute. Through the influence of Saunders and Pedro, the Mexican, Dave agrees to carry out a little job. He agrees to meet them at a certain time at a spot known as the "hole in the rock." In the meantime, Pedro has had a little trouble with an Indian. The Indian leaves him with revenge in his heart. Dave arrives home. Buck, his brother, who has arrived home previously, takes his mother into the house to partake of their supper. Left alone with his own thoughts, Dave discovers that his brother Buck, has left his six-shooter and holster hanging on the wall. Dave, in his jealous anger, sees his chance to repay his brother for winning Ruby's affections; he steals his brother's gun, which is branded on the handle with his name. He goes to the appointed place to meet Pedro and Saunders, and while they are laying their plans they are overheard by the Indian, who rushes into the village and informs the sheriff of what they intend to do.

The afternoon stage is on its down trip and Dave, with his two evil companions, carry out their plans, Dave leaving his brother's gun purposely on the ground, so that the blame will fall upon his brother. The stage arrives at the postoffice, and Ruby's father and mother tell Ruby what has happened and inform her that her sweetheart, Buck Conners, is guilty of the crime, because his gun was found by the horse's head. She leaves her father and mother and goes to Buck's home, calls his brother at the door and tells him that Buck is arrested for the crime. While Dave is listening to her, he accidentally gives himself away, and she accuses him of doing the job and laying the blame on Buck. She begs and implores with him to save his brother and a good streak of manhood comes to Dave. He leaves Ruby and goes to the spot where the loot is hidden and decides to bring it back to the sheriff. While there, Pedro and Saunders come upon him; he holds them up at the point of the gun and forces them to carry the loot into the village and turns them over to the sheriff, telling him that it was not his brother Buck, who committed the crime, but him. Dave afterwards is released.

## REX.

**HIS SISTER** (Feb. 9).—George Halsey associates with evil companions, but manages to keep the knowledge of it from his sister with whom he is living, both being orphans. George commits a theft and is arrested and convicted. The sister, in order to get away from the disgrace, goes to a small country town and becomes a professional nurse. She becomes acquainted with Phillips Moore, a minister while nursing his sister through an illness. Their friendship ripens into love and later, when Phillips proposes marriage, she accepts.

George, on being released from jail, takes up his old life. He comes to the same town where his sister is living, and makes an attempt at robbing the minister's house. He is surprised in his act, but manages to make his escape, but is shot. He evades his pursuers, but the loss of blood from his wound renders him unconscious. He is found by his sister. She takes him into her home. He stays there until he has recovered from his wounds, his presence being kept a secret.

Some gossiping neighbors find out that George is in the house and the tongue of scandal starts wagging. The news reaches the minister's ears and he goes to Lois' house to ascertain the truth. The sister, fearing that if her brother is recognized it would cause his arrest, denies his presence in the house. The minister, knowing that Lois is untruthful, misconstrues her motive. He leaves the house and decides to break off their engagement.

George realizes that his sister has lost the man she loves in order to protect him. His manhood asserts itself. He goes to the minister, makes a confession to him, explaining all to the minister's satisfaction. The minister and Lois are brought together again. The brother leaves them, after vowing to lead a better life.

**THE LABYRINTH** (Feb. 2).—Polowsky, a Pole of the intellectual class, arrives in America, together with his wife and Rachel, his little girl. He finds it hard to get work and the little family are getting to the hungry stage, when Polowsky gets employment as a railroad laborer; but they are all grieved when they learn that Polowsky must leave them.

Polowsky endeavors to get an advance of wages to send his wife, but the boss will not hear of it. The wife and child are turned out by the landlord, and Mrs. Polowsky, fainting in the street, is picked up by Mr. and Mrs. Weston, who take her to the hospital. She dies, and the Westons adopt Rachel. Polowsky returns, and has a fruitless search for his child.

Years pass. Polowsky becomes a peddler. He calls at the house of George Scott, the Forest Ranger, and whilst showing his goods, Rachel comes up with Cartwright, who is paying his attentions to Rachel, and the Westons. Polowsky sees Rachel make a familiar motion with her hand to her hair. He recognizes the gesture, and asks Scott where the girl lives. Scott gives him the direction, and he arrives at the Weston mansion. He shows his wares, and is ridiculed by Cartwright and the ladies. He is about to go, when Rachel

THE DAWN OF A NEW ERA

## OPEN THINE EYES!

The flying of *absolute* darkness before the flooding of KINEMACOLOR LIGHT is as a ghost pursued—

WISE (?) ones said "If they can, etc.," and said it *so loud* and *so long* that they actually frightened some and believed that "IF" was part of our patents—IT'S NOT!

The exhibitor who has not found or cannot find time to acquaint himself with FACTS —is a **BUSY OLD FOOL!**

## KINEMACOLOR COMPANY

1600 BROADWAY NEW YORK CITY

---

## State Right Men!!

We have purchased the Negative and First Prints, from the DU BROCK FEATURE FILM CO., of their stirring cowboy Western, in which they have featured both veteran and champion juveniles of far-known fame in a gripping story, of depth and humor, wherein ranch life in all its vividness is realistically portrayed, and because of a slight defect in photography of a FEW of the MORE THAN 100 SCENES, are prepared to offer you the territorial rights at Bargain Sale prices.

### "THE BOYS OF LOST RIVER BASIN"

THREE REELS **"Grab 'em Quick"** THREE REELS

Never a feat has been attempted with horses that is not shown in this picture, accomplished with wonderful child actors of from 4 to 16 years of age. Over 500 HEAD OF ANIMALS USED IN THIS FEATURE. BRONCHO BUSTING, STEER THROWING, ROMAN RIDING, LARIAT THROWING, MUSTANG TAMING, ROUNDING UP CATTLE, and a thousand other Western typicalities. Many will make their start with this great feature. WHY NOT YOU? Plenty of lithos. Publicity data galore. Write, wire or phone to

**FOSTER FEATURES**

5205 Evanston Avenue - Chicago, Illinois

---

## *Something for Something*

For 25 cents we will send to you weekly, for six months, the eight page newspaper, the *Gaumont Graphic*. It is interesting and instructive. It contains stories, synopses, etc. This subscription price will pay the postage.

Should you not know whether it is a good money's worth, send for a month's sample copies.

We first thought we would give it free. Then we reconsidered that something worth reading is worth paying for. Find out whether it is. Write now.

**Gaumont Company**

Flushing

New York
City

comes from the house and pities him. She runs after him to offer him some money, when an auto speeds around the curve, and in saving the girl Polowsky is struck and injured. They carry him into the house. He convalesces, and, in a series of conversations he has with Rachel, knows her to be his daughter.

A hunting trip is arranged, and all the guests attend it. The party divides up, and Cartwright unintentionally shoots Rachel. Scott is horrified. They pick the girl up and carry her home. The sight is too much for Polowsky, who tells them he is her father. When she recovers, Polowsky has the pleasure of seeing her united to George Scott.

## CRYSTAL.

**ACCIDENT INSURANCE** (Feb. 9).—Pearl White opens an office in Red Dog, Nevada, as an agent of The Quick Pay Accident Insurance Company. She goes out for business and makes herself known to all the miners in town and awaits their applications. The first to call is Chester. He gets insured and a little later accidentally shoots himself in the arm. He collects his insurance money, and tells all the boys of his good fortune. Instantly there is a rush of business and Pearl is swamped with applications. She issues policies to all. Then the men devise schemes to get hurt. One rolls down the mountain side. Another shoots himself in the arm. Still another trifles with a box of dynamite and so on down the line until there is not a man in town who cannot boast of some injury. They anxiously await the money from the main office and are somewhat dismayed when Pearl receives a letter from the main office of the company that it has failed and that they cannot collect. Pearl is in a fair way to being mobbed when Chester, who has taken quite a fancy to her, rescues her and the men have naught to do but to congratulate the pair on their approaching wedding festival.

**HER LADY FRIEND** (Feb. 9).—Belmont pays attention to Miss Alden. When he calls, she is entertaining her friend Miss Pounds, a man-chasing old maid. She immediately claims Belmont as her own and he cannot shake her. He hits upon a scheme to make his friend Slick, a promoter, the recipient of Miss Pounds' attentions, but Slick is all for Miss Alden. Miss Pounds is informed that her aunt has left her a fortune of $5,000 and Belmont apprises Slick of this fact, telling him that he can get her to invest it in his schemes. Slick, however, fools Belmont by writing a note to Miss Pounds telling her that she has been left $50,000 instead of $5,000, and leaves the letter where Belmont can see it. Belmont immediately rushes to Miss Pounds' home and proposing to her is accepted. Slick, meanwhile, has proposed to Miss Alden and when Belmont and Miss Pounds call on Miss Alden they find Slick there. They explain that they are engaged, as do Slick and Miss Alden, and Belmont cannot understand the hilarious laughter that greets his announcement of his engagement to Miss Pounds, due to Slick's little trick.

## VICTOR.

**PERCY H. BALDWIN, TRIFLER** (Feb. 7).—Elsie Norris is the pride of her older sister, Jane. After the death of their mother, Jane has taken the household cares upon her and mothers her young sister. Elsie is cashier in a restaurant. She is admired by her patrons. A young man meets the little cashier.

Percy H. Baldwin, as he signs his name to his famous paintings, lives in luxurious bachelor apartments connected with his studio. He dismisses his model and goes to ask the girl at the restaurant to pose for him. She consents. Her father denounces her. Heart sick and discouraged, Elsie goes to the artist and tells him. He confesses his love for her and asks her to marry him.

In the meantime, Jane and her father hunt for Elsie, and heart-broken, the father dies. Jane accidentally meets Elsie in the street. Elsie learns of her father's death and takes Jane home with her.

Percy is stunned by the beauty of the sister, Jane, and he makes love to her. She, not knowing he is married, is horrified when Elsie walks into the room, sees them and denounces him. With Jane she goes back to her humble home. There her husband follows her, pleading with her to return to him. She refuses. There, in sorrow, he leaves her—not broken in spirit by her refusal, for out of doors he meets an old sweetheart and goes off for a ride in his auto. For Percy H. Baldwin, trifler, soon finds happiness in another's face.

## BISON.

**MONA OF THE MODOCS** (2 reels—Feb. 4).—Lieutenant Carter, with his young wife and one year old baby, arrives at the new settlement, where they are well received. A squaw, Machee Chee, looks with awe at the pretty baby and is allowed to carry it. The young couple go to the store to buy a cradle. The storekeeper laughs and tells them that they have no use for them there. The cowboys overhear this. They get a log and carve out a rough, but comfortable cradle, which they present at a party given on baby's first birthday.

The settlers invade the Modoc lands and their intrusion is fiercly resented by the Indians. The settlers stand by their guns and continue to settle. The Indians set out upon their era of extermination. They attack isolated settlers and massacre them.

At Yreka the settlers welcome the cavalry, and two miners, coming upon the ruins of a wagon train with its victims, ride back to Yreka and give the alarm. Lieut. Carter bids his wife good-bye and leads his troopers and the settlers to the Indian camp, where they propose to punish the red skins.

The Indian scouts are on the alert. One returns to the camp to report the coming of the cavalry and then goes out to meet the cavalry and offers to lead them to the camp. Carter threatens him with death if he plays them false. The Modocs resolve to hide their whereabouts and remove their camp, leaving it sorrowfully. Machee Chee is with them. The Indian scout comes to the brow of a hill, warning the cavalry to wait whilst he goes ahead to reconnoiter. He disappears over the hill, cuts his horse adrift and hides in a hollow tree. Carter soon realizes he has been fooled, and follows. When they have passed by the Indian scout, he cuts through the brush and eventually reaches the new camp and reports to his chief, being rewarded with an eagle feather for his bravery and cunning.

The Modocs are approached by the Shoshones and an alliance against the pale face is formed. The war dance is danced. Machee Chee listens and fears for her white friends. She steals off and warns the settlers. She continues on to Yreka. Her horse 'goes lame. She runs on foot and arrives exhausted, but has fulfilled her mission.

The Indians attack a settler's cabin. One Indian climbs on the roof. The doman within pours feathers on the fire and the Indian staggers and falls from the roof half suffocated. The Indians are interrupted by the coming of the soldiers.

Machee Chee tells Mrs. Carter she must go and help save the cavalry and rides away. She spurs on and from a point of vantage sees the Indians preparing to ambush the cavalry. Machee Chee comes up as the battle is being waged. She sees Carter fall, struck by a bullet. She puts on a dead brave's head dress to disguise herself and drags him away, helps him on a horse and rides to his home.

The soldiers and the settlers rally, turn the tide of battle and rout the red skins. Machee Chee brings Carter to his wife and when his wound is all attended to she goes to the cradle, picks up the baby she is going to remain to nurse, and places it in Carter's arms.

**A FRONTIER MYSTERY** (Feb. 8).—The Indian chief mourns for and is burying his little child, and his squaw is inconsolable. An Indian goes to a saloon and is plied with the forbidden firewater. Another Indian tries to get him to leave. He refuses and when he finds he is being tricked by a gambler, a fight ensues and the Indian is killed. His companion escapes and tells the chief that his brother has been killed by a pale face.

The chief swears vengeance. He goes to the fort to demand justice, and is told that Red Tape demands a civil and not a military trial. The chief, unable to comprehend and believing that there is no justice where the red skins are concerned, takes an oath over his brother's body to exterminate the pale faces.

The Indians go on the war path. They first attack isolated settlers and in one instance are repulsed by sharp shooters, who pick off several of the red skins from a tree. Prarie schooners, filled with settlers fleeing from the avenging Indians, leave their wagons and ride off on the horses. A party of several wagons is caught and massacred. A woman has her baby torn from her arms by the Indian chief, who is about to kill both when his squaw, with the mother instinct, begs him to save the woman and to let her have the child to fill the void caused by the loss of her own baby. The Indians decamp with the little girl, and when the troopers arrive they find a raving woman, bereft of reason. The squaw cuddles the baby to her bosom and is content.

Fifteen years later the poor mad woman lives in a tree house. It is partially ornamented with scalps—scalps of Indians, for the wild woman has become the scourge of the red man. She hunts amongst the rocks. When the Indians approach she throws a rock at one of them. He falls dead. His superstitious companions flee in terror. The wild woman laughs with glee and adds another scalp to her collection.

The little white child taken by the squaw grows into a beautiful young woman and she lives happily with the Indians and is attached to the squaw.

The authorities at Washington write to the commandant of the fort, requesting that investigation be made of the presence of a wild woman stated to be in the vicinity of the fort. a young lieutenant offers to take it up unofficially, and is granted permission.

The wild woman kills another Indian and the tribe is filled with terror. The young lieutenant, at the head of a detachment, visits the Indians and learns of the terrible scourge. Several of them lead the lieutenant to the scene of the outrages. The wild woman sees the cavalry and hesitates. Then she sees the Indians and savagely kills one with a rock from her three home. An Indian fires, and the lieutenant climbs the tree and finds her desperately wounded on her platform. The cavalry take her, unconscious to the Indian camp where she is laid on a pallet in a tepee. White Dove bathes her head and the woman comes to and looks at her curiously. She suddenly grabs at the locket White Dove is wearing and faints. The lieutenant notes all this and interviews the chief, when he learns how his squaw adopted the child, thinking the mother dead. The lieutenant is much attracted to the beautiful girl. Time passes. The mother recovers her reason and is taken back to civilization.

## UNIVERSAL.

**ANIMATED WEEKLY NO. 46** (Jan. 22).—IN THE PHILIPPINES—Americans celebrate Woodrow Wilson's election.

THE PANAMA CANAL—Scenes from the Canal Zone.

LOUISVILLE FLOOD—Many made homeless and much damage done by high water at Louisville.

STAG HUNT—Society's Annual Hunt is held near Stockholm, Sweden.

FASHIONS—Latest gowns from Paris. (By courtesy of Greenhut-Siegel Cooper Co.; Paris-New York.)

SNOWED UNDER—The State of Washington is visited by the heaviest snow storm in years.

THE WHEELS OF COMMERCE—A few moments in the largest steel foundry.

MAINE MEMORIAL—Famous sculptors at work on figures for Maine Memorial.

A FIERCE FILM FIRE—A large factory completely destroyed in thirty-five minutes.

DOG SHOW—The prize winners of the various classes are shown at the Royal Canine Club Show, England.

ARMY MANOEUVRES—Uncle Sam's boys have exciting war practice near the Texas border.

WHO'S WHO IN STAGELAND—Wilton Lackeye, the famous Broadway star poses for the Animated Weekly.

## ECLAIR.

**THE AMERICAN NIECE** (Feb. 2).—Betty was a typical American hoyden. She liked athletics, and of course she seemed queer to the folk in the little Paris town where she was visiting her uncle to get a French education. A typical "stunt" was the invitation of a little girl organ-grinder and her blind grandfather, to a fine luncheon.

The hundred of extravagances which she insister upon took all her uncle's money, and suddenly she realizes that her kind relatives have been ruined. That shock changed the little lady completely. She immediately hurries to make up for her foolishness, and among other things, get a nice big check from father, which much more than repays her relatives for their wasted savings.

**BATHERS IN CEYLON** (Feb. 2).—You know they grow tea in Ceylon. But did you know what a beautiful land it is. In the Summer season the natives spend most of their time in the water. In a most interesting travelogue on the same reel as "The American Niece" you see the dusky islanders using the waterfalls for shower baths, and other decidedly unusual views.

**FOR THE CHILD'S SAKE** (Feb. 4).—When the mother of little Clara died, one year before, they did not tell her the sad truth. Clara had very poor eyes and the best physicians did not know how to help her.

The father was a celebrated lawyer and just about the time when the most acute pain was about over, he happened to have a suit for a beautiful young actress, who had gotten into difficulties with her manager. He won the suit, and the actress who was a very pretty girl, made quite an impression on Mr. Mason, so strong an impression that before Miss Leslie came to pay him her first visit, the young lawyer could not help but hide in his bookcase the picture of little Clara's mother. Mason and Miss Leslie met again and soon were genuinely in love although neither spoke a word of it to the other. But when little Clara had ben operated upon successfully, the crisis came. Bending over the dear child, their hands met and they promised to be——

But more sorrow was ahead. When Clara was told one day that this lady was to become her new mamma, she turned to the wall where the picture of her dead mother formerly hung and cried hysterically. "My mamma. . . . Where is my mamma? I want my mamma."

Mason had to give back to his little girl the hidden picture and he tried in vain to persuade Miss Leslie that "this childish caprice would pass away." It did not pass. Clara cried and cried as if her heart would break. The great specialist was called and he left a note, saying that if the cause of the tears is not stopped at once, total blindness will be the result. Miss Leslie, who had just called, finds this note and at once decides upon her sacrifice. She leaves Mason and he allows her to go. It is terribly hard for them both, but—it must be.

**THE LOVE CHASE** (2 reels) (Feb 6).—"Cheer up, old man."

"Huh. What for? I've had so much 'cheer' in the last few years that—oh! what's the use."

To a man standing at one side, it sounded like the conversation of a few friends trying to help out one of the great, cruel world's "down and outs," and he turned to his neighbor to inquire what particular business or personal "punch" had put that good-looking but grouchy young chap on the "blue" list.

## The "Fotoplayer"

*"Music for the Pictures"*

**130 Kearny St., San Francisco, Cal**

---

## FEATURE FILMS

2, 3, 4-Reel, at Lowest Rental Rates.
Complete Lobby Display Free.
Send for List.

**NORTHERN FEATURE FILM EX.**
**Suite 405, Schiller Bldg., Chicago, Ill.**

---

# *Used Film*

**FOR SALE AT A BARGAIN**

***100 reels in good condition***

**STAR FEATURE FILM RENTERS**
**145 W. 45TH STREET, NEW YORK**

---

### FEATURES FOR SALE

| TITLE | REELS | TITLE | REELS |
|---|---|---|---|
| Ruy Blas | 3 | Art and Innocence | 2 |
| Rights of Youth | 3 | Celebrated Case | 2 |
| Dangerous Play | 3 | Torment | 2 |
| Colms Spades | 3 | Last Hour | 2 |
| Circus Girl | 2 | Another's Crime | 2 |
| Colms Necklace | 2 | Horror of Mines | 2 |

Write for reduced rental prices. FREE—1, 2, 3, 8 sheet Posters, Lithos, Photos, Lobby Displays, Banners, Etc.

**Federal Feature Film Supply Co., Inc.,**
**Fourth Floor Hartford Bldg., Chicago.**

---

# 50 FIFTY OPERATORS WANTED 50

Qualified electricians—only applicants considered who can show unquestioned character references.

*Permanent and high-class* positions for men who can qualify. Apply forenoon between 10 and 12—only—

**KINEMACOLOR CO. OF AMERICA**
**1600 Broadway, at 48th Street New York**

---

## Costumes for Photo Plays

**VAN HORN & SON**

manufacturers of theatrical and historical costumes.
PHILADELPHIA, PENNA.
Established 1852.

---

## EXHIBITORS, ATTENTION

Now booking 3-reel feature, ROMEO AND JULIET, hand-colored film D'Art, with lobby display and banners.

**STRAND FILM COMPANY**
**Atlantic City, N. J.**

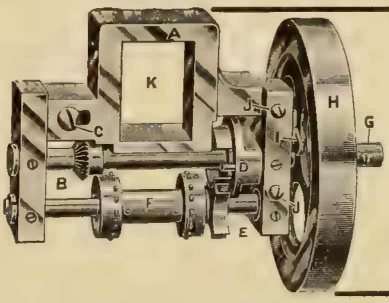
---

## BINDERS *for the* MOVING PICTURE WORLD

Will sell out our stock of these binders **at 60 cents each**, prepaid. Will hold about ten issues in each. Only a few hundred left.

**CHALMERS PUBLISHING COMPANY,**
**Box 226, Madison Square Post Office, New York City.**

---



## THROW OUT

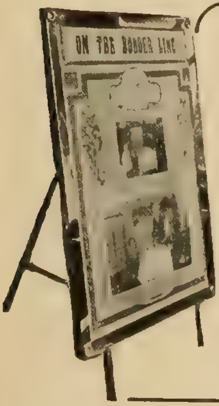
those old, weak, flimsy actions and get Lavezzi's strong, durable, superior parts.

Complete for Power's No. 5............$12.00
Complete for Edison 1-pin............ 9.75
Three-wing inside aluminum shutters for above machines............ 4.00
Operator's repair kit, A-1............ 11.50

Send your machines to us or let your repair man install above parts.

**Lavezzi Machine Works, 2940 Herndon St., Chicago**

---



"Get it from WHITE"

## French Condensers

**Pure White.** ***Won't Turn Color.***

## $1.50 Per Pair

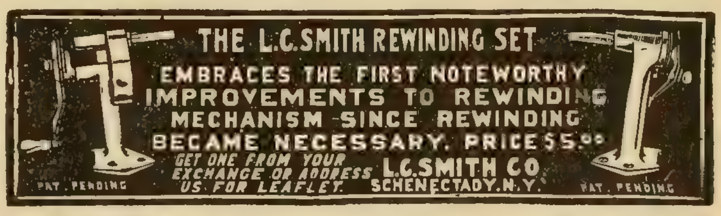
***BRASS FRAMES***

**ALL SIZES AND DESIGNS**

*Send for Catalog*

**White Spec. Co., 124 E. 14th Street, N. Y.**

---



THE L.C. SMITH REWINDING SET
EMBRACES THE FIRST NOTEWORTHY IMPROVEMENTS TO REWINDING MECHANISM SINCE REWINDING BECAME NECESSARY. PRICE $5.00
GET ONE FROM YOUR EXCHANGE OR ADDRESS US FOR LEAFLET.
L.C. SMITH CO. SCHENECTADY, N.Y.

---

Regulation Film Cases

## FIBRE FILM CASES

For Carrying or Shipping Reels. Light and strong. Save express charges. 1-2-3-4-5-6-Reel Boxes. $9.50-$15.25 per dozen

SEND FOR PRICE LIST

**P. C. MURPHY TRUNK CO.**
**134 Papin Street St Louis, Mo.**

---

## FILMO CEMENT

**FOR REPAIRING ALL MAKES OF** Moving Picture Films. Contains No Ether. Non-Evaporating. Does not Buckle. Guaranteed to be superior to any you have ever used. If you cannot obtain it of your Dealer, send 25 cents in coin or stamps and the name of your exchange, and we will mail you an ounce bottle with brush.

TRADE MARK
REGISTERED

**FILMO CHEMICAL CO., Inc.**
**55-57-59 Chrystie Street**
**New York**

---

## FEATURE FILMS FOR RENT

**All new 2 and 3 reel subjects.**
**Low Rental. Fine Lobby Display.**
***Send for list.***

**Modern Feature Film Co.**
**109 7th Avenue CINCINNATI, O.**

---

# NELL SHIPMAN

## PHOTOPLAYWRIGHT

Books and Plays dramatized for the camera.

Scenarios written to order for authors, playwrights, publishers, etc. Original scenarios for producers.

**L. A. Investment Bldg.**
**Los Angeles, Cal.**

"Who is this lad, who seems so unwilling to join the boys? Is he having a rough time of it?"

"Who, that fellow? Well, hardly. That is Charlie Forbes, head of one of our best firms in town. His trouble is—he has seen all of what he considers 'life,' and consequently—the blase grouch. But, mark my words, he'll get a shock one of these days. I think a real girl—one with brains and wit—could make him sit up and take notice."

The crowd of good fellows who were gathered about young Forbes, here at the club, had little success in "cheering him up," but the men on the side had true enough outlined the wealthy, handsome young man-of-the-world's fate. Soon a new sensation was to come into his life, and when it came, he lost all that indifference, which had marked him among his fellows for months. And it was a girl who brought about this change.

Charlie's "I've seen it all" attitude worries his doting mother. Thinking she has hit upon the happy solution, Charlie's mother sends for the daughter of her old school friend, Mrs. Wilton, because she has always loved this young lady, and she thinks the charming Miss Wilton can bring Charles to a realization of all the joy this life really contains.

But Charles, when told of Miss Wilton's coming, tells his mother in a tone of disgust, "What! Me marry! Well, not while I have my senses." Well, Miss Wilton overhears that remark, and being a girl of spirit, that means trouble for Mr. Charles. When Charlie's pal suggests a little conspiracy, Miss Wilton agrees with real interest.

With the pal's assistance, the charming visitor enters Charles' office as a stenographer, and the boss comes down with a grouch. He is scolding on all sides when his eyes meet those of the green stenographer and immediately something happens. He feels he is "caught," and gets away to avoid those new, strange, wonderful eyes. At the club, the vision of "that new girl" remains with him, but suddenly, it is gone and he double quicks to the telephone and asks for news from the office. He is told that the "new stenographer" has departed for Niagara.

At Niagara Falls a charming Indian girl seems to have the same eyes that are haunting Charles, and after she has slipped away, he reads on the back of a card she sold him, "You did not recognize her. Meet me at your office in New York."

Then the boss receives a phone call that the stenographer while coming to the city in an auto, has been held up by a wild tiger. In the meantime, an itinerant showman with a lamb-like tiger has been engaged to pose the pet animal in front of the auto.

Charles dashes to the rescue and carries Miss Wilton, who has "fainted," to the house. Meeting his mother, Charles is informed that Miss Wilton, his mother's friend, and the stenographer in his arms, are one and the same. He is angry at first, but how could he help but relent and be happy?

## IMP.

**A WINNING RUSE** (Feb. 1).—Mr. DeForrest runs a boarding house and at the same time keeps a watchful eye over his beautiful daughter. He discovers a flirtation taking place during dinner between his daughter and one of the young men boarders. He takes her to her room and locks her in, to punish her. The young man is angered, leaves the table, goes to his room, and has a talk with his pal over his predicament. During the course of conversation, an idea occurs to him to cut out the mask of the store pipe hole in the wall which connects with the next room, the room occupied by the landlord's daughter. She is much surprised to see the outstretched hand of her sweetheart through the partition. They continue their flirtation, but the father hears the pipe fall on the floor and this arouses his suspicion. He leaves the table and listens at his daughter's door. Hearing the voices he gets his revolver, sneaks in on her, throws her aside and shoots through the hole. The lover and his pal are confused for a moment but quickly devise a scheme for fooling the old man. The lover pretends he has been shot screams and lays down on the floor whereupon the old man nearly goes crazy, as he had only intended to frighten the young people. He and his daughter run around into the boys room and see him lying on the floor. The old man faints and when he comes to they send him for a doctor. Immediately after he has gone, the pal secures the services of a minister, one of the boarders, to perform the ceremony. While they are in the midst of this the father arrives with the doctor, but he remains in the hall seated on a newly varnished chair, while the doctor enters to examine the patient. Just as the doctor realizes the situation the father in the hall hears the minister pronouncing the couple man and wife. He realizes the ruse and starts to spring for the room but the chair sticks to him and blocks his passage through the door. He tugs until his trousers give way and he falls through the door intending to cause trouble, but his attention is attracted to the condition of his trousers, whereupon he is much confused and finally is persuaded to give the children his blessing.

**A SPICY TIME** (Feb. 3).—Mr. Parsley loves the widow Mrs. Brown. His little boy visits her little girl and they mix a jar of mustard with the pumpkin pie ingredients. A tramp steals the pies and it is blamed upon the children. The widower prepares some flowers for the widow and the children sprinkle red pepper upon them. They are sent to the widow and she is indignant when she gets the full effect of the pepper. The tramp tries one of the pies and suffers from the mustard and leaves the other pie at the widower's with a note saying it came from the widow Brown. The widower eats it and jumps around wildly from the effect of the mustard in the pie. He goes to the widow Brown's house where she abuses him on account of the pepper in the roses and, with much ginger, throws him out of the house where he collides with an officer who arrests him. He is brought before the old judge and all the court get the sneezing habit.

This angers the judge and he has Mr. Parsley locked up. The widow hears of this and, going to court, she explains all and Mr. Parsley is released.

**THE MAN OUTSIDE** (Feb. 6).—Charles Maddern is prosecuted firmly by District-Attorney Frederick Wrightman, for a crime of which he is guilty. He serves a portion of his sentence and is released. He is met at the gates by his daughter. There is but little food in the house, and Maddern goes to seak work. He fails, but as he is returning to his poor home, he sees a little child picking up her dolly which she has dropped in the street. An automobile is bearing down upon her, and the ex-convict tears her from its wheels, just in time. The child is the daughter of District Attorney Wrightman, but Maddern does not know this, and when a policeman tries to learn the address of the rescuer, he runs down the street and disappears into the crowd.

When he reaches his miserable attic, he finds his daughter ill and hungry. He rushes to find food, and as he passes into the hall, he meets one of his fellow convicts who has also obtained his release. The ex-thief tempts the unhappy father by suggesting to him that they rob the house of the district-attorney. Maddern consents. His daughter, in the other room, overhears this, and rises weakly and calls to her father, but too late. He is gone! She rushes after him, but in her weakened condition, can make little progress. Meanwhile the crook waits outside the window as Maddern enters the house of the district-attorney, and starts to pry open the desk. The crook, on the outside, sees something moving in the shadow of the trees, and leaves the porch for a second. At that moment, the district-attorney comes into his library, turns up the light, and covers Maddern with a revolver. He calls the police, and as they await their arrival, little Edith comes downstairs to get her dolly. She recognizes the man, Maddern, as her rescuer, and the father realizes that he owes this man the life of his child. Meanwhile, Maddern's daughter has been struggling along the streets, and arrives at the porch of the attorney's house just as the crook returning, fears his pal is giving him away to the district-attorney, and slowly raises his revolver to shoot. The daughter stops him, and in the struggle which ensues, the crook is shot. At that moment, the police arrive, and the body of the man outside on the porch seems to explain the district-attorney's reason for calling them. They bear the body away, and the broken man, Maddern, and his daughter, pass out into the world, assisted by the man whose duty it is to prosecute all criminals.

**THE MARRIAGE LOTTERY** (Feb. 8).—Mr. Jenkins is a miserly old crab, and decides that it will be cheaper for him to marry than to hire a servant to do the housework, so he goes to his neighbor, Brown, to ask his daughter's hand in marriage. On his arrival at Brown's, he asks to see the daughter. The mother and father go to the daughter's room, and find her lying in bed reading, with a tray of food in her lap. When she is told that the old miser, Jenkins, is downstairs, waiting to propose to her, she upsets everything, grabs a lot of dirty clothes, and rushes into the kitchen and starts washing. Old Jenkins, on seeing what a worker she is, motions for the old folks to leave, and proposes to her, and rushes off for a minister. When the miser returns with the minister, the daughter is all dolled, but still at the tubs washing. The marriage is performed, and the miser takes his bride to his home, shows her the kitchen and the piles of dirty dishes to be washed. She turns on him, refuses to clean them, knocks them out of his hands, and makes it rather warm for him. Then she goes into the sitting-room and is disgusted with the tumble-down looking furniture, and goes to a large furniture store and orders a lot of swell furniture.

The furniture men have just arrived with all the furniture as Jenkins is just returning from Brown's, where he has complained of the daughter's laziness. On seeing the furniture he throws a fit, makes the men take the furniture away, and kicks his wife into the house. She goes into the sitting-room, sits by the window and while there, sees the old miser at his treasure, which he has hidden in the garden. When he leaves, she sneaks out and takes some of the money and goes to the furniture store, tells them to return the furniture and this time, when the old miser sees the furniture, he suspects that his wife has discovered the treasure hiding place, and rushes out. He discovers the loss and rushes back to her to demand it back. She hits him over the head with a picture and kicks him out of the room.

Some days later she has given a dinner and invited her folks, the furniture movers, etc., and compelled the old miser to wait on them. He had the nerve to serve the soup in a wash bowl, which so angered his wife that she throws it all over him, the rest of the company driving him back into the kitchen with a shower of plates, which completely wrecks the place, upsetting cans of paint, dishes and an enormous pumpkin on his head. He makes a hurried getaway, by dashing out the window with a chair and making a high dive out.

## MUTUAL FILM CORPORATION.

### AMERICAN.

**ANDREW JACKSON** (2 reels—Feb. 3).—Jackson's arrival at Nashville, astride a horse, marks the first incident recorded in this series of cinematographic views, illustrating historical occurrances in the life of Jackson from this time until General Packenham surrendered at New Orleans. He took up lodgings at a boarding house of a Mrs. Robarts, who subsequently secured a divorce from her drunken husband and married Jackson. The details of this divorce caused an encounter with one Charles Dickinson, a man enjoying a most enviable reputation as a dead shot. Dickinson, by way of challenge, told Jackson that on the morning following a verbal encounter he would shoot him through the heart, by hitting the button on his coat. Knowing the unfailing aim of his antagonist, Jackson sewed the button a trifle higher, which precaution saved his life.

In May, of 1814, he was commissioned as Major General of militia for the District of Cumberland. Jean Lafite, a noted brigand and pirate, offered his services to Jackson, provided he were promised immunity, but Jackson would not commit himself; whereas, General Packenham not only offered immunity, but a reward of one thousand pounds. Lafite consulted with his men and they decided to support the cause of the United States. Robarts hired himself out to Packenham as a spy, but lost his life in an encounter with Lafite. The various battles of the English with the United States Militia were disastrous for the former and culminated in the surrender of the English to Jackson at New Orleans.

**HIS SACRIFICE** (Feb. 6).—Ben Rivers, a consumptive, dying, comes to the "Big N" ranch for relief. He falls in love with Mabel, daughter of the sheriff and owner of the ranch. Mabel, while good to him, has given her affections to big Jim Ruther, her father's foreman.

Ed. Wenders, a hand about the place, has made love without success to Mabel. One day in town, Wenders makes fun of the sick man, calling attention to his helplesness. Mabel cut him across the face with her whip. The next day Wenders is determined to teach her more respect for himself. He catches her on the roadside. Meanwhile, the sheriff has gone to town after Jim Ruther to remind him of another purchase. Ben Rivers, the sick man, follows slowly. Thus it happens, Jim Ruthers saw Wenders grab Mabel. He leaps upon him, and a scuffle follows in which Wenders is accidently killed. No one saw it but Ben Rivers, and when the sheriff, heart-sore, but determined to do his duty, arrested Jim. Ben steps forward and acknowledges the deed saying that it was to revenge the insult of Wenders. So dying, Rivers sacrificed himself that the others might live.

**CALAMITY ANNE'S VANITY** (Feb. 8).—Poor Calamity Anne, with her everlasting mule, strolled through the camp, very forlorn at the spectacle of every fellow with his girl and every girl with her fellow. Hence Calamity brooded at the inequality of things generally, for Calamity had an abundance of money about which she cared little.

"The Stew," swaggering down the street under a load of joy, coveted Anne's pile and made love, much to Calamity's disgust. And then came that Eastern woman in a gorgeous city gown and all the boys deserted their respective girls and followed the new creature in her peacock raiment about town. Calamity hated her and then Calamity found a copy of a woman's paper, saw the picture of a stunning gown and ordered it.

It came and Calamity donned it—a fine, soft shimmering thing of dainty silk, but alas, hiding beneath it and peeping out occasionally were Calamity's muddy boots and a giant six-shooter. Calamity swagered by the hotel and the sensation she created was never before equaled in Death Gulch. Calamity got the laugh—the big hearty laugh that pierced her finer sensibilities and wounded her deeply. Calamity wept bitterly, then hauled up that gossamer-web skirt and got that dangerous six-shooter and Calamity had a rapidly widening circle about her person.

But she was melancholy, awfully sick of it all, so she got her mule and posted the following notice on her door-stip: "I'm goin' away. Give my pile to the orfans. Taint no use. Calamity."

### MAJESTIC.

**SAVED FROM SIN** (Jan. 26).—John Morton, brooding over the death of his wife and child, decides to commit suicide. So that none of his friends may know of it, he dons the attire of a poor workman and goes down into the slums. A poor little girl, unable to purchase milk for the baby, thinks she will rent one of her squalid rooms. Morton, passing, sees the "room for rent" sign and enters to find the child's drunken father

**RELIANCE.**

A SENSATIONAL DRAMA ACTED IN THE AIR!

ONE REEL

# "SAVED BY AIRSHIP"

JAN. 29th

Staged in Aeroplanes by Eustace Hale Ball

SOME OF THE THRILLS

- RODMAN LAW'S DAREDEVIL DIVE FROM AN AEROPLANE!
- Spectacular Flights by Harry Bingham Brown, Leo Stevens and Members of the RELIANCE Company!!
- Rosanna Forbes' Leap from an Exploding Launch, and Her Rescue by Aeroplane!!

**COMING!**

MUTUAL PROGRAM

**"THE STRIKE LEADER"** IN TWO REELS **and "THE BELLS"** IN TWO REELS

MUTUAL PROGRAM

**RELIANCE.**

---

INTERNATIONAL FILM TRADERS, 5 West 14th Street, New York City

## FEATURES FOR SALE WITH ELEGANT ADVERTISING MATTER

| | | | |
|---|---|---|---|
| Fire at Sea | 2 reels | | $70.00 |
| Cardinal Richelieu (hand colored) | 3 " | | 60.00 |
| Blackmail | 3 " | | 100.00 |
| Hearts and Arts | 3 " | | 120.00 |
| Blighted Son | 3 " | | 100.00 |
| Tormented Existence | 2 " | | 70.00 |
| Two Destinies | 3 " | | 100.00 |
| Conquest of the Pole (hand colored) | 2 " | | 90.00 |
| Sicilian Love | 3 " | | 100.00 |
| Noble Lie | 3 " | | 100.00 |
| Tournament of Golden Scarf (colored) | 2 " | | 50.00 |
| Charley Colms & Dancer's Necklace | 2 " | | 50.00 |
| Red Inn | 2 " | | 40.00 |
| Woman's Strange Revenge | 2 " | | 40.00 |
| Dead Man's Child | 2 " | | 40.00 |
| Tragedy at Court of Milan (hand colored) | 2 " | | 50.00 |
| Last of the Frontignacs | 4 " | | 100.00 |
| Martyrs (colored) | 1 " | | 35.00 |
| Italian-Turkish War Series 1, 2, 3 | 1 " | each | 20.00 |
| Baby Shoe | 1 " | | 15.00 |
| Beatrix D'Este (colored) | 1 " | | 15.00 |
| Thrown to the Lions (colored) | 1 " | | 25.00 |
| Abraham's Sacrifice (colored) | 1 " | | 25.00 |
| Phaedra | 1 " | | 20.00 |
| Geisha's Love Story (colored) | 1 " | | 20.00 |
| Unknown Mother | 3 " | | 100.00 |
| Nanon or a Beautiful Fiend | 3 " | | 120.00 |
| Past that Returns | 3 " | | 120.00 |
| Lt. Rose and Hidden Treasure | 2 " | | 70.00 |
| Wreck of Aurora | 2 " | | 50.00 |
| Zigomar vs. Nick Carter | 3 " | | 150.00 |
| Madeleine | 4 " | | 175.00 |
| Crime of the Law | 3 " | | 100.00 |
| Mother's Trial | 2 " | | 75.00 |
| Daughter of a Spy | 3 " | | 125.00 |
| Battle of Cyranaica (Italian-Turkish War) | 2 " | | 60.00 |
| Last Hour | 3 " | | 150.00 |
| Dead Are Silent | 2 " | | 75.00 |
| Black Cat | 3 " | | 125.00 |
| Acrobat's Daughter | 4 " | | 175.00 |
| Eastern Jealousy or Harem Captives | 2 " | | 80.00 |
| Paris the Siren | 2 " | | 70.00 |
| Attacked by a Lion | 1½" | | 60.00 |
| Secret of Monte Carlo | 3 " | | 150.00 |
| Harvest of Sin | 2 " | | 75.00 |
| Drunkard's Reformation | 3 " | | 100.00 |
| In a Child's Small Hands | 2 " | | 70.00 |
| Tragedy of the Desert | 2 " | | 75.00 |
| Orleans Coach | 2 " | | 50.00 |
| Scandal in Society | 2 " | | 40.00 |
| Life as It Is | 2 " | | 60.00 |
| Others' Sins | 4 " | like new | 250.00 |
| Nanon, or a Beautiful Fiend | 3 " | like new | 200.00 |
| Dishonored | 3 " | | 100.00 |
| Red Falcon | 2 " | | 80.00 |
| Heroine from Derna | 2 " | like new | 125.00 |
| Charlie Colms and Knaves of Spades | 3 " | | 125.00 |
| Brutus | 1 " | | 40.00 |
| Auto Bandits | 1 " | | 40.00 |
| Queen Elizabeth's Ring | 1 " | | 30.00 |

All the films listed are second-hand, but in very good condition.

---

# Moving Picture Theatre Mailing List For Sale

*NUMBERING BY STATES AS FOLLOWS:*

| | |
|---|---|
| Alabama | 123 |
| Alaska | 8 |
| Arizona | 87 |
| Arkansas | 161 |
| California | 695 |
| Colorado | 319 |
| Connecticut | 175 |
| Delaware | 33 |
| Dist. of Columbia | 78 |
| Florida | 135 |
| Georgia | 185 |
| Idaho | 114 |
| Illinois (703)<br>Chicago (450) | 1,153 |
| Indiana | 656 |
| Iowa | 566 |
| Kansas | 449 |
| Kentucky | 240 |
| Louisiana | 184 |
| Maine | 116 |
| Maryland | 184 |
| Massachusetts | 453 |
| Michigan | 590 |
| Minnesota | 406 |
| Mississippi | 120 |
| Missouri | 621 |
| Montana | 116 |
| Nebraska | 267 |
| Nevada | 43 |
| New Hampshire | 68 |
| New Jersey | 397 |
| New Mexico | 78 |
| New York (987)<br>New York City (510) | 1,497 |
| North Carolina | 154 |
| North Dakota | 115 |
| Ohio | 1,008 |
| Oklahoma | 364 |
| Oregon | 288 |
| Pennsylvania (1204)<br>Philadelphia ( 300) | 1,504 |
| Rhode Island | 59 |
| South Carolina | 79 |
| South Dakota | 140 |
| Tennessee | 144 |
| Texas | 521 |
| Utah | 107 |
| Vermont | 69 |
| Virginia | 169 |
| Washington | 345 |
| West Virginia | 177 |
| Wisconsin | 489 |
| Wyoming | 66 |
| Hawaii | 8 |
| Canada | 157 |
| Total | 16,275 |

Price, $30.00 for the list, or $3.00 per thousand for certain States.

We guarantee the above list to be 99% correct mailed out under a two-cent stamp. This is the largest and most complete Moving Picture Theatre List to be had.

We also have 8,500 Independent Theatres, segregated from the above; price, $20.00 for the list, or $3.00 per thousand for certain States.

*429 Film Exchanges, price $3.50 for the list*

**Trade Circular Addressing Co.**
*166 West Adams Street, Chicago*

Telephone—Franklin 1182. Established 1880.

who willingly gives him the room and takes a few dollars. A little later, the girl returns and finding the stranger, she understands. "You are my boarder," she says, "Give me the rent please, the baby is hungry." He had given his last cent to the father and he tells her so.

Heartbrokenly she goes into the other room to comfort the starving baby. Morton, alone with his gun, hears the pitiful sobs of the two children in the next room. He cannot commit suicide and leave them there to starve. Unable to bear it any longer, he goes to them and says that, although he has no money, he can pawn his revolver. At this word the little mother grabs the gun, and bidding him watch the baby, she goes off to "hock" it. Alone with the child, Morton takes it into his arms and somehow the little clinging fingers bring memories of the past. The little mother returns and, as Morton helps her with the baby, a policeman enters to tell them that the children's father has been killed in a drunken brawl. Against Morton's wish the children are taken to the society—no one paying any attention to him in his workman's clothes. But the next day, when he arrives at the roms of the society, dressed faultlessly, it is another story. He adopts the children and brings them to his lonely home where he finds happiness and content in their love for him.

**WHEN THE LAST LEAF FELL** (Jan. 28).—The young American girl believed she had a future in opera, and for some time labored diligently in the chorus, striving all the time for advancement. Her sweetheart urged her to quit the stage and marry him, but the girl declaring that her art came first, goes with the company, having been promised a better position.

The management kept its word with her, but on the night she first appeared as a principal, misfortune came. While singing her solo her voice suddenly failed her, and just at the moment when things appeared the brightest she found her stage career was over. Brokenhearted, she returned to the poor quarters she occupied with a girl friend, and longed for death to free her.

Day by day she grew weaker and soon a strange fancy possessed her. From her bed she could see a vine outside her window. It was autumn and day by day the leaves were falling. The girl was convinced that the vine was a token, and that when the last leaf fluttered to the ground her soul would pass away. Too weak to write herself, she dictated a letter to her fiance telling him of the vine. Her chum who acted as amanuensis went weeping down the hall with the letter, and as she passed the door of the next room a kindhearted old artist, who lived there, heard her and his sympathy won her confidence. Without telling anyone of his plan the artist cabled to the man in America, signing the girl's name and urging him to come at once. Then knowing the influence of mind over matter, he watched the vine daily.

The leaves continued to fall until there was only one left, but that seemed particularly hardy. Wind and snow and sleet had no effect upon it and when the young man arrived it was still there. By this time the girl was still recovering from her morbid fancies and was glad to cling to life. Her fiance looked at the vine and his keen eyes noticed that the last leaf was painted on the wall and the artist confessed that he had drawn it to save the life of a winsome girl.

## RELIANCE

**SAVED BY AIRSHIP** (Jan. 29).—Charles Belmont, a quiet and industrious young man, works in the office of John Burton, a wealthy broker. A fellow clerk, Henry Holloway, like Charles, is enamored of his employer's pretty daughter, Bess. Henry is flashy in his dress and manner, a clever talker and a fine bluffer, and while their employer likes both young men very well, it is apparent that his daughter favors the suit of Henry. Old Burton invites both boys out to his suburban home. The young men arrive at the handsome residence of their host. Henry is all smiles and tries to increase his popularity with the girl and her father.

After dinner Henry, Bess, her father and Charles step out of the house to look at the vista of the harbor. They see an aviator, who is known to the old man, getting his aeroplane ready for a trial flight acros the bay. He invites them to take a ride. The old man shakes his head, but the young girl, fond of excitement, gleefully accepts and steps into the machine in spite of her parents remonstrances. The machine whizzes away and she is seen taking a roundabout ride, while Henry flatters the old man about his daughter's bravery. When they return from the aerial flight, the girl jumps out and offers the others her seat. Charles stoutly refuses saying he is afraid of the trip. Henry roasts him carcastically, while he himself steps into the machine and asks for a ride. While the others are looking away, he slips a bill to the aviator, urging him not to stay up long, but to come right down. The machine takes a little trip through the air and then returns. Henry stumbles out very much relieved to get to the ground again, but still keeping up the bluff as he teases Charles. The latter finally becomes furious and embarrassed, seeing that the girl is making fun of him as well.

Henry asks Bess to elope with him. She laughs and shakes her head, saying there is no way by which they can do so. Finally she spies a launch and she sugests that they use this. She jumps into it. She says they can go straight across the harbor to the city. Henry prepares to start it and unloosens the rope. The girl touches off the engine wrong and the boat whizzes forth without the young man in it. She gives a scream, but loses her presence of mind and is unable to steer the boat. The launch lurches into the direction of the harbor while Henry stands wringing his hands at the wharf.

Charles and the girl's father and mother rush down to the shore near the aeroplane. They see the launch going out from shore with the unhappy girl in it. The old man wrings his hands and his wife sobs. They are all at a loss for a means to rescue her, when suddenly Charles conceives the idea of utilizing the aeroplane. He rushes to the aviator and asks him if he will help him. The aviator says it will be impossible to do anything with the flying machine, but Charles insists, preparing to dive. He kicks off his shoes, flings off his coat and jumps into the machine with the aviator. He throws on speed, and the machine whizzes off over the bay toward the boat. The watchers on shore scream with fright when the launch explodes and the girl is thrown into the water unconscious. The launch is seen at a close view with the girl struggling as best she can, and the smoke coming from the boat. The aeroplane is close at hand and Charles is preparing to drop from it into the water. At last they are seen lowering down toward the drowning girl and calculating his position to a nicety, he lowers himself from the frame work of the aeroplane and drops into the water. Charles rescues the girl and keeps her afloat until she is taken ashore by some boatmen who have come forth to render assistance. On shore the gallant Henry is sobbing like a baby. The girl is brought in safe and sound and is clasped in her father's and mother's arms. The father kisses the girl and the young clerk is certain of the father's favor as well as the girl's.

**A WIFE'S BATTLE** (Feb. 1).—Walter, a clerk, goes blind and is unable to work. He has a young wife, and a child of four years. Jane, the wife, finds work as a model and supports her little family. Stanton, the head of the concern employing Jane, becomes infatuated with her, and plies her with many attentions which she refuses to accept. She learns that her husband can be cured by an operation which will cost $1,000. This is a ray of hope, but they grow heartsick again, realizing that they can never get that amount together.

The next day at the office, Stanton notes Jane's sad face, asks that he be permitted to make her happy, and also asks what she wants. With set face she answers "One thousand dollars." He smiles quizzically at her and writes her a check.

Next the operation is performed and it is a success, Stanton calls on Jane and sees her tending her husband, with her little girl clinging to her skirt. He understands and turns away bitterly, his thousand lost to him. But the old doctor, who understands then where the check came from, takes it from his pocket and destroys it clearing Jane from the weight of her debt. Jane breaks down, but with a great effort, she pulls herself together and faces her husband who knows nothing of what has transpired and must never know.

## THANHOUSER.

**THE NEPHEWS FROM LABRADOR** (Jan. 26).—A farmer's wife gets word from her brother in Labrador that his sonse are visiting the United States for the first time, and that she should show them every courtesy in her power, as they "had never been out of Labrador." With her husband, the aunt meets the train bearing the boys from the cold country. It is snowing when the train pulls in and the farmer and his wife are warmly clad, but to their dismay their nephews alight from the train in shirt sleeves, with their coats over their arms, and fanning themselves vigorously. Finally, their troubled relatives force them to put on their coats and muffle up warmly. To please the aunt and uncle the boys submit, but just the same they make a mysterious trip out of the house each day and come back all smiles. The aunt decides to ferret out the mystery. She follows them to a neighboring lake where the red ball is up, sees them discard their clothes and don bathing suits and then whirl about on the ice. After this they roll in the snow and then do a dive into the icy water. The aunt is well-nigh attacked by nervous prostration at sight of this, but the boys do not catch pneumonia or anything else dreadful, as she expected and all ends well and—cold.

**THE DOVE IN THE EAGLE'S NEST** (Jan. 28).—**PART ONE.**—Count Eberhard von Alderstein was one of the robber barons who flourished in Europe during the Middle Ages. He was cruel and lawless, plundered the merchants who passed his castle, and cared for no one, except his little sister, Ermyntrude. The child fell sick and the Eagle sent a retainer to the valley below to get a nurse to care for the little one. The man returned with Christine, a young village girl, famed alike for her beauty and virtue. She cared for Ermyntrude tenderly, but in vain, and when she returned to her home in the valley the Eagle was desolate, for he had learned to love the nurse. Her gentle influence had caused him to look with abhorrence on his former ways, and the merchants now passed his castle without fear, for the Eagle "soared no more for prey."

The Eagle sought out the village girl in her home and asked her to be his wife, and because Christine had learned to love the baron, she consented gladly, and returned with him to the castle.

**PART TWO.**—Twin sons blessed the union of Eberhard von Alderstein and Christine, the village maid, and the Eagle spent all of his time about the castle in the happy companionship of his wife and sons.

But at last a summons came from the king, commanding the Eagle to follow him to war. The Eagle complied, and in a skirmish was captured by a baron enemy, and consigned to the galleys as a slave. The victorious baron forced his way into the Eagle's castle, and falsely telling the Dove that her husband was dead, tried to make her marry him. But the Dove, true to her husband, believed that he would return to her and patiently awaited his return.

The Eagle's enemy occupied the castle with his troops, and one day an opportunity presented itself which would have rid the Dove of him forever, if she had cared to avail herself of it. One of her retainers came to her and whispered that as the enemy passed over the oubliette (which was the prison of the castle), he would press a secret lever and the baron would plunge to his death in the room below. The Dove, knowing her pleading could not move her retainer from his purpose, sent her twin sons with the baron, and the Eagle's enemy escaped an awful death, for the retainer could not permit the young nobles to share the fate of their father's enemy. In the end, aided by the retainer, the Eagle made his escape from the galleys and went to the instant relief of his wife and children.

**THE PSYCHOLOGY OF FEAR** (Jan. 31).—This subject takes up the problem of a sea captain who wishes to cure his ten-year-old son of a fear of the dark. The lad will not go to sleep unless the gas is left burning in his bedroom. In his efforts to stamp out the boy's fear, his father turns out the gas, paying no attention to the lad's screams. In the night a dishonest sailor climbs through the window of the boy's room and picks up some valuables there. The boy awakes and screams for help. The father hearing him, thinks the boy's calls are impelled by his fear of the dark and will not go to his room. The sailor escapes through the window, but in doing so, makes so much noise that the sea captain is aroused and captures him. Going to his son's room the captain finds the lad in a faint. The physician who was called in examines the boy and states: "The boy will recover, but the fear of the dark will be with him always."

The picture then shows the boy grown up and in love. Invited to a party at his sweetheart's home, a game of "Blind Man's Buff" is proposed, and he is selected as the blind man. He is blindfolded, the lights are turned out, and when the bandage about his eyes is removed and he finds himself in the dread dark, he cowers noticeably. The young people jeer at him and the girl, in shame, breaks off the engagement.

Then the girl meets with an accident that threatens her eyesight and she is forced to remain in a darkened room. Her sweetheart forgets her treatment of him and keeps her company in the room, where his patience does much to calm her fears of total blindness. In the end her eyesight is saved. The boy who had feared the dark finds that he has won back his love—through his vigil by her side in the darkened room—won his fight with the Darkness Fear.

## KAY-BEE.

**THE FAVORITE SON** (2 reels) (Feb. 7).—Bill is very much in love with Molly, but his shyness prevents a declaration of his affection. While she has lost her heart to him she is at her wits end as to how to handle her bashful lover, and flirts with his brother Jim. Bill does not understand her actions and believes that his brother is his fortunate rival, and when the war breaks out he enlists. Jim is his mother's favorite son and is a coward at heart, but is stung by the admiration of Molly for his soldier brother and also enlists. The mother of the boys makes Bill promise solemnly to take care of his brother, and the two go to the front.

Sensational scenes of battle are shown, in which Jim shows his colors, and his cowardice is covered cleverly by Bill, who watches over him and cares for him. The brothers are captured and held in prison. A plot is formed for a number to escape, and the men draw lots to see who shall make the dash for liberty. Jim draws a blank, but Bill is more fortunate, and he gives up his chance to his brother. Jim gets away in thrilling scenes and makes his way home, where he is joyfully received. Hoping to win Molly, he tells her Bill died in prison and she finally surrenders to his ardent wooing and promises to marry him.

Bill is finally released through an exchange of prisoners and obtains a furlough. He arrives home on the day of the wedding and as he comes to the village it is being attacked by guerillas. He takes charge of the situation and leads the home folk, armed with a motley collection of weapons, against the guerillas and drives them off in a fierce battle. Jim attempts to hide, but a stray bullet lays him low and he dies.

# FEATURES!

Not padded and disguised regular releases, the feeble imitating efforts of some weak manufacturers, but every one a powerful test-resisting feature, the product of the world's master film makers. Here is a tremendous combination of multiple reel masterpieces—the most pretentious assemblage ever offered; endorsed by those buyers who know. Exclusive territorial use and protection guaranteed with each production. "Scrutinize our list."

## ALL STAR FILM

The Incomparable

**SARAH BERNHARDT**

in a sumptuous three-reel portrayal

**An Actress' Romance**

Mme. Bernhardt's adaptation of her own play, "Adrienne Lecouvreur." This production has been reserved by Mme. Bernhardt for her final and greatest effort in silent drama.

## ALL STAR FILM

The eminent French character actor and tragedian

**M. MOUNET-SULLY**

In the title role of the celebrated classical tragedy in four reels

**OEDIPUS REX**

Without doubt the peer of all dramatic efforts. The film which has set all Europe wild with enthusiasm.

## Gaumont Features

IN THE CLAWS OF THE LEOPARD
(Two Reels)
THE HUMAN VULTURE
(Two Reels)

IN THE GRIP OF THE VAMPIRE
(Three Reels)
THE WHITE GLOVE BAND
(Three Reels)

## Great Northern

**Conquered; or the Madcap Princess**

A three-reel drama with sensational auto loop the loop scene.

**In the Den of Lions**

A thrilling story of the sawdust arena and circus life in two reels.

## ITALA

**The Palace of Flames**

The three-reel wildfire success, with the Italian tragedian, Zacconi, in the title role

COMING

**The Great Aerial Disaster**

Another three-reel thriller of the standard Itala quality.

## SOLAX

**Beasts of the Jungle**

A three-reel drama of intense power, with a thrilling fight for life with denizens of the jungle.

## Exclusive Agents

WANTED IN EACH TERRITORY. ONLY THOSE POSSESSING ABILITY AND THE CAPITAL TO MEET OUR REQUIREMENTS, WILL BE CONSIDERED.

## Our Regular Program Added

GAUMONT—SOLAX—GREAT NORTHERN—COMET—LUX—AMMEX—ITALA—GAUMONT WEEKLY—RAMO—GREAT EVENTS. And these to come—ALL STAR—PILOT—PRAIRIE—ANCHOR—MONITOR—MAGNET

## Regular Monthly Exhibitions

THE FIRST FRIDAY AND SATURDAY OF EACH MONTH WILL BE SET ASIDE FOR BUYERS TO SEE OUR REGULAR AND FEATURE OFFERINGS. IN OUR THEATER ON THE PREMISES.

## FILM SUPPLY CO. OF AMERICA

133-135-137-139 West 44th Street New York, U. S. A.

## BRONCHO.

**WHEN LIFE FADES** (2 reels) (Feb. 6).—The Southern army endeavors to carry out carefully planned manoeuvres and meets with crushing defeat each time, showing that the enemy has had advance information of the movements. The spy, securing the information is Lieut. Lamar, who is on the staff of the Southern provost marshal. A Confederate secret service man comes upon the ground and tries to discover who the traitor is. Lamar has won the love of Virginia, the provost marshal's daughter, and is not suspected. The messenger whom he has been using is caught and is sentenced to be shot as a spy, and asks for a priest. An officer puts on a priest's cassock and goes to the doomed man, hoping to secure a confession. The bogus priest is discovered, however, and the spy suddenly leaps upon him and throttles him and, hastily donning the priest's disguise, makes his escape. Virginia innocently writes a note to Lamar telling him of the plan and he is panic-stricken, thinking he will be found out. He rushes to Virginia and believing she has already heard his true character, he tells her everything. She is horror-stricken, but promises to save him. As he is attempting to leave by a window the squad chasing the escaped spy sees him and believing him to be the man they are after, open fire, killing him. The soldiers are grief-stricken when they discover they have shot the wrong man, and Lamar is buried with military honors, as Virginia, on account of her love for him, remains silent and does not wish to stain the dead man's name with the odious name of traitor.

## KEYSTONE.

**JUST BROWN'S LUCK** (Feb. 3).—Brown is troubled with an over abundance of affection, and his wife and mother-in-law convince him of their displeasure in many ways. Brown has a friend who has never met Brown's folks, and becomes acquainted with Mrs. Brown while she is with her mother. He invites them for an automobile ride and manages to start up the automobile as soon as Mrs. Brown has seated herself, leaving her mother behind. That worthy lady, however, runs after the machine and refuses to get lost. The friend has sent word to Brown to meet him at a restaurant, and Brown has a lot of nice champagne iced and awaits his guests. He is thunderstruck when his wife walks in, soon followed by his mother-in-law, who sit down to enjoy his hospitality.

**THE ELITE BALL** (Feb. 3).—The small colored folks give a ball and Rastus is engaged to play the banjo. Amusing scenes are shown of the various dances, and Rastus wins the belle away from her escort, and when the latter remonstrates he is quickly silenced by Rastus' frowning countenance behind a huge razor. Rastus is king of the situation until the escort bethinks himself of Rastus' wife, for whom he sends, and who arrives upon the scene like a bristling battleship and it is a very meek Rastus who is led out by the ear.

# FILM SUPPLY COMPANY

## GAUMONT.

**GAUMONT WEEKLY NO. 46** (Jan. 22).—A STRANGE FUNERAL—Body of Joachim III, late head of Greek Church is carried, seated, through the streets of Constantinople.

EDGAR ALLAN POE—Scenes connected with poet's life whose birthday anniversary is celebrated.

SUTRO RIDES THE SURF—Aviator frolics about San Francisco Bay.

A MEXICAN CARNIVAL—Splendid water pageant in neighboring republic.

FLOODS SWEEP OHIO VALLEY—Water costs enormous damage in river towns.

NEW YORK'S LATEST GREATEST HOTEL—McAlpin opens in the metropolis.

THE POWER OF DYNAMITE—60,000 tons of Buxton, England, cliffs exploded with one charge.

EIGHT MILES IN RECORD BREAKING TIME—R. J. Vlught wins San Francisco cross country run.

CHICAGO FIRES—One place gives some-eaters a hard tussle.

**GAUMONT WEEKLY NO. 45** (Jan. 15).—PARIS AUTOMOBILE SHOW—French Exposition greatest ever held.

A CAVE-IN IN MISSOURI—Earth takes big drop near Joplin.

WINTER IN MERRIE ENGLANDE—Bob sledding at sixty miles an hour.

THE GARMENT MAKERS STRIKE—200,000 New York workers demand more pay.

THE FASHIONS—The latest correct styles in hats.

TOURNAMENT OF ROSES—Pasadena, Calif., scene of magnificent pageant.

WELHELM AT A WEDDING—German Emperor attends royal ceremony in Germany.

AERO-AUTO RACING—Exiting contest between land and air craft, San Francisco.

WHAT A FALL! OH, MY COUNTRYMAN!—A motion picture cartoon.

## LUX.

**FAINT HEART NEVER WON FAIR LADY** (Jan. 31).—A young man-about-town decides that a fond wife would be a great acquisition, but the point that troubles him is whom to marry.

Finding himself face to face with this matrimonial proposition, he is quite at a loss to think of one lady who has attracted his attention sufficiently. However, he does not go far before he falls violently in love with a portrait which is displayed in a photographer's showcase.

He then travels in search of the original of the photograph, to meet with many alarming adventures by the way.

**ARABELLA AS A CHIMNEY SWEEP** (Jan. 31).—Arabella, following the upward footsteps of her progressive sex, decides to embrace the profession of chimney sweeping. Her ignorance of the job causes much soot to fly the wrong way. In sweeping the chimney of one household she succeeds in disturbing six or seven other households at the same time.

## SOLAX.

**OVERCOATS** (Feb. 5).—Smith, a clerk at Greene's office, is rather fond of Anne, the pretty stenographer. He sends her some flowers and candy, with a note asking her to go to dinner and the theater with him Saturday night.

Anne, thinking to surprise Smith, writes her acceptance and wrapping the note around one of her photos, which Smith has asked for, slips it into his overcoat pocket. That night Greene takes Smith's overcoat by mistake. When Greene gets home, his wife finds the photo and the note, and as Smith's name is not mentioned in the note she naturally thinks her husband deceitful. Mrs. Greene, hoping to make her husband repentant, substitutes her own photo with a note asking him to take her, his own wife to dinner and the theater Saturday night.

The next morning the wrong coats are righted, without either knowing that he had worn the other's coat.

Greene finds his wife's picture with her note (upon which there is no name addressed) in Smith's coat, and naturally thinks her faithless. Saturday night, Mrs. Greene determines to watch her husband and Mr. Greene determines to watch his wife.

He gets home just as she is leaving the house. He follows her. She goes to the office and finding her husband gone, confides all in Smith. Smith, on the other hand, thinking Anne is deceiving him, suggests they both go to Anne's house and catch the two deceivers. They both go to Anne's and Greene, who has been waiting outside, follows. There the situation comes to a climax but is soon explained to satisfaction, and both couples are happy.

**THE MONKEY ACCOMPLICE** (Feb. 7).—Charles Davenport, a wealthy young broker, pays court to and wins the heart of Geraldine Rand, a very nice girl whose brother Tom, is a man of rather shady reputation. The night of the wedding, Geraldine's brother Tom, comes back after an absence of several years and attempts to break into the house of his prospective brother-in-law. Davenport recognizes Tom and, after a very dramatic scene, exacts from Tom the promise that he will in the future take the straight and narrow path. After his sister is married. Tom tries and succeeds in making a man out of himself. He secures a position in a broker's office, and is on the highroad to prosperity. All would have gone well with him if he had not had his questionable past; for the time comes when cruel suspicion almost wrecks his new and promising career. The cause of it all is an Italian's monkey, trained not only to win pennies for his master, but also to climb up the sides of buildings, enter boudoirs and make away with ladies' jewels. When a necklace belonging to Tom's sister disappears in a mysterious fashion, naturally Tom is suspected by his brother-in-law and circumstantial evidence implicates him in such a fashion that he is unable to explain his way out of the difficulty. With the aid, however, of a bootblack, whom Tom had befriended, the crime is traced to the proper source and the monkey and the Italian whose combined criminal and mysterious efforts have baffled detectives and the police for several months, are put out of business.

# MISCELLANEOUS

## CHEYENNE FEATURE FILM CO.

**THE CURSE OF THE GREAT SOUTHWEST** (Feb. —).—This story centers about Frank Mager, the ranchmen's candidate for sheriff, who promises, if elected, to rid the county of the notorious band of cattle thieves. Frank is elected and starts out to look for the rustlers. His first move is to notify the stock growers of a meeting to be held at the schoolhouse, and he proceeds to tack up notices. Riding over the mountains he meets Amanata, a Mexican girl, who is the sweetheart of Buck Peters, foreman of the Y-6 Ranch, and also captain of the "Cattle R." Her horse becomes lame and he befriends her.

Peters is roping horses in the corral and receives a note from the rustlers informing him that they are holding cattle ready to cross the border where he thinks it is safe. We see the cattle bedded down at the rustlers' camp when the messenger rides in with a note informing them to meet the captain at Amanata's cabin the next night.

They meet and succeed in delivering the cattle to the Mexicans. Flushed with success the rustlers meet Peters at the cabin and decide to get another bunch of cattle. They send word to the Mexicans to meet them. The Mexicans come to the cabin and call on Peters and his band of rustlers, and discuss the situation. Amanata is told by Peters to go out as he has business to talk over with his men. Amanata leaves the cabin but listens at the door and hears the plot against the sheriff. The sheriff goes to the schoolhouse just as Peters tries to kiss the schoolteacher. Peters is knocked down by the sheriff and the deputy sheriff orders Peters away.

Amanata writes a note to the new sheriff and tells him to look out for himself as the rustlers say that they will get him. The sheriff and schoolteacher go to the postoffice. Peters finds out that Amanata has betrayed him to the sheriff. They quarrel and Amanata is badly hurt. Peters goes off and leaves her; but she manages to stagger to the schoolhouse and notifies the schoolteacher that the rustlers are after the sheriff. As she is telling her story the sheriff's horse comes in without a rider and they then know that the sheriff has been captured by the rustlers.

Amanata leads the ranchmen and cowboys to the rustlers' camp, where a fight takes place between the cowboys and rustlers. The rustlers are defeated and the sheriff is saved. Peters is captured.

## M. & F. FEATURE FILM CO.

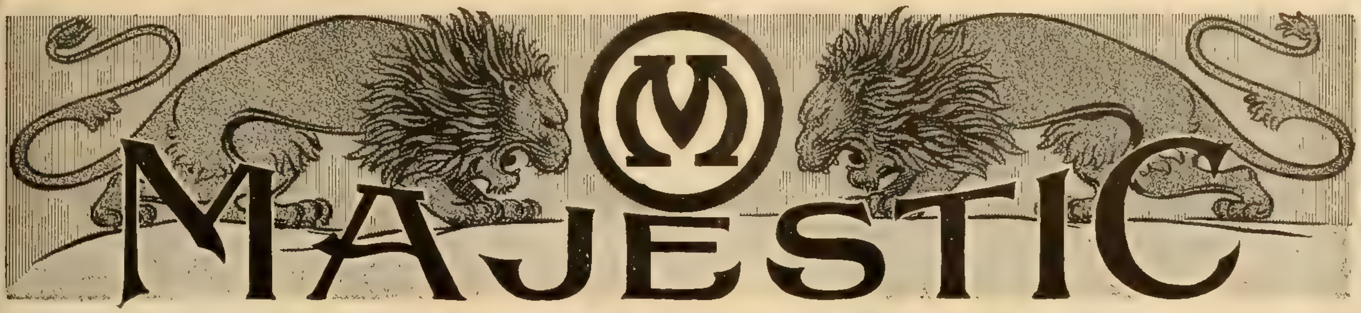
**THE PALACE OF FLAMES** (3 reels) (Feb. —).—Evariste Marny, a business rival of Andrew Vivanti, is threatened with ruin, and to eliminate competition hires a town vagabond, Tonio, to fire the factory of Vivanti. Changing his clothing after having fulfilled his part of the bargain, Tonio carefully preserves a card bearing Marny's handwriting, an agreement as to the time for the deed to be committed, etc., etc., believing that some day it might be of value. Several lives are lost, and suspicion of having set fire to his own establishment for the insurance benefit is cast upon Vivanti. He is tried, found guilty, and sentenced to prison for life. Marny prospers, and becoming conscious of the wrong he has done, adopts Vivanti's young daughter to make amends to his conscience.

After thirteen years in prison, Vivanti makes his escape. Disguised as a rag picker, he begins a new life in search of his daughter and of information that will prove his innocence. He takes up his abode in an inn of low repute and begins his search. Amongst the crowd of assembled ruffians and drunkards is Tonio. Tonio has been living a care-free life since his crime, depending upon money extorted from Marny for his existence. Vivanti adopts the name "Old Andrew," that he may conceal his identity. Soon after his entrance to the inn, Old Andrew is set upon by Tonio, but the difference is patched up and they become fast friends. His money exhausted, Tonio visits Marny and makes demands for more. He is refused, but Marny yields when shown the telltale card. He barters with Tonio, and a price is put upon the card. The money is paid, and after a scuffle Tonio snatches the card away from Marny and departs with both money and card.

Tonio returns to the inn intoxicated and exhibits the money to Old Andrew. He accidentally drops the card and falls into a drunken sleep. While picking over his rags, Old Andrew spies the card on the floor, and noting the writing, etc., etc., it comes to him that Marny is the one guilty of the crime of which he has been charged. Vowing vengeance upon Marny, he hastens to his home. On his way to Marny's rooms he passes his daughter, Lydia, now grown to womanhood, and Marny's son. He does not recognize his daughter, and she shrinks from what she supposes to be an intruding ruffian. He finds Marny in his room, and by aid of the card convicts Marny. He is about to do violence to Marny when he is bade "look from the window." Marny explains that the loving pair he observes is "your daughter and my son; now strike if you will."

With supreme self-sacrifice Old Andrew withdraws, leaving his daughter to her happiness and ignorant of his existence. At the inn, Tonio has awakened from his drunken slumber, to find that the card has gone, and believing that it has been taken by the agents of Marny, hastens to his home in a frenzy. He gains admission to the house through the cellar grating, and demented with rage at having lost the blackmailing card, fires the house. Old Andrew, wending his way up a hill on the outskirts of the town, turns for a farewell look toward his daughter's home and sees the palace in flames. He hastens back to her rescue. In the mansion the scene has become terribly dramatic. Tonio, struggling in his own trap, perishes in the flames. Livid tongues of flame leap out through the mansion, and the occupants rush about frantically. Then through the flames and up the staircase comes Old Andrew, bent upon his daughter's rescue. He finds, however, that she has already been carried to safety by Marny's son and that Marny alone of the occupants has been left to his fate.

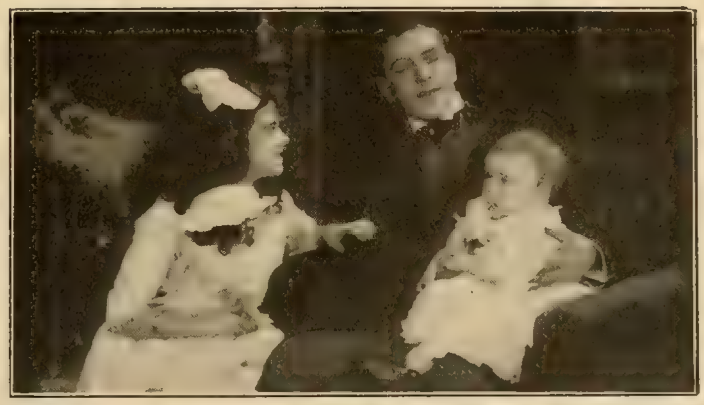
Parts of the floor have fallen, the staircase is ablaze, and flames are licking the entire building when Old Andrew makes his way up the stairway to the rescue of his enemy. He wrenches a door from its hinges, bridges over part of the fallen floor, and finally comes upon Marny lying prostrate upon the drawing-room floor. He carries him out to the stairway, but finds that the flames have beaten him and part of the stairs have been burned away. Rescuer and rescued hang in a perilous position, supported only by Old Andrew's firm grip on a pillar, until the fire-fighters arrive, spread a life net, and catch the two men as they fall. Marny receives mortal inquries and is dying. Upon his deathbed he confesses his guilt and tells Lydia that she is the daughter of Old Andrew. Weeping over the bier of Marny, Lydia and her sweetheart find that although they have lost one father they have found another in the Palace of Flames.



# MAJESTIC

*Tuesday, Jan. 28*

**"When the Last Leaf Fell"**



*Sunday, Feb. 2*

**"THE EXTRA BABY"**

THE POPULAR "MAJESTIC" FAVORITE, *PAUL SCARDON*, IN

## "SAVED FROM SIN"

**MUTUAL PROGRAM**

The Beautiful Heart-Interest Drama by Forrest Halsey

*RELEASED SUNDAY, JANUARY 26*

**MUTUAL PROGRAM**

---

## ECLAIR FEB. 6TH

# THE LOVE CHASE

TWO REEL FEATURE, FEB. 6th

FOR OTHER RELEASES

SEE UNIVERSAL FILM MFG. CO. PROGRAM

WRITE US

FOR PHOTOS OF OUR STOCK COMPANY,
OUR "BULLETIN" OF LIVE NEWS,
OR ANY OTHER
HELP

**ECLAIR FILM CO.** 225-7 W. 42 ST., N.Y.C.

## EUROPEAN FEATURE FILM CO.

**SALOME.**—Herodias, wife of Philip of Iturea, gives her affections to her husband's brother, Herod. Their secret passion is discovered by John the Baptist. He denounces them, but, so great is his power in the land, that none dare silence him.

Succumbing to the temptation of Herodias, Herod betrays his brother and casts him into the Prison of Bronze, where he is left to languish. Herodias now plots to rid herself of her husband, and she finally prevails upon a negro servant to go to the Prison of Bronze and strangle him.

When Philip is dead, his brother Herod is proclaimed, 'midst great pomp, Tetrarch in his stead. For a time he rules wisely, but can never drive away the pangs of conscience that are his constant companions.

Herodias next prevails upon Herod to seize and imprison John the Baptist, who is obtaining a strong hold over the people. Weakly Herod fulfills her wish, and the prophet is cast into the Prison of Bronze.

St. John is beloved by Salome, the daughter of Herodias, but he spurns her affection. In vain does she visit him in the Prison of Bronze, and attempts to lure him into her power.

Herod becomes possessed of an insurmountable desire to see Salome dance. This desire is discerned by the watchful Herodias and promptly frustrated.

The populace begin to demand the release of John the Baptist, and fear possesses Herodias lest he should be liberated and again denounce her to the people.

The visit to Herod of the Roman judges is an occasion for much feasting and merrymaking. It is at a feast given in honor of his guests that Herod requests Salome to dance. She refuses, but Herod maintains his entreaties, and finally says that he will give her anything she cares to ask for if she will dance.

Salome was puzzled what to accept, but her mother creeps to her side, and, like the evil serpent, suggests that she shall ask for the head of John the Baptist. Spurned affection turns to hate of a like intensity, and Salome sees in this her chance to avenge the affront offered her by St. John. She asks for his head. Herod regrets his rash promise, but his regrets are soon charmed away by the witchery of the dancer.

When Salome has finished dancing the head is brought to her. The sight of this strikes terror to the heart of Herod, and he sees his guests shrinking from him in disgust. Too late, he seeks to repair the evil done by commanding his soldiers to seize Salome and put her to death.

## Among the Exhibitors

**Iron River, Wis.**—J. W. Connors sold his moving picture business to Aron Aronson.

**Mondovi, Wis.**—F. E. Noyes sold his picture theater to Brotzman & Voll.

**Stoughton, Wis.**—Jake Mulks bought the Erickson building and will remodel it for a motion picture theater.

**Grand Rapids, Mich.**—Charles Nubor, manager of the Bijou theater, has leased the Grand theater from Mitchell & Lewis and will continue to run both theaters.

**St. Louis, Mo.**—The Empress Amusement Company will erect a theater building at 3616 Olive Street. Cost, $60,000.

**Syracuse, N. Y.**—Architect Harry D. Phoenix has plans for a new theater building to be erected at 2710 So. Salina Street by Chas. P. Smith.

**Cincinnati, Ohio.**—A motion picture theater is to be built at the corner of Mills and Main Avenues in Norwood. A. C. Dinglestedt, owner.

**Oakland, Cal.**—Negotiations are under way for the erection of a new theater at the corner of Webster and 12th Streets.

**Philadelphia, Pa.**—Anderson & Haupt have plans for a theater to be built at the corner of 25th and Cambria Streets.

**Newark, N. J.**—A moving picture theater is soon to be erected at 94 Hamburg Place for Albert T. Sessing. Cost, $8,000.

**Cleburne, Tex.**—The business men of this city will erect an opera house.

**Fremont, Neb.**—The Lyric Theater was recently reopened under the name of the Best Theater, with C. E. Dunbar and R. H. Livingstone in charge. The theater will be given over to vaudeville and moving picture performances.

**Odebolt, Ia.**—James Harmon, proprietor of the "Cozy" moving picture show, has sold to a Hartley, Neb., man, and will give possession at once. The new proprietor promises improvements to the extent that Odebolt will have an up-to-date picture playhouse.

**Huntington, Ind.**—A new theater corporation will be organized here. The management of the Palace, Princess and Lyric will be vested into one body, working under the direction of T. G. Perfect, president.

**Chicago, Ills.**—A large hippodrome theater to cost $400,000 will be erected in the loop district on State St.

**Luling, Tex.**—J. W. McGarfey has begun the erection of a brick opera house.

**Charlotte, N. C.**—Otto Haas has made arrangements for the remodeling of the Theater moving picture place, at an expenditure of several thousand dollars.

**Broadland, S. D.**—Local capitalists are figuring on erecting a modern opera house.

**Warsaw, Ind.**—Wayne Film Corportion, incorporated; capital $20,100. Incorporators: A. D. Whitman, O. W. and Wm. P. Clemen Walter Brubaker.

**Lamar, Colo.**—The Lyric theater, which has been in operation for several months by Earl and Wakter Long, was soldrecently to C. F. Pinch.

**Davenport, Ia.**—This city is to have a new $120,000 vaudeville house.

**Miles City, Mont.**—This city is to have a new $15,000 moving picture playhouse.

**Lancaster, Pa.**—Contract for the erection of a new motion picture theater for Wm. H. Snyder, of this city, has been awarded to L. V. Wright, at No. 129 Christian St.

**Philadelphia, Pa.**—Frank Hess is having plans prepared for a theater to be built at 5th and Olney Ave.

**Syracuse, N. Y.**—Plans have been prepared for the erection of a new theater building on South Salina Street.

**Temple, Tex.**—Plans are being discussed for the erection of an opera house. C. T. Mahler of this city, Mgr.

**Muskegon, Mich.**—Plans are being made by a Milwaukee Amusement Corporation to build a new vaudeville theater in this city.

**Centerville, Ia.**—A modern vaudeville theater will be erected here.

**Union, Oreg.**—A new picture theater, costing about $5,000, will be erected here.

**Philadelphia, Pa.**—The Orpheum theater on Chelton Avenue, east of Germantown Avenue, will soon be completed. Cost $120,000.

**Syracuse, N. Y.**—E. S. Delaney, president of the Delaney Amusement Co., will erect a new theater building on South Broad St., in the village of Norwich.

**Jacksonville, Fla.**—Plans have been prepared for the erection of a new theater building for the Forsyth Vaudeville Amusement Co.

**Mount Pleasant, Ia.**—Justice C. H. Jackson has leased the Auditorium, the local opera house, from the owner, Dennis Morony, and will operate a moving picture show.

**New York, N. Y.**—Walter Rosenberg has leased from Frank McKee and Wm. Harris, the Park Theater at 59th St. and Columbus Circle, and is running it as a picture and vaudeville house.

**Brighton, Ia.**—Thos. Thompson has purchased a large lot here and will erect an opera house on the site.

**Princeton, Ills.**—Forrest Fletcher, of Ladd, has purchased the Princess Theater at Peru, and will take charge of the show-house.

**Clarendon, Ark.**—The managers of the Electric Theater will build and equip an up-to-date motion picture playhouse on Madison St.

**Cambridge, O.**—Geo. Revelis is building a moving picture theater in Cambride.

**Springfield, Ills.**—Plans are being considered for the erection of a new moving picture theater to be erected by Allardt Bros., of Chicago.

**Aliester, S. D.**—The Hammitt Building is now in course of remodeling for a moving picture theater. Chas. Hammitt will have charge of it.

**Brooklyn, N. Y.**—If the plans of the Murray Hill Theater Co., materialize. Flushing will have a $12,000 theater on Broadway, Jno. W. Crawford, manager.

**La Port, Ind.**—E. A. Thompson of the Thompson Amusement Co., Chicago, is looking for a site for the erection of a moving picture building and was considering the purchase of the Princess theater.

**Smithfield, Ills.**—Plans are being made to open up a new moving picture theater in the Joachim Building.

**Lorain, O.**—The proprietor of the Lorain Opera House will erect a large steel and glas portico in front of the theater building.

**Plymouth, Pa.**—A number of out-of-town capitalists are endeavoring to purchase the Cherlvesky property on E. Main St. where they contemplate erecting a theater to cost thousands of dollars.

**Salt Lake City, Utah.**—The American Theater has been chosen as the name for the new moving picture palace, being built in Main St.

**St. Paul, Minn.**—James Gilosky and W. A. Mustard have purchased the interest held by W. A. Sobelman in the Gem and Alhambra theaters.

**Duluth, Minn.**—W. M. Abrahamson, who has taken over the Empress theater from the former owners, Sullivan & Considine, is having plans prepared for alterations to be made in the playhouse. The remodeling work will be rushed to an early completion.

**Bath, N. Y.**—The work on the theater, which W. P. Murphy is constructing on the site of the former Nichols House in Pulteney Square, is progressing rapidly.

**Clarksville, Tenn.**—This city is to have a new $20,000 theater, called the Lillian. Joe Goldberg, will erect same.

**Little Rock, Ark.**—A contract will shortly be let for the erection of a theater on Capitol Avenue and Spring Street, for Abe Stiewel.

**Kissimmee, Fla.**—This city will some have a new theater building. Location: Graystone garage site. R. David Porter will be the manager.

**Flushing, L. I.**—The Murray Hill Theater Co., has purchased a site for a new theater on Broadway.

**Rochester, Minn.**—J. E. Reid has sold the Bijou Theater equipment to A. S. Parmele, of Dodge Center.

**Montrose, Colo.**—The Crystal Theater changed hands. Mrs. F. E. Schnur, of the Crystal, disposed of the business to S. I. Shafer, who will take charge.

**Temple, Tex.**—The new opera house for this city will soon be erected. Cost: $25,000.

**Franklin, Neb.**—The Gem Theater was sold by S. S. Pennel to Emile DeMars.

**Chicago, Ills.**—Colonial Photoplay Theater Co., Joliet; capital, $12,000; moving picture business. Inc. F. L. Scheidt, R. C. MacMullen, L. H. Sandford.

**Louisville, Ky.**—Joseph & Joseph, architects have plans for the new National Theater to be erected at the corner of 5th and Walnut Sts. Cost, $250,000.

**Dallas City, Ills.**—Stronghurst is talking of a new opera house to be built by a joint stock company.

**St. Paul, Minn.**—A. Labovitch, a member of the Modern Woodmen of America, will erect a moving picture theater on Selby Avenue.

**Tecumseh, Neb.**—The town of Brock will have a new opera house.

**Boise, Ida.**—M. H. Davis bought the Cozy Theater.

**Columbus, Wis.**—L. F. Kettlehohn bought a half interest in the Lyric Theater.

**Edgerton, Wis.**—J. W. Hanlon bought the Lyric Theater.

**Grand Rapids, Wis.**—C. Burt bought the Grand Theater.

**Topeka, Kans.**—Gordon Bros. will erect their theater building at 107 W. 8th St., about March first.

**Flasher, N. D.**—Flasher is to have a moving picture theater.

**Montezuma, Ia.**—J. C. Marshall, of Eldora is the new proprietor of the Princess Theater.

**Kinneus, Mo.**—Mrs. Chas. C. Hammond, of Salisbury, has bought the Elite Theater at Milan, and will conduct same.

**Sycamore, Ills.**—Jno. Peterson has rented the building on California St., and will convert it into a modern theater.

**Brooklyn, N. Y.**—Plans for the erection of a moving picture theater in Central Ave. near Suyam St., were filed. Cost $7,000.

**Philadelphia, Pa.**—Lewis Ahlers, Jr., will start the erection of a new moving picture theater at the corner of Bridge and Richmond Sts. Chas. D. Silcox, owner.

**Ft. Madison, Ia.**—Martin Clayton, will erect a play house at the corner of the city along the Ottumwa Branch R. R.

**Hopedale, Ills.**—Geo. Brown, of Delavan is arranging for a moving picture show.

**Zanesville, O.**—Curt Jones of this city is reported to have bought the Star moving picture theater in Mansfield.

**Ft. Wayne, Ind.**—Harry Long has rented the business room at 1404 S. Calhoun St. and will start a moving picture show.

**Aurora, Ill.**—The Egermann building, at Fox and Water Streets, is to be remodeled into a theater.

**Galesburg, Ill.**—Felix B. North, who purchased a building on W. Main Street, will convert it into a moving picture house.

**Ligonier, Ind.**—J. W. Smith is considering the erection of a new opera house.

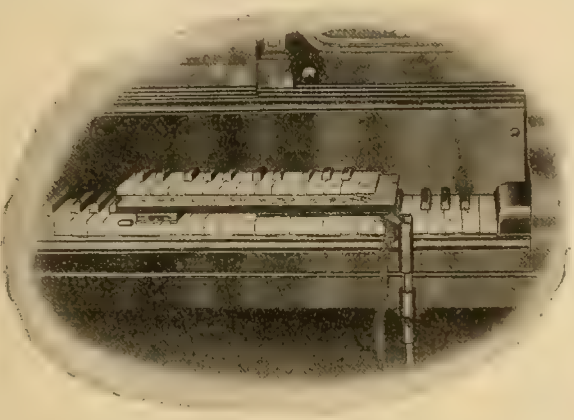
DISTRIBUTOR
For Roses' Spring Sprocket
Theatre Equipment
Machines Repaired
J. E. BOYLE
530 Main Street Dubuque, Iowa

RICHARDSON'S
HAND
BOOK
IS
NOW READY

THE CARBON FOR PERFECT PROJECTION

ELECTRA

HUGO REISINGER 11 Broadway NEW YORK



PATENTS PENDING

**Feature Your Music and Watch Your Business Grow**

This can be done, without adding one cent to your running expense, by installing a set of our ELECTRIC MUSICAL CHIMES with a BARTON PIANO ATTACHMENT.

SOLD ON EASY PAYMENTS

YOUR PIANIST DOES IT ALL
And
ANY PIANIST CAN OPERATE IT.

WRITE TO-DAY

OSHKOSH METAL PRODUCTS CO
OSHKOSH WISCONSIN

*Be a Moving Picture Manager!* HOW?

*HOW TO PROPERLY ESTABLISH A*

GET JAMES F. HODGES' BOOK
PICTURE THEATRE FACTS
Motion Picture Theatre

*Send $1.00 to* SCENARIO PUBLISHING CO., 1465 Broadway, New York

MOTION PICTURE SUPPLIES

PHOTOGRAPHIC SUPPLIES *WHOLESALE and RETAIL* THEATRE SEATING

EDISON
MOTIOGRAPH
POWERS
SIMPLEX
STANDARD
MACHINES

ARCO
BIO
ELECTRA
EXCELLO
SIEMEN
CARBONS

Ticket Hangers Reels
Carrying Cases Rewinders
Machine Parts Disinfectants
Asbestos Booths Exit Signs

*Everything for the Motion Picture Theatre except the Film*

PICTURE THEATRE EQUIPMENT Co., 21 E. 14th St., N. Y. City
Phone Stuyvesant 2478

## INDEPENDENT RELEASE DATES

### AMERICAN.

Jan. 23—The Silver-Plated Gun (Drama)......1000
Jan. 25—A Rose of Old Mexico (Drama)......1000
Jan. 27—The Latent Spark (Drama)..........1000
Jan. 30—Building the Great Los Angeles Aqueduct (Topical)......................
Feb. 1—Women Left Alone (Drama)...........1000
Feb. 3—Andrew Jackson (2 reels) (Historic)..2000
Feb. 6—His Sacrifice (Drama)................1000
Feb. 8—Calamity Anne's Vanity (Drama).....1000

### AMBROSIO.

Jan. 4—The Black Veils (2 reels—Drama) ...
Jan. 11—A Romance of a Heart (2 reels—Dr.)
Feb. 1—Between Life and Death (2 reels) (Dr.)
Feb. 8—What the Unknown Conceals (2 reels) (Drama).....................

### AMMEX.

Jan. 23—Love and circumstances (Drama)....1000
Jan. 30—Boss of the Ranch (Drama)..........1000
Feb. 6—Memories (Drama)....................1000
Feb. 13—The Cowgirl and the Night (Drama).1000
Feb. 17—The Coward (Drama)................1000
Feb. 20—The Quality of Mercy (Drama).....1000

### BISON.

Jan. 7—A Romance of the Utah Pioneers (2 reels—Drama) ..................
Jan. 11—An Apache Father's Vengeance (Dr.).
Jan. 14—A Frontier Providence (2 reels, Dr.)
Jan. 18—Regimental Pals (Drama)............
Jan. 21—The Genius of Fort Lapawai (2 reels) (Drama)..........................
Jan. 25—A Gambler's Last Trick (Drama).....
Jan. 28—Sheridan's Ride (3 reels) (Drama)....
Feb. 1—Cowboy Sports (Sporting).............
Feb. 4—Mona of the Modocs (2 reels) (Drama)
Feb. 8—A Frontier Mystery (2 reels) (Drama)

### BRONCHO.

Jan. 8—In the Ranks (2 reels) (Drama)......
Jan. 15—A Blue Grass Romance (2 reels) (Dr.)
Jan. 22—A Shadow of the Past (2 reels—Dr.)
Jan. 22—A Shadow of the Past (2 reels) (Dr.)
Jan. 29—The Struggle (2 reels) (Drama).....
Feb. 5—When Life Fades (2 reels) (Drama)..

### CHAMPION.

Dec. 16—Right Shall Prevail (Dr.).............
Dec. 23—The Chaperones (Comedy) ............
Dec. 30—The City Boarder (Comedy).........
Dec. 30—The White Heron (Educational).....
Jan. 6—Art and Love (Drama)...............
Jan. 13—Sins of the Father (Drama)..........
Jan. 20—The Death Trail (Drama)............
Jan. 27—The Marked Card (Drama)............
Feb. 3—The Rich Mr. Rockamorgan (Comedy)

### CRYSTAL.

Jan. 19—A Dip Into Society (Comedy).......
Jan. 19—The Fake Gas Man (Comedy)......
Jan. 26—Pearl's Admirers (Comedy)..........
Jan. 26—The False Alarm (Comedy)..........
Feb. 2—With Her Rival's Help (Comedy).....
Feb. 2—Box and Cox (Comedy)..............
Feb. 9—Accident Insurance (Comedy)........
Feb. 9—Her Lady Friend (Comedy)..........

### ECLAIR.

Jan. 19—Funnicus Marries a Hunchback (Com.)
Jan. 19—Life In India (Educational)..........
Jan. 21—The Gallop of Death (Drama).......
Jan. 23—The Spectre Bridegroom (2 reels) (Dr.)
Jan. 26—After the Shipwreck (Drama)........
Jan. 28—The One Who Had to Pay (Drama)....
Jan. 30—The Little Mother of Black Pine Trail (Drama)...........................
Feb. 2—The American Niece (Comedy-Drama)
Feb. 2—Bathers in Ceylon (Educational)......
Feb. 4—For His Child's Sake (Drama)........
Feb. 6—The Love Chase (2 reels) (Drama)....

### FRONTIER.

Jan. 15—The Last Run of the Old Sante Fe Coach (Drama)......................
Jan. 22—The Surveyor and the Pony Express (Drama)...........................
Jan. 29—The Wild Flower of Pino Mountains (Drama)...........................
Feb. 5—The Branded Six Shooter (Drama)....

### GAUMONT.

Jan. 7—A Snake In His Bosom (Comedy)..
Jan. 8—Gaumont's Weekly No. 44 (Topical)..
Jan. 9—The Destructive Duellists (Comedy)..
Jan. 9—To Hell and Back (Comedy)........
Jan. 11—Domesticated Wild Animals on Our Western Coast (Educational)).......
Jan. 14—The Roll of Honor (Drama)..........
Jan. 14—The Dungeon of Despair (Drama)....
Jan. 15—Gaumont's Weekly No. 45 (Tropical)
Jan. 16—All Came Out in the Wash (Comedy)
Jan. 16—The Beauties of Brittany (Scenic)..
Jan. 18—(Title not reported)..................
Jan. 21—The Dungeon of Despair (Drama)....
Jan. 22—Gaumont's Weekly, No. 46 (Topical)
Jan. 23—A Double Life (Comedy)..............
Jan. 23—French Alpine Maneuvres.............

### GEM.

Dec. 31—Dorothy's Birthday (Drama)..........
Jan. 7—Absinthe (Drama)......................
Jan. 14—The Ninth Commandment (Drama)..
Jan. 21—The Scapegoat (Drama)...............
Jan. 28—A Northwoods Romance (Drama)....
Feb. 4—Billy's Board Bill (Comedy)...........

### GREAT NORTHERN.

Dec. 28—An Emergency Waiter (Comedy)......
Dec. 28—From the Balkan War (Scenic)........
Jan. 4—Outwitting a Rival (Comedy)........
Jan. 11—James, the Hungry One (Comedy)....
Jan. 11—The New Boot Cleaner (Comedy)......
Jan. 18—The Test (Comedy-Drama)...........
Jan. 25—John Steals a Furlough (Comedy)......
Jan. 25—The West Coast of Jutland (Scenic)..

### IMP.

Jan. 20—Love's Lottery Ticket (Comedy)......
Jan. 23—Rags and Riches (Drama)............
Jan. 25—The Hero of the Hour (Comedy)......
Jan. 25—Fixing the Flirts (Comedy)...........
Jan. 27—A Double Deception (Comedy).........
Jan. 30—Gold Is Not All (2 reels) (Drama).....
Feb. 1—A Winning Ruse (Comedy)..........
Feb. 3—A Spicy Time (Comedy)...............
Feb. 6—The Man Outside (Drama)...........
Feb. 8—The Marriage Lottery (Comedy)......
Feb. 8—Cocoa Industry at Panama (Industrial)

### ITALA.

Dec. 2—A Spider on the Brain (Com.)........
Dec. 2—Too Much Beauty (Com.)............
Dec. 16—Peeping Tom (Com.)..................
Dec. 16.—Keeping In Style (Com.)..........
Dec. 23—Easy to Return Home (Com.)..........
Dec. 23—A Good Hunting Dog (Com.)........
Jan. 6—Knock Wood (Comedy)...............
Jan. 6—Two Little Devils (Comedy)..........

### KAY BEE.

Dec. 20—The Dead Pays (2 reels (Drama)......
Dec. 27—The Law of the West (3 reels Dr.)
Jan. 3—The Great Sacrifice (2 reels) (Drama)
Jan. 10—The Paymaster's Son (2 reels) (Drama)
Jan. 17—The Little Turncoat (2 reels—Drama)
Jan. 24—The Mosaic Law (2 reels, Drama)..
Jan. 29—The Struggle (2 reels, Drama)......
Jan. 24—The Mosaic Law (2 reels) (Drama)..
Jan. 31—When Lincoln Paid (2 reels) (Drama).

### KEYSTONE.

Jan. 13—The Cure that Failed (Comedy).......
Jan. 13—How Hiram Won Out (Comedy).......
Jan. 20—Sir Thomas Lipton....................
Jan. 20—For Lizzie's Sake (Comedy)..........
Jan. 27—The Mistaken Masher (Comedy)......
Jan. 27—The Deacon Outwitted (Comedy)......
Feb. 3—Just Brown's Luck (Comedy).......,
Feb. 3—The Elite Ball (Comedy).............
Feb. 6—The Battle of Who Run (Comedy)....

### LUX.

Dec. 27—A New Use for the Bike (Com.)...... 458
Jan. 3—Pursued by a Lioness (Drama)......... 951
Jan. 10—The Matrimonial Fever (Comedy).... 781
Jan. 10—Do Not Tease the Dog (Comedy)...... 252
Jan. 17—Face to Face With a Leopard........
Jan. 24—The Magic Carpet (Comedy)........... 301
Jan. 24—Detective Knowall on the Trail (Com.) 678
Jan. 31—Faint Heart Never Won Fair Lady (Comedy).............................
Jan. 31—Arabella As a Chimney Sweep (Com.)
Feb. 7—Tickets, Please (Comedy)............ 636
Feb. 7—Wonderful Fruit (Educational)....... 315

### MAJESTIC.

Jan. 7—The Hundred Dollar Bill (Comedy)....
Jan. 12—Just Hard Luck......................
Jan. 14—Child Labor (Drama)................
Jan. 19—Harry's Lesson (Comedy-Drama)....
Jan. 21—Cabby and the Demon (Comedy)......
Jan. 26—Saved from Sin (Drama)...............
Jan. 28—When the Last Leaf Fell (Drama)....
Feb. 2—The Extra Baby (Comedy-Drama)....
Feb. 4—The Interrupted Elopement (Com.-Dr.)

### MECCA.

Jan. 25—Eva (Drama)........................
Feb. 1—A Man's Woman (Drama)............
Feb. 8—In the Web (Drama)..................

### MILANO.

Dec. 28—Her Inspiration (Drama).............
Jan. 4—Father's Stratagem (Drama)........
Jan. 11—A Secret of the Sea (2 reels—Drama)
Jan. 18—Life's Lottery (2 reels) (Drama)....

### NESTOR.

Jan. 22—The Riot (Drama)...................
Jan. 24—His Brother's Keeper (Drama).......
Jan. 27—A Dinner Bell Romance (Comedy)......
Jan. 27—The Footpath to Happiness (Comedy)..
Jan. 29—White Man's Firewater (Drama)......
Jan. 31—The Highgraders (Drama)............
Feb. 3—One on Auntie (Comedy).............
Feb. 3—Jed Holcomb's Prize Box (Comedy)..
Feb. 5—Fatty and the Bandits (Comedy)......
Feb. 7—The Strike Breaker (Drama).........

### POWERS.

Jan. 22—A Bitter Dose (Comedy).............
Jan. 24—On Burning Sands (2 reels) (Drama)..
Jan. 29—How He Won Her (Comedy).........
Jan. 31—The Rugged Coast (Drama)...........
Feb. 5—Sunbeam (Drama)....................
Feb. 7—Their Mutual Friend (Comedy).......

### PUNCH.

Jan. 16—Saw Wood (Comedy)..................
Jan. 23—Tom, Dick and Harry (Comedy)......
Jan. 30—Their First Baby (Comedy)..........
Jan. 30—The Would-be Romeo (Comedy)......
Feb. 6—Tom, Dick and Harry on the Job (Com.)
Feb. 6—Just Kids (Comedy)..................

### RELIANCE.

Jan. 18—The Strength of the Weak (Drama)..
Jan. 22—The Open Road (2 reels) (Drama)..
Jan. 25—The Masqueraders (Drama)..........
Jan. 29—Saved by Airship (Drama)............
Feb. 1—A Wife's Battle (Drama).............
Feb. 5—The Strike Leader (2 reels) (Drama)..
Feb. 7—An American Queen (Drama).........

### REX.

Jan. 16—The Flower Girl (Drama)............
Jan. 19—He Never Knew (Drama)............
Jan. 23—The Symphony (Drama)..............
Jan. 26—Becky Becky (Comedy)...............
Jan. 30—The Angelus (Drama)................
Feb. 2—The Labyrinth (Drama)..............
Feb. 6—At Midnight (Drama).................

### SOLAX.

Jan. 10—The Mutiny of Mr. Henpeck (Com.)..
Jan. 15—Mother and Daughter (Drama).....
Jan. 17—The Quarrelers (Comedy-Drama).......
Jan. 22—The Coming of Sunbeam (Drama)....
Jan. 24—The Roads That Lead Home (Drama)
Jan. 29—The Wrong Box (Comedy)............
Jan. 31—The Scheming Woman (Drama)........
Feb. 5—Overcoats (Comedy).................
Feb. 5—The Monkey Accomplice (Drama).....

### THANHOUSER.

Jan. 14—The Tiniest of Stars (Drama)........
Jan. 19—The Commuter's Cat (Comedy)........
Jan. 19—A Few Million Birds (Educational)..
Jan. 21—The Girl Detective's Rush (Drama)..
Jan. 24—Her Fireman (Dr.)...................
Jan. 26—The Nephews From Labrador (Comedy)
Jan. 28—The Dove In the Eagle's Nest (Drama)
Jan. 31—Psychology of Fear (Drama)..........
Feb. 2—His Uncle's Wives (Comedy).........
Feb. 2—The Seven Ages of An Alligator (Edu.)
Feb. 4—When the Studio Burned (Drama)..
Feb. 7—Why Mrs. McFadden Looked Out (Comedy)..........................
Feb. 7—Los Angeles the Beautiful (Scenic)..

### VICTOR.

Dec. 27—The Professor's Dilemma (Comedy)...
Jan. 3—The Grouch (Drama)..................
Jan. 10—The Lie (Drama).....................
Jan. 17—The Hypocrite (Drama)..............
Jan. 24—Sunny Smith (Comedy)...............
Jan. 31—The Trifler (Drama)..................

SPECIAL ROLL TICKETS
5,000 - - $1.25 20,000 - - $4.50 50,000 - - $6.50
10,000 - - $2.50 25,000 - - $5.50 100,000 - - $8.00
THE BIG TICKET. ANY PRINTING
ANY COLORS
GET THE SAMPLES
STOCK TICKETS, [illegible] CENTS
FOR RESERVED SEAT THEATRE COUPON TICKETS, SERIAL OR DATED, SEND DIAGRAM
NATIONAL TICKET COMPANY - - - - Shamokin, Pa.

# THE "MARCONI OPERATOR"

**3 Reels** **Length 2750 Feet** **Released January 15, 1913**

**A MOST INTERESTING PICTURE FULL OF ACTION**

***Apply at once for territory***

**KINOGRAPH CO. OF AMERICA, 145 W. 45th St., New York City**

# SUPPLIES

| | |
|---|---|
| No. 6 Asbestos Cable (50 ft. lengths) | $ .07 ft. |
| Kleigl Lugs (Lots of 20) | .06 each |
| Exit Signs | 1.75 each |
| Imported Pure White French Condensers | 1.65 pair |
| Electra Pink Label Carbons (1000 lots) | 19.00 M |
| Slide Carriers | .50 each |
| Hudson Film Cement (in bottles with individual brush) | 1.00 doz. |
| Hudson Oil (in cans with spout) | 1.00 doz. |
| Stereopticon lamps | .75 each |
| Lamp coloring (4-oz. bottle) | .35 each |
| No. 6 stage cable | .15 ft. |

**WRITE for PRICES on POWER'S MACHINES**
**:: :: :: WE ARE DISTRIBUTORS :: :: ::**

**Hudson Electrical Supply Co.**
**49 Barclay Street New York City**

# WE DON'T CARE

whether you are in the East, West, North or South—

**We Pay The Charges**

on all orders for Banners and Cards, excepting orders for card signs amounting to less than $2.00. A customer on the coast writes: "I don't see how you can turn out that class of work by hand at the prices you do and then pay the charges. I have been paying $1.00 for cards not half as good as yours at 40c., and then have to keep 'stirring' my painter up till I get them."

Mr. Exhibitor, the prices we quote cover everything; go where you please, send where you please and you'll find that our work at the net price to you is like a broken drum—it can't be beat!

Showing full-sheet card, 40c. Made to order, any reading matter you wish, in colors. Half sheet (14x22) to order, 25c. Quarter sheet (11x14) to order, 15c. (Other sizes in proportion.)

Shipped prepaid, same day order is received.

3 x 12 Stock **BANNERS 90c each**
Any subject, Licensed or Independent, six or more, 75c. each.

BANNERS TO ORDER:
3 x 12, $1.25 3 x 18, $1.75
3 x 15, $1.50 3 x 24, $2.25
Other sizes in proportion.

Sent prepaid, same day order is received.

**The Show Card Co.** 419 Heed Bldg. Philadelphia

**FILMS FOR RENT—FILMS FOR SALE**

| Title. | Make. | Length. | Price. |
|---|---|---|---|
| In the Clutches of Loan Sharks | Pathe | 3000 | $175.00 |
| His Rogues' Gallery Record | Deu. Bios | 2500 | 150.00 |
| In a Golden Cage (Saharet) | Monopol | 3300 | 250.00 |
| The Dice of Life " | Monopol | 3000 | 150.00 |
| Russian Revenge | Drankoff | 2000 | 150.00 |
| The Firebug | Monopol | 2000 | 150.00 |
| The Jewess | Messter | 1800 | 175.00 |
| The Gypsy Girl | Elite | 2700 | 175.00 |
| On the Steps of the Throne | Pasquali | 3000 | 300.00 |
| The Red July (Socialist Drama) | DeKage | 3000 | 300.00 |
| Romance of a Poor Girl | Pathe | 2800 | 150.00 |
| Ring that Binds | Messter | 3000 | 150.00 |
| Gambler's Victim | Exclusive | 1500 | 100.00 |
| Airman's Secret | Pasquali | 1800 | 100.00 |
| In a Siren's Power | Messter | 2400 | 100.00 |

One thousand reels Independent Films, some exclusive, at from five to twenty-five dollars per reel. Write for Bargain List.

**G. W. BRADENBURGH, 231-233 N. Eighth Street, Philadelphia, Pa.**

THE
# Eye Comfort System
OF
# Indirect Illumination

**So necessary to the success of every Motion Picture Theatre that we engineer 60 Theaters a month.**

**This is a free service to Motion Picture Theatre Managers.**

**National X-Ray Reflector Co.,**
**227 W. Jackson Blvd., Chicago.**
Distance, Screen to Rear of Auditorium..................
Ceiling Height ..................................
Width of House...................................
Name ............................................

# LICENSED
## RELEASE DATES

### RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Dubin, Pathe, Seliz, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.

Saturday—Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph.

---

### BIOGRAPH.

Dec. 19—The Divorcee (Comedy)..............
Dec. 19—Papering the Den (Comedy)..........
Dec. 23—A Cry For Help (Drama)............
Dec. 26—The God Within (Drama)...........
Dec. 30—Bill Bogg's Windfall (Comedy)........
Dec. 30—A Day's Outing (Comedy)............
Jan. 2—Three Friends (Drama)..............
Jan. 6—The Telephone Girl and the Lady (Dr.)
Jan. 9—The Best Man Wins (Comedy)........
Jan. 9—The Bite of a Snake /Comedy)..
Jan. 27—A Misappropriated Turkey (Drama)...
Jan. 30—The Masher Cop (Comedy)...........
Jan. 30—What Is the Use of Repining (Comedy)
Feb. 3—Brothers (Drama) ....................
Feb. 6—Oil and Water (Drama)..............

### CINES.
(G. Kleine.)

Jan. 4—A Sister's Heart (Drama)............1000
Jan. 4—A Sister's Heart (Drama)...........1000
Jan. 7—A Maid's Devotion (Drama)..........1000
Jan. 11—The Woes of a Peacemaker (Comedy).1000
Jan. 14—A Fishermaiden's Heart (Drama).. 688
Jan. 14—The Velino River and Falls, (Central Italy) (Scenic)......................... 815
Jan. 18—Taming the Spooks (Comedy).......
Jan. 18—The Absent-Minded Lover (Comedy)..
Jan. 21—She Shall Not Know (Drama)........1000
Jan. 25—Plot and Counterplot (Drama)........1000
Jan. 28—A Lesson From the Past (Drama)......1000
Feb. 1—The Doctor's Love Affair (Drama)....
Feb. 1—The Beautiful Falls of Marmore (Sc.)
Feb. 4—A Strenuous Courtship (Comedy)....... 530
Feb. 4—An Invincible Sleuth (Comedy)....... 470
Feb. 8—A Deal in Stocks (Drama)...........1000

### EDISON.

Jan. 8—Interrupted Wedding Bells (Comedy)..1000
Jan. 10—The Eldorado Lode (Drama)..........1000
Jan. 11—The Maid of Honor (Drama).........1000
Jan. 13—The Lake Geneva Camp of the Y. M. C. A., Lake Geneva, Wis. (Sporting) ........................... 400
Jan. 13—The Office Boy's Birthday (Comedy).. 600
Jan. 14—At Bear Track Gulch (Drama)......1000
Jan. 15—The Title Cure (Comedy)...........1000
Jan. 17—Leonie (Drama).......................1000
Jan. 18—Mountaineers (Drama)................1000
Jan. 20—The Man He Might Have Been (Dr.)..1000
Jan. 21—The Ambassador's Daughter (Drama).1000
Jan. 22—The Power of Sleep (Comedy).......
Jan. 24—False to Their Trust (Drama) (Being the Seventh Story of "What Happened to Mary")..........................1000
Jan. 27—The Dancer (Drama).................1000
Jan. 28—A Day that Is Dead (Drama)..........1000
Jan. 29—A Serenade by Proxy (Comedy)........1000
Jan. 31—A Perilous Cargo (Drama).............1000
Feb. 1—The Princess and the Man (Drama)...1000
Feb. 3—Over the Back Fence (Comedy).......1000
Feb. 4—The Phantom Ship (Drama)..........1000
Feb. 5—How They Outwitted Father (Comedy).1000
Feb. 7—Sally's Romance (Drama)............1000
Feb. 8—The Governess (Drama)..............1000

### ESSANAY.

Jan. 15—The Girl at the Brook (Drama)......1000
Jan. 16—The Road of Transgression (Dr.)....1000
Jan. 17.—What George Did (Comedy)........1000
Jan. 18—Broncho Billy's Brother (Drama)....1000
Jan. 21—The Thirteenth Man (Drama).........1000
Jan. 22—The Sheriff's Child (Drama)..........1000
Jan. 23—The Laird of McGillicuddy (Comedy)..1000
Jan. 24—The Farmer's Daughter (Drama)......1000
Jan. 25—Broncho Billy's Gun-play (Drama)....1000
Jan. 28—The Voice of Giuseppe (Comedy).....1000
Jan. 29—The Melburn Confession (Drama)......1000
Jan. 30—The Sheriff's Story (Comedy-Drama)...1000
Jan. 31—Hypnotism in Hicksville (Comedy)....1000
Feb. 1—The Making of Broncho Billy (Comedy-Drama)..............................1000
Feb. 4—The Ranchman's Blunder (Drama)....1000
Feb. 5—Love and Lavallieres (Comedy).......1000
Feb. 6—Don't Lie to Your Husband (Comedy).1000
Feb. 7—The Broken Heart (Drama)..........1000
Feb. 8—Broncho Billy's Last Deed (Drama)..1000

### KALEM.

Jan. 22—The Boomerang (Drama)............1000
Jan. 24—One on Willie (Comedy).............
Jan. 24—The 'Possum Hunt (Sporting)........
Jan. 25—The Cub Reporter's Temptation (Dr.).1000
Jan. 27—The Turning Point (Drama)...........1000
Jan. 29—The Pride of Angry Bear (Drama)....1000
Jan. 31—The Horse that Wouldn't Stay Hitched (Comedy)..............................
Jan. 31—St. Augustine, Florida (Scenic)......
Feb. 1—The Senator's Dishonor (Drama)......
Feb. 3—The Prosecuting Attorney (Drama)...1000
Feb. 5—In the Power of Blacklegs (Drama)..1000
Feb. 7—Three Suitors and a Dog (Comedy)....
Feb. 7—The Matrimonial Venture of the "Bar X" Hands (Comedy)..............
Feb. 7—The Last Block House (2 reels, special) (Drama)....................2000
Feb. 8—Lady Peggy's Escape (Drama).......1000

### LUBIN.

Jan. 18—The Girl and the Gambler (Drama)..1000
Jan. 20—Literature and Love (Drama).........1000
Jan. 21—Who Is the Savage? (Drama)........1000
Jan. 23—The Old Oaken Bucket (Drama)......1000
Jan. 24—Making a Baseball Bug (Comedy)......
Jan. 24—Pizen Pete (Comedy)................
Jan. 25—The Insurance Agent (Drama)........1000
Jan. 27—The Guiding Light (2 reels—special) (Drama)..............................2000
Jan. 27—The Girl of the Sunset Pass (Drama)..1000
Jan. 28—On the Threshold (Drama)...........1000
Jan. 30—What's In a Name (Comedy).........
Jan. 30—She Must Elope (Comedy)............
Jan. 31—The House In the Woods (Drama)....1000
Feb. 1—Private Smith (Drama)...............1000
Feb. 3—The Lost Note (Drama)..............1000
Feb. 4—A Motorboat Party (Comedy)........
Feb. 4—The Missing Jewels (Comedy).........
Feb. 6—Keeping up Appearances (Comedy)...1000
Feb. 7—The Price of Jealousy (Drama).......1000
Feb. 8—The Miser (Drama)..................1000

### MELIES.

Dec. 12—The Castaway (Drama).............1000
Dec. 19—A Woodland Christmas in California (Drama) ..........................1000
Dec. 26—Jack's Burglar (Drama).............1000
Jan. 2—Tempest Tossed (Drama).............1000
Jan. 9—Her Great Chance (Drama).........1000
Jan. 16—The Kiss of Salvation (Drama)......1000
Jan. 23—A Ballad of the South Seas (Drama)..1000
Jan. 30—Aileen o' the Sea (Drama)..........1000
Jan. 31—A Tale of Old Tahiti (2 reels—special) (Drama)..............................2000
Feb. 6—The Gypsy's Warning (Drama)........1000
Feb. 13—Unmasked by a Kanaka (Drama)....1000

### ECLIPSE.
(G. Kleine.)

Dec. 16—The Red Man's Honor (Parts 1 & 2) (Drama) (Special) ..................2000
Dec. 18—Picturesque Dalmatia (Scenic)....... 450
Dec. 18—Three Rogues Outwitted (Comedy)..... 550
Dec. 25—Beauty Spots In South Wales (Sc.)... 250
Dec. 25—Wood Industry In French Jura (Ind.) 300
Dec. 25—The "Angel" Child (Comedy)........ 450
Jan. 1—Laughing Billy (Comedy)............. 400
Jan. 1—A Four-Footed Cupid (Comedy)....... 600
Jan. 8—Kidnapping the Fiddler (Comedy).... 850
Jan. 8—Along the Coast of Dalmatia (Scenic). 155
Jan. 15—Two Men and a Girl (Drama).......1000
Jan. 22—Just Missed Him (Comedy)..........
Jan. 22—The Manchester Ship Canal (Scenic)...
Jan. 29—The Bulgarian Army in the Balkans (Military).............................. 500
Jan. 29—Hubby Does the Cooking (Comedy).... 500
Feb. 5—Curing a Temper (Comedy-Drama)....1000

### PATHE.

Jan. 4—The Doctor's Blind Child (Drama)...
Jan. 6—Pathe's Weekly, No. 2 (Topical).....
Jan. 8—Peggy and the Old Scott (Drama)....
Jan. 9—The Hollow Tree (Drama)............
Jan. 11—Starting Something (Comedy)........
Jan. 13—Pathe's Weekly No. 3 (Tropical)....
Jan. 15—The Faithful Yuma Servant (Drama)
Jan. 16—Mixed Colors (Comedy)..............
Jan. 18—The Family Jar (Comedy)............
Jan. 20—Pathe's Weekly No. 4 (Topical)......
Jan. 20—The Ways of Destiny (2-Reel Special) (Drama) ...............................
Jan. 22—The Unfilled Oath (Drama)...........
Jan. 23—The Half Breed (Drama)..............
Jan. 25—The Elusive Kiss (Comedy)...........
Jan. 27—Pathe's Weekly. No. 5 (Topical)......
Jan. 29—Hubby's Polly (Comedy).............
Jan. 30—Saved by His Horse (Drama)..........
Feb. 1—The Great Prayer of the Arabs (Edu.)
Feb. 1—Along the Columbia River (Scenic)....
Feb. 3—Pathe's Weekly, No. 7 (Topical).....
Feb. 5—A White Rose (Comedy).............
Feb. 6—The Bear Hunter (Drama)............
Feb. 8—The Peace Council (Drama)..........

### C. G. P. C.

Jan. 7—Love Unconquerable (Comedy).........
Jan. 10—Radiography In Practice (Scientific).
Jan. 10—The Life of Ants (Educational).......
Jan. 14—The Palace of Fontainebleau (Scenic)
Jan. 14—The Jelly Fish and the Plankton (Educational) ........................
Jan. 17—Along the Riviera (Scenic)...........
Jan. 17—Our Enemy, the Wasp (Educational)
Jan. 21—The Birth of a Dragon Fly (Scientific)
Jan. 21—The Making of a Book (Industrial)....
Jan. 24—The Part Played by Air In Respiration (Scientific)..........................
Jan. 24—The Genet (Educational).............
Jan. 28—Max Joins the Giants (Comedy)........
Jan. 31—The Chameleon (Educational)..........
Jan. 31—The Making of Hats (Industrial)......
Feb. 4—The Pitcher Plant (Educational)......
Feb. 4—The Swedish Submarine Maneuvres (Educational)........................
Feb. 7—The French Army Maneuvres (Military)
Feb. 7—The Opening Bud (Educational)......

### SELIG.

Jan. 10—The Cowboy Editor (Comedy).........
Jan. 10—Whose Wife Is This? (Comedy)......
Jan. 13—The Clue (Drama)....................1000
Jan. 14—Bud's Heiress (Drama).............1000
Jan. 15—A Plain Girl's Love (Drama).......1000
Jan. 16—A Revolutionary Romance (Drama)...1000
Jan. 17—Poison Ivy (Comedy)................
Jan. 17—The Clay Industry (Industrial)......
Jan. 20—The Lipton Cup (Dramatic)...........1000
Jan. 21—A Matrimonial Deluge (Comedy).......1000
Jan. 22—A Black Hand Elopement (Comedy)....1000
Jan. 23—A Little Child Shall Lead Them (Dr.).1000
Jan. 24—The Ainus of Japan (Educational)......
Jan. 24—The Suffragette (Comedy).............
Jan. 27—The Miner's Justice (Drama)..........1000
Jan. 28—A Canine Matchmaker (Comedy)......1000
Jan. 29—The Empty Studio (Drama)...........1000
Jan. 30—The Lesson (Drama)..................1000
Jan. 31—The Altar of the Aztecs (Drama)......1000
Feb. 3—The Millionaire Cowboy (2 reels, special) (Comedy)....................2000
Feb. 3—The Governor's Daughter (Drama)....1000
Feb. 4—Sweeney and the Million (Comedy)....1000
Feb. 5—The Three Wise Men (Drama).......1000
Feb. 6—How It Happened (Drama)...........1000
Feb. 7—The Artist and the Brute (Drama)...1000

### VITAGRAPH.

Jan. 15—Off the Road (Drama)...............1000
Jan. 16—The Bringing Out of Papa (Comedy)1000
Jan. 17—His Wife's Relatives (Comedy)......
Jan. 17—The Interrupted Honeymoon (Comedy)
Jan. 18—Thou Shall Not Kill (Drama)........1000
Jan. 20—What a Change of Clothes Did (Drama)1000
Jan. 21—Ma's Apron Strings (Comedy).........1000
Jan. 22—The Joke on Howling Wolf (Com.-Dr.)1000
Jan. 23—The Volunteer Strike Breakers (Com.)1000
Jan. 24—The Widow's Might (Comedy).........1000
Jan. 24—The Vengeance of Durand; or The Two Portraits (2 reels, Drama, Special)..2000
Jan. 25—Everybody's Doing It (Comedy)......
Jan. 25—When Bobby Forgot (Comedy).......
Jan. 27—Two Sets of Furs (Comedy)..........
Jan. 27—Coke Industry (Industrial)............
Jan. 28—When Mary Grew Up (Drama)........1000
Jan. 29—And His Wife Came Back (Comedy)..1000
Jan. 30—The Smoke From Lone Bill's Cabin (Dr.).................................1000
Jan. 31—How "Fatty" Made Good (Comedy)...1000
Feb. 1—It Made Him Mad (Com.-Dr.)........1000
Feb. 3—Cutey and the Twins (Comedy).....1000
Feb. 4—The Classmate's Frolic (Comedy)....
Feb. 4—Elephants' Toilet (Comedy)...........
Feb. 5—The Skull (Drama)...................1000
Feb. 6—Stenographer's Troubles (Comedy)....1000
Feb. 7—The Whispered Word (Drama.........1000
Feb. 8—The Joke Wasn't on Ben Bolt (Com.).1000

**LET US** ship you the entire output of licensed posters, one, three and six sheets. Write for SPECIAL PRICES. We now have three sheets on all Vitagraph films. One sheets 10c., three sheets 30c.

**AMERICAN SLIDE and POSTER CO.** :: **549 First National Bank Bldg., Chicago**

WE SHOW ONLY THE BEST
The TRIANGLE
AN UP-TO-DATE STORY OF INTENSE HUMAN INTEREST.

## PHOTO PLAY TICKET CHOPPER

**A Necessity Wherever Tickets Are Sold**

Finish: Cabinet is of finest, golden quartered oak, highly polished, and trimmings are of metal, finished in colored enamel, baked by special process, which retains its brilliancy, or if desired all metal parts heavily nickel plated. Glass is best polished French plate, quarter-inch thick.

Size: 45x12x12 inches
Weight (boxed) 100 lbs.

PRICE:

| | |
|---|---|
| Chopper | $50.00 |
| Foot Lever (extra) | 10.00 |
| Nickel Trimmings (extra) | 5.00 |

## BANNERS

Our Banners Are Works of Art. Lithographed in Four Colors. Eyelets in Corners. Printed on Heavy Muslin, 3 ft. wide by 12 ft. long. Price: $1.00 Each.

Made for all Releases, both Licensed and Independent. Always in Stock. Remit with Order.

**Photo-Play Advertising & Specialty Co.**
Main Offices: 121-123 Fourth Avenue
PITTSBURGH, PA.

BRANCHES
1022 Superior Ave., N. E., Cleveland, Ohio.
Equity Building, 70 Griswold St., Detroit, Mich.
27 West Naghten St., Columbus, Ohio.

---

World's Largest Mfrs. **WURLITZER** Established 1856

Wurlitzer PianOrchestra in Healy Theater, Fort Worth, Tex.

Write for 32-page booklet, showing

**Wurlitzer Automatic Musical Instruments**

in the leading picture theatres of the country.

The Wurlitzer Instruments furnish better music than musicians and reduce expenses. 50 different styles; time payments; big catalog free. If you can't call, write to our nearest branch.

**The Rudolph Wurlitzer Company**

CINCINNATI 117-121 E. 4th
NEW YORK 25-27 W. 32d
CHICAGO 329-331 S. Wabash
PHILADELPHIA 1835 Chestnut
ST. LOUIS 912 Pine St.
CLEVELAND 800 Huron Road
BUFFALO 701 Main
LOUISVILLE 426 W. Greene
COLUMBUS O 57 E. Main

---

## You Can't Get Good Pictures With a Poor Lens Equipment

however perfect your films. This word to the wise picture man is sufficient, and he equips his machine with

**Bausch and Lomb Projection Lenses**

Bausch & Lomb objectives and condensers are an interest-bearing investment—they pay for themselves many times over in increased patronage by insuring good, clear, distinct and sharp pictures.

The Edison and Nicholas Power machines are regularly equipped with our lenses. They can be procured also through any film exchange.

**Our free booklet 62 D is of interest and value to owners and operators. : : Write for it TODAY.**

**Bausch & Lomb Optical Co.**
NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

**Motion Picture Supplies** *WHOLESALE AND RETAIL*

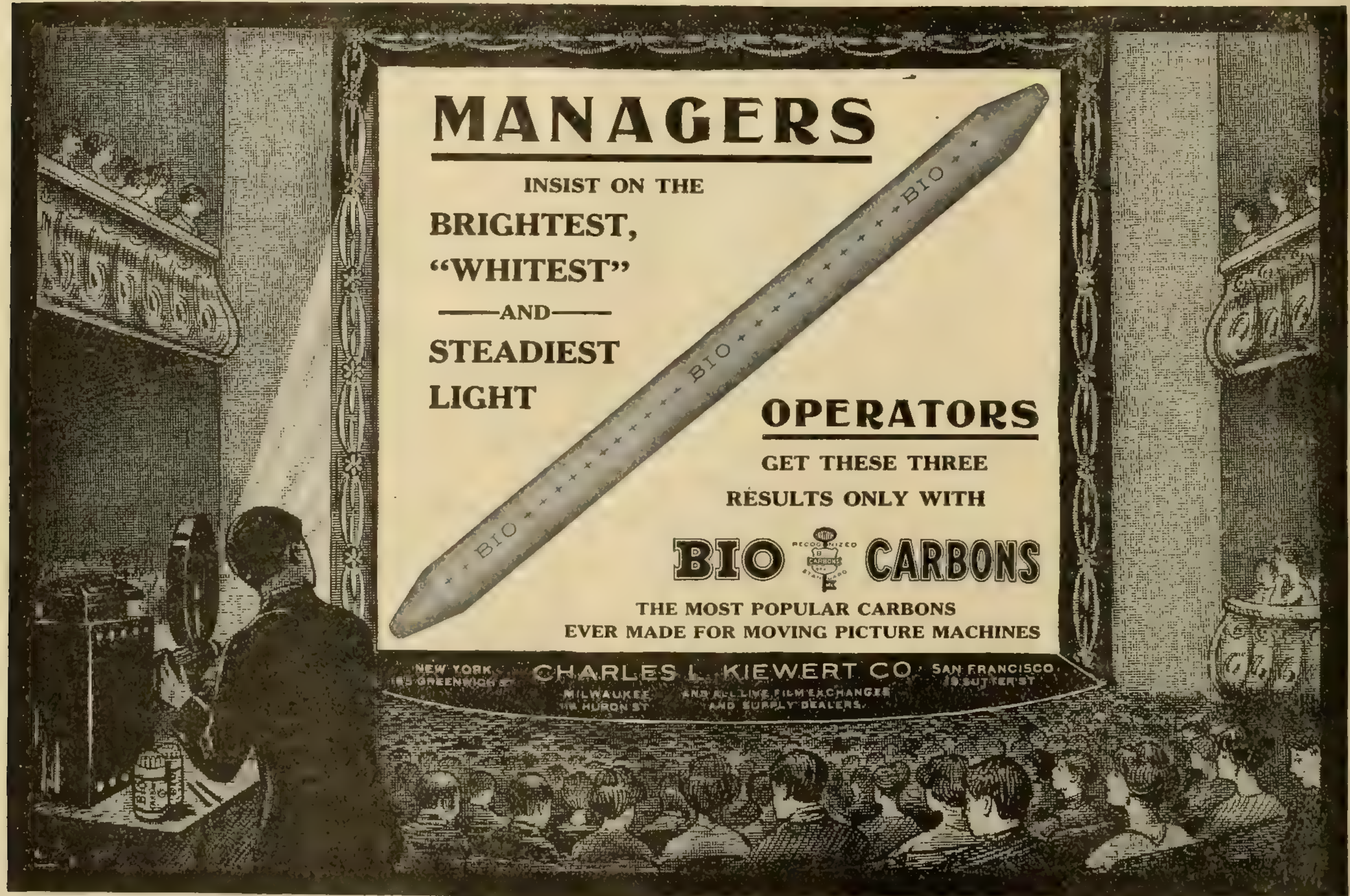
I have been appointed Southern Distributor for

**POWERS AND SIMPLEX**

**MOTION PICTURE MACHINES**

For Catalogue and Full Particulars *Write To-Day.* The *South's* Largest and only Exclusive Supply House.

**W. H. PECK,** Second Floor **Rhodes Bldg., Atlanta, Ga.**



**MANAGERS**

INSIST ON THE
**BRIGHTEST,**
**"WHITEST"**
——AND——
**STEADIEST**
**LIGHT**

**OPERATORS**

GET THESE THREE
RESULTS ONLY WITH

**BIO CARBONS**

THE MOST POPULAR CARBONS
EVER MADE FOR MOVING PICTURE MACHINES

NEW YORK 185 GREENWICH ST
CHARLES L. KIEWERT CO.
SAN FRANCISCO 19 SUTTER ST
MILWAUKEE 114 HURON ST
AND ALL LIVE FILM EXCHANGES AND SUPPLY DEALERS.

GAUMONT FILMS HAVE

BEAUTIFUL PHOTOGRAPHY
STRONG DRAMAS
CLEVER COMEDIES

*IS THERE ANY REASON WHY YOU SHOULDN'T SHOW MORE OF THEM?*

Shipments through Film Supply Co. of America

**GAUMONT COMPANY**

Flushing, New York City

## Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theater Fixtures and Brass Rails of every description.

*Write for Catalog*

Don't fail to visit our complete New York showroom, 101-103 4th Ave.

**THE NEWMAN MFG. CO.**
717-721 Sycamore St.,
Cincinnati, O.
*Established 1882*

---

# SCENARIOS

We want highest class contributions. Comedies specially desired.

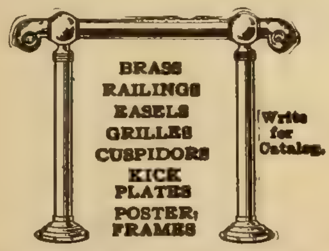
**KINEMACOLOR CO.**
**1600 BROADWAY, NEW YORK**

---

**America's Feature Film Co.**
406-7-8 Schiller Building, Chicago, Ill.

---

**McKENNA**

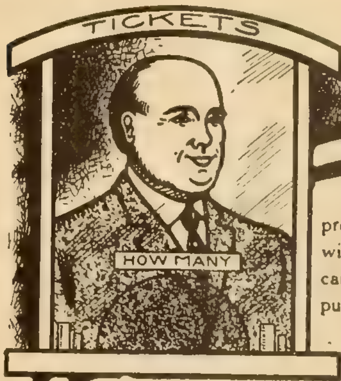


BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
KICK
PLATES
POSTER
FRAMES

(Write for Catalog.)

**McKenna Bros. Brass Co.**
**PITTSBURGH**

---



## As the Manager Sees It

This Manager looks prosperous and happy. You will feel the same way when you discard that old juice consuming rheostat and put in a

### Fort Wayne Compensarc

It will increase your box office receipts because your patrons will notice at once how much brighter and clearer your pictures are. And what's more, it will

### Cut 2-3 from Your Monthly Lighting Bill

That sounds as if we were stretching it, doesn't it? But we are not and just to show you, we will ship you one on 30 days free trial and let you prove it.

If it does not do all we claim for it, ship it back at our expense and it won't cost you one cent.

If this sounds "good" to you, send for our little booklet "Compensarc vs. Rheostat" and find out the particulars.

You are paying the Lighting Company half your profits every day you wait.

**Fort Wayne Electric Works**
of General Electric Company
1402 Broadway
**Fort Wayne, Indiana**

WOOD SYSTEMS FWEW FORT WAYNE IND

C3

---

**When Your Picture Machine Needs Repairing**

*Why don't you send it to us?*

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

*We buy second hand machines.*

**GEO. M. HOKE SUPPLY CO., 176 N. State St.,** Bet. Lake & Randolph **Chicago, Ill.**

---

Headquarters for

**ASBESTOS**

**CURTAINS and PICTURE BOOTHS**

SEND FOR BOOKLET **C. W. Trainer Mfg. Co.**
39 Pearl St., Boston, Mass.

---

We buy and sell second-hand FILMS and MOVING PICTURE MACHINES.

**WESTERN FILM BROKERS**
538 S. Dearborn St., Chicago, Ill.

---

3 REEL FEATURES

## BOOK NOW

### FOR GREATER NEW YORK AND NEW JERSEY

*From Sing Sing to Liberty*
*The Midnight Express*
*Gray Auto Bandits*
*The Wonder*
*Power of Gold*
*The Forest Tragedy*

Phone, write or wire

**KINETO FILM TRADERS, Inc.**
32 Union Square New York City
R. 315 Stuyvesant 4117

3 REEL FEATURES

---

## FEATURES FOR RENT FEATURES

We have the exclusive State Rights for Illinois for all GAUMONT and ITALA features.

Coming, the masterpiece,

**"The Palace of Flames"**

See extensive review in Moving Picture World, by Louis Reeves Harrison, on page 1173, December 21, 1912. The greatest of all by Itala Film Company.

**The White Glove Band The International Conspiracy**
**The Bridge of Sorrow Vengeance of Egypt**
**Pathe's handcolored PASSION PLAY and many others**

WRITE FOR LIST

Free complete lobby display, with photos and all.

We also have a few features for sale. Good money-getters.

**M & F FEATURE FILM SERVICE**
167 West Washington Street Chicago, Illinois

# Mr. Exhibitor!

Do you realize that there are many hundred satisfied users of the **Radium Gold Fibre Screen?**

They were all skeptical at first; let us show you as we have others.

Write today sending size and we will ship Screen for your approval.

Try it out at our expense.

**American Theatre Curtain & Supply Co.**
Sole Manufacturers,
**105 N. Main Street St. Louis, Mo.**

Pitzer & Smith, 32 Union Square, New York City.
George Breck, 70 Turk Street, San Francisco, Cal.
Distributors.

---

The Irrefutable Evidence Conceding

## MIRROROIDE

PATENTS PENDING

**To be the World's Greatest—the Peer of All Curtains**

is the fact that fully fifty per cent. of our orders are by exhibitors owning more than one house.

50 *Per Cent. Repeat Orders*

We can show the greatest testimonials you ever read.

We are shipping Mirroroide to Mexico, Peru, Australia, Canada and to every city in the United States.

Mirroroide is the only rough or matte metallic screen. Consequently no haze, glare, eye-strain or that terrible out-of-focus effect. It's canvas-filled with a glass-mercury-foil-amalgam-silver white. It won't crack, turn black or peel, It's endorsed by the world's greatest perfect projection authority. It won't lose the picture close up or at an angle view. You don't lose seats. It will produce the brightest, clearest picture you ever saw.

Our large samples free. Write now. Sold under a five-year guarantee. Over 3200 in use.

**THE J. H. GENTER CO.**
**NEWBURGH, N. Y., U. S. A.**

---

## I Will Bet $1000 Against A Dough-Nut

That A

**"MIRROR" SCREEN**

Has the World Beat. Better Illumination, Perspective, Definition, Clearer, and The Only Curtain that SAVES THE EYES.

Pays for itself in four days.

Get our New Improved Snow-White Finish QUICK. Be the first. Write me today.

F. J. REMBUSCH, PRES.,

**"MIRROR" SCREEN COMPANY, Shelbyville, Indiana**

Eastern Representative—Frank Manning, 922 Sixth Avenue, N. Y. City. Phone 401 Plaza.

---

## Von Duprin Self-Releasing Fire Exit Latches

*"Made on Honor."*

Absolutely Reliable Safeguard Against Panic Disasters.

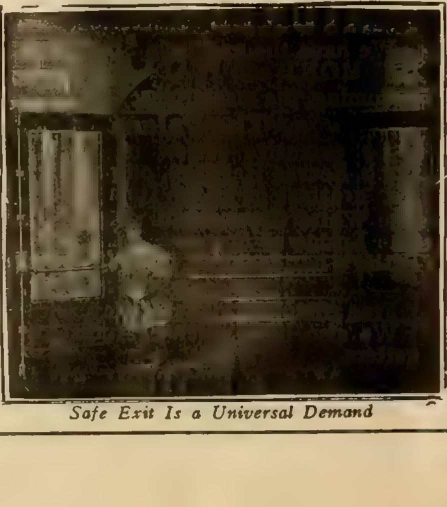
Approved by New York Board of Underwriters, City of New York Bureau of Buildings.

Applied on thousands of Buildings in more than 500 Cities in the U. S. A. and Canada.

Send for Catalogue No. 10 D.

VONNEGUT HARDWARE CO.,
General Distributors.
Indianapolis, Ind., U.S.A.

Can you afford to be without them?



*Safe Exit Is a Universal Demand*

---

# MOVING PICTURE WORLD

THE FILM INDEX · EXHIBITORS' GUIDE

## Bound Volume No. 14

October to December, 1912
(THREE MONTHS)

## NOW READY

**$1.50 EACH NET $1.50**

Postage 70c. extra, or Express Charges collect

PUBLICATION OFFICE

Moving Picture World, 17 Madison Ave., N.Y.City

**BELIEVE ME!**

The most prosperous exhibitors in America to-day are those who have stuck to me through thick and thin. Call it "Laemmle Luck" or whatever you like, the fact remains that Laemmle customers are always in clover. They are even getting Universal FEATURE FILMS without paying a cent over their regular service price! Great heavens, what more could you ask! Write or wire!

CARL LAEMMLE, President

**The Laemmle Film Service**

204 West Lake Street, Chicago, Ill.
Sykes Block, Minneapolis, Minn.
1312 Farnum Street, Omaha, Neb.
421 Walnut Street, Des Moines, Iowa.

The Biggest and Best Film Renter in the World

In answering advertisements kindly mention the Moving Picture World.

Now Booking { New York State
New York City
New Jersey

*AMBROSIO 3 REEL GOLD SERIES*

PARSIFAL SIEGFRIED
VEILED PROPHET or HINDOO PROPHET

Can Book Anywhere

We have over 500 other FEATURES in stock renting at $1, $2, $3, $5 to $10 per day.

LARGE FRONT POSTER DISPLAY

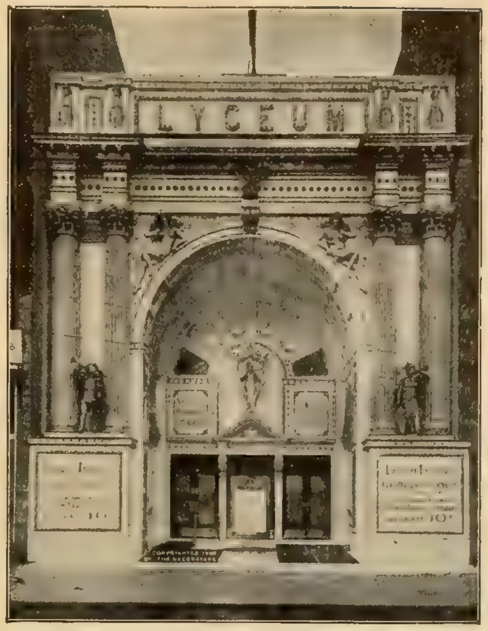
SPECIAL CLUB RATE
6 Reels out 7 days for $6 per week.

Write for Catalogue of Films

McIntire & Richter
MOTION PICTURES
23 E 14th St.
New York

Telephone Stuyvesant 4049

Buying Selling Renting



**Ornamental Theatres**

**PLASTER RELIEF DECORATIONS**

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.
2549 Archer Avenue, :: CHICAGO, ILL.

**MOVING PICTURE ELECTRIC LIGHT PLANT**

Used and Highly Endorsed by the United States Army.
BIGGEST SENSATION IN THE MOVING PICTURE WORLD
Can be operated by a boy 10 years old. One customer writes:
"Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings. 2,000 gallons per day."
Write to-day for Bulletin 101. It is a mighty interesting booklet.

(163) DETROIT ENGINE WORKS, Dept. 102, DETROIT, MICH., U. S. A.

ANOTHER ENTERPRISE TRIUMPH

**TOGO CALCIUM GAS OUTFIT**

*Complete with Rubber Tubing and Keyless Jet*

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.

PORTABLE and ready for instant use - $25.00.

*Anyone Can Operate It*

MANUFACTURED BY

The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago

FOR SALE BY ALL DEALERS

EASTMAN
motion picture
film—the acknowledged standard the
world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

"Agfa"

CELLULOID POSITIVE CELLULOID NEGATIVE
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)
RAW FILM SUPPLY CO.
15 EAST 26th STREET - - NEW YORK
Tel. Mad. Sq. 7876 Cable Rawfilm New York

SUPPLEMENTARY NOTICE!

All controversies that have existed between Henry G. Schultz, A. J. Danziger and A. G. Levi in the co-partnership of the NEW YORK FILM COMPANY have been properly adjusted and the business continues dissolved, with Henry G. Schultz retiring from the firm and A. J. Danziger and A. G. Levi remaining in full charge.

Contracts for "The Miracle," "Shipwrecked in Icebergs," "Lights and Shadows of Chinatown," "The Balkan Traitors" and other Continental Film features will be executed by this firm as heretofore.

Address all correspondence as usual to

Signed:
A. J. Danziger, NEW YORK FILM COMPANY
A. G. Levi, 145 West 45th Street,
H. G. Schultz. New York.

American Moving Picture Machine Co.
MANUFACTURERS OF THE
STANDARD
Automatic Moving Picture Machine
101-102 Beekman Street, New York

*Use the Real*
Projector Carbon
"Biograph"
Brand
L. E. Frorup & Co.
232 Greenwich St., New York City

EXHIBITORS' HEADQUARTERS
CALEHUFF SUPPLY COMPANY
(Incorporated)
50 North Eighth Street, Philadelphia, Pa.
Jobbers in Edison, Powers and Motiograph Machines and Parts
Machines repaired by Expert Mechanics. Genuine Parts Only Used.

SPECIALTIES

Mirror Screens
Chairs
Tickets
Pianos
Bio & Electra Carbons
Special Gundlach Lenses
Condensers
Edison Transformers
Ft. Wayne Compensarcs
Asbestos State Booths
Asbestos Wire
Switches
Plugs
Spotlights
Gas Making Outfits
Limes
Film Cement
Branch General Disinfectant Co.
Scenery, Stage Effects
Theatres Bought, Sold, Rented

CHAS. A. CALEHUFF, Pres. and Gen. Mgr.

PATRIOTIC NOVELTIES
FOR
MOVING PICTURE THEATRES
*NOW BOOKING*
LOUISE M. MARION
IN HER
NEW ILLUSTRATED POEMS
and FILM LECTURES
LOUISE M. MARION
Studio 469 W. 23rd St. New York
TERMS REASONABLE
Telephone, Chelsea 5114

High-Class
Vaudeville Sketch
*entitled*
"MOTHER and SON"
*with*
*Strong Specialties*

# I Equipped Hurlbut & Preston's Theatre Completely

## READ WHAT THESE GENTLEMEN SAY:

Heuvelton, N. Y., November 19, 1912.

Dear Mr. Hallberg:

You are all right, and I believe you know your business down "pat." I will recommend you whenever opportunity affords, and will purchase supplies of you. I have a dandy picture. With very best wishes from one of your satisfied customers, yours truly,

Hurlbut & Preston.

*The above is an unsolicited testimonial and speaks for itself.*

Buy the **Hallberg Standard A. C. Economizer** only. It saves the most and gives the best light.

***Write for price list of "USED MACHINE BARGAINS" and also second-hand current saving devices of all makes***

**I EQUIP THEATRES COMPLETELY**

**Hundreds of exhibitors, in all parts of the country have benefited by my advice, without any charge, saving money in their original equipment, and by purchasing from me securing only the right goods and the best made.**

**FULL LINE OF M. P. SUPPLIES**

**The Hallberg Ticket Dispenser**—Takes all standard tickets. Write for circular giving full description and price.

**Free Circulars on all makes of M. P. Machines, but Hallberg's Big Catalogue, 100 Pages, costs you 25c by mail.**

**J. H. HALLBERG, 36 East 23rd Street, NEW YORK**

I have been appointed distributor for all makes of motion picture machines under the new Sales plan. Dealers snould apply promptly for contract.

---

# SHERIDAN'S RIDE

*3 REELS*

## BOOKED TO YOU

## FREE = GRATIS = FOR NOTHING

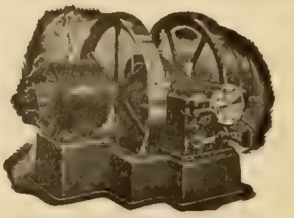
**To All Exhibitors Who Use Our Service**

**1 Sheets (2 Styles)—3 Sheets—6 Sheets—Heralds**

# Universal Film Exchange of New York

**111 East 14th St.** and **1600 Broadway**

**NEW YORK, N. Y.**



THE Foos
**ELECTRIC**
**Generating Set**

will furnish direct current for your show and give you better quality of light than you can get from the best Central Station service. With a Foos Engine you can save 50 to 75 per cent. of the money you have to pay for electric current and have all the light you want when you want it.

*Send for Bulletin F-98.*

**The Foos Gas Engine Co.**
809 Linden Ave. Springfield, O.

**OH! MR. EXHIBITOR!!**

Think of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iroquois Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.

It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Give 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write to-day for Circular A.

THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.

**SCENARIO WRITERS!**

If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made saleable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism for a fee of $2.

**Exhibitors!**

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

**Epes Winthrop Sargent**
Box 70, Madison Square Station
New York City

**OPERA CHAIRS**

FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. NO. 31

115-117 So. Wabash Ave., Chicago, Ill. **The A. H. Andrews Co.** Branches in all Leading Cities
New York Office, 1165 Broadway. Seattle Office, 508-10-12 First Ave., So.
San Francisco Office, 728 Mission St.

Steel standards will not break

*Get Our Prices Before You Buy*

**THE WISCONSIN SEATING COMPANY**
New London
Wisconsin, U. S. A.

**OPERA CHAIRS**

GEO. W. BENNETT
34-36 E. 3rd Street
CINCINNATI, OHIO.

**CHEAP**
STEEL FRAME THEATRE CHAIRS
**ABSOLUTELY NON-BREAKABLE**

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

*Second Hand Chairs*

Also seating for Out-of-door use.

Address Dept. W.

STEEL FURNITURE Co., Grand Rapids, Mich. New York: 150 5th Ave. Pittsburgh: 318 Bissel Blk. Philadelphia: 1943 Market St.

**Your Own Film Camera**

BUY THE JUNIOR PROFESSIONAL, GUARANTEED FILM MAKING OUTFIT YOU NEED IT, SOONER OR LATER, ALL SUPPLY, MACHINES, LENSES.

Eberhard Schneider, 219 Second Ave., N. Y.

For bookings Gypsy Blood, The Traitress, The Course of True Love, and all Asta Nielsen Features write

**The United Feature Film Company**
559 SPITZER BUILDING TOLEDO, OHIO

**Orchestra Music**
FOR
**MOVING PICTURES**

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

Piano, 58 cents each; both No.'s $1.15
Violin, 40 cents each; both " 75c
Cornet, 35 cents each; both " 65c
Drums, 30 cents each; both " 55c

Send for free sample pages.

**CLARENCE E. SINN**
*1501 Sedgwick St., Chicago, Ill.*

**Changeable Illuminated PROGRAM SIGN**
WRITE FOR CATALOGUE
**ZENITH MFG. CO.**
Box 252 Cincinnati, Ohio

*It pays to discriminate when you buy*
**THEATRE SEATING**

**WRITE TODAY** for Cat. V2 (Mov. Picture Chairs) and Cat. V8 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan

Widest range of styles and prices. Large stocks.

**American Seating Company**
218 S. Wabash Ave., CHICAGO 15 E. 32nd St., NEW YORK

**MÉLIÈS FILMS**

BOOK NOW

# UNMASKED BY A KANAKA

A thrilling picture of colonist life in that pearl of the South Sea Islands, Tahiti. A villainous European planter's infamous treatment of a young native girl is completely revenged by her brother, a Kanaka (male native of the island)

Released Feb. 13th

One and Three Sheet Posters

**PRODUCED IN TAHITI.**

## A Word About

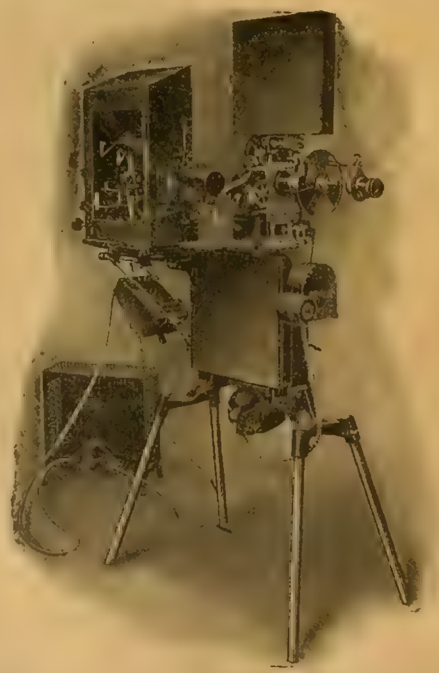
# Power's Cameragraph No. 6A

YOU cannot fool the public very long.

Big sales and re-orders tell the tale.

Since last June we have delivered nearly 3000 of our Model 6A.

We have been here a year, and tho this is the largest factory of its kind in the world, we have added 3500 square feet to our floor space, increased greatly our help and have a large force on night shift.



This means just this to YOU, Mr. Exhibitor. POWER'S No. 6A is the biggest kind of a success. The vast majority are buying it. Follow the crowd—it leads to success for YOU.

Catalogue G is out. Let us send it to you.

---

**Nicholas Power Company**

**90 Gold Street New York City**

---

*THE LEADING MAKERS OF MOTION PICTURE MACHINES*

Vol. 15. No. 6 February 8, 1913 Price, 10c

# MOVING PICTURE WORLD

THE FILM
INDEX

EXHIBITORS'
GUIDE

Scene from "The Redemption" (Kalem).

17 Madison Ave. New York—Chicago 169 W. Washington St.

## The Thanhouser

## Three-a-Week's Feature February

(FIRST WEEK: Two Split-Reels and "When the Studio Burned")

Released Sunday, February 2

### His Uncle's Wives
and
### The Seven Ages of An Alligator

This is just the subject to open "Feature February" with—a split-reel containing a side-splitting farce and an unusual life-study of an unusual animal. The first picture pictures the predicament of a young artist who loses a very dear uncle, resident in Turkey, who wills his wives to aforesaid nephew. And the nephew is an engaged young man! Suppose his fiancee should hear! The story is a comedy riot.

(Released Tuesday, February 4)

### When The Studio Burned

This is the last word in Thanhouser enterprise—a film on their own fire. And it is a vivid depiction, too, since it is based on the startling newspaper stories that were flashed to a thousand American cities on the afternoon of January Thirteen, Nineteen Thirteen. The press of the whole country, therefore, printed an advance synopsis of this film for you. We hold right to that synopsis, not even forgetting the well-worded rescue of the Thanhouser Kidlet, by Marguerite Snow.

(Released Friday, February 7)

### While Mrs. McFadden Looked Out
and
### Los Angeles The Beautiful

You will like Mrs. McFadden mainly because you know her type so well. Likely you have her right next door. Leaning out of her window, she is a neighborhood landmark. No one passes below but she doesn't know it. The Window Gazer of this particular picture loses her daughter, household goods and life almost, but still she looks out. The subject at the end was especially prepared by our California Art Photographers.

COMING! SUNDAY, FEB. 9th
*A Comedy Sensation:*
"GOOD MORNING, JUDGE!"

Thanhouser Film Corp'n
OFFICES:
New Rochelle, N. Y.

Winter Studios:
651 Fairview Place,
Los Angeles, Cal.

# FIVE-A-WEEK ESSANAY

**This Week!** **This Week!**

## "Broncho Billy's Last Deed"

(A POWERFUL WESTERN FEATURE WITH MR. G. M. ANDERSON.)

---

**SUCCESS SUPERLATIVE AND ALWAYS ARISTOCRATIC**

**Prophecy, Proclaims Pure Photoplays Please Patrons** **FILMS** **Essanay Establishes Exceptionally Excellent Examples**

Released Tuesday, February 4th.

**"The Ranchman's Blunder"**

A splendid Western drama, portrayed in an exceptional manner.

Released Wednesday, February 5th.

**"Love and La Vallieres"**

A screamingly funny comedy with Augustus Carney, the "Gibraltar of Fun."

Released Thursday, February 6th.

**"Don't Lie to Your Husband"**

One of the funniest films ever released. A comedy scream of merit.

Released Friday, February 7th.

**"The Broken Heart"**

A most pathetic story. A masterpiece in dramatic portrayal.

Released Saturday, February 8th.

**"Broncho Billy's Last Deed"**

A remarkable Western feature with Mr. G. M. Anderson.

***TO BE RELEASED SOON!*** ***TO BE RELEASED SOON!***

## "KING ROBERT OF SICILY"

(Longfellow's wonderful poem, in THREE REELS)

THE GREATEST SCENIC PRODUCTION EVER SET BEFORE A CAMERA IN AMERICA.

---

WE ARE EDUCATING THE EXHIBITORS. THE WISE ONES ARE USING THE 3-SHEET POSTERS OF ALL ESSANAY SATURDAY RELEASES. ARE YOU CLASSIFIED HERE? LITHOGRAPHED IN FULL FOUR COLORS, PRICE 35 CENTS EACH. ORDER DIRECT FROM YOUR EXCHANGE OR FROM ARMSTRONG LITHOGRAPH COMPANY, CLEVELAND, OHIO. PHOTOS OF ALL ESSANAY PLAYERS, SIZE 8 x 10, PRICE $3.00 PER DOZEN, CAN BE SECURED FROM THE PLAYERS' PHOTO COMPANY, 177 N. STATE STREET, CHICAGO, ILL.

**THESE MATTERS DEMAND YOUR IMMEDIATE ATTENTION**

## ESSANAY FILM MANUFACTURING CO.

**521 First National Bank Bldg., Chicago, Ill.**
Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Berlin, Paris, Barcelona

# DESPERATE MEANS EMPLOYED TO WREST FORTUNE FROM GIRL

## HEIRESS ABDUCTED AND IMPRISONED

**Escapes From High Castle Wall—Hand to Hand Struggle With Jailer—Found Demented After Ocean Waves Swamp Row-Boat—Recaptured at Hospital by Conspirators—Cleverly Rescued by Fiance—Take Flight in Balloon—Arch-Enemy Shoots Hole in Aircraft, Dropping It and Human Contents Into Sea—Final Triumph of the Right**

## "THE RACE FOR THE MILLIONS"

An equal power is the other Gaumont State Right feature "In the Claws of the Leopard," which in two reels tells how South African miners use savage beasts to "put out of the way" the widow of their one time employer. To steal a gold bearing "claim" is their motive. How superhuman strength came into weak feminine arms when Mrs. Waring felt the leopard's keen fangs pierce her flesh, felt its claws slash her clothing. "The Human Vulture," a two reel feature, is noteworthy because of its typifying the American love of gold which wreaks woe upon the weaker ones.

---

State Rights Sales are continuing on

**"The White Glove Band"**

a three reel detective story, in which love and adventure weave a curious crochet.

---

Also to be mentioned are

"In the Grip of the Vampire"
"The Bridge of Sorrow" (2 reels)
"The International Conspiracy" (3 reels)
"Perils of the Atlantic" (2 reels)
"The Vengeance of Egypt" (3 reels) and
"In the Land of the Lions" (2 reels—hand-colored.)

---

### An Opportunity

The Gaumont Co.'s advertisements have aroused interest, and they have received much correspondence regarding exclusive rights to Gaumont Weekly, being open in parts of the United States. Mention that disappointment would be avoided by the immediate sending of inquiries was timely.

---

### Watching Copyrights

As a guard against unprincipled persons who seek to duplicate film they could not otherwise buy or produce, the Gaumont Co. have their lawyers active at Washington.

---

### Through Film Supply Co.

Shipments of all Gaumont releases will continue to go through the Film Supply Co. of America.

Direct your inquiries to Flushing, New York City.

UNIVERSAL FILMS

# MORE TRIUMPHS FOR THE BIG U

***"Sheridan's Ride,"*** the Universal 3-reel masterpiece which is not costing Universal exhibitors an extra cent, ***is creating a nation-wide sensation.*** We are flooded with wildly enthusiastic telegrams from all directions. Geo. H. Grombacher, Progressive Investment Co., Portland, Ore., wires: "Consider it most extraordinary picture have ever seen in every respect. Majestic Theatre here showing it to absolute capacity breaking all records. Congratulations. WORDS FAIL ME." Such encouragement only makes us more determined than ever to conquer the whole world with UNIVERSAL QUALITY.

## COMING

## "SNOW WHITE"

(Another Gorgeous 3-Reel Feature at No Additional Cost to You.)

## DR. JEKYLL AND MR. HYDE

**Two Reel Imp, King Baggot Masterpiece**

## MORE BIG NEWS!

The complete ORIGINAL 101-BISON cast is now appearing in all 101-Bison subjects. Put that in your pipe and smoke it!

---

**Don't forget that Lincoln J. Carter is now at Universal City producing big features for Universal Exhibitors!**

---

## SCENARIO WRITERS, ATTENTION!

$25 for every good 1-Reel Subject!
$50 for every good 2-Reel Subject!
$75 for every good 3-Reel Subject!
(And $25 extra if your script is exceptionally good!)

Send all WESTERN, INDIAN and MILITARY scripts to our Western address and all others to our Eastern office.

## Universal Film Manufacturing Company

**Mecca Bldg., B'way & 48th St.**
**N. Y. City**

**Western Headquarters**
Hollywood, California

"Demand that Universal Program"

# NOTHING LIKE IT IN THE WHOLE UNIVERSE

The Universal is the only single company marketing a *complete program* every week. Being all under one head it can *balance* each program to a perfect nicety and make you dead sure of getting *exactly the right variety* each and every day of each and every week. Making a full program every week is the only thing which enables us to let you have the *greatest feature films* of the age without charging you a penny extra. Common sense should compel you to insure your future. The way to do it is to —

## ***"Demand That Universal Program"***

UNIVERSAL FILMS

### IMP

**"FRESH AIR FILKINS"**
**Comedy**
**Released Monday, Feb. 10th.**

Have you ever slept out on a porch? Filkins did and satisfied his craving for fresh air, encountered a screamingly funny series of experiences. See it and you will giggle for a month.

**"IN A WOMAN'S POWER"**
**Two-reel feature drama.**
**Released Thursday, Feb. 13th.**

A wonderful adaptation of "Article 47," as played by Clara Morris with such tremendous success. The plot is powerful and Herbert Brenon has produced the most vivid picture of the darkest as well as passionate traits of human **character.**

**"BINKS DID IT" & "BEN THE STOWAWAY"**
**Split Comedy.**
**Released Saturday, Feb. 15th.**

Two marvelously humorous subjects that are going to leave a trail of aching sides and mirthful, glowing, eyes. You will have to carry them out when they get through laughing.

UNIVERSAL FILMS

### 101 BISON

**"ON THE FRONTIER"**
**Two-reel western drama.**
**Released Tuesday, Feb. 11th.**

A dispute between an Indian and a white man for a bird leads to death and destruction in the settlement. A hand to hand battle between the Indians, settlers and militia makes it a spectacle of especial merit.

**"IN THE RED MAN'S COUNTRY"**
**Two-reel drama.**
**Released Saturday, Feb. 15th**

A sneaking, thieving Indian is detected by a soldier at the army post. The Indian kills him, but an innocent man is accused. The fidelity of his sweetheart saves his life. A stirring, emotional picture, teeming with excitement, and gleaming with western military atmosphere.

UNIVERSAL FILMS

### POWERS

**"THE MAN HIGHER UP"**
**Comedy.**
**Released Wednesday, Feb. 12th.**

The Magistrate thought his son was a church member. The son thought the same of the father. Both met in the gilded palace. The result of the raid at the fashionable cafe is excrutiatingly funny.

**"HIS IDEAL OF POWER"**
**Drama.**
**Released Friday, Feb. 14th.**

A successful stock broker is forced to choose between his love of power and his love of a girl. With the ruin of the girl's father and her determination to shun him, comes the realization that his mania for power had caused untold misery. You will like it, your patrons will adore it.

UNIVERSAL FILMS

### NESTOR

**"AUNT BETTY'S REVENGE" & "IN TEMPERANCE TOWN"**
**Split Comedy.**
**Released Monday, Feb. 10th.**

Two mirth provokers of the highest order. Original in plot and abundant in laughable situations. Don't miss it.

**"THE LITTLE PEACEMAKER"**
**Drama.**
**Released Wednesday, Feb. 12th.**

Taylor and Martin had been friends since childhood, but the old men differed as to their water rights. Years later they were reunited through a little girl--the child of Taylor's son and Martin's daughter. It will delight both old and young.

**"THE MYSTERY CAVE"**
**Drama.**
**Released Friday, Feb. 14th.**

The minister considered violence in any form a sin, so he frowned on his sister's choice—a custom officer. When the smugglers had captured him he welcomed the violence of the customs officer, and the frown became a smile. Plenty of action and tender love situations.

## ECLAIR

**"THE TRAIL OF THE SILVER FOX"**
**Drama.**
**Released Tuesday, Feb. 11th.**

A real life drama enacted in the Yukon regions where the rigors of battle for existence, reduce the human character to its primitive. The girl's perilous trip to the frozen North to save a life will grip you tight.

**"A LARGE NIGHT"**
**Released Thursday, Feb. 13th.**

The subterfuge used by husband and wife to attend social functions, and the results that follow cause no end of laughter.

**"THE TERRIBLE DAUGHTER"**
**Comedy**
**Released Sunday, Feb. 16th.**

The playful antics of the hoydenish girl to rid herself of an elderly suitor, will keep you good natured for a month. It abounds with merriment.

## CHAMPION

**"A DAUGHTER OF VIRGINIA"**
**Drama.**
**Released Monday, Feb. 10th.**

A love story staged amid nature's beauties in a garden spot of the South. The kind of story that will please the young, and delight the old.

## GEM

**"BILLY FOOLS DAD"**
**Released Feb. 11th.**

Here's a humorous skit in which Billy Quirk hands you one thousand laughs in as many seconds. It is an original joy dispenser.

## FRONTIER

**"THE RANCH GIRL'S MEASUREMENTS"**
**Comedy.**
**Wednesday, Feb. 12th.**

A new style of western comedy in which nine yards of dress goods, a pretty mountain girl and an aggregation of love-sick cowpunchers figure. When you see how a dog saved the day for the hero, you will shout with glee.

## MECCA

**"THE CALL OF MOTHER LOVE"**
**Drama.**
**Released Saturday, Feb. 15th.**

Here's a theme that will touch a chord in your heart. It will thrill with emotionalism — fascinate with its moral. It is a tender missive sent to you in a way that you will appreciate.

## REX

**"THE WIDOW AND THE WIDOWER"**
**Comedy.**
**Released Thursday, Feb. 13th.**

Fifteen minutes of the greatest laugh getting situations that you ever laid eyes on. There isn't a single minute that you won't see something that will make you rock in your seats with convulsions of laughter.

**"BILLY'S DOUBLE CAPTURE"**
**Drama.**
**Released Sunday, Feb. 16th.**

A clever bit of detective work in trailing and capturing a social highwayman. It starts off with a spurt and ends with a gripping punch.

## VICTOR

**"THE DUELISTS"**
**Comedy-Drama.**
**Released Feb. 14th.**

A potpourri of mirth enacted by Owen Moore and his very superior company. It is a round of laughter from start to finish.

## ANIMATED WEEKLY

NO MATTER WHERE AND WHEN IT HAPPENS IF IT'S BIG ENOUGH FOR A NEWSPAPER TO NOTICE IT THE "ANIMATED WEEKLY" WILL GET IT FOR YOU.

## PEEPS INTO THE FUTURE

---

COMING
**DR. JEKYLL**
AND
**MR. HYDE**
TWO REEL
IMP FEATURE
A KING BAGGOT
TRIUMPH

## PEEPS INTO THE FUTURE

---

**The Song of**
**[the Telegraph**
TWO REEL
"101 BISON"
WONDERFUL
EFFECTS
THRILLING
SITUATIONS
RELEASED
FEB. 18

## CRYSTAL

**"STRICTLY BUSINESS" & "AN AWFUL SCARE"**
**Split Comedy.**
**Released Sunday, Feb. 16th.**

Two bright, sparkling comedies, so original in their nature—so capably portrayed, that you will sigh with regret when the last foot has been run.

WATCH FOR IT
**THE GREAT UNKNOWN**
Two Reel Eclair
Drama
RELEASED
FEB. 20

**Universal Film Mfg. Co., Mecca Bldg., B'way at 48th St., New York**

# The Fugitive

A Western Thriller, replete with heart throbs

**Release date, Monday, February 10, 1913**

---

# Pecos Pete in Search of a Wife

A Western Comedy Subject, permeated with wholesome mirth you will be sure to enjoy

**Release date, Thursday, February 13, 1913**

---

# The Romance

A Society Drama, enacted in nature's most gorgeous Californian settings. One and Three Sheet Posters

**Release date Saturday, February 15, 1913**

***Do Not Overlook The Two-Reel Feature***

***Andrew Jackson*** **Release date, Monday, Feb. 3, 1913**

**The Manager of The Gem Theatre at Montgomery, W. Va., says:**

"I boost the American and just an American poster will pack the house, but we don't have the poster unless we have the picture, so it's the pictures that boosts us."

**American Film Manufacturing Company,** 6227-6235 EVANSTON AVE.
CHICAGO

*50c. for a set of 8 photo lobby displays for "BEASTS OF THE JUNGLE"*

### The Moving Picture World Says:

# Beasts of the Jungle

is well treated, and many difficult situations caused by the animals are creditably handled. The Solax Company have done well in their endeavor to break the monotony of the common picture, by introducing these animal performers, which gives a new touch of interest, which without doubt will be received enthusiastically. A thrilling scene is the climax of the picture.

# State Rights Proposition

Attractive to conservative and legitimate showmen. Declared by all critics to be the best *THREE-REEL* animal attraction ever produced. Elephants, lion, tiger, monkey and parrot are used. Special scenery and costumes—sensational situations throughout. A little girl faces a tiger, and a man grapples and fights with a lion.

## Advertising Matter

includes one-sheets, three-sheets, six-sheets, heralds, lobby photos, a one-sheet litho of the leading man, Mr. DARWIN KARR, and announcement slides.

## Regular Releases

**The Eyes of Satan** . . . (*Comedy*)
Released Wednesday, February 12th

**The Thief** . . . . . . (*Drama*)
Released Friday, February 14th

**Burstup Holmes** . . . . (*Comedy*)
Released Wednesday, February 19th

**Till the Day Breaks** . . . (*Drama*)
Released Friday, February 21st

**Solax Company**

**FORT LEE, NEW JERSEY**

**Shipments made through Film Supply Co. of America.**

*50c. for a set of 8 photo lobby displays for "BEASTS OF THE JUNGLE"*

*50c. for a set of 8 photo lobby displays for "BEASTS OF THE JUNGLE"*

*50c. for a set of 8 photo lobby displays for "BEASTS OF THE JUNGLE"*

# CAPTURED

MAJORITY OF THE TERRITORIAL RIGHTS FOR THE WESTERN FEATURE

# THE CURSE OF THE GREAT SOUTHWEST

Three Reels—50 Scenes

Taken on the Famous Y-6 Ranch

**Write—For Territory Desired—Write**

***Booklet Sent on Request***

Watch for Date of Our Next Big Release

## CHEYENNE FEATURE FILM CO.

F. J. CARROLL, Gen. Mgr.

**Room 1214**

**1482 Broadway, New York**

**STATE RIGHT BUYERS:** WE BEG TO APOLOGIZE FOR DELAY IN ANSWERING CORRESPONDENCE. WE WERE OVERWHELMED WITH MAIL AND ARE ANSWERING IN THE ORDER THEY WERE RECEIVED.

---

# KAY-BEE THRILLING FEATURES

## "THE COUNTERFEITER"

**TWO REELS**
**FEB. 19**

The height of dramatic perfection; the most startling and thrilling sensationalism; wonderful scenes of battle.

## "SMILING DAN"

**ONE REEL**
**FEB. 14**

**N. Y. MOTION PICTURE CO.**

LONG ACRE BUILDING, NEW YORK CITY
MUTUAL FILM CORPORATION, Sole U. S. and Canada Agent

## Great Multiple Reel BRONCHO HEADLINERS

**All Containing Tremendous Casts and Depicting Scenes of Spectacularism and Wonderful Dramatic Interpretation**

### "THE WHEELS OF DESTINY" Three Reels, Feb. 12

Sensational—Indian—Pioneer—Military—Dramatic Production. The best feature ever seen on a screen. The costliest and greatest film we have ever released. One, three and eight sheet posters. Three reels.

**COMING SOON! "THE BATTLE OF GETTYSBURG" 3 REELS**

"WHEN LIFE FADES"—Two Reels—Feb. 5.

A thrilling war story, showing dramatic situations as strong men look upon the face of death. Amazing battle scenes and superb acting.

**BRONCHO MOTION PICTURE CO., Long Acre Building, N. Y. City**

**MUTUAL FILM CORPORATION, 60 Wall Street, Sole U. S. and Canada Agent**

---

Scenes from "THE STOLEN PURSE"

### "THE JEALOUS WAITER" and "THE STOLEN PURSE"

A SPLIT REEL RELEASED MONDAY, FEB. 10

### "MABEL'S HEROES" and "HER BIRTHDAY PRESENT"

A SPLIT REEL RELEASED THURSDAY, FEB. 13

### "THE BATTLE OF WHO RUN"

A $10,000 ONE-REEL COMEDY—The Keystone Company launches its second release on Feb. 6 with the most expensive comedy production ever made in the history of the film business. THRILLING BATTLE SCENES—AMAZING ACTING—$1000 WORTH OF POWDER USED—A Bigger and Better Film than "STOLEN GLORY"

FEB. 20—"A LANDLORD'S TROUBLES" and "FORCED BRAVERY"

FEB. 24—"THE PROFESSOR'S DAUGHTER" and "A TANGLED AFFAIR"

## KEYSTONE FILM CO. Long Acre Bldg., N. Y. City

**MUTUAL FILM CORPORATION, 60 Wall Street, Sole U. S. and Canada Agents**

# GOING SOME!

# MONA LISA

**Released February 15**

**The New and Startling Revelation of the**

**Missing Million Dollar Masterpiece**

**Beautifully hand-colored — IN TWO REELS — Will be booked only through**

# WARNER'S FEATURES

---

# GENE GAUNTIER

**First Release Now Ready** **Watch for Release Date**

## SOME FEATURE!

---

**Another addition to our ranks . .** **IMPERIAL FEATURES** **One Three-Reel Feature Every Three Weeks**

---

# WARNER'S FEATURES

**NOW BEING BOOKED BY THE FOLLOWING OFFICES ONLY**

**WARNER'S FEATURE FILM CO.**

NEW YORK: 145 West 45th Street.
CLEVELAND, O.: Columbia Building.
CHICAGO, ILL.: Dapples Bldg., 167 W. Washington St.
PHILADELPHIA, PA.: 1202 Race St.
INDIANAPOLIS, IND.: Illinois and Maryland Streets.
SAN FRANCISCO, CAL.: 310 Grant Bldg.
DALLAS, TEX.: 1709½ Main St.

KANSAS CITY, MO.: 413 Gloyd Building.
ST. LOUIS, MO.: Benoist Building.
MINNEAPOLIS, MINN.: Northwestern Building.
ATLANTA, GA.: Rhodes Building.
BUFFALO, N. Y.: 31 Church Street.
BOSTON, MASS.: 224 Tremont St., Room 18.
PORTLAND, ORE.: 417 Rotchild Bldg.

FEATURE FILM & CALCIUM LIGHT CO.,
125 4th Avenue
PITTSBURGH, PA.

FEATURE FILM CO., NEW ORLEANS, LA.

*Write nearest office for open dates*

HEADQUARTERS
145 WEST 45th STREET

SUITE 806-807-808
NEW YORK CITY

ANOTHER SCOOP

WARNER'S FEATURES

HAS SECURED THE OUTPUT OF

SATEX FILM CO.

STUDIO AT AUSTIN, TEXAS

WHICH WILL FEATURE

MARTHA RUSSELL

FORMERLY ESSANAY'S LEADING LADY
and Winner of the N. Y. Morning Telegraph Popularity Contest

IN

THREE REEL FEATURES

FIRST PRODUCTION ABOUT MARCH 1st

FOR INFORMATION OR CONGRATULATIONS ADDRESS

Warner's Feature Film Co.
145 W. 45th Street Suite 806-807-808 New York

Societa Anonima Ambrosio TORINO

# AMBROSIO

Societa Anonima Ambrosio TORINO

## OUR NEXT BIG FEATURE!

## "The Knights of Rhodes"

In Three Reels

A big spectacular historical subject, introducing the capture of the famous Island of Rhodes by the Sultan Soliman's army.

*READY FOR SHIPMENT ABOUT FEBRUARY THE 8th*

---

**Wire at once for**

## "SATAN"

**Not much territory left**

Passed by the National Board of Censorship.

Shown at the New York Hippodrome with enormous success.

---

**OUR NEXT REGULAR RELEASES ARE**

February 8th **"What the Unknown Conceals"** In Two Reels

Another winner, perfect in every way. Make it your business to book it.

February 15th **"The Hand of Justice"** In Two Reels

A Strong, Gripping Drama. One and Three Sheet Posters for our regular releases

**Try these two dramas on our recommendation, and remember that your interest is ours.**

---

**EXCHANGEMEN and EXHIBITORS:**

**Send your name for our mailing list. We have good news for you all!!**

---

*All Posters Supplied Direct by*

*Morgan Lithograph Co., Cleveland, Ohio*

---

Photos for Lobby Display and Lantern Slides supplied by

A. J. CLAPHAM, 130 WEST 37th STREET, NEW YORK

---

**Some More Big Novelties Coming, So Keep in Touch With Us**

---

# Ambrosio American Co.

**15 East 26th Street, New York City**

# DANIEL FROHMAN *PRESENTS* JAMES K. HACKETT

AND HIS SPECIAL COMPANY IN THE DRAMATIC MASTERPIECE OF ROMANCE AND ADVENTURE, **"The Prisoner of Zenda,"** in Motion Pictures

"RUDOLF SEEKING THE KING AT ZENDA"
THE PRISONER OF ZENDA

FOR TERRITORIAL RIGHTS—WIRE!

**FAMOUS PLAYERS FILM COMPANY**

EXECUTIVE OFFICES, TIMES BUILDING NEW YORK CITY

Write for illustrated booklet—it carries "interest"

ADOLPH ZUKOR
President

DANIEL FROHMAN
Managing Director

# PATHÉ'S WEEKLY

A feature with every live
exhibitor because it is

**THE BEST FILM, ABSOLUTELY**
**DRAWS NEW PATRONS**
**AND HOLDS THEM**

Insist on having

# PATHÉ'S WEEKLY

Every Week

ALWAYS CHANGING
ALWAYS NEW
ALWAYS A WINNER

THE HOUSE OF

# SELIG

OFFERS

# THE COWBOY MILLIONAIRE

IN TWO REELS

**SELIG'S GREATEST WESTERN MASTERPIECE**

Released as a Special, February 3rd

A COMEDY-DRAMA OF THE FAMOUS DIAMOND S. RANCH

A Motion Picture That Runs the Gamut of All Human Emotions

**A New Two Reel Production of the Most Popular of All Western Features**

Thrilling scenes of cowboy dare-deviltry, bucking horses, bulldogging steers, broncho busting, etc., etc., all woven into one of the most delightful and amusing comedy stories ever written.

**SEE**
A COWBOY'S DESPERATE HAND TO HAND BATTLE FOR HIS LIFE
THE MAN BADLY GORED BY A MADDENED STEER.
THE COWBOYS ON BOARD A MILLIONAIRE'S YACHT.
THE COWBOYS "SHOOT UP" A CITY THEATER.
THE BUCKING........THE FLYING PICKUPS.
THE BULLDOGGING........THE ROPERS.

THE GREATEST WESTERN FEATURE SELIG EVER PRODUCED. YOUR AUDIENCES WILL GO WILD OVER IT.

**Book It TODAY. Send for FREE ENVELOPE of PUBLICITY MATTER**

## SELIG'S INVINCIBLE FIVE-A-WEEK

**Feb. 10th.** PIERRE OF THE NORTH

A strong, stirring story of life in the primitive, telling of the rivalry of two French-Canadian trappers on the blazed trail of Le Bon Dieu. About 1,000 ft.

**Feb. 11th.** "DON'T LET MOTHER KNOW"

A gripping drama that points out the bliss of ignorance. A wayward lad's staunch friend makes a noble sacrifice in order to bless the declining years of an aged mother. About 1,000 feet.

**Feb. 12th.** HER ONLY SON

An old story told in a new way. A country boy in a great city falls into evil habits. He performs a heroic deed and is thus restored to the confidence of the community and the arms of his mother. Excellent drama. About 1,000 ft.

**Feb. 13th.** BILL'S BIRTHDAY PRESENT

A laughable, true-to-life western comedy in which a pair of cowboy's boots are exchanged for a pair of dainty eastern slippers with complicating results. William Duncan, Myrtle Stedman, and Lester Cunio furnish the fun. About 1,000 ft.

**Feb. 14th.** A LITTLE HERO

The thrilling tale of two tiny western children and a daring rescue. Baby Lillian Wade in one of her best roles. On same reel with

BUDDHA

A wonderful educational film showing the colossal work of art made from bronze by the Japanese in 1252 A. D.

**BOOK THEM ALL**

# THE SELIG POLYSCOPE CO.

GENERAL OFFICES
20 East Randolph Street
CHICAGO, ILL.

TRADE S MARK

BRANCH OFFICES
LONDON PARIS BERLIN
ST. PETERSBURG BUDAPEST

STUDIOS
Chicago Los Angeles Prescott

**WE WANT YOUR NAME ON OUR MAILING LIST. SEND IT**

# Lucretia Borgia

is the name of our first ECLECTIC Feature. Two Reels. Elaborately hand-colored throughout. Replete with dramatic situations from beginning to end. One, three and six sheet corking good posters, such as will please the most exacting showman. A few States still open. Hustle and act.

# Mona Lisa

will be handled exclusively by WARNER'S FEATURES throughout the land. They came, saw and submitted to the spell. "Some film sense," you will say, and you are right!

Watch our future releases. None better made in or out of Christendom. Watch us grow. You need suffer no eyestrain in doing so.

# Eclectic Film Co.

**K. W. LINN, Gen'l Agent**

**145 W. 45th St., New York City**

*"The Cream of the European Market Selected for America."*

---

# KLEINE

CINES URBAN ECLIPSE

TRADE MARK

## A Strong Program of Releases for Next Week

Eclipse, Wednesday, February 12, 1913.

# A Business Shark

(His Villainy Revealed.)

A powerful drama in which love triumphs over the power of money.

One and Three-sheet Posters!

Cines, Tuesday, February 11, 1913.

# For Mother's Sake

(A drama of intense heart-interest.)

Cines, Saturday, February 15, 1913.

# One on Them

(Comedy.)

Send us your name to be placed upon our mailing list for advance advertising matter.

**GEORGE KLEINE**

**166 North State St. Chicago, Ill.**

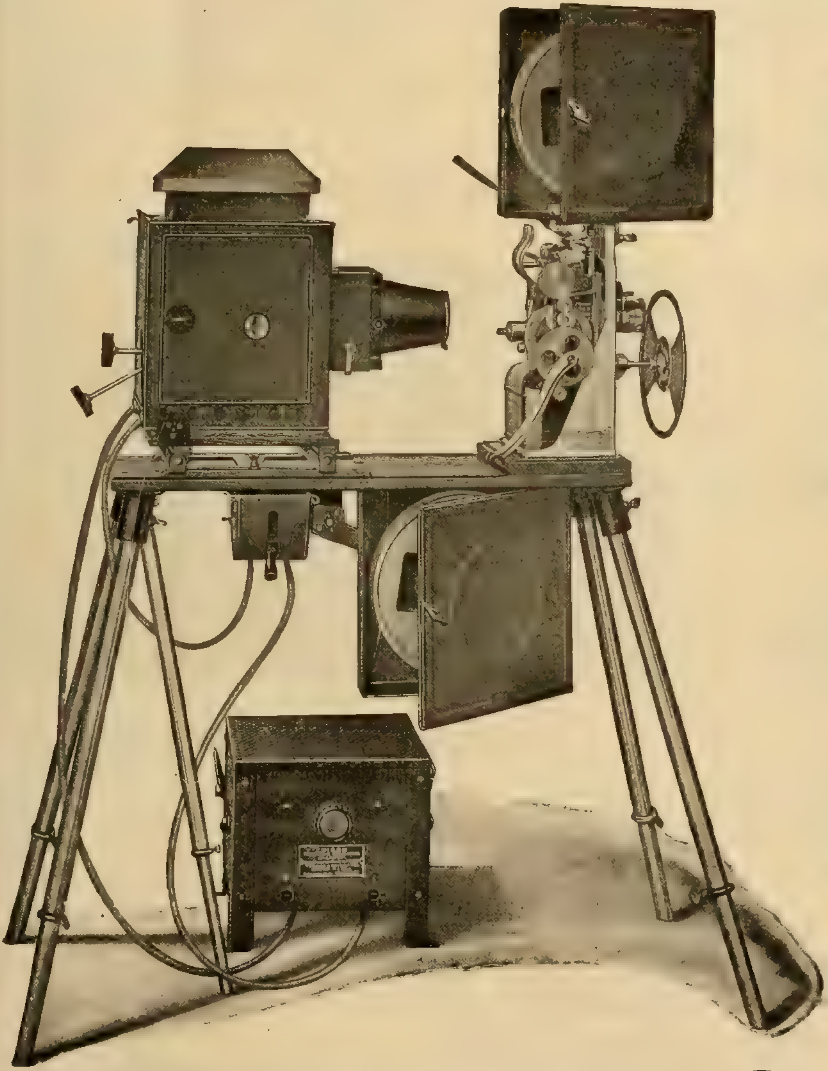
# The Edison Kinetoscope

## *Underwriters' Type "B"*

The Edison has always been noted for its steady projection but that is not enough—all possibility of unsteadiness must be eliminated. So the Edison is now equipped with four floor sockets for the heavy legs. A new oiling system feeds the main bearings from a central oil cup, assuring uniform lubrication, with the greatest convenience to the operator.

But these minor improvements would be of no importance if the machine itself were not constructed of the best materials that can be put into it.

Write for catalog No. 500 and a copy of the Edison Kinetogram.



### CURRENT EDISON FILMS

Feb. 5—"How They Outwitted Father," by Milton Goldsmith. 1,000 feet. Comedy.
" 7—"Sally's Romance," by Bliss Milford. 1,000 feet. Dramatic.
" 8—"The Governess," by Bannister Merwin. 1,000 feet. Dramatic.
" 10—"Barry's Breaking In," by James Oppenheim. 1,000 feet. Dramatic.
" 11—"The City of San Francisco." 1,000 feet. Scenic.
" 12—"Dangers of the Street." Taken in co-operation with the Public Service Corporation of New Jersey. 500 feet. Descriptive.
" 12—"A Heroic Rescue," by Charles M. Seay. 500 feet. Comedy.
" 14—"The Doctor's Photograph." by A. B. Cooper. 1,000 feet. Dramatic.
" 15 7247—"The Old Monk's Tale," taken at "Ramona's Marriage Place," San Diego, Cal. 995 feet. Dramatic,
" 17 7248—"Confidence," by Bannister Merwin. 1,000 feet. Comedy-Drama.
" 18 7249—"His Enemy," by Bannister Merwin. 1,000 feet. Dramatic.
" 19 7250—"After the Welsh Rabbit," by William W. Hansom. 1,000 feet. Comedy.
" 21 7251—"The Will of the People," by Bannister Merwin. 1,000 feet. Dramatic
" 22 7252—"The Minister's Temptation," by Rev. Sydney Booth. 1,000 feet. Dramatic.

**Price, with Rheostat, 110 volts, 24-40 amperes, - - $225.00**

**Price, with 110 volt, 60 Cycle Transformer, - - - $245.00**

**THOMAS A. EDISON, Inc., 239 LAKESIDE AVENUE, ORANGE, N. J.**

# LUBIN·FILMS

## FIVE RELEASES A WEEK

**"THE MISSING JEWELS" 600 Feet Tuesday, February 4th**

A clever little story of petty revenge.

ON THE SAME REEL

**"A MOTOR BOAT PARTY" 400 Feet Tuesday, February 4th**

Something really funny.

**"KEEPING UP APPEARANCES" Thursday, February 6th**

Never start anything you can't finish.

### "THE PRICE OF JEALOUSY"

**Friday, February 7th**

The Senorita Camelita Morales is insanely jealous of her rival, Mildred West, sweetheart of Captain Herbert Richards. She seeks the advice of a Mexican, Captain Salvada, who has been caught cheating at cards. The two plot together and decoy Richards from camp. The Mexican soldiers seize him and Salvada orders him to be shot. The Senorita, who really loves the American, pins a note to the saddle on Richards' horse and sends him back to the camp for help. The troops arrive just in time to see their Captain in front of the firing squad. Carmelita throws herself in front of the guns and receives the bullets as the United States men scatter the Mexicans and kill Salvada.

"The Price of Jealousy"

**"THE MISER" Saturday, February 8th**

In all the years that passed, the old man never forgot his only son.

**"DOWN ON THE RIO GRANDE" Monday, February 10th**

One of those strong, stirring and massive military pictures of the Border.

*SPECIAL TWO-REEL FEATURE*

## "THE LOST SON"

**Monday, February 17th**

John Nolan, a good-hearted fellow, inclined to wildness, hits Ed Jennings with a billiard ball. John rushes home and tells his parents he has killed a man. His father dies from the shock. John escapes. Jennings lives, but all search for John is fruitless. George, his younger brother, works in a store and advances rapidly. Ten years later, George loses a large amount of money belonging to the firm. In desperation, he places all his own money on a horse at long odds. The horse loses. He offers his watch to the bookmaker, begging another bet. The "bookie," really his long lost brother, John, examines the watch and sees a picture of their mother. They return to the old home for a happy reunion.

**Lubin Posters are highly artistic--printed in five colors--one, three and six sheets--can be secured from your Exchange or from the A. B. C. Company, Cleveland, O.**

LUBIN MANUFACTURING CO. PHILADELPHIA
U.S.A.

**"CUTEY AND THE TWINS"** *Comedy—Monday, February 3rd*

He's the ladies' favorite—if you believe him. He meets the twins, just kids. He calls on them and he gets the laugh and the nickname of "chicken-chaser."

**"THE CLASSMATES' FROLIC"**
**"The Care of Elephants or the Elephants' Toilet"**
*Two on One*
*Tuesday, February 4th*

School girls, regular cut-ups. The principal, Miss Finch, tries to stop their fun, but the policeman and the janitor help them. They have a jolly good time. The care of elephants gives us a few pointers on how to make ourselves beautiful.

**"THE SKULL"** *Drama—Wednesday, February 5th*

It is an unexpected surprise that scares away a pair of burglars. It saves a costly necklace and leads to their arrest. Miss Florence Turner and Mr. Leo Delaney are featured.

**"STENOGRAPHER TROUBLES"**
*Comedy—Thursday, February 6th*

They are not serious, but they annoy the boss. He discharges the pretty one, Lillian Walker, because she attracts the clerks. He employs a homely one, Flora Finch, and she gets the boss in wrong with his wife.

**"THE WHISPERED WORD"** *Western—Friday, February 7th*

You can't hear it but you can see the effect. All hearts are stilled. The repentant offender is given another chance for the sake of his wife and child.

**"THE JOKE WASN'T ON BEN BOLT"**
*Comedy—Saturday, February 8th*

The joke is a good one. Ben gets the money and the jokers get left. Ben generously divides with them. Everybody's happy.

## NEXT WEEK, SIX A WEEK

"A TRAP TO CATCH A BURGLAR"—Catchy MONDAY, FEBRUARY 10th
"PAPA PUTS ONE OVER"—Gets There TUESDAY, FEBRUARY 11th
"BUTTERCUPS"
"THE PANAMA CANAL" —Both Pleasing
WEDNESDAY, FEBRUARY 12th
"THE WEAPON"—Pointed THURSDAY, FEBRUARY 13th
"THE MAN HIGHER UP"—Heads the List FRIDAY, FEBRUARY 14th
"POLLY AT THE RANCH"—Western Comedy
SATURDAY, FEBRUARY 15th

SPECIAL FEATURE, "THE CHAINS OF AN OATH," IN TWO PARTS, RELEASED FRIDAY, FEBRUARY 14, 1913.

*THREE AND ONE SHEET POSTERS OF ALL VITAGRAPH RELEASES*

ADDRESS The Vitagraph Company of America,
East 15th St. and Locust Ave., Brooklyn, N. Y.

# The Peril of the Dance Hall

**An Absorbing Drama with a Strong Moral Lesson**

Pablo, an Italian, embarks for America with his little girl, Pepita. Pepita becomes a typical American girl and is the idol of her father's heart. Her girl friends invite her to visit a public dance hall and she goes despite her father's protest. Pablo follows with apprehension and rescues his daughter in a time of peril. Later Pepita, who has been taught a severe lesson, makes her father very happy by giving her hand to an honest young man who has been paying ardent court and who has assisted Pablo in disillusioning the girl.

**Released Monday, February 17th**

## Panic Days In Wall Street

Harding suffers a great loss when Gregg, a young broker, makes a fortune in the street. Harding's daughter, Edna, secures a position in Gregg's office and proceeds to give out information detrimental to her employer. Her plans to ruin the young broker are frustrated when she falls in love with him and she discovers that Gregg is not a bad fellow after all.

**Released Wednesday, February 19th**

## The Cold Storage Egg

Eva, longing for a lover, places a message on an egg, which is put in cold storage and not discovered for several years. When Jones, a romantic young man, finds the message and calls on the sender he meets with a surprise.

*(On the same Reel)*

## Odd Occupations in New York

In this interesting production we visit many strange people in the great metropolis who have unusual ways of making a living.

**Released Friday, February 21st**

## The Mountain Witch

A young minister is sent to a parish where the congregation has become indifferent and meets with many trials. Near the village lives an eccentric old recluse who is known as "The Mountain Witch" because of her peculiarities. Finding a helpmate in the magistrate's daughter, the young clergyman brings "The Witch" into the church and overcomes his difficulties.

**Released Saturday, February 22nd**

*One and Three-sheet Posters.*

---

**Special Release**
**Friday, February 21st**

# The Redemption

**A Powerful Dramatic Offering in Two Parts—Special One, Three and Six-sheet Posters**

# Kalem Company

## 235-239 W. 23d St., New York

# MOVING PICTURE WORLD

J. P. Chalmers, Founder.

Published by
CHALMERS PUBLISHING COMPANY,
Telephone, 3510-3511 Madison Square
17 Madison Ave., Opposite Madison Square, NEW YORK
J. P. CHALMERS, SR., PRES.; E. J. CHALMERS, SEC. AND TREAS.; JOHN WYLIE, VICE-PRES. AND GENERAL MANAGER.
The office of the company is the address of the officers.

Entered at the General Post Office in New York City as Second Class Matter.

SUBSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, 4.00, Post Paid.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Phone, Main 3145.

DISPLAY ADVERTISING RATES ON APPLICATION.
CLASSIFIED ADVERTISEMENTS (No Display), Three Cents per Word; Minimum Charge, 50c.

Address all correspondence "Moving Picture World, Box 226, Madison Square P. O., New York," and not to individuals.

NOTE: Remittances, subscriptions and correspondence should be mailed to New York.

Vol. 15 FEBRUARY 8, 1913 No. 6

## INDEX TO CONTENTS.

ADVERTISING FOR EXHIBITORS.............563
AMERICAN'S SANTA BARBARA PLANT.......559
AT THE SIGN OF THE FLAMING ARCS......575
AUTOCOSM OF THE EXCHANGE MAN
By Louis Reeves Harrison.................550
CALENDAR OF LICENSED RELEASES.........590
CALENDAR OF INDEPENDENT RELEASES...592
CHICAGO LETTER.............................555
COMMENTS ON THE FILMS (Licensed).......571
COMMENTS ON THE FILMS (Independent)....573
DOINGS AT LOS ANGELES.......................560
EIGHTH CONVENTION OF OHIO STATE LEAGUE.......................................576
FACTS AND COMMENTS.......................548
FOREIGN TRADE NOTES.......................584
GREAT AERIAL DISASTER, THE (Itala),
Reviewed by Louis Reeves Harrison......558
INDEPENDENT FILM STORIES..................608
INDEPENDENT RELEASE DATES............620
INQUIRIES ..........................................566
KINEMACOLOR RELEASES....................574
LICENSED FILM STORIES.....................598
LICENSED RELEASE DATES..................622
"LOVE CHASE, THE" (Eclair)...............583
MANUFACTURERS ADVANCE NOTES........586
MELIES IN NEW ZEALAND,
By Doré Hoffman..............................553
MOTION PICTURE EXHIBITORS' LEAGUE..576
OBSERVATIONS BY MAN ABOUT TOWN.....562
PHOTOPLAYWRIGHT, THE......................565
PILOT'S FIRST PICTURE......................557
PROJECTION DEPARTMENT....................567
RECEIVER ASKED FOR UNIVERSAL........556
SERIOUS LAPSE OF THE N. B. C.
By W. Stephen Bush ...........................549
STORIES OF THE FILMS (Licensed)........598
STORIES OF THE FILMS (Independent).....608
"SNOW WHITE" (Powers).....................582
SONG SLIDE RELEASES........................601
UNCLE SAM—INQUISITOR....................551

## INDEX TO ADVERTISERS.

**CARBON IMPORTERS.**
FRORUP, L. E.......................................628
KIEWERT, CHAS. L...................................624
REISINGER, HUGO...................................619

**ELECTRICAL & MECHANICAL EQUIPMENT.**
AMUSEMENT SUPPLY CO.............................625
BELL & HOWELL.......................................605
CALEHUFF, CHAS. L..................................628
DETROIT MOTOR CAR SUPPLY CO...........625
ENTERPRISE OPTICAL CO........................627
FOOS GAS ENGINE CO............................630
FORT WAYNE ELECTRIC WORKS............630
HALLBERG, J. H.......................................629
HUDSON ELECTRIC SUPPLY CO..............624
LAVEZZI MACHINE WORKS....................605
PICTURE THEATRE EQUIPMENT CO.........619
SCHNEIDER, E.........................................630
SMITH, L. C.............................................605
WHITE SPECIALTY CO.............................617

**FEATURE FILMS.**
AMERICA'S FEATURE FILM CO...............617
BARRIECO FILM CO.................................605
CANAN, R. H............................................601
CHEYENNE FEATURE FILM CO..............534
COMMERCIAL M. P. CO...........................617
C. C. FILM CO.........................................605
DUHEM & HARTER MOTION PICTURE CO....605
ECLECTIC FILM CO..................................542
FAMOUS PLAYERS FILM CO...................539
FEDERAL FEATURE FILM CO..................625
GENERAL FILM CO..........................594-595-596
IMPERIAL FEATURE FILM CO................626
KINOGRAPH CO. OF AMERICA...............621
LEA-BEL FEATURE FILM CO..................624
M. & F. FEATURE FILM CO...................624
MODERN FEATURE FILM CO.................613
MONOPOL FILM CO................................597
PILOT FILMS............................................603
PRINCE FEATURE FILM CO...................609
ROWAN, J.................................................621
UNITED FEATURE FILM CO...................630
UNITED STATES FILM CO.....................593
WARNER'S FEATURES.........................536-7

**IMPORTERS & DEALERS.**
KINETO FILM TRADERS.....................605-609
WESTERN FILM BROKERS.....................625

**FIREPROOF APPARATUS.**
TRAINER, C. W........................................625

**FILM EXCHANGES.**
BRADENBURG, G. W.................................621
ECONOMY FILM CO..................................615
LAEMMLE FILM SERVICE........................627
NORTHERN FEATURE FILM EXCHANGE.....617
OMAHA FILM EXCHANGE........................601
UNIVERSAL FILM EXCHANGE.................629

**FILM MANUFACTURERS.**
BRONCHO FILM CO..................................535
KAY-BEE ..................................................534
KEYSTONE ...............................................535
KINEMACOLOR CO OF AMERICA........611-625

**INDEPENDENT FILM MANUFACTURERS.**
(Film Supply Co.)
AMERICAN .................................................532
FILM SUPPLY CO. OF AMERICA..............615
GAUMONT CO.......................................528-625
ITALA .......................................................607
MAJESTIC ..................................................617
RELIANCE .................................................613
SOLAX .......................................................533
THANHOUSER ..........................................526

**INDEPENDENT FILM MANUFACTURERS.**
(Universal)
AMBROSIO AMERICAN CO.......................538
ECLAIR FILM CO...................................593-609
UNIVERSAL FILM MFRS........529, 530, 531

**LICENSED FILM MANUFACTURERS.**
BIOGRAPH ................................................591
EDISON .....................................................543
ESSANAY ..................................................527
KALEM ......................................................546
KLEINE .....................................................542
LUBIN .......................................................544
MELIES ....................................................631
PATHE FRERES.........................................540
SELIG .......................................................541
VITAGRAPH ..............................................545

**LECTURERS.**
MARION, LOUISE M. (Miss)........................628
SMITH, NAT. B...........................................598

**LENS MANUFACTURERS.**
GUNDLACH-MANHATTAN OPTICAL CO......626

**MISCELLANEOUS.**
A. B. C. CO...............................................593
AMERICAN CINEMATOGRAPH CO...........613
AMERICAN SONG SLIDE & POSTER CO......622
BALLARD & McINTIRE...............................605
BOYLE, J. E..............................................605
BIOSCOPE .................................................605
BRADY, A...................................................598
CHALMERS PUBLISHING CO...................628
CLARK, C. C., & CO...................................623
CLASSIFIED ADVERTISEMENTS..............606
EASTMAN KODAK CO...............................628
EXHIBITORS' ADV. & SPECIALTY CO........590
FILMO CHEMICAL CO................................613
HETZ, L.......................................................601
HOKE, GEO. M..........................................627
KEYSTONE PRESS.....................................606
McINTYRE & RICHTER..............................627
McKENNA BROS. BRASS CO.....................625
MILLER BROS............................................615
MOVING PICTURE WORLD (Binders)..........611
MOVING PICTURE WORLD (Bound Volumes)..615
NATIONAL TICKET CO..............................620
NATIONAL X-RAY REFLECTOR CO...........621
NEWMAN MFG. CO....................................625
PALACE AMUSEMENT CO.........................624
PHOTO RECORDS CO................................601
PHOTOPLAY ADV. & SPECIALTY CO.........623
PHOTOPLAYWRIGHT .................................609
RAW FILM SUPPLY CO..............................628
SARGENT, E. W.........................................630
SCENARIO PUBLISHING CO......................619
SHIPMAN, NELL..........................................613
SHOW CARD CO.........................................621
STERLING NOVELTY..................................610
SIMON, WALTER C.....................................601
STEBBINS, CHAS. L....................................625
THOMAS, A. G............................................605
TRADE CIRCULAR ADDRESSING CO..........611
VAN HORN & SON.......................................617

**MOVING PICTURE MACHINE MFRS.**
AMERICAN .................................................628
EDISON ......................................................543
ENTERPRISE OPTICAL CO.........................599
POWER'S CAMERAGRAPH.........................632
SIMPLEX ....................................................589

**MUSICAL INSTRUMENTS.**
AMERICAN PHOTOPLAYER SALES CO.......601
OSHKOSH METAL PRODUCTS CO..............619
SCUELKE ORGAN CO.................................605
SINN, C. E.................................................625
WURLITZER, RUDOLPH..............................629

**OPERA CHAIR MANUFACTURERS.**
AMERICAN SEATING CO.............................630
ANDREWS, A. H ........................................630
BENNETT, GEO. W.....................................630
HARDESTY CHAIR CO................................630
STAFFORD MFG. CO....................................630
STEEL FURNITURE CO.................................630
WISCONSIN SEATING CO............................630

**PROJECTION SCREENS.**
AMERICAN THEATRE CURTAIN CO..........626
MIRROROIDE CO..........................................626
MIRROR SCREEN CO....................................626
SIMPSON, A. L.............................................605

**SONG & ADVERTISING SLIDES.**
CLAPHAM, A. J.............................................601
SCOTT & VAN ALTENA..................................601
UTILITY TRANSPARENCY CO........................601

**THEATRICAL ARCHITECTS.**
DECORATORS' SUPPLY CO...........................623

# Facts and Comments

UNFAIR methods of advertising often characterize some of the concerns that have something to sell to exhibitors. One firm comes out with this trumpet-warning: "Menace in the Movies." It urges parents to see that the celebrated Jones and Smith fire extinguisher is installed in every motion picture theater which their children visit. We cannot know whether this first shot is followed up by other clever maneuvers, such as a visit to the exhibitor by a pretended parent who makes a frantic appeal to the exhibitor to install the wonderful extinguisher by the next parcels post. We do not believe that such advertising will make a great hit with the average exhibitor. In fact we think that he is altogether apt to resent such methods and that he will enthusiastically abstain from buying that kind of a fire extinguisher. If any article of merchandise possesses merit it needs no alarm of fire to sell it. Exhibitors are much like other men, they are willing to listen to persuasion, but have no use for bulldozing tactics.

* * *

THE MINNEAPOLIS TRIBUNE has compiled an interesting table of statistics showing the extent to which moving picture theaters are patronized in that city. There is little doubt that similar conditions prevail in other parts of the country and for this reason the statistics gathered by the Western journal are of more than passing or local interest. It appears that out of ten thousand families six thousand six hundred and fifty three attend moving picture entertainments. The average attendance from each family is two adults and one child, making a total of 12,051 adults and 8,480 minors. The amount spent in admissions reaches $400,000 per year. The investigator of the paper went into the causes of the popularity of the motion picture and summed it up in what he says was the language of "hundreds of mothers." "The moving picture theater is the finest place to spend half an hour after you have worked all day."

* * *

THE Ohio exhibitors at their state convention approved the draft of a bill, providing for state censorship. Of course, if there is to be any censorship at all it is better to have its jurisdiction as wide as possible and in this sense alone can the state censorship proposition be viewed with favor. Just how this state censorship is to be carried out is something of a problem. Are the manufacturers to send their reels into each state for approval? Who is to pay the fee of inspection? We do not believe that state censorship is the last word on this vexed question. Where, as in the case of Ohio, the exhibitors are practically unanimous in favoring state censorship there will be comparatively little trouble in finding a modus operandi and enforcing the law. Suppose, however, that an exhibitor refused to acknowledge the authority of the state board of censorship and carried the matter into the courst of last resort. There is every reason to believe that the courts would declare state censorship unconstitutional. The picture must have the same rights and constitutional franchises as the press. THE MOVING PICTURE WORLD pointed this out long ago. Mayor Gaynor of New York City, covered the whole ground recently in a singularly lucid message to the Board of Aldermen. Let the picture like the press be free. Such freedom does not mean an exemption from present laws. Where pictures offend against the law because they are obscene, scandalous and indecent the police have a right now to suppress them. Where the pictures libel a man or show him on the screen in any way whatever he may recover damages unless the producing company have his consent in writing. State censorship is a minor evil and a makeshift. Nothing less than the absolute enfranchisement of the picture will in the end be acceptable to the friends of the industry.

* * *

FOLLOWING the Boyerstown disaster in 1909 the Pennsylvania legislature passed the so-called three foot aisle law. This law undertook to provide that moving picture theaters, whatever their shape, should have three aisles, each three feet wide. A few abortive attempts were made to enforce this law, but as it would have put about one half of the motion picture theaters out of business, the state authorities compromised with exhibitors on the merits and possibilities of each separate case and the law has to this day remained a dead letter. It is now proposed to enact new laws on the same subject hardly less drastic than the present statute. This legislation seems to be aimed at the small exhibitor who, as a rule, takes the utmost precaution in providing for the safety of his patrons. The organized exhibitors of Pennsylvania should fight such legislation with all the power at their command.

* * *

FROM every part of the country we receive letters showing a gradual change in the attitude of the daily press toward the motion picture and the theater where the motion picture is exhibited. Five years ago it was a journalistic chorus of denunciation and the word of praise was the exception. Conditions are now in a fair way of being reversed. Unqualified condemnation of motion pictures is rare, as even the most illiberal of critics now mix a word or two of qualified approval with their blame and censure. Even in this city of New York the press is beginning to discover the merit of the motion picture and many a page of kinematographic news has found its way even into the high class dailies. Every exhibitor in the United States has it in his power to accelerate this change in the daily press. The columns of THE MOVING PICTURE WORLD are filled with interesting matter for which most editors would be sincerely thankful. We know that some of our readers use the columns of this paper for spreading the light in the daily press and we hope their number will constantly increase. Lots of motion picture news has a general interest and editors are glad to print it.

# A Serious Lapse of the N. B. C.

By W. Stephen Bush

THE MOVING PICTURE WORLD recently asked the National Board of Censorship whether a certain picture, in which the details of a hanging are shown with disgusting realism, had been seen and passed by that body. In reply to our question we received an answer in which it was pointed out that the picture had been seen and passed. The letter further states that another picture showing an electrocution was likewise viewed and approved by the board. We are informed that a discussion of "fifteen or twenty minutes" preceded the Board's approval in the latter case, but that the members came to the conclusion that the moral lesson conveyed by the execution must outweigh any horrors at the gruesomeness of the details. It further appears from the letter that a quorum looked at each of the objectionable pictures and that the decision in favor of allowing the exhibition of the pictures was unanimous.

We have at all times viewed the activities of the Board of National Censorship with favor. On the whole their decisions have been characterized by fairness, judicious liberality and a desire to respect the reasonable demands of the manufacturers. We believe that a vast amount of good has been done by this board. Though without any official authority whatever it has gained the confidence of the general public. It has disarmed the criticisms of irresponsible "reformers." Its formal approval of a film has always been respected by the authorities to the extent that it created a presumption in favor of the film shown.

If this high standard of usefulness is to be maintained the Board cannot afford to allow any more pictorial descriptions of hangings and electrocutions. The argument urged in the letter of the board that the "lesson" conveyed by an execution must outweigh any horrors at the gruesome details is scarcely worthy of serious consideration and we are surprised to think that such an argument should be put forward by intelligent and cultured men at this period of human progress. Push this logic to its ultimate conclusions and what will be the result? If public executions are to be revived on the screen by reason of the supposed deterrent effect, why not have all executions public? The theory of the "deterrent effect" has been thoroughly exploded. Instead of deterring potential murderers the public execution has brutalized the whole community. It seems strange that these elementary principles of modern ethics have to be urged upon the able and experienced public men who control the National Board of Censorship. But for their own official confession to that effect we would have refused to believe that these antiquated notions have power to influence their official action. We did not think that persons of intelligence could be found, failing to realize that the constant and even the occasional witnessing of scenes of violence and killing have a debasing effect upon the spectator.

We fear that instead of a deterrent effect upon the spectators there will be an encouraging effect upon such producers as love to deal in the morbid and ultra-sensational. If the pressure of careful examination is withdrawn and if hangings and electrocutions are to be permitted, why not lynchings and crimes of violence generally? If there is any need at all of a restraining influence, then it must be exerted in preventing an exhibition of hangings and electrocutions. There is no doubt whatever in our minds that such exhibitions on the screen could with perfect propriety be stopped by the police under the general statute which forbids indecent, obscene or scandalous shows. The Board of Censorship should in its decisions always keep pretty well ahead of the police, otherwise there is no need for its existence. It should be quick to prevent exhibitions which the police would have a right to legally suppress.

We have not mentioned the strongest argument against the reasoning and the stand taken by the National Board of Censorship in this matter. It is safe to assume that two-fifths of the average audience in an electric theater consists of children. A responsible journal in Minneapolis has made a careful investigation and has prepared a table of statistics, based on average attendances at all the principal motion picture theaters in that city. From this tabulation it would appear that two-fifths of the audience was composed of children. The conditions in Minneapolis are no doubt typical of the entire country. Does the Board of Censorship believe that children ought to see public executions depicted on the screen? Is there any member of the Board willing to take a child to such an exhibition? It sickens every friend of the motion picture to see fathers and mothers cover the faces of their children with their hands in order to shut out the sight of objectionable scenes in the films. That kind of parental censorship ought never to be necessary. If the National Board of Censorship has any regard for the feelings of fathers and mothers, who take their children to the electric theaters, it ought to place an absolute, unconditional and permanent ban on all films depicting public executions.

We are of the opinion that the National Board of Censorship ought to have in its membership a practical and experienced exhibitor. It is the exhibitor who bears the brunt of hostile criticism. He has to face indignant fathers and mothers. He has to contend at close range and often on the firing line with all the enemies of the motion picture. For this work, painful and disagreeable as it is, he neither gets nor expects any reward. Why should he have no voice in this matter? He knows what the public wants and what it will not tolerate. He comes fresh from the school of experience. His judgment is not always infallible, but we believe that the Board would greatly profit by his advice. It surely could do no harm if he were listened to on any question that may come up before the Board. The National League might take this matter up for the benefit of the exhibitor and for the benefit of the industry at large. We feel reasonably sure that the average exhibitor would place his veto on any film portraying the harrowing details of a hanging or an electrocution.

---

STATE SENATOR STILLWELL, a Democrat from a Bronx District has introduced a bill prohibiting the exhibition of motion pictures on Sunday everywhere in the state of New York. We do not think that a Democratic legislature would care to go on record with such an act to its "credit." Even if the bill were to pass both houses it is reasonable to assume that the governor, who knows conditions here and who sympathizes with the plain people and their theater, will put his veto "writ large" on any such reactionary measure.

# Autocosm of the Exchange Man

By Louis Reeves Harrison

JUST plain man is not going to sprain his brain figuring out the meaning of every word that meets his eye while he is reading, and, as he is representative of just plain people by the million, that is why words often fail to carry the process of thought from one individual to another. Writers struggle all their lives to ascertain the force and comprehension of the English language and to mark nice shades of distinction between words closely allied only to find that they are laboring under a historic misfortune. They are almost certain to become addicted to one tedious mannerism or another and fail to say what they mean in print. Worse yet is the experience of those who attempt to write plays for the stage.

We are not obliged to be exact or vividly appropriate in ordinary conversation—there is plenty of time to revise and explain and correct various lapses of the tongue, but all literary ornament and all that puts a strain upon the swift comprehension of an audience has to be eliminated in the dialogue of characters in a drama, and the author finds himself up against one of the most difficult propositions in the world in laboring between what is stupidly clear and what is brilliant though not obvious. What a relief the photodrama affords to men and women of ideas who lack perfect control of language!

Do you see what I am coming to? It takes a novelist a year or more to prepare his copy for the publisher. It takes a year or more for the dramatist to prepare his script for stage production. All because the coventional expression of thought and feeling is so difficult to master that only one in a million succeeds well enough in using it to impress that million.

Suppose that genius took the same pains in preparing a great drama for the screen! His audience would number millions in all parts of the world. No matter whether he was recording thought or sentiment, or knowledge historical or scientific, he need only illuminate his subject at rare moments with a few well-chosen words. The rest would be swiftly impressed by a powerful medium that is absolutely destitute of formal distinctions when rightly handled, and is being well enough handled at this stage of the game to make it the most popular form of entertainment ever devised by the mind of man.

I regard the man of genius as one who opens the way for the rest of us to improve our present condition and attain greater happiness than we now enjoy. In him is the force that makes progress possible. One great channel for his energy in the future, because it enables him to communicate freely with the largest number of those seeking an outlet for *their* natural energies, is that afforded by the scientific development of moving pictures. The good that he can do depends upon the degree of freedom with which he can act. Those who choke up the channels and thus suppress what is of high value to all are afflicted with autocosm.

Everything that tends to break down the barriers between the most gifted men and women and the less gifted ones, that all may participate in what is beautiful and interesting, that there shall be no privileged classes, that our country shall be a true democracy, is to be hoped for and urged upon the motion-picture pioneers. They are in process of developing a language. They are preparing the way for a literature that shall be without vernacular. Moving pictures seem to have a natural destiny not fully appreciated, not half appreciated, by those engaged in making them.

"Autocosm" is a word invented by a noted English author to define the condition of a man who imagines that the whole universe is comprised within himself. The moving picture business seems to have brought into prominence an undue proportion of such individuals. In no other line of manufacture have men of very mediocre ability risen to enormous wealth and power in so short a time. This is without detriment to the capable ones who were swept along with the others. Many who could stand up courageously against misfortune of all kinds become completely demoralized by a sudden accession of wealth and "autocosm" is a natural result.

Of those who have narrowed the business down to its present restricted form, who have obstructed the presentation of whatever in the human mind is worth preservation and perpetuation, who have kept millions of intelligent people from attending the exhibitions, who labor under the delusion that the entire universe is in their state of mental stagnation, the worst is the exchange man who thinks his mission is to tell the rest of us what we want. He is the "Old Showman." He thinks the New Art is merely a means of amusing those who can only afford to spend a dime for recreation, and I defy any one to convince him to the contrary.

One idea prevailed among early exchange men—they thought that the business would not last. They were all in a hurry to get all there was in the onrush at flood tide, not realizing that they were merely obstructing a strong current. No question of national degeneracy, none of belittling and injuring the work of mothers and teachers in the education of children, played any part in their schemes. Their sole cry was "Give the people raw meat and plenty of it." If the business had been left to them alone it would have been in a state of decay by this time. The one thing universally detested by Americans of all but degenerate ranks and degrees is vulgarity on the stage. That moving pictures have not met with wider approval than that generously extended is purely and simply because the exchange man put his vulgar stamp upon so large a proportion of a product that manufacturers were willing and glad to improve.

There are many exhibitors who will question my statement about vulgarity, and if any such are so alive to the necessities of their own business as caterers to public taste as to desire confirmation of what I say, let them consider the policy of nearly all leading periodicals in America. Careful investigation will show that over ninety per cent. of the weekly and monthly magazines going into millions of homes put a ban upon the vulgar and suggestive in stories or articles of any kind. I am one of those who would like to see moving pictures appeal to that same ninety per cent. instead of a decadent small percentage.

Go to any established producer and ask him if he is turning out low quality in response to any known demand from the people, and he will reply that such demand comes entirely from exchange men. I realize that the whole truth is not embodied in such a reply, but that does not controvert the fact the exchange men having the "autocosm" disease are almost destitute of ambition for the future of moving pictures. Their old ideas are about as valuable in this era as a snake's old skin. The greatest mission of moving pictures is to give opportunity for improvement to those who long for it and most need it.

# Uncle Sam—Inquisitor

**Proceedings Before Special Examiner in the Suit of the United States Against the Motion Picture Patents Company and Others.**

WHEN the Government of the United States seeks to dissolve or prosecute a corporation alleged to be operating in restraint of trade, the Sherman law provides special facilities for securing and collecting evidence. Upon application by the Attorney-General of the United States any Federal court will appoint an examiner who is vested with the power of holding sessions and taking testimony. The Government may call any witness it pleases and get from him all the information possible against the alleged trust. It may call any of the men suspected of being violators of the law, but whenever a witness is called and takes the stand he becomes by that very fact immune from prosecution. Hence the term immunity bath. Hence also the popularity of immunity baths among trust magnates who suffer from nervous troubles or twinges of conscience.

In Parlor B, on the second floor of the Hotel McAlpin, at the corner of Broadway and Thirty-fourth Street, New York City, much interesting testimony was taken recently by Special Examiner Edward Hacker in the suit of the United States against the Motion Picture Patents Company, the General Film Company and a number of other defendants. The testimony thus secured will be used by the Government whenever the case comes to trial. No one can tell with any degree of certainty just when that will be. The case may be reached in the course of the current year, and it may not be reached before 1914.

The first two witnesses were Mr. Henry N. Marvin, the president of the Motion Picture Patents Company, and Mr. William Pelzer, the treasurer of the General Film Company. Their testimony was largely formal and negative. Marvin assured the examiner and his questioner, Edwin P. Grosvenor, special assistant to the Attorney-General of the United States, that neither the Motion Picture Patents Company nor the General Film Company had been formed for the purpose of restraining trade or monopolizing the film business. He told Mr. Grosvenor of the chaotic conditions of the film market before the advent of the Motion Picture Patents Company. The Motion Picture Patents Company, Marvin said, was organized to put an end to intolerable conditions and to prevent the destruction of the film industry. In pursuance of the same policy of wise regulation, Marvin declared the General Film Company was created. Such was the sum and substance of Mr. Marvin's testimony. William Pelzer, who followed Marvin on the stand, added practically nothing to the statements of his predecessor, except when later, under direction of Mr. Grosvenor, he adduced some important and interesting documents, of which more later.

Things around the large and beautifully polished oval table in Parlor B ran along very placidly indeed. The stenographer was about the only person paying close attention to the witnesses. The low-voiced talk among the attorneys somehow suggested the "beetle's droning flight." Reporters on the qui vive for "live copy" were about to give up hope and fold their tents to steal away in poetic silence when the examiner called William H. Swanson to the stand. A plain-looking man, apparently in the early thirties, quietly dressed and modest of demeanor stepped forward and took the stand. He was sworn and looked around with an air of perfect self-possession. If the reporters were at first inclined to expect no ripple of excitement from the new witness they changed their minds quite willingly a few minutes afterwards. Mr. Swanson exuded interesting information, abounded in clever repartee, patronized his cross examiner in a spirit of patience and bonhomie and incidentally fairly deluged the record with bits of early American moving picture history, with humorous observations and a quiet but deadly sarcasm.

I felt sorry for the aged legal gentleman from Baltimore to whose lot it fell to cross-examine Swanson. The witness was not a bit recalcitrant or unwilling or pugnacious, but most anxious to oblige.

"Mr. Swanson," asked the Baltimorean veteran of the law, "is it not a fact, that you can serve a hundred customers with four reels."

There was just the faintest trace of a smile on the lips of the witness. Then with a solemnity of which the late Sam Weller might have been justly envious he replied in slow and measured tones:

"Well, Mr. Willis, I suppose it could be done, but I do fear that the reels would have to be cut up into small portions and you might lose the customers."

Mr. Willis paused impressively after this answer of Swanson. He probably felt proud of the tough question he had propounded to the witness. The latter sat impassive in his chair and not a single man around the oval table smiled.

The cross-examination of Mr. Swanson was the opening of the door that led to a veritable store house of first-class reading matter. The direct examination, conducted by Mr. Grosvenor, counsel for the Government, was comparatively brief and simple. Here is the gist of it: "I was making at the rate of about a hundred thousand dollars a year out of four exchanges, one in Chicago, one in Omaha, one in St. Louis and one in New Orleans, when the Patents Company came along and swooped down upon me by cancelling my license and cutting off my supply of films." It was mainly this statement that the venerable attorney from Baltimore could not and would not accept. Against it he directed whatever batteries he could, but it is fair to say that his batteries either missed fire or never got within range of the witness' evidence.

Counsel took the witness over the stormy days of the winter of 1909 when Swanson, who was then a power in the field of moving pictures, found his license gone.

Q. In the month of January how many reels did you buy from the Patents Company?

A. I did not have a month to buy films in. My license was cancelled without notice. The notice and the cancellation came at the same time. No manufacturer delivered anything to me, with possibly one or two exceptions.

Q. Who were the exceptions?

A. I think I did get some reels from Pathe and from Selig. No, I correct that. I got nothing from Selig. I do not think the Patents Company carried out their part of the agreement, they ought to have given me notice of cancellation before they cut off the supply.

By digging further into the direct testimony of Swanson counsel for the defendants nailed down the fact, that the Patents Company telegraphed to all of Swanson's customers, notifying them that Swanson's supply had been cut off. Counsel sought to show that Swanson had other sources of income than his film exchanges and succeeded in showing that Swanson made money in various theatrical enterprises, but also elicited the fact that he always kept separate accounts and never figured the profits from his theatrical enterprises in the sum he said he had made out of the film exchanges. While testifying as to the various items and assets which made up his personal property at the time of the loss of his license Swanson emphasized the fact that he placed no inflated values on films.

"That is one of the hardest things to do," said the witness, "to place a just and proper valuation on films. The cost of a film and its actual value were quite two different things. When I bought a film for a hundred dollars I immediately depreciated it 85 per cent.

Q. How many reels did you buy in December, 1908, for all of your exchanges?

A. Impossible to answer that from memory.

Q. How many reels did you need to supply your customers?

A. Well I found it took about 3000 reels to supply about a hundred customers.

Then came counsel's classic question about supplying a hundred customers with four reels.

Q. Did you have no regular system of supplying your customers and buying your reels?

A. In those days, I mean in 1907 and 1908, there was no such thing as a system. No manufacturers had any regular releases in the early days. Such things as first runs and second runs and third runs were unknown. Exhibitors were not educated up to the advantages of having the reels first. As to buying the reels, why, we just went into the factories or offices of the producers. Saturday usually was buying day, and there were often fist fights among the men that wanted to buy. We never looked at the reels before buying and just swept them off the counter. That's the way it was in the Vitagraph office and in the Selig office; was just a case of how many you could sweep off the shelves. These conditions continued up to the time that the Film Service Association was formed, some time in 1908.

Q. Give the exact time of the organization of the Film Service Association?

A. February, 1908.

Mr. Swanson had spoken in his direct examination of how several prominent men in the Patents Company had prevailed upon him to sign a license agreement in New York City. He said in substance that social festivities had played quite a part in the methods of persuasions that were used and named the Republican Club in this city as one of the scenes where Bacchus had been worshiped. Counselor Willis plunged into these details on the cross-examination.

Q. You say that these men all slept in the same room with you?

A. I think two of them did, but I am sure about the other. They accomplished their purpose and secured a promise from me.

Q. Where did you sleep that night?

A. To tell you the truth, I don't know exactly where I slept that night. We all had loads for which we should have made more than one trip, and I don't believe the other men remember where they slept that night. (Laughter).

Mr. Willis, slowly but surely perceiving that this line of questioning afforded little matter of pride to his side, took a new tack.

Q. Well, even after your license had been cancelled, Mr. Swanson, you continued your exchange?

A. Yes, as a junk shop. The cancellation of the license put me out of business. I could get no kind of new supply until late in March of 1909. An exchange is dependent on a sure daily supply. If it has to be without such supply, even for one day, it is badly embarrassed, if it remains without supply for a week it is crippled, and after that lack of supply means loss of business.

Q. You continued advertising?

A. I did.

Q. I show your advertisement in the issue of March 13th, 1909, of The Moving Picture World.

In this advertisement Mr. Swanson had said among other things that "he had considered the question most carefully and had investigated very thoroughly the source of supply of film for the independent exchanges and he believes that the subjects which are to be placed on the market by the International Projecting and Producing Company are unequaled not only in subject matter but also in photography."

Q. Was this advertisement placed in The Moving Picture World by your order?

A. Yes.

Q. Then it would appear from your own statements that you had no difficulty in procuring film?

Mr. Swanson looked sad. He made no secret of the fact that he had been altogether too optimistic in the "ad." He answered: "The 'ad' in question was censored by the editor of The Moving Picture World before it was allowed to go into the paper." At this there came a sign of life from a section of counsel, who up to this moment had been earning their fees by merely looking wise.

"Censored or censured, which was it, Mr. Swanson?" one of the somnolent array asked, plainly tickled at the cleverness of the question.

"Why," answered Swanson smiling at the brilliant sally of counsel, "The 'ad' was both censored and censured by the editor."

Q. What about the supply? Was it not there as you stated in your "ad"?

A. Mr. Willis, no amount of money could have bought a supply equal to that of the Patents Company at that time. The International finally made a delivery of three or four reels per week, but nothing like the necessary quantity. I got in touch with the Great Northern, who, I believe, wanted to work with the International, but the Great Northern had a license from the Biograph, and they did not seem just sure of what they were going to do.

Q. Well, what makes did the International Projecting and Producing Company deliver to you?

A. Please, Mr. Willis, let's not talk about it. You awaken painful memories; don't talk of makes, there were attempts at makes, I believe Messter's was one of them, and a few others equally bad.

Q. I show you another ad in The Moving Picture World giving the names of the film companies supplying the International Projecting and Producing Company?

A. Why, those people were inexperienced, they advertised samples of reels without knowing whether the American public would stand for that kind of film, as a matter of fact, the public did not stand for them.

Q. Going back to the question of the Film Service Association. Are you sure that manufacturers had influence there?

A. As sure as I am of being married to my wife.

Here the cross-examination of Mr. Swanson was interrupted to give Mr. William Pelzer a chance to take the stand and produce certain papers which he had been ordered to bring along. Among the papers produced by Mr. Pelzer was a copy of the Exchange License Agreement issued by the Patents Company to the Kinetograph Company in New York and Atlanta, Ga. Mr. Pelzer said there was no agreement of any kind between the General Film Company and the Kinetograph Company.

It appeared from statements submitted by Pelzer, that after paying dividends on the common and preferred stock of the General Film Company there were undivided profits in 1911 of more than a million and a half dollars. Mr. Pelzer submitted statements showing how this money was apportioned. This statement will be available for the press at the next meeting called by the examiner.

By counsel for the government:

Q. What salary do the directors get?

A. Twenty dollars a day and mileage.

Q. What is the salary of the president of the General Film Company?

A. By advice of counsel I decline to answer.

Q. Will you tell us what your own salary is?

A. I decline to answer. You have subpoenaed people here, Mr. Repton, for instance, the auditor, and you have been in consultation with Mr. MacDonald, both of the Kinetograph Company, to whom I have refused the information you seek.

Q. Mr. Witness, as long as you seem to be exercised over this matter, I might as well tell you that I am going to subpoena any witness I see fit, and I assure you that you will find me quite often in communication with Mr. MacDanold or any one else who might be able to aid me in this inquiry. You know what the object of this inquiry is. We are here to determine whether the Motion Picture Patents Company and the General Film Company are corporations operating in restraint of trade. It is commonly reported that the General Film Company is merely a partnership between manufacturers.

At this moment Mr. MacDonald was heard from. Said he: "I wish to state that I am here representing Mr. Richard A. Roland, who represents the ownership of one-eighth of all the preferred stock of the General Film Company. I am here to learn all I can for the benefit of the holders of preferred stock. If there is evidence here showing that the holders of common stock have distributed the entire net earnings, the position of the holders of preferred stock is certainly precarious when a dissolution takes place.

Q. By Mr. Grosvenor: Mr. Pelzer, can you tell me what the profits of the General Film Company were in 1912?

A. I cannot, The books are not closed. I have been treasurer only a short time. I might be able to give you an idea if I had been treasurer a longer time.

Q. Have you no idea at all?

A. No.

Q. Do you think it has been a profitable year?

A. I think it has been a profitable year.

Mr. Pelzer, who seemed to be in a belligerent frame of mind, was then excused and the cross-examination of Mr. Swanson was resumed.

Mr. Swanson, on taking his seat, desired to make a voluntary statement. He wanted to correct an impression he said that he had any but friendly feelings toward the defendants in the case and had no personal animus in the matter at all. It was just business rivalry and—

Here the witness was interrupted by some savage words from one of the counsel who up to that time had not uttered a word, but now lashed himself into a state of moral indignation.

"I object," he cried, "to this harangue on the part of the witness and wish to hear no more. I ask to have it stricken from the record."

Swanson looked surprised, but was by no means disconcerted and ready to answer more questions of Mr. Willis.

Q. Now, Mr. Swanson, what was the primary object of forming the Universal Film Company?

A. To make money.

Q. And what was its secondary object?

A. To make money.

Q. Of what companies was the Universal made up?

A. Rex, Champion, Powers, Imp and Nestor.

Q. How were the sales of these concerns before the consolidation?

A. Well, the Imps were pretty good sellers, I guess they sold about ninety copies of three releases.

Q. What about the Powers?

A. They were poor sellers and did not figure enough to make statistics interesting.

Q. What about the Rex?

A. The sale there was about sixty copies of two releases.

Q. And what about the Champion?

A. Poor old Champion, he was lucky to sell any.

Q. What about the Horsley films?

A. Sold about eighty copies of three releases.

Q. Why were these companies combined?

A. Mr. Willis, are you trying to sick a government investigation on me?

Q. Answer my question.

A. Well, the activities of the Patents Company against us were such that we had to get together, we could do more united than singly.

Here the session was declared adjourned until February 5th to reconvene in the same place.

Mr. Grosvenor, the special assistant to the Attorney-General of the United States and Mr. Joseph R. Darling, special agent of the Department of Justice, are at present engaged in Detroit where the case of the United States against the Bathtub Trust is likely to be reached for trial. If the defendants in that case plead guilty the examination in the suit of the United States against the Motion Picture Patents Company and others will be continued as scheduled. If on the other hand the defendants elect to go to trial it may be April or May before these hearings can be resumed.

Mr. Darling showed a list of the witnesses to be called to the representative of The Moving Picture World, but asked not to have the list printed. He was afraid that some of the witnesses might "skip." After taking a long look at the list I assured him his fear was unwarranted. Most of the witnesses are old exchange men, who either sold out to the General Film Company or who had their licenses cancelled. Mr. M. A. Neff, president of the National League is one of the prominent witnesses on the list.

A curious thing about these examinations is the fact, that counsel for the government and counsel for the defendant seem to have fallen under the strong fascination which the motion picture exerts on all its devotees. They juggle with technical terms and dilate on the possibilities of the picture with all the enthusiasm of neophytes. W. S. B.

---

## LUBIN GETS KLEIN PLAYS.

Siegmund Lubin has closed a deal with the famous author, Mr. Charles Klein, for the exclusive motion picture rights to all his productions. Included in these are "The Lion and the Mouse," " The Third Degree," "The Cipher Code" and other equally well known plays.

Negotiations have been pending for several months, and the consideration entailed will mark a record in the price paid for motion picture production. It is the intention of Mr. Lubin that all these plays shall be made into feature films, some to constitute an evening's entertainment.

Arrangements are already under way for the building of such massive scenery as will be needed. Many of the actors who took leading parts in the original plays will be engaged, and these pictures will surely show a new departure in picture making.

The basis of the picture is the play. With this great foundation upon which to build, and the wonderful artistic material at Mr. Lubin's command, it may be safely said that these films will undoubtedly entitle him to keep his place in the front rank of great motion picture producers.

---

They are evolving big things up in the Eclair offices and it is really a sight worth while to note how the entire organization enthuses over the leadership of their most capable president, M. Charles Jourjon. Some announcements of big things are promised for the near future.

# Melies in New Zealand

### The first visit of a motion picture company to this part of the Antipodes; full of interesting material.

By Doré Hoffman.

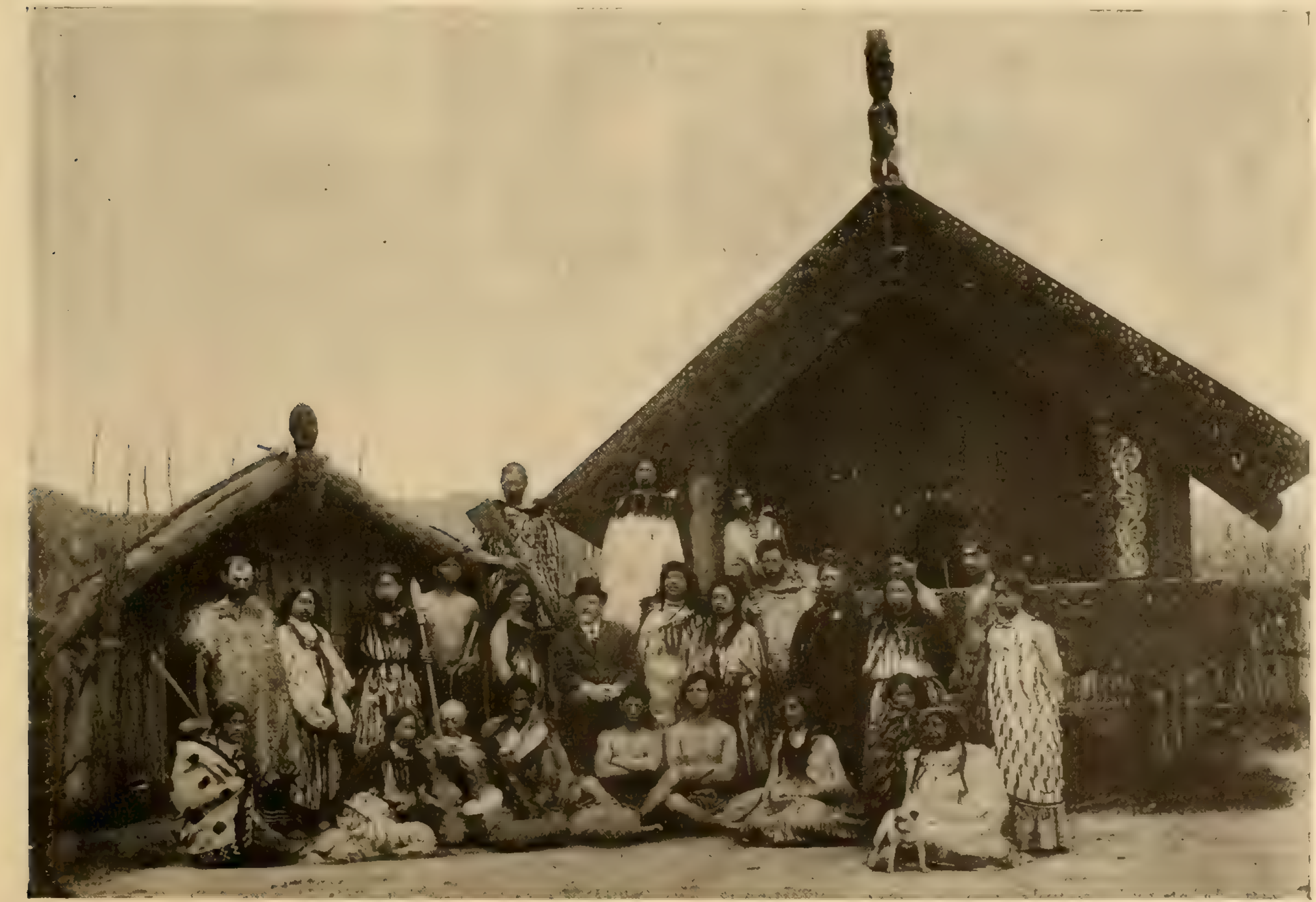
JUST prior to the visit of the Melies Company to the Island of Borneo, this globe-trotting motion picture company, which is making a tour of the world, sojourned for a number of weeks in New Zealand. Most of this time was spent in the Maori, or native section of the islands of New Zealand, for the reason that the past and present life of the Maori tribes is entirely a virgin field for the motion picture camera. One of the principal ideas of Mr. Gaston Melies, in making his tour of the world, is to record in motion pictures the lives of strange people in the remote nooks and corners of the earth. Conventional European pictures may be taken in almost any large city along the beaten path that circles the globe, but there are millions of people living far from the world's highways, concerning whose mode of life, either past or present, the knowledge we have is practically nil. There is a two-fold object in the purpose of Mr. Melies in visiting out-of-the-way countries. One reason is to furnish something new in the way of entertainment, and the other is that each picture taken shall possess a certain amount of educational value.

The Maori of New Zealand is an interesting creature. There are many people who have not the remotest idea of what a Maori is and, it is said, a majority of the Europeans living in New Zealand know little more about them than the fact that they are a semi-savage tribe inhabiting the northern island of New Zealand, where they keep to themselves as much as possible. Some of them adopt the white man's ways when they go to live in the white man's cities. To use a plain English, the Maori are nothing more or less than reformed cannibals. Before the white man came they occupied the entire islands of New Zealand and every blessed one of them was very fond of man-meat. Their history is one of the most horribly interesting parts of the study of ethnology. Hundreds of years before Columbus discovered America, it is believed that cannibal fishermen, from the Fiji Islands were blown by storms far from their homes and eventually drifted upon the shores of various small islands that dot the Southern Seas. The population of these islands, including New Zealand, having begun in this way, developed in a wilder state than it ever had been in the early history of these brown-skinned castaways.

They brought with them many customs and manners of the islands from whence they had drifted, together with most of the legendary circumstance which guides the daily life of all Polynesian people. These old, savage legends were augmented by new legends which developed as the generations succeeded each other, so that each island gradually came to have its own legends in addition to those that were brought to it.

The whole history of the Maoris down to the time New Zealand was taken by the English, about 1840, is one of blood-curdling savagery. The entire country was divided into tribal possessions and these tribes were constantly at war. Cannibalism they brought with them from other lands and it continued until nearly 1870. There are numbers of old men among the Maori tribes today who have feasted upon man-meat in days gone by. Since the white man brought cattle and sheep to the islands, cannibalism has practically vanished, though many of the old men declare that there is nothing sweeter than well potted man-meat. "It tastes like roast pork," said one of the old chiefs to Mr. Melies, "only much sweeter." Said the same old fellow, "The last fight I was in, as a government scout, I saw the beach strewn with the bodies of revolutionary Maoris and as I saw them lying there, I am ashamed to say that I felt the old longing for a taste of man-meat come upon me, and I wished that I might have some of them roasting in my oven. But I remembered that I am now a Christian and must not eat the flesh of my brother, which restriction I sometimes think is the greatest drawback to the Christian religion."

All male prisoners of war were killed and roasted and their meat preserved in calabashes or gourds for future use; the female captives were kept as slaves. For a Maori to wander away from his tribal home within the lines of another tribe, meant certain death. These tribal hostilities in many cases dated back for generations and had their origin in absurdly trifling events. One war which involved the



Mr. Gaston Melies and His Company of Maori Actors. Scene Taken in New Zealand.

great chief Maniapoto and his progeny for many years, dated from a time when his nephew was accidentally slain in a sham battle while their tribe was being entertained by another. Maniapoto's forces were on their way to do battle with another tribe and stopped at the village of the Tuhourangi on the shores of Lake Rotorua. During the feasting, it was suggested, for the entertainment of the company, that they have a sham fight. The suggestion was acted upon, but the sham fight soon developed into a general melee in which the nephew of Mamapoto was killed and a savage war, enduring several generations, began. In these tribal wars there was always an official scorekeeper, much the same as our present-day score-keeper who keeps the official tally at a baseball game. It was his duty to keep a record of the heads that were lost and won. The heads of slaves and common people were not counted in the score; only those of chiefs or their children or near relatives.

Maori Paddles.

One of the photoplays taken by the Melies Company is the romantic legend of Hineoma and Tutanekai, enacted on the shores of Lake Rotorua, where the events are said to have taken place. Tutanekai was in the habit of visiting the Tuhourangi village to serenade his lady fair with songs of love, but because of a blight in his birth, was forbidden to marry her. The legend goes on to relate her virtuous constancy to Tutanekai; it tells of how in the dark of night she endeavored to escape from her own people, who constantly watched her, by embarking in a canoe. The canoe was too heavy for her to move and her actions were quickly discovered. Then with heroism that has since been put into songs, she plunged into the lake and swam the entire length of it to join the man she loved. This romance is the Romeo and Juliet of Maori literature which, unfortunately, exists only in memory and is handed down by word of mouth from generation to generation.

Maori Calabash.

In taking motion pictures of this story, native actors played all the parts. These are shown in the group illustration herewith The native "leading lady," Maata, who played the part of Hineoma, is to be seen standing to the left of Mr. Melies in the picture. Another legend of the "Young Lochinvar" type was also done by the natives and recorded in picture form. It is the tale of how Te Ponga won his bride, and affords incidental glimpses of some of New Zealand's most famous beauty spots. There will be forthcoming, also, other stories of the Maori wars, which are all thrilling tales and each of which contains some element of woman's strong devotion, which will prove to be the touch of nature that will show these people to be kin with the entire world. While dramatic picture stories were being made at and around Lake Rotorua, numerous educational films were being taken by other members of the Melies staff in varios parts of New Zealand; on the Wanganui and Waiotapua rivers; among the geysers; in the region of volcanoes, and at the centers of industry. Altogether New Zealand, as it was and as it is, will be shown with a thoroughness never attempted before and only possible now with the advancement of cinematograph enterprise.

A New Zealand Geyser.

## SELIG IMPROVES LOS ANGELES STUDIO.

The week of January 13th saw the beginning of another extensive improvement in the plant of the Selig Polyscope Company's Western branch in Los Angeles. Property recently acquired immediately north of the studio will be utilized in extending the grounds clear to Duane Street, thus giving the plant a fine frontage on three sides of the block. The great concrete mission wall which is such a distinguishing feature of the Edendale valley, where the studio is located, will be extended to and along Duane Street, and will be parked inside and out, as is the older wall, with grass and flowers. It will encompass a number of new ornate concrete buildings, which are needed to house the increasing equipment and additional acting force of the Selig Pacific coast establishment.

George Hernandez, the well-known comedian of the Selig Pacific coast forces, is again busy portraying droll characters before the camera, after a serious illness which kept him away from the studio for eight weeks.

Director Henry McRae of Selig's Los Angeles studio is busy producing a line of one and two-reel wild animal specialties which promise to surpass any hitherto released. Miss Kathlyn Williams is playing the adventurous female leads in these exciting pictures, and Hobart Bosworth is appearing with her.

## KINEMACOLOR SHOWS GOOD PICTURES.

At the regular Wednesday morning exhibition for the film scribes the kinemacolor displayed films which those present agreed were among the best if not the best as a whole that the company has shown at any one of these morning meetings. Among the pictures were "The Violin," a drama; "The Struggle," a drama; "Mystic Manipulations," trick photography and sleight-of-hand; "The Alchemist," drama; "On the Cornish Riviera," a beautiful scenic, and a fashion display of corsets and waists.

# CHICAGO LETTER

By JAS. S. McQUADE

PROGRESSIVE women are taking marked interest in the growing influence of the moving picture show on the mental development of children. At a meeting of Hull House Woman's Club, this city, recently, it was planned to use their efforts to persuade proprietors of 5 and 10 cent theaters to use films of educational value as a regular feature of their performances.

Members of the Club expressed the belief that instruction obtained by means of pleasing entertainment is more valuable and lasting, because more easily assimilated, than that procured by the poring over unnecessarily dry schoolbooks. Mrs. S. Hallowell, addressing the meeting, gave a synopsis of the moving picture business, viewing the matter from the practical standpoint of expense, rentals, trouble and also the value and meaning of their existence to the local community.

"We women should not only try to persuade public school boards to co-operate with the owners of film companies to multiply the supply of botanical, scientific, geographical and ethical pictures," she said, "but we ought to go directly to the owners and producers and give them our opinion, with the promise of our hearty encouragement. To my mind, child education will be immensely improved by the introduction of the moving picture method, and the growing brain will be less severely taxed. It may even shorten school hours and allow more time for hygienic exercise."

### Wisconsin Public Schools to Have Moving Pictures.

To supply the public schools of Wisconsin with educational moving picture films, the extension division of the University of Wisconsin proposes to establish a loan collection of 150 of these films. Competition has brought the price of moving picture machines, Dean L. F. Reber declares, within the reach of almost any school, but only through access to a traveling collection could the average public school of Wisconsin afford the necessary films. For places where the purchase of a machine will be impossible, it is proposed to lend the school a machine.

The extension division has already tried the plan in co-operation with the Wisconsin Anti-Tuberculosis Association. These have been in use in all parts of the state. The recommendation that sufficient funds be appropriated to secure an adequate educational film supply is, declares Dean Reber, therefore, not a proposal to enter upon an untried field, but a justified extension of work already begun.

### Picture Business in Columbus, O.

J. A. Maddox, president of the Moving Picture Exhibitors' League, of Columbus, O., says that about 35,000 people in that city visit the picture shows every day, which means an attendance of 245,000 a week—a little more than one admission for every man, woman and child in Columbus. This is for the 48 exclusive moving picture houses in the city, and doesn't include other theaters which show pictures only on Sunday.

The Pantomime was the first picture theater in Columbus, and was opened in April 1906, its site being on the ground now occupied by the big Lazarus department store, on High Street. The Comique and the Exhibit soon followed.

About $200,000 is invested in picture theaters, in Columbus, at the present time. Last year's receipts were about $650,000.

### Warden McClaughrey of Anamosa, Ia.

A new prophet has arisen in Israel—I mean in Iowa. His name is McClaughrey and, by calling, he is warden of a state prison at Anamosa. Before the legislature, recently, in Des Moines, Warden McClaughrey is reported to have said:

"I am fully convinced that the moving picture shows are largely responsible for the auto-bandits and other crimes in Chicago and other cities. It is not that these shows teach crime, directly; but they do show an infinite variety of plays wherein human skill and daring cut a very large figure and it is while viewing these plays that men get suggestions and ideas as to the possibilities of quick and daring action in emergencies, and they apply these suggestions to plots which they work out for themselves. Chicago is getting her lesson. St. Louis will get it, so will Kansas City and other cities. And Des Moines may well look out."

Why should Warden McClaughrey stop here? Why not fasten the murder of Rosenthal, in New York, and all the present crimes on the calendar, on the moving picture? Why should the inventor of the automobile escape anathema? Before the moving picture was discovered it is well known that there was no use for prisons or penitentiaries! Furthermore, Warden McClaughrey believes "that it is inevitable that the Iowa prisons will have much larger population, largely because of the moving picture business." What man possessed of sanity can take Warden McClaughrey seriously?

### Foolish and Expensive Competition.

I have before me a pass issued by the Yale Theater, 63d Street and Stewart Ave., this city, which reads on one side as follows: "Pass Two (2). Good Daily, except Saturday, Sunday and holidays. Not good after February 10, 1913."

On the other side we have the legend: "Under new management. The purpose of this pass—to introduce our new policy."

I understand that the Yale offers five, and even seven reels of pictures at 5 cents. This is part of the "new policy" of the "new management." At that, passes are issued broadcast, good any time within a month!

The aim is to put the Glamour, a nearby competitor, out of business. Such competition can work only loss to both theaters. Besides, it creates a contempt for moving pictures in the minds of many in the neighborhood. This "new policy" has been tried again and again, and it has always ended in disaster.

### A Word from the "Belasco" of Pictures.

S. L. Rothaphel, director of Saxe's Lyric, in Minneapolis, writes that business is "capacity at all times, regardless of weather conditions." The Lyric has the official indorsement of the clergy of all denominations, in Minneapolis; also of the board of education and of the women's clubs. These indorsements are all neatly framed and placed in the lobby. Letters from prominent educators and the governor are also framed and placed in the lobby. "The Lyric today is just such an institution as I once dreamed of having, and it is patronized substantially. It is not alone an artistic success, but a financial one as well," writes Mr. Rothaphel.

The Lyric has a new front, one of the most beautiful in the northwest. The attractive new lobby is of the French Renaissance style, and the entire interior has been tastefully redecorated. An orchestra of 10 pieces plays the pictures as only Rothaphel can present them.

"We are just finishing 'The Little Minister,' which ran three days at the Lyric to capacity audiences,' is another extract from Mr. Rothaphel's letter. "In the third reel, where the Little Minister and Babby are married in the Gypsy camp, until Lord Rintoul is rescued from a watery grave, we created bolts of lightning and heavy rain effects, which made a wonderfully realistic picture. Especially fine was the effect where a bolt of lightning struck the tree that falls and kills the old drunkard, Dow. This scene was loudly applauded."

Since hearing from Mr. Rothaphel last, he has been given charge of the direction of the entire circuit of the Saxe Brothers in Minneapolis, Milwaukee and St. Joseph, Mo.

### Chicago Film Brevities.

S. L. Warner, of Warner's Feature Film Co., was in the city all last week. He left for Minneapolis to attend the state exhibitor's convention at St. Paul, on Tuesday, Jan. 28.

* * *

Chas. Klaproth, owner of the Circle Theater, 3241 W. 12th St., this city, called at the World office recently, and purchased the operator's new hand book. He reported good business.

* * *

Don L. B. Handcock, of the Lyric Theater, in Knoxville, Ill., also paid the World a recent call. The Lyric seats 250 people. The admission is 10 cents.

* * *

P. M. Perretz and wife paid the World office a visit last week. Mr. Perretz, who was for many years assistant office manager for the Pathe Freres, this city, now owns and manages the Aberdeen Theater, 59th and Aberdeen streets, Chicago. He has been running the house for one year and reports excellent business, last summer's attendance being especially large. The Aberdeen seats 300 people, and 3 reels are shown daily for an admission of 5 cents. The service is furnished by the Anti-Trust Film Co. Al. Howard, piano player at the Aberdeen, has won the soubriquet, "Wizard of the piano," from the patrons of the Aberdeen.

* * *

"Don't Lie to Your Husband," a clever and entertaining comedy by the Essanay Eastern Co., will be released Feb. 6. Miss Hoffman, treasurer of the Essanay Company, wrote the scenario.

* * *

G. H. Wiley, of Kansas City, Mo., president of the Missouri state league and national vice-president, was in the city Saturday, Jan. 25th, on his way from the Ohio state convention at Columbus, to St. Louis. Mr. Wiley is pulling strong to have the national convention of exhibitors, in 1914, held in St. Louis. While in the city, Mr. Wiley and several friends visited the Essanay plant, and were personally conducted through it by President George K. Spoor.

* * *

Frank T. Bailey, of Butte, Mont., was in the city Monday, Jan. 27, and called at the World office.

## RECEIVER ASKED FOR UNIVERSAL.

### Sensational Charges of Fraud and Corruption Made in the Complaint—Hearing on February 7.

Through his attorneys, Graham & Stevenson, Mr. Charles V. Henkel, a stockholder of the Universal Film Company, has begun an action against the Universal Film Company and Carl Laemmle, William H. Swanson, Joseph Engel, Julius Stern, Robert Cochrane, Patrick A. Powers, David Horsley and Mark Dintenfass. The action is brought in the Supreme Court in New York County and asks that a receiver be appointed to take charge of the Universal Film Company, and that an injunction issue against the present management of that corporation restraining it from paying out any more money. Copies of the summons and complaint and a notice of motion for the appointment of a receiver and an injunction were served on all the defendants January 27th. The Attorney-General of the State was notified of the action. The hearing on the motion for a receiver and an injunction will come up before the special term of the Supreme Court on February 7th.

The complaint in the action is supplemented by a very lengthy affidavit of the plaintiff covering about sixty typewritten pages. The plaintiff makes sensational charges of fraud, corruption and mismanagement in the affairs of the Universal Film Company.

It is alleged by the plaintiff that several of the defendants have not kept faith with the Universal Film Company and, contrary to their promise, have pursued other enterprises of their own in competition with the Universal Film Company. Some of the charges grow out of the recent European journey of the president of the Universal Film Company. It is also claimed that the present directors of the Universal Film Company discriminated in favor of certain film exchanges in which it is alleged they themselves are financially interested. It is further averred that many irregularities and acts of fraud were committed by some of the defendants, who, it is asserted, failed to transfer all their assets to the Universal Film Company as agreed at the time of the formation of the Universal Film Company. The plaintiff questions the good faith of the defendants and maintains that the income of the Universal Film Company from the European agencies does not flow into the treasury of the company, but that parts of it are intercepted by some of the defendants.

## UNIVERSAL STATEMENT.

The Universal Film Manufacturing Company has issued a statement, the essential facts of which are as follows: The suit brought against the Universal Film Manufacturing Company is merely the act of a disgruntled ex-employee, who happens also to own a small block of stock in the company. The defendants in the case hold ninety-seven per cent. of the total stock.

The Universal Film Manufacturing Company is in extremely healthy financial condition. In spite of the fact that it is but a few months old, it now owns one of the greatest, if not the greatest, moving picture manufacturing organizations in the world. Considering the vastness of its holdings and the extent of its organization, and the youth of the concern, its success has been and is remarkable. The Universal Company is not disturbed by the suit. The directors have accomplished wonders for the company and have made the plaintiff's stock and their own more valuable every week.

---

Walter W. Evans, Jr., representative of the publicity department of the Edison Company, has announced in Birmingham that a party of Edison players will spend the winter in that city.

## NEW ENGLAND PICTURE PERSONALITIES.

Mr. John Levy.

This series of sketches of "New England Picture Personalities" would in no way be complete without a little write-up of that popular and genial manager, Mr. John Levey of the Superb Theater, Roxbury, Mass.

It was in 1901 that Mr. Levey broke into the theatrical business, and at that time gained a lot of valuable experience, while associated with the Mitchell Mark enterprises. No man could work for long under Mr. Mark, one of the earliest and most successful of New England photoplay magnates, without acquiring much of the inside of this business—and Mr. Levey surely kept his eyes and ears open.

After this, Manager Levey took full charge of the Supreme Theater, Jamaica Plain, Mass., where he made a most pronounced success. So much so, in fact, that after two years, he was transferred to the present position as manager of the Superb Theater a larger and better theater, owned by the same management. Mr. Levey is one of those managers who realizes that in these days of strenuous competition, business is often secured on a personal basis, and the fact that the subject of this article is known to over ninety per cent. of the people of Roxbury, has much to do with the large business done by the Superb. Mr. Levey is naturally of a bright disposition, making him a general favorite with managers, competitors, and, in short, with all who know him.

The general methods of doing business at the Superb are a credit to Mr. Levey, who is always most zealous in conducting a theater above reproach in every way.

HENRY.

## WASHINGTON STATE CONVENTION.

Realizing the necessity of organization, exhibitors of the State of Washington are preparing to hold a state convention for the purpose of forming an exhibitors league in that state. The meeting is scheduled to be held at Seattle on February 18th and 19th. Work of promotion is being now conducted by a temporary organization of which A. B. Campbell of Sedro Valley is president; J. L. Shanks of Seattle, vice-president; J. Rantz of Bremerton, secretary and treasurer, with H. O. Allen of Seattle as a member of the executive board. This committee has outlined a constitution and by-laws which will be offered for adoption at the coming convention. Application blanks have been forwarded to all exhibitors in the state for their signatures and it is believed that a large and enthusiastic representation will be had at the February meeting. Sessions of the convention will be held at Arcade Hall, Seattle, commencing at 9:30 o'clock, Tuesday, February 18th.

## KANSAS LEAGUE A HEALTHY INFANT.

In transmitting the picture taken by some of the members of the recent convention of Kansas State League, Karl W. Bornschein manager of the Elite Theater, Ellsworth, Kansas, writes that the Kansas City League has sixty members and is only 60 days old, and predicts that the number will be greatly increased before the next convention, which takes place at Topeka, on June 2nd and 3rd. He says everybody had a big time at the Wichita meeting and that all are enthusiastic for the league.

The four film exchanges of Kansas City have agreed to abide by the decisions of the National Board of Censorship. The local board of public welfare receives each week from the censors a complete list of the accepted and rejected films. The rumpus in Kansas City has not been caused by the theaters using censored film, according to the Kansas City Journal, but by the 25 per cent. of the houses which use uncensored stuff.

# Pilot's First Picture.

### Based On Frank Olive's Poem, "The Blacksmith's Story," and Indicates Ability.

THE Pilot Film Corporation makes its bow to the picture loving public in a comedy drama entitled, "The Blacksmith's Daughter," an adaptation from a poem of the same title by Frank Olive. This company has chosen a suitable subject for its first release and will do well if it adheres to subjects of the same character, eschewing the more sensational and the melodramatic, wherein crime features too strongly. But while the choice of subject was excellent, the Pilot Company might have done much better than it did in its portrayal. There is evidence of haste and unpreparedness in the work, which is almost inexcusable these days when competent and thoroughly experienced photoplay scenic artists, directors and performers are to be had. It is a mistake on the part of any promoter of a film manufacturing company to begin at the beginning, that is, to start where their predecessors commenced five years ago. They should begin where the others left off and keep up with the procession. True, it will cost them more money to secure the best talent and experience, but such a course would be economical since an ordinary picture is not a good recommendation and will not sell to advantage.

Scene from "The Blacksmith's Story" (Pilot).

It is not intended to convey by these observations the belief that the Pilot Company's first picture is altogether unworthy. On the contrary it contains much to commend it and the faults most noticeable are such as can easily be remedied in future productions.

The choice of title has enabled the new company to make use of a very effective design for its trademark, namely, a picture of a pilot at the wheel. It is a mark that will make an impression upon those who see it and will be readily remembered. It is indeed a mark of distinction.

As before observed the story from which this picture is taken is in verse. The old blacksmith has been induced to tell his history by a chance remark of a portrait painter who has just sold him what appears in the picture to be an enlargement of his wife's photograph. The story thus drawn from the blacksmith is to the effect that while a young man be married the supposed widow of a soldier, believed to have been killed in battle. With his wife he went to Kansas and established himself in a new home, living very happily. One day a stranger happened along and stopped to have his horse shod. Again a chance remark brought forth the story of the traveler, revealing to the blacksmith that he was the husband who was supposed to have been killed in battle years ago. It is a stunning blow to the blacksmith, but he saw that there is only one way out of the dilemma; so, taking the man into the house he presented him to the wife. There is an immediate recognition and an agonizing parting as the woman proclaims that the man was her husband and she must go with him. The heart-broken blacksmith permits her to depart, taking with her the child, for he realizes, also, that the little one belongs with its mother. So it is that he is alone in his blacksmith shop with the picture of the woman he believed to be his wife.

The story is one that will have an instant appeal, for it touches the tenderest heart strings. The character of the blacksmith is portrayed by Mr. George Morgan and Kenneth Davenport is the old soldier. Mrs. Travers Vail plays the wife and Mimi Yvonne, the child. The picture was directed by Mr. Travers Vail, formerly with the Rex Company.

While the acting of the principals is good in the main, there are spots that appear constrained, as though the actors were not as familiar with the work as they should be. There is an earnestness of effort which indicates presence of good talent, which we hope to see more fully developed in future releases.

The Pilot Film Corporation has its studio and laboratory at 120 School street, Yonkers, N. Y., and is under the management of George A. Magie. It will release through the Film Supply Company.

---

### "THE RACE FOR MILLIONS" (Gaumont).

These states rights, three-reel pictures must be thrillers if they are to justify themselves in the box offices. "The Race for Millions" will capture spectators and hold them from first to last by the fresh openings and turns that its adventure takes. It is a story of adventure pure and simple and makes no appeal except to the spectator's love of excitement and the suspense felt by the normal mind when fate is hanging in the balance. There is nothing in it that can possibly offend the most sensitive. And although every intelligent mind must notice that the use of the telegraph would have been the natural way out of the heroine's difficulties so bringing the story to an end, every one will be likely to forget this at once, because the changes along the path of the narrative are so skillfully introduced and so unexpectedly natural that the memory of the telegraph is convinced away. It bothers the mind very little.

Scene from "The Race for Millions" (Gaumont).

A rich man, dying, makes a peculiar will in which he leaves his great fortune to his niece, whose whereabouts he doesn't know, provided his lawyer can find her within three months; otherwise it will go to his faithful housekeeper. The housekeeper has the niece kidnapped and carried away to a mysterious island. The girl never knows until near the end why she is being secluded in this way; but she has a sweetheart who does know and who is moving heaven and earth to set her free. She naturally is trying to escape. These two working toward each other, with the housekeeper and her accomplice trying to keep them apart make the drama, and it certainly is a tense one. The best players in the Gaumont Company's studio have been cast in it and the acting is both natural and intelligent at all times, but now and then it is farcical. It was produced in autumn, just when the leaves were beginning to fall and its backgrounds out of doors, for the most part, are unusually well photographed and interesting. We see many glimpses of beautiful city streets, views of the sea with a mysterious castle on an island and several close views, nooks and corners, a police station, a court yard, etc. It will rank highly among other features made by this company, such as the "Vengeance of Egypt," "The White Gloved Band" and "In the Grip of the Vampire," commendable and popular releases.

---

### JOHN D. TIPPETT MAKES WESTERN TRIP.

John D. Tippett, general manager of Union Features, has returned to New York City after a visit to Western cities, which included Louisville, Indianapolis, Des Moines, Chicago and Denver. Mr. Tippett took a general survey of the film situation in the territory visited, and among other matters attended to establishing some new offices for Union Features.

## The Great Aerial Disaster (Itala Feature)

Reviewed by Louis Reeves Harrison.

THE Itala Company has reached the extreme of thrillers in contriving to have an explosion take place on an aeroplane while it is high above the earth and supposed to be carrying the hero of an interesting story, then in picturing a "plane" flight to the ground of the burning machine, with a close view in small scope of the flaming air cruiser as it comes down upon a scattering group of workmen in a field. The last part of the descent, when the great artificial bird swoops down head first within a few yards of the camera man gives one the sensation of peering over the edge of Pisa's leaning tower. I did that once and become dizzy whenever I think of it. A nervy camera man took the pictures of the aeroplane's final dash to earth.

This episode of permeating emotion marks the turning point in a pretty story exquisitely told and of strong sympathetic interest, a glimpse of the adventures of an ambitious young girl who attempts the impossible, who tries to shape a career for herself on the stage and escape the ignominy of its associations. Among her other misfortunes she is named "Nelly," though that is not quite as bad as "Maud" or "Maizie," but it is almost enough to alienate the kindly feeling aroused by her sweet character and equivocal situation. Nelly has risen in her chosen profession, but has fallen socially to the edge of demoralization.

Actual Scene of the Explosion in "The Great Aerial Disaster."

The plays opens with a foreground of several gentlemen in a box at the Alhambra, among them an expert aviator whose short name is John. Through the box curtains we are given a view of Nelly in a novel fire dance. When the performance is over the gentlemen assemble at a Bohemian cafe for supper and are engaged in solacing the inner man when their attention is drawn to the insolence of one of those mackerels known in New York as "Cadets" exhibited in attempting to extort money from the fire dancer. She is in a state of humiliation and distress when the aviator interferes and kicks the cadet into the street. He accompanies her to her home, declines an invitation to enter and conducts himself like one of those rare gentlemen of unbelievable honor who nevertheless exist in all civilized communities.

Two classes of people jeer at the idea of any delicate sense of honor under the circumstances—men who never had an atom of it in their composition and women who never met any but those who lack it. This sneering incredulity has prevented the truth from being known in thousands of cases under thousands of compromising conditions where men of superior birth and breeding have shown the highest consideration to members of the gentler sex from sheer pity for their weakness and reverence for womankind. The young actress in this case is no exception to the rule among women of her class—she falls head over heels in love with the first manly man whose characteristics are proclaimed by chivalrous and disinterested conduct, and she falls victim to the sharpest agony known—that of love intensified to the highest degree because unrequited.

Nelly attempts suicide and this brings John to her aid a second time. Moved by her plight he takes her into his own home and treats her with mingled kindness and respect, while she is supremely happy to be near him in spite of her equivocal situation. The relation is a dangerous one and becames seriously complicated when the aviator attends a meet as a competitor and is swiftly drawn into an engagement with a charming and ambitious heiress.

The settings are all good up to this time and become positively beautiful when the interior of the wealthy young lady's home is revealed. Most delightful of all is a magnificent ensemble where a cotillion is given in a ballroom with conservatory and drawing rooms in the deep scene. The furnishings, the costumes, the picturesque favors, all contribute in an appeal to that sense of the beautiful which is so universal in humankind as to make artistic effort well worth the while. The flashing brilliancy of such pictures helps tremendously in the total value and constitutes a charm of itself that never fails to win.

On with the story! John becomes engaged to the ambitious heiress, and she announces her prospective marriage to her guests. She is enthusiastic over the achievements of the aviator and anticipates some reflected glory when he wins at the great Aviation Meet. The news spreads and comes to the ears of poor Nelly. Her tiny house of cards comes down with a crash. She writes a note to the man she has learned to love with purest devotion and states that she is going away because her presence in his house under the circumstances is impossible, tacitly admitting that she can not bear to see him in the new relation.

She wanders away, sinks down in exhaustion by the roadside, is found by a passing countryman, and is conveyed to a place of shelter for the sick maintained by Sisters of Mercy. She obtains work there as a nurse and remains as part of the establishment. John is occupied with duties in hand, and we see him at the meet with his bride-elect and her father before starting on his perilous attempt to break all records. She urges him on and accompanies him to where he enters his machine.

Now come the thrills, and there are a number of them. John breaks the record in a high flight and is descending when an explosion that is plainly visible takes place. The winged engine comes sailing swiftly to earth, a terrifying spectacle, until we are given a scorchingly close view as it reaches earth and is consumed by flames. The aviator's body is extricated in time to save his life, but he is terribly burned and possibly disfigured for the remainder of his days.

He is carried to the retreat where Nelly is acting as nurse and falls directly under her care. Her heart goes out to the wounded man in his suffering, and a powerful contrast is brought about when her simple-hearted devotion is compared to the conduct of the bride-elect. The latter is repelled by the sight of the burned and distorted man she finds in the place of the hero she idealized, and she turns away from the sufferer. He recovers in time and makes the true-hearted girl his wife, though he is a little bit too ardent about it at the end. The acting of the two leads is admirable throughout, being characterized as a rule by delicacy and high intelligence.

The few Itala features I have seen are strong where the average production is weak—they avoid error. Moving pictures are simply a new means of thought transference still in process of evolution. Business men have taken up this scientific discovery and utilized it freely for great profit without always understanding its true significance. As a result of misunderstanding it is steeped in error, but it looks as though the Itala people were heading straight for complete emancipation from present false conditions. They are doing fine work.

### A GOOD PICTURE.

"The Spectre Bridegroom," by Eclair, is a most acceptable picture for any audience, if any preference is desired; it is very entertaining to girls who enjoy the permissible superstitions of Hallowe'en. Based upon Washington Irving's story, changed somewhat to meet local conditions, without detriment to the original. A conspicuous feature is the even and pleasing tone which is held throughout, the cast is admirably balanced, the scenes pleasant, and a lively interest maintained; when the end comes one feels a quiet satisfaction akin to that experienced after reading a pleasant book. Review of this picture will be found in Jan. 25 issue of the World, making such detail unnecessary here; not to refer to it, however, as a picture possessing educational merit would be an unpardonable omission; may more of them will be forthcoming.

# American's Santa Barbara Plant

### Architect Has Attractive and Comprehensive Design for Large Establishment.

J. C. Pool, the architect, is now so well along on the plans for the American Film Company's studio at Mission and Chapala Streets that a study of them reveals what a truly artistic home the moving picture concern will have in Santa Barbara. There is no doubt but that it will be the most artistic moving picture studio in the world, as pictures published of other studios in various parts of the world do not compare with what Mr. Pool has outlined.

Beauty and utility were never better combined then in this plan. There will be a general mission effect. Along Mission Street there will be an eight-foot arched brick or concrete wall, and at the east corner the office building, which will be surmounted by a mission tower. The main entrance will be midway between the east and west corners. After entering the heavy iron gateway two roads will diverge, finally leading to either side of the glass and concrete studio in which interior pictures will be taken. This studio will vary in height from 18 to 26 feet, and be 40 by 60 feet in dimension. The structure will be of steel frame, with three of the sides portable, of sections that may easily be taken out, the purpose being to make easy the adjustment of light. The property and scenic room will be immediately back of the studio.

The administration building, with its mission tower, will be at the corner nearest State Street, while on the south corner, at Chapala Street, will be the lounging room and dressing rooms for the players. This latter building will run back a considerable distance, with sufficient number of dressing rooms so that the players will have every convenience to make up for plays. There will be running water in every room, and the most modern system of heating for this part of the country.

The development plant, about 30 by 40 feet, will be immediately back of the administration building. The projection room will be in the administration building, thus conveniently located as related to the development department. Every negative is run off before being sent to Chicago.

There will be a garage for five machines, back of the dressing room, and immediately behind it the stables. The carpenter shop, etc., will be located in that part of the ground.

While the exterior has been made so pleasing to the eye, the interior grounds will be a perfect dream, and every foot of building and grounds of a style that will lend themselves to the taking of moving pictures. The corner between the administration room and the driveway will be a "set" garden. Immediately adjoining it will be a reservoir 18 by 36 feet. This will all be used in the taking of pictures. As far as it goes it will be as handsome as any Montecito estate. The reservoir will be given a pond effect, with grass growing to the very water's edge. It will be possible to take pictures in this garden, with the water, mission towers and real distant mountains.

To the left of the main entrance will be a grape ramada, and back of it a rose garden. The property wall, as well as interior wall of the dressing room, will add a rustic effect and be of sufficient height to obstruct views of wire poles that may rise in the street.

Between the dressing room and garage will be a tropical scene. The purpose is to only plant trees typical of this section in the "set" garden, but the others will be varied in character.

The Mission Street frontage of the property will have a wide parking.

S. S. Hutchinson, president of the American, is in Santa Barbara, and he will give personal attention to minor details, after which work on the plant will be started. It is understood that Mr. Hutchinson is anxious to show Santa Barbara that he appreciates the setting and wishes to make the entire ground a credit to the company and community. In fact, this comparatively new industry in Santa Barbara will be along the line of the city beautiful.—Morning Press, Santa Barbara, Cal.

## WALNUT INDUSTRY PICTURES ARE RELEASED.

"The Walnut Industry" industrial scenes taken two months ago in the Goleta district is part of a moving picture film that was released by the American company on the 18th. This is part of what is known as a split reel, the first being devoted to a play, "His Old-Fashioned Mother." The Goleta walnut industry was filmed during the recent visit of S. S. Hutchinson, president of the American. Mr. Hutchinson personally superintended the taking of the pictures. About fifteen scenes were taken, showing the walnuts from the time they drop from the trees, through the sorting and packing stage at the Goleta storehouse, until placed on a car, ready for shipment to the Eastern market. The pictures will show a number of the prominent residents of the Goleta district, including Philip Marble and Ed. Holister.

## THREE PER FROM CALIFORNIA.

Directors Henderson and Heffron are making a combined output of three Thanhouser reels a week in that company's Western studio at Los Angeles. With the loss by fire of the Eastern studio, New Rochelle, recently, the efforts of the Los Angeles producers mean much to the weekly Thanhouser program, as they supply the required number of releases and give Director Marston time a-plenty to re-establish the New Rochelle studio. This is now building, and Mr. Marston is meanwhile working in New York City on features. The first of these will be released late in February. Harry Benham and Mignon Anderson have the leads. It is an adaptation of a very well-known piece of fiction.

Scene of Banquet Given December 25, 1912, by Messrs. Howard Clemmer, B. W. Copeland and Sol. E. Levi, to the Employees of the Casino, Rex, Clem and Arcade Theaters, Spokane, Wash. 167 Persons, including the Mayor and Commissioners of Spokane, Were Present.

# Doings at Los Angeles

### Sunday Closing Bill Offered in California Legislature—Lubin Company Located—News Notes.

MOTION picture exhibitors of California are greatly alarmed over a bill which has just been introduced in the legislature at Sacramento and which, if it becomes a law, will close motion picture theaters on Sundays. The bill has only been introduced a few days and at this writing little is known about it. State Senator William E. Brown, of Los Angeles, is reported to be the author of it and the sponsor for it, a circumstance difficult to reconcile with the bill's alleged provisions. Los Angeles exhibitors have been notified from the San Francisco association that the bill is aimed solely at motion picture theaters and specifically exempts legitimate theaters and other forms of Sunday entertainment. To this extent it seems to give color to another report that the theatrical interests are back of it.

That Senator Brown is behind the bill, as the Los Angeles exhibitors have been informed, is inexplicable, because Brown is considered one of the sanest and most moderate members of the legislature from Southern California. He was elected as a Progressive on a "Square Deal" platform. Moreover, he is a successful business man who can see both sides of a proposition, not a fanatic whose mind is closed against reason. If he is standing sponsor for such a bill as this is reported to be it simply means that he has not been fully informed on both sides of the question, and when he is shown the exhibitors' side it is a safe prediction that he will change his position.

The Los Angeles exhibitors within the next two or three days will hold a meeting to decide what steps to take. There is talk of sending a delegation to the capitol to appear, with the San Francisco delegation, before the committee and oppose the bill. Undoubtedly a strong protest will be made.

In case the motion picture exhibitors are not able to keep the bill from becoming a law, which is most unlikely, they will still have another chance. A constitutional amendment adopted by the voters of the State last year provides for a state-wide referendum. Under this provision the exhibitors may circulate petitions throughout the State and upon obtaining a comparatively few signatures can suspend the operation of the law until it has been submitted to the voters of the entire State. If upon being so submitted it fails to receive a majority of the votes cast it cannot become a law. The securing of the necessary signatures would entail little trouble or expense, for copies of the petition could be placed in the box office of every motion picture theater in the State and the patrons of the theaters asked to sign the petitions if they believe in Sunday performances. In this way the petitions could be completed in a few days with little expense beyond the mere printing and postage.

### Lubin Company Located.

The California Lubin company moved this week into a new studio of its own in East Los Angeles, the exact location being 4550 Pasadena Avenue. On its arrival here a little less than three weeks ago the company made its temporary headquarters in the studio formerly occupied by the Los Angeles Motion Picture Company in the same section of the city. Wilbert Melville, producer and manager of the company, began looking around the next day for a permanent location. The one he discovered and leased he considers ideal. He has a plot of ground 100 by 400 feet in dimensions, with a fine old Colonial mansion facing Pasadena Avenue which makes a comfortable and not unpretentious residence for Mr. Melville. At one side is a smaller detached building which serves as an office. Beyond that is a third building which is used as a billiard room and a club room in general by the members of the company. At one side of the rear of the lot is a large barn which accommodates the horses and ponies purchased by the company, and four automobiles. At the other side a stage 50 by 60 feet has been built of steel and reinforced concrete. It was constructed with a view to enclosing it in glass, which will be done a little later.

The property overlooks the Arroyo Seco, one of the greatest storehouses of beautiful outdoor moving picture backgrounds in Southern California. Mr. Melville will be able to work for weeks within gun shot of the studio without exhausting the possibilities of that region, and the Arroyo Seco extends for several miles from the studio. An "arroyo," it may be explained for the information of Eastern tenderfeet, is a stream which goes dry, or nearly dry, in summer, but may become a raging river in the rainy season. "Seco" means "dry" and, like most Western names, it is a misnomer in this case.

Another useful property which the Lubin company has almost at its door is a railroad and a railroad station, for the studio is only a few hundred feet from the Salt Lake line.

The California company is a new one organized in New York less than a month ago. There is another Lubin company working at the present time at Yuma on the line between California and Arizona, but it will remain in Arizona.

Besides Mr. Melville and the office employees this company comprises Henry King, leading man; Irene Hunt, leading woman; Herbert Von Schiller, juvenile; Joseph Holland, heavy and characters; Henry Nevius, James McDonald, B. C. Brackett, J. J. Blackwell, camera man; L. L. Coakley, scenic artist; Charles Huff, stage carpenter, and Leon Abrams, property man.

Since its arrival here, and while still unsettled, the company has turned out one double-reel picture and two single reels.

### Carter on the Job.

Lincoln J. Carter, the melodrama king, has arrived in Los Angeles to undertake the production in motion pictures of fifteen of his most famous melodramas for the Universal Company. For the last three days he has been in conference with A. M. Kennedy, Pacific Coast manager of the company, and next week he will begin work at the head of a company which Kennedy is now organizing for him. He is under contract to make from 45 to 60 reels, for the productions are all to be in either three or four reels each. Carter's company will make thirteen separate organizations now working under the various Universal brands in Los Angeles.

Wilfred Lucas, former director of the Biograph Company, is another who has joined the big Universal family. He is to have charge of a Rex company as soon as he arrives.

Philips Smalley and Mrs. Smalley, original directors of the Rex Company, are again directing Rex pictures at the Cower Street studio. Otis Turner, who has been making such a tremendous hit with his big Bison productions, has been transferred to another Rex company, which will turn out big stuff hereafter. His place with the Bison company has been taken by Frank Ford, who has left the Broncho company. This will be like coming home for Ford because he was director of one of the Bison companies before the formation of the Universal and when the Bison brand belonged to the New York Motion Picture Company. W. S. Davis and Richard Garrick, former directors of the Smalley and Turner companies, are no longer with the Universal. Director Insley, who went to Honolulu at the head of a traveling Universal company, was called home and F. W. Randolph was sent out to relieve him.

### News Notes.

The Photoplayers is now a sure enough club. Following the arrival of the organization's charter from the Secretary of State, the members held their first formal election of officers the night of January 18 and chose Fred Mace, of the Keystone Company, president. Mace had been serving as temporary president and was entitled to the honor which was given him unanimously. That the club exists to-day is due more to his efforts than to those of any other person.

The other officers elected were Arthur Mackley, of the Essanay, and Joseph De Grass, of the Pathe, first and second vice-presidents respectively; George Melford, of the Kalem, secretary; William E. Wing, corresponding secretary, and Charles Giblyn, treasurer.

* * *

The Golden Gate Film Exchange did a nice stroke of business lately when it added to its list of patrons the Main Street Grand, the largest motion picture theater in Southern California, and said to be the largest theater devoted exclusively to motion pictures in the world. It is now using six first-run pictures from the Mutual and Film Supply lists on each program.

The multiple reel features issued by the Mutual and Film Supply companies are now being handled in this city by a separate film exchange—the Pacific—of which Charles Klopot, known from coast to coast as a special feature man, is manager.

* * *

The new talking machine attachment for motion pictures threatens to start a real theatrical war in Los Angeles, for already the management of the Orpheum and Oliver Morosco, theatrical manager of Los Angeles and New York, are quarreling about the subject.

A day or two after the Associated Press carried the announcement that Thomas A. Edison had completed a machine which successfully adds sounds to the pictures, the Orpheum management announced that it had contracted with the inventor for the exclusive right to use the device in those cities where it operates theaters.

Mr. Morosco promptly came back in a sarcastic newspaper interview in which he intimated that the Edison invention is a mere makeshift, but that the only real talking machine attachment is one for which he controls the rights. He paid the inventor $50,000 for the right to use it, he says, and he proposes to have it in operation before the Edison machine comes on. The Orpheum press agent is preparing a crushing retort.

Fred Mace and Charlie Avery, two of the Keystone comedians, created a couple of characters while working in a picture this week which turned out so well that they may make several subsequent appearances if Mack Sennett can find someone to write comedies around them.

The characters are two burglars, one of whom—Mace—is a half-wit and very hard of hearing. Avery is short, redheaded, and, in the picture, looks tough and pugnacious. The story required them to break open a safe. Avery attempted to tell Mace that he was making too much noise pounding a cold chisel with a sledge hammer. Mace, deaf as a boiler maker, supposed that he was being told to strike harder, and this in turn excited Avery to greater efforts. The bit was a scream. Even Sennett laughed at the two burglars who are worse bunglers than the Two Sherlocks.

* * *

W. C. Balder, formerly camera man for the Gaumont Company, and one of the motion picture photographers who accompanied President Taft on his last trip to the Panama Canal, decided to make his home in Southern California. He blew into town several days ago and announced that he was looking for a job turning a crank. Fred Balshofer, knowing his reputation, went after him at once, but while he was chasing Balder around with an automobile the Vitagraph people got hold of him and took him to the Santa Monica studio, where he is now on the regular payroll.

* * *

Lanier Bartlett, photoplay editor at the Selig Company's Edendale studio, has gone away for a two weeks' vacation. He had one late last summer. Some people in this business are unable to get one a year. This shows the value of making one's self indispensable. P. M. POWELL.

---

## PLEDGED TO JOLLITY.

Great Northern comedies, not only owing to the excellency of their photography, but to the fun-making ability of H. Striboldt, Chr. Schroeder and Carl Alstrup, three of the jolliest comedians in the acting forces of the company. Whenever they appear in a film the heartiest of laughter is assured and in addition there is Herr Bach, whose rotund figure and smiling face has caused many a smile when viewed on the screen. These distinguished actors have been engaged by the Great Northern Film Company from the acting forces of the principal theaters of Europe and each has had years of experience on the so-called legitimate stage before entering the field of moving pictures. The routing of dull care is their principal object in life.

## FILM SUPPLY'S STRONG FEATURE PROGRAM.

It doesn't take a modern Solomon to discern from advertisements and announcements which have come from the offices of the Film Supply Company during the past week that there is something of more than usual interest in the wind. Everything seems to point to the ultimate offering of a feature program. The Film Supply Company is now distributing the regular releases of Gaumont, Solax, Itala and Great Northern. Each of these concerns is particularly strong on features, and from the tone of the Film Supply Company's advertising it is evident that these features are to be handled through that company in the future. It is unquestionably a most valuable and substantial asset. In addition to the aforementioned brands it is rumored, but on good authority, that several of the more prominent makers of features are soon to ally with the Film Supply Company to further strengthen its output of features.

Of these new concerns, perhaps what will be the most notable is the All Star brand. These films start with a masterful feature in three reels—the divine and incomparable Sarah Bernhardt in "An Actress' Romance," which is Mme. Bernhardt's own adaptation of her own most favored and popular play, "Adrienne Lecouvreur." This is the production which has for long been held in reserve by Mme. Bernhardt for her final and supreme effort before the camera. She is supported by her entire original company from the Theatre Sarah Bernhardt, Paris.

The second of the All Star offerings is none other than the eminent French character actor and tragedian, M. Mounet-Sully, in the classic masterpiece, "Oedipus Rex." This production has already been released in Europe and has created a greater furore than any other film known. It is the plan of the All Star brand to release a feature at regular intervals from this time on, each one being a world-wide known production with an equally well known theatrical star in the leading role.

Another departure to be gleaned from the Film Supply Company's advertising is the fact that hereafter the first Friday and Saturday of each month are to be set aside as a time at which prospective buyers may see these various features on the screen. This will be in their spacious and well equipped theater on the premises. This is probably the first time that there has been offered an opportunity for an out-of-town buyer to sit and see the product of various manufacturers under one roof. At the present time, in addition to the regular releases which form their program, the Film Supply is offering more than ten brand new features, and these are being changed at regular intervals. It certainly points toward a feature program.

---

J. L. Kempner, who has been temporarily in charge of the recently opened Cincinnati office of the Kinemacolor Company of America, is in New York at present, arranging details of the opening of the new Boston office of Kinemacolor.

**Herr H. Striboldt.**

**Herr Chr. Schroeder.**

**Herr Carl Alstrup.**

## OBSERVATIONS

### BY OUR MAN ABOUT TOWN

THE supervisors of the distribution of motion picture films in this city and elsewhere have been in communication with the municipal authorities of Detroit, Mich., relative to the reasons for the recent condemnation of several films by the censoring authorities of that city. The request for reasons was not made because it was thought the condemnations were unreasonable or unjust. It was prompted by a desire on the part of the distributors, as well as the manufacturers, to secure an insight of censorship of motion pictures as exercised in Detroit. The request was complied with by Mr. Royal A. Baker, censor of amusements, Department of Police, and attached to the reasons was an exhaustive formula prepared by Mr. Baker as an assistance to the future welfare of the business. Regardless of criticism that may be aroused on the part of some producers as to the range of restriction outlined by the Detroit official, he is entitled to much credit for the completeness that marks his handling of the subject.

* * *

The censor contends that pictures must contain a moral ending, and "to make a story moral persons committing crime must be detected, prosecuted or serve a penance by loss, devastation or accidental destruction." It should be shown "that all wrong committed is paid for by reversed conditions or law." Law should always supersede crime and miscarriage of justice. Among the "don'ts" Mr. Baker dwells upon advice against the showing of agents to the law committing or assisting depredation, or agents of religion committing depredation or violating rules of their creed. The showing of suicide or auto-suggestion of it, strikers rioting, destroying property or committing violence are all advised against, as well as scenes showing arson, bombs or infernal machines or their use and kidnapping, seduction and Black Hand operations. Avoid tricks educational to crime, Mr. Baker continues, such as taking impressions of keys on wax, putty, etc., filing and stealing keys, the cutting of telephone and telegraph wires, turning railroad switches, putting logs on tracks, throwing wrenches into machinery, tampering with devices which people's lives depend upon. The official would also have the manufacturers of films avoid scenes of criminals using automobiles to assist in depredation and escape, and the use of empty freight cars for means of escape. And here is another batch of stunts to which the censor hands out objection: Picking locks, blowing safes, using a "jimmy" or a "pinch" bar, cutting out screening in doors and windows or breaking and entering, climbing porches, using ladders and masking criminals. He also taboos scenes of badger games, white slavery, street soliciting and vulgar flirtation. Blackmail and swindling scenes he does not object to unless they are so portrayed as to make practice of them impossible. Avoid showing gain, or the possibility of gain through crime, says Mr. Baker.

* * *

In winding up twenty-five paragraphs of "don'ts" the Western censor admonishes the steering of scenes showing escapes of convicts from prison, or assistance in that direction, the tricking of agents of the law or anything which will lower the respect of people toward the agents of law and order, claiming it is detrimental to furthering justice. The official's comments on murder scenes are about as exhaustive as human mind can conceive. He suggests that unless there is great cause for murder, or some plausible motive, it should be avoided. Nine sub-divisions of the subject are then taken up, starting with the declaration that there should be but one murder to a story, and premeditating crime so suspicion falls upon innocent people should be avoided.

* * *

The censor next takes up the subject of dressing scenes and figures and declares that nothing is added to a scene by having characters lacking wardrobe. He shudders at the thought of full length tights and casts his vote against extremely low cut gowns, as well as scenes of exaggerated low dance halls. The latter is qualified, however, as the official says if such are really essential to the working out of a theme they should be few and short, passing on and off the screen quickly. In this connection weapons are spoken of, the official stating that firearms must be used with sense and reason, and not spontaneously. Brutality to animals is condemned, as well as to women and children, unless there be a strong moral in connection. Dancing next receives attention. "No kootch," says Mr. Baker. Underworld dances are not objectionable if leading up to a moral and are fast and short. Hold-ups of trains and citizens, or attempts, he bars, and adds that all other hold-ups must be done by auto-suggestion, close details and long scenes being avoided.

* * *

Well, Mr. Baker covers the ground pretty thoroughly, does he not? But he adds still another paragraph. It is given in full because it shows an attempt by the censor to enumerate the kind of pictures that meet with his approval. He says: "Attempts at murder and other crimes is just as bad as the actual crime in regard to law and order. A story must balance so a moral will be effective. Many producers have an idea if a story comes out all right, meaning the police arrest the thief, they can sandwich as much as they desire into the story. They are mistaken, for a story must balance and contain just as much goodness as badness. I advise studying character cutting and the use of character stories, social dramas, moral dramas, educational dramas, travelogues, comedies and so forth."

* * *

That is a great glide many writers and speakers make when they find themselves drifting into deep water—that "and so forth." It sounds like a compliment to the reader and listener as an excuse for a hasty exit. "Your high grade of intelligence will enable you to guess the rest," as it were. Here is an appeal for help. Can any of the instructors on "How to Prepare Scenarios" tell us what kind of a picture will satisfy Mr. Baker, other than biblical and travel subjects? After analyzing his long string of "don'ts," "avoids" and "eliminates" there comes to mind the old story of the resourceful boy who, when his companion pleaded that he be left the core of the apple, told the waiting youngster, "There ain't goin' to be no core." That is about the stand Mr. Baker has taken. He fails to leave the scenario writer, the producer and the stage director even the core of a thing that would bear a resemblance to a drama. As already stated, he deserves credit for the paper. It is a wonder for exhaustive methods of prohibition. It can be equaled in but one way, and that is by admonishing the producers to return all scenarios to the writers, without reading or attempting to glean enough from them to make even a bluff on the screen. It will be observed that Mr. Baker holds the position of "censor of amusements." The title implies that he has supervision of all places of amusement, and his essay warrants the presumption that if he is doing his full duty there is not a theater open in Detroit—which, of course, is not a fact; and this, in turn, justifies the conclusion that the Detroit authorities are discriminating against the motion picture industry, which is unjust, illegal and unconstitutional. A calm view of the matter shows Mr. Baker very much in the light of a reckless rider like some of the reformers in Brooklyn, N. Y. At a recent Y. M. C. A. meeting there a resolution was adopted asking the Board of Aldermen to pass the motion picture ordinance over Mayor Gaynor's veto. Two aldermen were in attendance and stated they would vote as the resolution requested, but gave notice that "with the censor amendment the ordinance is not workable." "Pass it anyway," came from the audience. And yet there is a continual howl all over the country against representatives of the people wasting their own time and the money of the taxpayers by passing in the halls of the legislatures and senates bills they know are unconstitutional, or otherwise so defective as to make them inoperative. It is not surprising that when the time arrived last week for the aldermen to comply with the resolution an attempt to override the veto was defeated decisively. They deserve to be complimented for refusing to be driven to an act of palpable idiocy. There are enough obsolete and inoperative laws without enacting more with eyes wide open.

---

## NEW THEATER IN TERRE HAUTE.

The Hippodrome, which James A. Clarke is building at Terre Haute, Ind., and which will be completed in April, will have a seating capacity of one thousand, all downstairs. Mr. Clark has secured the exclusive right to present Kinemacolor in Terre Haute, the contract having been made through the Cincinnati office.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## The Traveling Exhibitor.

NOW that the special feature and state rights releases are gaining ground, this letter from a showman will interest many. We give both Mr. Balcom's letter to us and the one he sends to the managers. He appears to have taken up the exploitation of the subject in a more thorough manner than the usual state rights holder and many of his suggestions can be adapted to other features. His letter head is done in brown with the title embossed. This is imposed on a cut giving a view of the desert in a yellowish brown, a camel and its rider being the only relief to the expanse of sand. Mr. Balcom says:

I have been a reader of the M. P. WORLD for the past year and it has been of great value to me in all departments, but as yet I have never contributed anything to its columns.

For the past four years I have been in the illustrated lecture work and last summer purchased the Colorado rights for "A Trip to the Garden of Allah" with which I have been very successful. I make the lecture which I give with the pictures a special feature and find that educators will give me their support almost everywhere because of this fact.

Believing that anything worth doing at all is worth doing well, I had letter heads like the above printed, and sent form letters like the samples I enclose, to every independent theater manager in the State, and to superintendents of schools in the cities where these managers were located.

I made a very thorough study of the country shown in the pictures, and give a lecture which, even without the pictures would be entertaining. I am also sending you a photo of myself in the Arabian costume which I wear while giving the lecture, which in itself is a splendid advertising feature.

During the time between reels in theaters where only one machine is used, I have a spot light thrown on me and I fully explain the costume and even unwind and wind the turban which contains some 20 yards of material, this always makes a hit and gives a pleasant rest between the pictures.

I am a believer in the fact that within a short time "Lecturing the Pictures" will be immensely popular, provided it is done right from the start, and only the best be allowed.

If you care to use the photo and this letter in any of the departments of the WORLD, it will be satisfactory to me.

Thanking you for all the good things you have given me the past year and with heartiest wishes for a successful and happy New Year to you all, I am,

## The Letter.

Manager Motion Picture Theater,

Dear Sir:—The fact that the "GARDEN OF ALLAH" pictures are FAR SUPERIOR to any feature yet produced, is proven by its phenomenal success in Colorado Springs (shown to over 5,000 people in two days), at The Grand Theater, Pueblo, and its booking at the Princess Theater, Denver at a straight rental of $50.00 per day.

Mr. Carl Balcomb (lecturing the pictures in native Arabian Costume), is a lecturer of many years experience, his lecture on "COLORADO" having won great praises for him throughout the eastern and southern states.

One reason for the great success of both these lectures is the large amount of advance advertising which is furnished. An advance reel of pictures for advertising is a form of publicity never before used and is a winner. Then we furnish Slides, Heralds, like enclosed, 1, 3, and 8 sheets, banners, lobby frames, newspaper cuts and readers. In addition to this, a letter HAS BEEN SENT to the SUPERINTENDENT of SCHOOLS of your City which will insure you his support and co-operation. Run a Special matinee for school children. You can easily get 25 cents for admission, and I would advise selling reserved seats in advance.

We are now ready to book your house with both the "GARDEN OF ALLAH" and "COLORADO" feature moving pictures and lectures, playing either percentage or rental. We plan to be in your city about the week of ——— and will be pleased to hear from you at once if such a date would suit you.

---

## Booming Things.

Too many of the purchasers of states rights belong to that class of investors who seem to think that anything to do with the pictures will automatically produce money. They buy the rights, do a little advertising and then sit down and wait for the money to pour in. It won't pour. There was a time when perhaps three or four hundred feet of fifty foot subjects could be taken into a town and made to yield a handsome profit, but now you cannot make money with four thousand or forty unless you know how to handle the business.

If you want to make a special feature and work the dramatic houses or other places not regularly devoted to pictures, you must have the aid of an experienced advance man to lay out your route and make the best terms. He can tell you when to hire and when to play on shares. He will know the good and bad towns and something of the good and bad seasons. Get a compact route with as little travel as possible, in other words, plan short "jumps."

Do not trust to the local management to boom the show, most particularly if you rent. But even if you share and the house's split depends on the business, remember that you'll find lots of places where the manager will argue that he can get his expenses out of a minimum business. Get your own men into the field. Have at least two out ahead. Seven and fourteen days. Travel with your own operator and get the best man you can obtain. He'll have to meet all sorts of emergencies, so the best will be none too good. You may be assured that you can get a local operator, but do not accept the statement on fact. Take your own man and be certain that you'll be able to give a performance. You may save $25 a week and lose a show or two because the man you have cannot wrestle with emergencies. That won't pay.

## Paper Is Essential.

Give the house plenty of advertising matter and instruct your men to see that it is used. Do not take up the old paper and ship ahead. It will look ragged and dirty. Get new stuff. Have your lobby display mounted on cloth that can be rolled and carried safely. Use photographs in boxes rather than lithographs for inside work and get these into the lobbies, where possible, a week before you come. Have enough to permit you to have two lobby displays in view while a third is traveling and make certain that the stuff is shipped. Do not take the local manager's word that he will look after it in the morning.

Carry a business man, one who knows all the petty swindling tricks that some managers love to play on the inexperienced visitor. If you have reserved seats do not count the boxes. Count the dead wood, the unsold tickets and collect for what does not appear in the rack. If you use "hard tickets" or general admission, only, carry your own tickets and count everyone that is given the manager. Then watch to see that some are not held up at the door and slipped back to the box office. There used to be a vaudeville theater where a chute led from the gallery door to the box office and every fourth ticket went back down the chute. Don't pretend to know it all and do not tell the manager you are watching him. Just watch.

## Playing the Picture Theaters.

If you play the picture theaters it is a question whether you want to rent or share. If you rent you get your money. If you share you take chances on the weather, counter attractions and factors that work against the house. If you rent merely send a reliable man with the films. If you share have a man out to give the local manager press matter and attend to the posting of the paper. If you have the right sort of man he'll much more than earn his salary in the increased business he'll make. Give the local man all the assistance you can whether you rent or share. Come into the house and get out again in such a fashion that you can play a return if it is expedient or come back with something new if you cannot play back with the first offering.

Now is your chance to establish yourself as a state rights man in some good territory. You can't do it if you scrap with the local man about everything from paper to projection. Make yourself liked. Show the resident manager that you are inteested in something beside the money you will make and a couple of years from now you'll be glad you followed the advice.

## An Isis Paper.

The Isis Theater, Trinidad, Colorado, sends in a well printed four page booming that house, which is run by L. T. Osborn. There seems to have been a style adopted which is adhered to in all departments which results in a clean and intelligent looking paper. It is more general than specific in tone, a chatty little sheet that slips in a word now and then about coming films, but which talks mostly on general film topics. It is not always closely edited and there is a headline that refers to "new innovations" though innovations are of necessity new. There appears in the first issue much chat of the house and its equipment, but if the house is certain of its run we think that a weekly program should be added. Here is a case where the general feature of the matter is carried to excess.

Get them interested in the films in general, but tell them a little something about the films you are going to have, even if you cannot exactly date the coming notables. There is always something that can be counted on if you have any sort of an agreement with the exchange. If you haven't that sort of agreement, add a little money and come to an understanding. The Isis News is so good in most points that we should like to see it a trifle better. We'll appreciate being put on the mailing list, for we want to see it grow.

## Slides Again.

Charles E. Howard, of Guyandotte, West Virginia, writes that the other day when a locomotive engine and some cars smashed through the false work of a new bridge, he hustled out and made a set of lantern slides of the scenes of the accident and that same night had them in a theater four miles from the smash. He adds that he has had them out in nearby towns ever since and expects to get a couple more weeks rental.

It is a subject that we have frequently spoken of, but it will stand a repeat. If you know something about camera work, get after the slide end. It is fascinating work and you can get an outfit very cheaply. Not only can you run the slides of local events in your own house, but you can rent them to houses in nearby towns and if the place is not covered by a local press man you can also query the daily papers of the nearest large city, using the telegraph and stating just what you have. If you cannot bother with the work yourself, get the local photographer interested. Perhaps he'll take the matter up and let you have the slides cheaply. As Mr. Howard puts it, persons who keep away from the photoplay theater because of a fancied ill repute might come to see the local stuff and find out what they have been missing.

No film company in existence can send you a subject that will have half the draught of some local happening shown in a series of slides, and those who have seen the actual wreck or fire, or whatever it may be, will be the most eager to see the slides. Play up the local end whenever and however you may. Mr. Howard made slides pay, so can you.

### From Pathe.

Pathe Freres sent out a celluloid slip giving the calendar for 1913 and the licensed release days with a space for additions and a roughened surface on the back for erasable memoranda. It is a fine piece of advertising because it is the sort of thing that a manage will appreciate and keep. We'll gamble that nine-tenths of the distribution is to be found on the managerial desks this very moment. We know that ours is already hung up. That's the sort of advertising that makes good advertising; the sort that is kept and not merely read and thrown away. This slip will do for the desk or the pocket and is bound to come in handy. It costs more than a printed card calendar, but it is cheaper in the end because it will last much longer than a heavy card.

### The Keynote.

J. Willis Sayre, of the Seattle Times, also does the advertising for the Alhambra of that city. We think that he strikes the keynote of the situation in this recent contribution:

> DO YOU REALIZE THAT
>
> at a first-class motion picture theater for 10 cents you get more scenery, more and better actors and an infinitely greater variety of novel and really interesting entertainment, than you have been accustomed to paying $2 for?
>
> IT IS A FACT. THINK IT OVER.
>
> People no longer go to photoplay houses like THE ALHAMBRA because it is cheap, but because they get more enjoyment out of it than in going anywhere else. There are automobiles lined up in front of
>
> THE ALHAMBRA
>
> every night in the week. It is the show, and not the price, that has made the photoplay theater the dominant form of theatrical amusement in America today.

### Hammer It Home.

Hammer that fact home. Keep at it day after day.

It's the *show* and not the *price* that almost overnight made the photoplay the most popular form of amusement in the country; that gave the motion picture the world wide prestige it enjoys. In the ten to thirty cent vaudeville theater you get a couple of good acts and a lot of very poor material. In the theaters you get a star and a cheap supporting company, but because two or three hundred theaters divide the cost of a photoplay production you get the work of good actors throughout, well balanced stock companies such as the local stock or even the higher priced theaters could not afford to maintain. The other day one company dismissed forty extra players and still had about two hundred left on the pay roll. Think of a theater run that way.

It has been at once the success and the curse of the photoplay that it costs only five or ten cents. Make it patent to your patrons—and the persons you desire for patrons, that it is only the price that is cheap. Then run your house that way and pay for a service that will live up to the promise. In nine-tenths of the towns of the country the only good acting that the inhabitants see is shown on the screen. The better class of dramatic companies cannot show there at a profit, but the best actors want to get with the pictures and many of them do. James K. Hackett will soon appear in The Prisoner of Zenda in towns where he could not take in enough at the town hall to pay the transportation of his company alone. And yet these towns can now show him to the best advantage, for each night he will appear in from fifty to one hundred theaters, and a single appearance will be stretched over months.

Hang the slogan over the door. "Nothing cheap but the price of admission." Get it on all your advertising and tell them why.

### Looks New.

Lou J. Wittman, of the Star Theater, Hamilton, Ohio, has struck a new line. The latest program carries this advertisement:

> FREE SHOW EVERY SATURDAY AFTERNOON
>
> FROM 1:00 TO 2:00 OUR FIRST SHOW
>
> We will admit any boy or girl under the age of 12, in the Star Theater absolutely Free—you can't pay to get in until 2:00 o'clock but the performance will start promptly at 1:15—at 2:00 o'clock another set of pictures will be placed on exhibition for the balance of the day.

That sounds like foolish generosity, but note that at two o'clock you have a brand new set of pictures. If you want to stay for those—of course you pay. It gives the kiddies a real treat and it gets them in for the pay show at the same time. With commercials renting at a dollar a day, it looks like a cheap way to draw a crowd. It might be worked with profit where it is desired to introduce the matinee idea to those not used to it.

### Advertising Mary.

We like this advertisement of the Nickel Theater, Haverhill, Mass. It reads:

> IN REGARD TO
>
> "WHAT HAPPENED TO MARY"
>
> SHOWN WEDNESDAY AND THURSDAY
>
> at the
>
> NICKEL
>
> ¶ Hundreds of my patrons have expressed their pleasure in the fact that this interesting story is being produced in motion pictures, and I have already a long list of patrons whom I notify by mail as the new chapters come along. If you would like to be one of these, just give your name and address at the ticket office and I will keep you informed.
>
> ¶ "WHAT HAPPENED TO MARY" is certainly an interesting story and the million or more readers of the Ladies' World are watching for the moving pictures each month. The December chapter is the one I am showing tomorrow and Thursday—"A LETTER TO THE PRINCESS," a wee bit more exciting than the past chapters, but, as usual, Mary is successful again.
>
> ¶ You really can't afford to miss this remarkable series of pictures. Even if you haven't seen the first four subjects, you can start right in on this one and find it the most interesting story. Each chapter is a story in itself.
>
> ¶ Later on I am going to have a MARY WEEK, and will show all of the back chapters so that those who have missed them may have another chance. Better put your name and address into the ticket office and I will notify you when MARY WEEK comes, too.
>
> AND LEST YOU FORGET.
>
> ¶ TONIGHT I am showing that remarkable Biograph drama, "BRUTALITY," that so impressed the patrons last evening. Really everybody should see a picture of this kind. It is worth a quarter alone, but there are others that are extra good.

### All Alike.

The house advertising seems to be along the same lines, a twelve point border or boxes and the same simple, convincing announcement. It suggests a house of solid comfort properly conducted, the sort of house that makes appeal to the family trade, where the kiddies are looked after and their elders made welcome. There is nothing flamboyant, nothing spread eagle about the announcements, but they interest and impress. The building up of a mailing list for Mary is a good idea. Plenty of space is used to get the display over. Here are a couple more extracts from other advertisements:

> "HAREM CAPTIVES"
>
> IN TWO REELS
>
> A thrilling sensational story of the Great Sahara Desert, with an exciting chase on camels across the sands, a hot fight, many narrow escapes from tragic deaths, carrying you from the quaint houses and ruins of the poorer Arabs to the magnificent mosques, with all their Oriental splendor and deep mystery.
>
> YOU CAN'T AFFORD TO MISS IT
>
> "THE STOLEN SYMPHONY"
>
> IN TWO REELS
>
> ¶ This is the Lubin Co's big feature; a strong dramatic story in which the entire cast of Lubin Players, numbering over 200 people, support Arthur Johnson in the role of the mad genius.

It is not always that this simple style succeeds, but where it can be worked it is better than sensational stuff. It lasts longer.

### Miss Pickford's Picture.

A. L. Stallings, of the Angelus Theater, Spanish Fork, Utah, sends a folder of Miss Mary Pickford that he gave to his patrons around Christmas. It is a halftone cut of the former Biograph favorite, done on heavy paper (though none too well printed), covered with heavy white card, tied with blue ribbon. It is a present that, as Mr. Stallings says, will last for some time. Miss Pickford is a general favorite.

It doesn't really belong in this department, but if Mr. Stallings will pass a manicure file over the "o" on his typewriter it will not punch a hole out of the paper nearly every time that letter is struck. Very little pressure should be used, just enough to take the cutting edge off, and it will save him a repair bill.

Mr. Stallings is in a small town with a paper once a week, so he takes plenty of space and gives the four programs, using one program on Friday, another on Saturday and changing Monday and Wednesday in the early half of the week. He does not exaggerate about his stuff, but states interestingly, if briefly, what is coming.

### The Arcade.

The Arcade sends a batch of posters announcing some extraordinary features for the residents of Tientsin and explains that, owing to the house being let to a traveling troupe, they are using the best of the features that would have ordinarily been shown while the stage is occupied by flesh and blood actors. One of the attractions was the "Paris Motor Bandits," and for this they not only got out a special gilt-edged card, but the envelope containing the same is specially printed with the name of the attraction and the date of showing. This is a bit of enterprise that might be copied over here. It appears on the face of the envelope in 8 and 12-point type.

It would seem that there had been some trouble about a subject, for on one bill appears this frank statement: "Owing to the disappointment expressed by our patrons at the film we showed last time, we cabled to the Moving Picture Sales Agency, Ltd., of London, and the film we are showing this evening was sent to us by them via Siberia.

"Via Siberia" means the heavy cost of railroad transportation against the usual steamer freight, but it shows the determination of the Arcade to keep faith with its patrons, even if it is the only regular picture theater in that section of China.

# The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

## Comedy.

SOMEONE got our goat the other day, or did very nearly. He wrote, "I am sending you a little comedy I have written. When I have had more experience I will try drama."

When he has had more experience indeed! When he gets so he can write comedy he won't touch drama unless a personal friend asks him to. We've built up a pretty decent little writing business of our own and it is founded on our ability to write something that will look funny. It doesn't always sound funny and we don't write it to sound funny, but the humor of idea is there and the humor of action is still more there and the combination brings us checks that in proportion to the time we spend writing a play makes us the best paid writer of photoplays in the country. Others make more money writing plays, but they put in more time.

When we started in we were fortunate in having the best comedy director in the country to supply with scripts. Others make a better story now and then, but he makes all good stories. He knew what he wanted and told us and so we specialized in comedy and made a mark.

Here, in substance is what we learned. Between a laugh in a look and a laugh in a thought, *get the look*. Lots of people who cannot think go to the pictures, but we know of but one blind man who is a photoplay fan.

Comedy does not rank in importance with drama in the popular mind, but it is the last word in writing. Graduate into comedy from drama. Do not use it as a stepping stone to drama or you'll go floundering into the stream.

## For the Reader.

A "reader of the MOVING PICTURE WORLD" begs some of our time and information, which is very cheerfully furnished, though the reader in question is either quite new or has deficient eyesight.

The reader got a script back from the Universal the other day. There were seventeen possible reasons for rejection and the one he had checked was that there was no 250 word synopsis accompanying the story. Now he wants to know if this is necessary.

Dear, though near-sighted "reader" it is indeed. Time and again have we called attention to the need of a short synopsis. Time and time and time again have we told why it should be brief, but we are patient (sometimes), and so here goes again.

The rejection slip means just exactly and precisely what it says. You did not submit a 250 word synopsis and therefore your script was not read, because the reader has not the time to read over seven or eight single spaced pages to find out what in tunk you are trying to write about.

Your start off, dear Reader, with a twenty word leader in front of the first scene and then fourteen lines of business leading to an insert. Bet you did more than the seven or eight pages. And that poor reader has some few hundred or thousand scripts to read, the pile-up since Hal Reid wented and the Universal got sore on the whole blamed script thing.

No one has the patience to read through that mess of stuff. You say, "he presses button on desk and an office boy appears." That's ten words. He doesn't *have to* press a button. Say "calls boy." That's only two words and it means the same thing. Then the caller can yell, he can press a button or shoot off a pistol as may be most convenient. You pile on the agony in this fashion and a poor Universal editor (and there *is* an editor now), who is trying to catch up on three months arrears, slaps the story back at you with a request for a 250 word synopsis that he can read instead of a five to seven thousand word story he hasn't the time to read.

What any editor wants to know first is if its the story that he wants. If it is not the sort of story he is looking for there is no use reading the whole script. The 250 word synopsis is an arbitrary limitation established by the Edison company because any man who knows how to write a photoplay knows how to get the main facts of the story into 250 words. If he doesn't he should stop writing photoplay for a time and study condensation.

You do not have to tell all of the points in your story. You do not have to give all of the action. You merely tell, well within 250 words, what your story is about. If it is the sort of story your editor wants he will read the script to see if it is the sort of script he wants, but he wants to know quickly what the story is about.

That's why he wants the 250 word synopsis. If you have been a regular reader you would be tired by now of reading of the synopsis and why it should be short. We think you are a Recent Reader, so we are going into details again not alone for your benefit, but for the benefit of other. Get this!

A photoplay consists of a synopsis, a cast of characters and a plot of action. The synopsis is not the complete tale but merely the high points of the story. Personally we run from 50 to 200 words. That's plenty. You do not have to take the action up scene by scene. Let's take The Three Musketeers, which is "some" bulky book. Here is a brief synopsis.

> D'Artagnan, an adventurer from rural France, arrives in Paris to make a name for himself. He encounters Athos, Porthos and Aramis, three important members of the King's Musketeers. The four perform almost incredible feats of valor, overthrowing the well laid plans of the great Cardinal Richelieu, and at last the Cardinal, despairing of conquering them, wins them to his side by giving D'Artagnan a commission in the Guards.

That is four of five less than 250 words, but any intelligent editor will be led to read the rest of the story from this introduction and you cannot sell an unintelligent editor anything, anyhow. That six lines on the typewritten page comprehends all the editor needs to know. You've got him interested to the point where he will pick up the script. Now make that script so brisk and clever that he reads it through. Do this not with "clever" writing but with intense, absorbing action and gripping situation. Do that and you'll win him, but remember that he knows how to get an office boy into the room more effectively than by pressing a button. And reporters do not press buttons (this chap was a reporter). They yell "Boy!!!!!" and when the boy gets ready, he comes.

We wish we could take every photoplay writer into the studio and let him see a script produced. If we could we would not have so much excess baggage. He would put down the essential facts and leave the rest to the director's good sense.

But if you don't know that the synopsis should be well within 250 words, you do not know enough to send out scripts.

## What Jax Is.

So many companies are heading for Jacksonville that a brief description of the place might prove of interest. Of course there are ways of making any good story fit almost any place, but if you are trying to suit the Jacksonville companies remember these pointers:

Jacksonville is on the St. John's River about twenty miles from the ocean. The banks of the river are mostly dirt and abrupt, forming little or no beach. Just at present the water is full of floating islands of lily pads. Pine trees abound and these line the river banks, coming down to the water's edge. There are a few elevations at spots along the river, but mostly the country is flat. The pines are not heavily foliaged and pictures showing scenes in the woods are practicable almost anywhere.

The city has brick pavements and stone sidewalks. Most of the houses set back from the road and there are no rows of flats. Several fine hotel entrances are available and the roads leading from town are decidedly good. There is one small ferry boat and any number of small motor boats. Ocean steamers of the Clyde and Merchants and Miners lines are generally at the dock, there are lumber boats a few miles down the river and there is a small boat up the river daily that stops at numerous private or semi-public docks.

The beach is twenty miles away, but over good roads. It will not pay to write in an occasional beach scene. Put in enough for a day's work. The sole beach hotel is not a very imposing structure, but there are better further down the coast.

## Looking Ahead.

After you've written your script look it over and see if you can save the director some work. Remember that each scene is played with no relation to that going before or the one following. All scenes played in the library are played at once and not each in turn. Perhaps there is some costume kink that may suggest playing a picture in the library instead of the dining room. It's just as easy to move it yourself as to let it go through the other way and give the director a little thought To explain, there was a script the other day in one scene of which the leading man was supposed to shave off his beard. All of the library scenes were played in smooth face and all but one of the parlor scenes showed the beard. By making the bearded scene in the library instead of the parlor the time it takes to put on a crepe beard was saved; possibly an hour.

It is not absolutely essential that you should keep the production scheme in mind, but if you can, you make the script more available and at the same time show your familiarity with the work.

## Condensing Inside Scenes.

Just because you know that a studio is a place well provided with scenery, do not use a different set for each scene, when you can play several scenes in one set. No matter how much scenery a studio may have, the setting and striking of scenes consumes from twenty minutes to several hours according to the nature of the set. If too many scenes are used there is a waste of perhaps a day in setting scenes that could have been avoided had the inside scenes been condensed.

Unless you need to have people pass from one room to another in the same house, let the action fall in one or two rooms against five or six and at a pinch throw an action out of doors where there is no time lost rather than require a full set to be made for an action that is not of sufficient importance to justify another setting. If you want your hero and heroine to meet at the home of a third party you can have this third person do the introducing in the street instead of the house if that is the only action that you have planned to have happen in that house. Thinking of the director is apt to make him think of you and if you want to sell scripts plan it so that he thinks kindly of you.

## Novelty.

Just because you have thought of an idea, it does not, of necessity follow that it is a good idea. The fact that you just thought of it does not make it new. That's a point where hundreds of would-be writers fall down and stay down.

The South Sea islander who knows nothing of the world outside, might regard the invention of flint and steel as something new and more important than the old fire stick. That the flint and steel was long ago replaced by the friction match would mean nothing to him. It is a new idea so far as he knows and so must be new to the world. In the same way the story you think of may be brand new to you and still old and worn out to others. Just the other day a complaint was made that a company had stolen an idea and the author was highly indignant. As a matter of fact the script was returned to the complaining writer because they already had a script on substantially the same lines and in sending the idea over the professional writer excused the lack of novelty by pointing out the redeeming new point.

It is hard to determine the novelty of a story, but it is safe to regard with suspicion the ordinary idea and to write for sale only the exceptional suggestions, keeping the ordinary ideas until you have learned to make them extraordinary.

### Sticks To It.

In the February issue of the Motion Picture Story Magazine, Mr. Brewster writes:

> The mistake Mr. Sargent makes is in stating that I praise or defend any particular school. I do not know one school from another, nor do I know the officers and instructors of any particular school. I spoke of schools generally, and I particularly stated that there were doubtless good and bad schools, although I am not sure that there are bad schools. I assume that the poorest of the many schools can, and do, teach their pupils the rudiments and technique of photoplay writing, and this is just what the pupils want. Mr. Sargent's book does this, it is true, but a book cannot come back and criticise the pupil's work and show where that work could be improved. Any school ought to be able to do this, and if it can that school ought to exist. I know of no case where a pupil has not been benefited by his or her course in photoplay writing.

As we have tried to explain to Mr. Brewster, the fact that we wrote "Technique of the Photoplay" has nothing to do with our attitude in the matter of the schools. We also criticise manuscripts, but that does not blind us to the fact that Pop Hoadley does as good work for one dollar as we charge twice that for. And we get two dollars for a criticism, and we get only a small royalty on the book, for the publication rights were sold to The Moving Picture World twenty months ago. Even if we let such a thing bias us, the royalties on Technique are too small to interest us much. We trust that Mr. Brewster will be able to assimilate this plain statement of fact.

Our contention is that the school can teach no more of the work than the instructor knows, and that the correspondence school teachers know little or nothing of their subject, although they profess to teach it to others. Mr. Brewster says he knows none of the officers or instructors in the schools. Why, then, does he presume to pass upon the value of such courses, ignoring the frequently made statements of William Lord Wright, Mr. Thomas of the Photoplay Magazine, Spectator, formerly of the Mirror, and others who do know who these alleged instructors are and what value their instruction possesses? Any one of these writers will be glad to give Mr. Brewster facts if he thinks that the writer of this department is blinded by a book. Mr. Brewster, alone of all the editors of publications devoted intimately or distantly to the photoplay business, gives countenance to the schools and opens his columns to their advertising, and yet he admits that he does not know about the schools and seems to be unwilling to learn.

A course of lessons, backed by criticism, would be useful if the lessons were prepared with proper care and knowledge and if the criticisms were written by men who knew more of the subject than the pupil, but the blind lead the blind.

We have not kept the hundreds of complaints that have come in, but perhaps some of the victims of the schools will relate their experiences for Mr. Brewster's benefit. Meantime here is an extract from a letter in this morning's mail. The writer says: "You say I write with no knowledge of the requirements of the studio. That is the reason I am now bothering you. The school did not explain that to me as you have."

Surely the professors should know something about the studio if they are qualified, but we question whether any of them ever saw the inside of a real studio. Mr. Brewster is entitled to his own opinion, but we wish he would base his opinion on facts instead of theory.

### Talking Pictures.

Do not send your talking pictures to the Edison studio. There is no demand for talking pictures yet, since the work must be done by trained writers who know what they are doing, but if there was a market it would not be through the Edison studio, since the talking pictures are a separate department.

### Canadian Readers.

Several Canadian writers have asked how they can send return stamped envelopes with their scripts when they live so far from the border that United States stamps are not to be had. As a courtesy we will send a "book" of forty-eight stamps to any writer who encloses a money order for one dollar *and* an addressed envelope. The books are sheets of six stamps bound between waxed paper leaves. If you want the letter registered add ten cents for the registration fee. The letter should be addressed to this department and not merely to the paper.

## Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be supplied on receipt of a STAMPED AND ADDRESSED ENVELOPE.

**L. S. B.**—Henry Walthall was Indian Charley in My Hero. Pictures of Biograph players are not to be obtained in this country and will not be sent you from abroad by the vendors. Though we value the friendship of the English distributor, we had to obtain our own set through an outsider. Miss Hawley had the part mentioned. Do not send stamps for mail reply.

**M. H. G., DAYTON.**—A stamped and addressed envelope means an envelope with a stamp on it. Address the New York office next time.

**W. B. H.**—Query Mr. Spencer and the western Universal. If the company pays you for the script it is a reliable company. We know nothing of their solvency.

**A. E. B.**—The same editor seems to be reading for Reliance, Punch and Majestic. It is not good practise to send a man to bed in New York and show him a second after dressed and in a western city unless a leader intervenes. Perhaps there was a leader that some operator cut out. Do not follow a bad example just because it is an example. Sometimes the close cuts are made to get within the thousand foot limit.

**M. K. J.**—This department does not deal with marriages, but you can find the announcement in a recent issue—in December. The Thanhouser Kid is Marie Eline, the Kidlet, Helen Bagley.

**H. H. S.**—You seem to know more about the lady than we do. At that you have not recognized her in the pictures named. Miss Joyce had the first three parts and Miss Roland the last named.

**V. S.**—In "The Greater Wealth." Harold Sharon was played by Wheeler Oakman.

**R. S.**—We cannot place Mr. Thompson. The Longfellow query would require too long a search. She had the lead in Mme. Rex. Miss Herman did not have the lead in "A Blot In the Scutcheon." The "House With the Closed Shutters" was outlawed, more than two years old.

**J. K.**—Where only a synopsis is asked for it may exceed the 250 word limit but keep it as brief as possible.

**RICHARD ROE**—William Butler was the lawyer in "Bill Boggs' Windfall." Walter C. Miller was the young physician in "A Cry for Help." William Christie Miller, (not Walter, please note) was the old man in "Adventure in the Autumn Woods."

**L. A. C.**—In "Aisles of the Wild" the brunette was Clair McDowell and the blonde, Lillian Gish. Gish is not another name for Miss Pickford. Lillian Gish, a blonde, is with Miss Pickford in "A Good Little Devil." Dorothy, who is but 14, is still with the Biograph, too young for stage work. The Gishes have been friends of Miss Pickford since her own very recent childhood.

**G. H.**—Do not know the date of Miss Pickford's birthday. Perhaps she will be good enough to supply it. Miss Sweet probably went to California, but we are not certain.

**W. V. M.**—Elmer Booth played the Convict Husband in "The Narrow Road" and the Snapper Kid in "The Musketeers of Pig Alley." Very probably he is the same who is now playing in "Stop Thief," but we cannot state that fact with the positiveness you require.

**L. G. R.**—Albert Swanson is listed by the Lubin company as playing Dave Morden in "When Love Leads."

**B. A.**—Walter C. Miller was the southern sweetheart in "The Informer."

**G. L. P.**—We do not reply to questions by mail. In "Death Valley Scotty's Mine," Nell was Miss Ruth Roland and Broncho Belle was Miss Marin Sais.

**J. A. M.**—Ray Myers was the cowardly son in "Blood Will Tell." Joseph Graybill was George in "Saving Mabel's Dad." E. H. Allen was the murderer in "Law of the West." The other two questions cannot be answered for lack of data.

**W. F. W.**—G. M. Anderson is in the east but we do not know just where a letter will reach him. We do not take up the question of ages of players. Arthur Mackley is the player you have tried to sketch. That nose is a libel.

**MURPHY**—We have given all the names we have for "Pig Alley"; look back. Scripts should be written as briefly as possible, but the number of words is not one of the factors unless you have too many. It's the length of the action that counts. You have it about right.

**E. R.**—"Regular" readers should know that we do not answer matrimonial questions. Mr. McGowan is still with Kalem. Cannot tell much about the movement of Universal players. Write the company at the Mecca Building for the photo.

**BUBBLES**—You're hopless. If you go to the theater to study pictures and forget to study in your interest, the only thing to do is to read "The Stories of the Films" about six to ten pages back of this. A comedy is a comedy, of course, but would you send a sea farce to Broncho Billy or a Wild West to a company working in New York?

**C. B. M.**—You can write us in this matter if you'll observe the usual courtesy of sending a stamped and addressed envelope. It's breaking the rules, but it goes this time.

**E. J. G.**—Miss Mae Marsh was the telephone girl in "The Telephone Girl and the Lady." Wilfred Lucas was the husband in "As in a Looking Glass." Henry Walthall, Lionel Barrymore and Jack Dillon were the three friends in the play of that title. Have no data on the next two. In "Papa's Sweetheart" the near-stepmother was Miss Elizabeth Miller. We do not identify the players by their pictures but by the names of the parts they play.

**W. P. K.**—Your question is rather general. From $15 to $100 is paid for a full length script. Two and three parts in proportion.

**W. G. F.**—The fact that you do not see a player in pictures for a time does not imply that he is dead. In Mr. Anderson's case it simply means that he is taking a vacation.

**AMBITIOUS ACTRESS**—It is not necessary to have studied acting to get a job with the pictures, but it takes the biggest sort of a pull to get inside a studio door these days. No dramatic school will help you to get a job. There are 11,964 other ambitious actresses in New York, who are equally sure they can make good if given a trial. We know because we saw most of them last week. The cloak makers strike has added a couple of hundred to that number but we've not counted these because they won't last.

**CONSTANT READER**—And that goes for you too. The only way to get a job is to induce someone to buy a picture producing company for you.

**ATLANTA**—The Thanhouser Kid makes frequent stage appearances. Sorry but we have not the other names you want.

**R. T.**—Arthur Mackley is the man you mean.

**M. N.**—You should know what companies are in Tampa yourself. Those mentioned are not in Tampa to our knowledge, but we believe that the Lubin Jacksonville company may take a run down your way shortly.

Photoplay Writers.

The standard book on the subject is Mr. Epes W. Sargent's

TECHNIQUE OF THE PHOTOPLAY.

Price, $1.00. Postage Prepaid. All Orders and Remittances to

CHALMERS PUBLISHING COMPANY,

Box 226, Madison Square Post Office, New York City.

# Projection Department

Edited by F. H. RICHARDSON

## Editor Invites Discussion.

FT. WORTH, Tex., sends in description and sketch of a film cleaner of his own designing. In connection therewith he mentions several film-cleaning fluids. I am not reproducing the sketch or describing the cleaner, for the simple reason that its efficacy seems to depend on the use of a cleansing fluid, and the use of such fluids ought not to be undertaken except by one who understands them, and their action, as applied to celluloid, thoroughly. I intend to try and give some reliable data in this connection soon. Ft. Worth then asks:

> A projects a 12 ft. (108 sq. ft.) picture at 90 feet. B projects a 12 x 14 foot picture at 67 feet. Who should use the most current? A has a mirror screen. B has a perfectly smooth aluminum curtain (not rough as it should be). I say B ought to have 15 amperes more than A and even then won't get as good an illumination as A. Am I right about .2 of an ampere per square foot of screen for d.c. and .3 of an ampere for a.c., where plain screens are used? Am contradicted as to that.

Yes. You are correct, though that is only approximate, and is qualified by a minimum of 20 amperes d.c. and 35 a.c. See page 335 of the new handbook. Now here is an interesting question for discussion by operators, and I propose to let them discuss it. Let us hear your opinion, gentlemen. Also there is something very much wrong in the question itself. How many of you will tell me what it is? Understand me aright. I don't mean you are to discuss the question I have answered, but the question of who should have the greater amperage under the conditions named. There is room for some very intelligent reasoning here and a chance to display what you really know.

## High Voltage.

Mr. Walter H. Stephens, Nicholson, Pa., makes the following inquiries:

> Can current for picture projection be taken from a 600 volt a.c. trolley wire, upon which the pressure is unsteady; that is to say, when a car comes on or leaves this end of the line, the incandescent lights become dim. Would a motor generator set produce steady enough light, taking power from above line? How can the amperage of a projection arc be changed; its voltage?

You could use a transformer, wound to reduce the voltage to about 35, but the projection light would die down to some extent as the line voltage dropped. The same would be true of a motor-generator, though that might possibly be compensated for. To explain about amperage increase and voltage would require more space than we can spare, as it would involve resistance, transformers and motor-generator action. Would suggest you send $2.50 to The Moving Picture World for a Handbook, in which all that is thoroughly and completely explained, as well as hundreds of other things you ought to know. Those who have had experience taking current from trolley lines will please write Mr. Stephens direct, giving him such information as they can.

## Exchanges Should Charge for Damage.

Streator, Ill., orders a Handbook, and says:

> Like others, I cut out the Projection Department, and bind them separately, thus making a valuable reference book. You are right in saying exchanges should charge for damage done to films. I have no trouble with mine but know that I am fortunate as all exchanges do not keep their films in such good condition. The operator in another house here has an awful time. It is true that carelessness or ignorance on the part of operators is responsible for much of the trouble, and exchanges could check that by adopting your suggestion. You have not mentioned postage charges on the Handbook, so I have only sent the $2.50.

The book is sent post free, Streator. You are indeed lucky in having films reach you in good condition. Trust you will like the book. By the way, let us hear from those who have now had time to look it over. I have more than a year and a half of hard work tied up in that book, and would like to know what you think of it.

## Likes the Book.

Mr. Wm. A. Pahl, operator with Hippodrome Co., Parkersburg, Pa., writes as follows:

> The new Handbook received and I must say it is well worth the money. It sure is a peach, and one of the best investments I ever made.

This is but a sample of many letters now beginning to come in. We shall, from time to time, print a few to show you what those who have bought the book think of it.

## Announcement Slide Making.

Mr. L. T. Hill, Mystic, Conn., writes:

> To make a satisfactory announcement slide, procure a camera film negative and remove the emulsion from it. You may then write on the clear celluloid with a typewriter, wash it off and write again as often as desired. You can use it by cutting out two pasteboard mat forms, slide size, or by making a thin paper mat and using cover glasses. I have left slides made thus in light of a 40 ampere a.c. arc for 2½ minutes without damaging them. Operators salaries are very poor up this way. I know of men operating three shows a day for $12.00 per week.

I presume the emulsion may be removed from a camera negative the same as from a positive film, viz.: dissolve plenty of washing soda in warm water and soak film a few moments therein. No danger of too much soda. Warm water alone will do the trick but not so well. I should think, however, film being celluloid it would not stand the heat of a strong arc, even though confined between cover glasses, for very long. Otherwise the scheme is feasible, but for various reasons I would prefer gelatine, the main one being that it would be hard to manage such a small piece of film in the average typewriter and you could not afford to use it just once and throw it away, as you can with gelatine.

## Engine or Generator Trouble.

Bloomingburgh, N. Y., is in deep water. He explains matters thusly (p. 1230, June 29, issue):

> Last June I wrote you as regards trouble I was having with calcium light. Since then I have been trying to install an electric lighting outfit, as you advised, with but very indifferent success. Am having troubles of my own. I started out with a Westinghouse 2 k.w., 125 volt dynamo, 1,830 r.p.m., pulled by a 3½ h.p. engine. But it did not hold up the current properly and the people who did the installing, etc., told me I did not have enough power. I then purchased a 4½ h.p. engine, without altering results. Everything would work fine until the arc was struck, whereupon the engine would slow down, and of course the voltage would drop, until I was getting about 50 volts at the arc. By manipulating the field rheostat I could increase the voltage and get a very good light; much better than with calcium, but not what I ought to get. I then tried a 6 h.p. engine, but still had the same trouble. I therefore concluded it was not the engine, but the generator which was responsible. Have decided that my 2 k.w. generator is not large enough. Have been using ⅝ carbons and the best have been able to get is 60 volts and 10 amperes d.c. I do not see why the voltage should drop thus when the arc is drawn, or why the engine should slow down, as a 6 h.p. engine certainly is large enough to pull a 2 k.w. dynamo. Can you advise me in this matter?

Evidently you should have asked advice long ago, Bloomingburgh. In the first place, your generator will produce 2,000 watts if it is a 2 k.w. machine and your 3½ h.p. engine ought to pull a generator with an output of 2611 watts. Three and one-half h.p. equals 746×3½=2,611 watts. But you ought not have purchased a 125 volt generator. A 70 volt one would have been very much more economical, and even a 110 volt dynamo would have been better. I would most strongly advise you to get a copy of the new handbook just as quickly as you can (price, $2.50) and study it diligently. The only explanation I can see for your engine slowing down is that you are using no resistance at all in series with the arc. You ought not have but about 48 volts (somewhere between 48 and 60) at the arc and the difference between your generator voltage (125) and the arc pressure must be taken care of in resistance coils (a rheostat) connected in series with the arc. What puzzles me, however, is that, while you ought not get anything like satisfactory results running without resistance, still even that condition ought not to slow down a 6 h.p. engine very much when it is only pulling a 2 k.w. dynamo. If you are using resistance in series with the arc then, unreasonable as it seems, the trouble lies, I think, at least in part, in your engines, provided you have set things forth correctly. Your dynamo ought to supply you with 16 amperes at 125 volts. There must be sufficient resistance introduced to use up the difference between that and the arc voltage—in other words to allow 16 amperes to flow under 125 volts pressure; see pages 17 to 21, handbook, for method of figuring this. But your generator is too small at that, especially if you use any incandescents. You ought to have at least a 3½ k.w. dynamo, but I would advise that it be a 70 volt machine, since then there will not be so much energy wasted in the rheostats. But, at that, you might first try results with a rheostat—if I am right in asssuming, you have none now. Write any reliable projection machine manufacturer, telling him you want a 20 ampere, 125 volt rheostat. I say a 20 ampere one because such a rheostat will only deliver about 16 amperes after it has been in use a short while.

## Power's Shutter.

Hutchinson, Kas., asks:

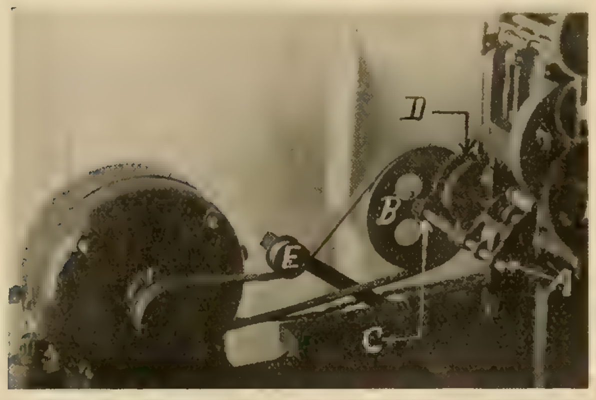
> Enclosed find $2.50 for handbook. Would like information as follows: Ought Power's three-wing main shutter blade cover the lens completely while film is in motion?

No. See Fig. 120, page 282 of handbook, for position of shutter when film has just stopped. See pages 219 to 223, inclusive, for explanation of shutter action.

## We Live to Learn.

Hot Springs, Ark., hath taught the Editor something, as follows:

> For two years past have been a constant reader of The World and in the Projection Department have found many useful things. Am sending you picture of my motor drive, the machine being an Edison Exhibition Model. A 12-inch fan motor supplies power. On end of shaft A is an old flywheel which receives the flat drive-belt. On shaft A is a ¾ inch gear, meshing with gear D, which is 2 9/16 inches in diameter and it attached, by suitable means, to belt pulley on lower sprocket shaft. Idler E is made of an old flanged sprocket. It was sawed in two, a piece cut out of the hub and then it was soldered together again. Am also sending a safety razor blade for you to try out as a film scraper. It is the best thing I have found, as you can scrape the whole width of the film at once, thus always securing a perfectly straight, clean-cut edge to join to. A good film cleaner may be made by using two blackboard erasers. Fasten on to the table between the reels. Hinge the other one on top, cover them with felt and provide a suitable arrangement, or latch for fastening them together, with thumb screw to provide as much pressure as desired, and—there you are. Projection is very good here, but salaries are punk. We tried to organize a local. Got together and sent the money to Mr. Lee M. Hart, Gen'l. Sec.-Treas. I. A. T. S. E., Chicago. They kept it six months and then, by request, returned it, with nothing doing. Can you give us a few hints as to how to proceed in organizing a local? I know you would like to see one here. We have a few good operators and some who could stand considerable "fixing"—own brothers to Jimmie-The Usher, as it were.



And again it is illustrated that none of us get so smart we can't learn something. I've had that safety razor blade scraper sprung on me several times, but it never occurred to me, until the Hot Springs brother told me so, that one could use a safety razor blade and scrape the film *endwise* in removing the emulsion, thus cutting an absolutely straight, even line right up to the dividing line. I at once tried it and it works fine, but afterward scrape the other way to roughen the celluloid. The blade sent is an American Safety Razor blade, which has a piece of steel doubled over one edge, forming a shank. It is a perfect tool for the purpose. As to the motor drive, it is a very ingenious arrangement, but inasmuch as the photo tells the tale there is no use to comment. The blackboard eraser film cleaner is undoubtedly practical, but there should be flanges on the lower eraser to keep the film from pulling out, unless you mean to pull it through the short way of the erasers. You must have not less than seven operators, each employed in a moving picture theater and each with not less than one year of actual experience as an operator in order to secure an auxiliary charter. I am sure there was good reason why the charter was not issued. Did not brother Hart explain? You might organize an unaffiliated local and affiliate later. Consult the officials of the local union of any craft in your city. They will doubtless help you organize. Yes, I would like to see you boys get together. It is for the advantage of all that you do so. Many thanks for the information contained in your excellent letter, especially the razor blade matter.

## Will It Pay?

Mr. J. A. Wollam, Walter, Okla., comments on various things and asks questions as follows:

> Am running a show in this little town. Population, 2,000. Show three nights a week to packed houses. Pride myself on putting up as good a picture as can be produced. Take The World and find the Projection Department especially interesting. Have operated almost every make of projector and now have a Power's 6. It is an excellent machine, but I wish to criticise one or two points, particularly with reference to shutter trouble, concerning which we see so much in the Department. Anyone who understands it could readily set Power's Six shutter so it will cover the movement of the picture, were it not for the lost motion in the gears. All the end play can be taken out of the shutter shaft by adjusting the collars (638, Fig. 117, Page 276, new handbook.—Ed.), but where there is enough play in the cogs of the spiral gear (635, Fig. 118, Page 278, new handbook) that the rim of the shutter may be moved from ¾ to one inch, the travel ghost cannot be entirely eliminated. In my opinion that play cannot be done away with until the construction is changed. Aside from this one fault my Six is as good or a better machine than any I have ever handled. And now will you give me your opinion on a motor drive proposition?

The brother then asks me to express an opinion as to whether or not it would pay to patent and attempt to market a motor drive, of which he gives but a hazy description. Says it runs noiseless and is better than any he has seen, and that it can be sold for $12.50. Now, friend Wollam, you surely cannot expect me to pass an intelligent opinion—an opinion of any value to you or anyone else—without I examine the device itself. But, as a general proposition, I very much doubt that it would, unless remarkably good, sell well enough to repay you for your trouble and time. Mind you I do not say it would not, assuming it to be a really excellent article. But $12.50 is a pretty steep price as compared to the charge for other motor drives. I really am only guessing as I haven't seen the device. Send one on for my private examination if you wish to. Send by parcel post with enough parcel post stamps for return. I can then express an intelligent opinion. As to the Power's Six gear play, I would suggest that if your shutter rim has any such amount of play as that you should send the machine to the factory for overhauling. The shutter ought not to have anywhere near that much play and the gears must be badly worn. I think you might possibly overcome the trouble by hanging a one-half inch leather strap over the shutter spindle and attaching a weight thereto—just enough to hold the shutter steady and keep out the backlash, but not enought to make the machine run hard. Try it anyhow. I know of no projection machine on the market which has not some faults. One must seek the one which combines the greatest number of good points and the least number of objectionable ones. Perfection, the wise man will not expect to find.

## Illinois Replies.

Illinois comes back as follows:

> Just read your answer to my letter in this week's World. Yes, I admit that my knowledge is rather weak. I think I said before that I did not know it all, I am not like some operators (?), who think they do and can't be told anything, I want to learn all I can and give the best service possible. Our machine has a three-wing shutter, but I had the flicker just the same. Yes, sometimes I would run slower, but that wasn't my fault. I would be running less than sixty-five and the manager would tell me to slow up that I was running too fast. Well, anyway I have gotten rid of most of the flicker since writing you, I don't think I have any more than any machine would make. At times though I have a travel ghost, which I find is caused from to much lost motion in the gears. If I pull steady on the crank all the time I have no ghost at all, but if I slack up as crank comes up I get a ghost, and it is hard to get a steady pull where you have to do the rewinding and everything else that is done in the operating room. I think the only solution to this is a motor. Got rid of the flicker by making flicker blades wider. As to the one-half inch solid carbon below, will say that I tried them, but thought I got as good a light with cored carbons and it was easier to handle. I am going to give them another try anyway. I think they give a whiter light around the edges. As I said before, I do not know it all, but I am willing to wager that I am getting a better picture than lots of union men that are holding jobs, for I have seen some mighty bum work from union men, or I supposed them to be union, for they had a union slide on screen. It seems to me that if they can get into the union they ought to be able to do the best of work. I suppose the examinations in some locals are weak, aren't they?

Your knowledge may be, and is, in certain directions, rather weak, Illinois, but I like the way you write, and predict that you will be a successful operator. As to the flashes of travel ghost, it is evident that your gears are worn. See my reply to brother Wollam, Walter, Okla., and try the same experiment. I think, if rightly done, it will eliminate the trouble very largely, if not entirely. Your method of eliminating the flicker shows you have knowledge of shutter action. In this connection see pages 219-223 inclusive of the handbook. Yes, the union man who shows a union slide and delivers poor projection is reflecting no credit on himself or the organization. Union examinations are frequently too weak.

## Carbon Holders.

Mr. L. B. Minges, Lestershire, N. Y., submits, for examination and test, a pair of very substantial cast iron carbon holders. These holders are very heavily made, indeed, and certainly would never break. The carbon contact is 1¼ inches long, thus insuring good electrical contact and preventing heating of the carbon. The screws are substantial, and the binding post excellent. The holders are made to fit any lamp. The high resistance of cast iron is offset by the large area of the device, so that it would amount to nothing appreciable. It is a very good article.

## Oh, You Lubin!

Mr. Ringland Kelly, Ogdensburg, N. Y., puts up the following poser:

> Have an old Lubin projector which I wish to make into a moving picture camera. Can it be done? I read of the Casino making their own motion pictures of local affairs and showing them in their theater. If I can take local views, a large theater here has offered me great inducements to show them in their house. With the lens on the Lubin I can focus up to 100 feet. Beyond that would need a new lens. Can take one picture with it and see no reason why could not take moving pictures if I have the lens. Is a moving picture camera focused? If not, I don't see how they can take a moving train when it is coming toward them. What is the price of raw film and the price for developing and printing same? What companies do such work?

Friend Kelly I am strongly of the opinion you had best leave the making of pictures to others. The intermittent of your old Lubin could be used for a camera movement but it would have to have a special, light-tight shutter and a high grade photographic lens; also the whole business, except the end of the lens, would have to be enclosed in light tight box in which reels for the films would have to be arranged. I would not advise any but an expert cameraman to undertake such a proposition, and even he could not get satisfactory results without a total outlay (counting money and time), nearly equal to the cost of a camera. Then, too, by the time you purchased the film stock, counted your own time and the developing and printing, no one theater could pay you enough for the use of your films to reimburse you, though it might pay expenses on a circuit. If you had your own printing machine, developing plant and the requisite knowledge and skill to make even passably fair pictures, that would be something else again. But you have none of these things; in fact, nothing at all but the desire and an old Lubin projection machine. Let it alone, is my advice. Write the Eastman Co., for prices on raw film stock. Don't know who you could get to develop and print, unless Mr. J. C. Hemment, 108 Fulton St., New York City, would do it for you, or the Crystal Film Co., Wendover and Park Aves., New York City.

### Care of Motors.

Mr. L. J. Shafanek, secretary L. U. 160, I. A. T. S. E., Cleveland, Ohio, writes as follows:

> There is one thing I would like to have you write about, and that is the taking care of and repairing small motors, both a. c. and d. c.; also the best speed regulation for a. c. motors. Have seen several diagrams and descriptions of speed regulators in the Department, but none appealed to me as quite the thing as to efficiency and durability. I am the instigator of a dance to be given by L. U. No. 160 probably some time around the first of March. The boys would like you to take a vacation; come out and get better acquainted.

There are many things about which I could write, with profit to all concerned, but I cannot discuss them all in one issue. I have copy on my files which has been waiting publication for months. The letters seem, however, to be the popular thing, and they have right-of-way over everything else as long as these conditions exist. I am of the opinion that either the plan shown in Fig. 151 or Fig. 153 of the handbook will give excellent results *if rightly made* and intelligently handled. I would like to visit you, brothers, very much, indeed. The reason I do not do so is that not only are such trips expensive, but they seriously interfere with the work. But I'll get out there some of these days and we'll have a good visit and learn to know each other better.

### Ghost Fades Away.

Mr. Chas. W. Boyd, St. Joseph, Mo., writes, forwarding sample of faulty Vitagraph film; also upper magazine roller plate from Edison machine, which was not rightly placed and caused trouble. It was set too far to one side. The film had cut its side bar half in two. Friend Boyd also says:

> Would like to offer a little advice to those troubled with that very common source of annoyance, a ghost. I had one, and of course the manager was camped on my trail. Tried everything I could think of, but finally changed my brand of carbons, and presto! Mr. Ghost took his departure.

We have called the attention of the film manufacturer to the fault, which was due to carelessness on the part of some employee in the printing room. The magazine roller plate matter was also due to some one's carelessness. Those things will happen occasionally. As to the carbon matter, well, I don't see the why and wherefore of that, but sometimes things happen for which we *don't* see any sensible reason. This seems to be one of those cases.

### From China.

The Arcade Amusement Company, Tientsen, China, is here again with the following:

> Being readers of your valuable department we would ask that the following be explained: As set forth in our last letter, our films come from the M. P. Sales Agency, Ltd., London. Attached to our office we have a room 10 x 27 feet for the inspection and mending of film. Every reel is examined carefully and repaired before being sent to the operating room. Needless to say, the films being second hand, they are in bad condition. Perhaps you will not believe me when I say that we use up almost an ounce of film cement a day. We have, for three years past purchased cement from the Pathe Phono Cinema Cine, locally. Recently we ran out of cement. Tried ordinary gum without result. There was a formula for making cement in one of the late numbers, but cannot find it. Kindly give number and date. By chance I learned the Amyl Acetate is a good cement. Tried it and my operator says it makes better splice than cement we have been using. Now if Amyl Acetate is as good, or ever better than cement, why all these formulas and unnecessary fuss? I tried carbon soaking. Dissolved five pounds of common salt in six bottles of water. Soaked carbons six days and then dried on top of stove for four hours. Tried two last night; 235 amps. of 220 volt 50 cycle current. Result, light not so white as with common carbons, but the flicker was less. Carbons needled. Intend soaking them three weeks and giving further trial. If there is truth in the good results reported why does not some manufacturer try treating carbons for a.c.?

Think you did not dry them long enough, for one thing. Probably the flicker seemed less because the light was not so bright. Unless I am in error you ordered a handbook, some time since, which is on its way to you now. On page 330 you will find film cement formulas. However, Amyl Acetate is an excellent cement and if you add about 2 ounces of film, first having removed the emulsion (see page 330 of the handbook for instructions for doing that) and cut it into fine ribbons to facilitate dissolving, to each quart you will improve it considerably. One, at least, of the large film manufacturers uses that kind of cement in his factory.

### Book Looks Good to Him.

Mr. Everette J. Brown, La Fayette, Ind., arises to speak thusly:

> Received my handbook. It appears to be *the* book for operators and managers. Wish to goodness more managers would study them. My book came just in time, as we are about to remodel the house. Have a first class theater. Throw 75 to 80 feet; pipe organ; two new Power's Six projectors; motor-generator set, current being 220 volt a.c.; twelve foot picture. The operating room will probably be of hollow tile and built according to the ideas set forth in the book. I think $2.50 a very reasonable price for so valuable a work. Every operator and every manager should have one.

I am more than pleased that you like the book, neighbor Brown. After my having put a year and a half of the hardest kind of hard labor into that work. Enough letters are already in hand to settle that point, and the verdict is favorable—in most cases enthusiastically so. Yes, Brother Brown, you are right. Suppose I were to start out to prepare, for you alone, any one of those machine instructions. It would cost you from $300 to $500, yet you get five sets of them for $2.50, to say nothing of hundreds of pages of other instructive matter. I have but one fault to find with the work myself, viz: it ought to be three times its present size. To cover the field completely, in all its branches, would require a thousand pages, at the least, and that would mean not less than five dollars a copy—too high priced for the operator at present. But I have condensed things and, I believe, covered it pretty well, everything considered. Taking the book, in conjunction with the department, it may be fairly said that no operator need lack knowledge. In one or the other he will find what he seeks.

### Several Things.

Mr. Carl E. Chambers, Keokuk, Ia., Writes:

> Am much interested in article (Jan. 4 issue) concerning intermittent action and shutters. Have been working on the shutter proposition myself and have succeeded in evolving a pair of double cone shutters which put on a flickerless picture with the 1909 model Motiograph projector. I simply trimmed a pair of wide shutters down until they were about ⅛ inch wider than the regular 36 degree shutter. I then cut off the interrupters (flicker blades.—Ed.) and fastened on a pair the same width as the shutter blades. This cuts some more light but I am unable to see the difference in the picture. I use a Radium Gold Fibre screen. Throw is 100 feet, with a 13-foot picture. I pull 30 amperes from one of Mr. Hallberg's 550 volt economizers. Would like to have your opinion on this arrangement. I believe my projection is good, though there is always room for improvement. I often run a full reel with scarcely a preceptible motion on the screen, except when a bad patch goes through. Here is an idea which may help some one: I have placed a small, metal guard over the top sprocket, in such manner that the film perforations cannot catch on the sprocket teeth as the tail-piece leaves the upper magazine. This does away with the necessity for trimming away the sprocket holes on the last few inches of tail piece. Have also made a universal adjustment for my upper carbon arm, so that I can move the top carbon back or ahead in relation to lower one, without opening the lamphouse door. Will send sketch if you think it will be of value to those using 1909 model lamps. Some time since I purchased, at a stiff price, two volumes purporting to be instruction books on moving picture work, I was also to have the privilege of asking questions concerning practical operating room work. After looking over the books I picked out a few simple questions and sent them in, to see what would result. I enclose the answers. Look them over!

Your scheme as to the shutter would reduce flicker, I think, but would cut considerably more light, which might be a rather serious matter were you using a cloth screen. With a semi-reflecting screen this loss may not be so important. Pleased to see that you say there is always room for improvement. The man who becomes satisfied, no matter how excellent his work, is in a bad way. There is no standing still. A man either advances or retrogrades. If he is satisfied he begins to go ahead *backward*. Send sketch of how you attach the sprocket guard; also the lamp improvement. As to the books: I told you what they were, in the department, some time since. The answers to some of Friend Chambers' queries are amusing.

### Peep-Hole.

Springfield, O., asks:

> Does any machine manufacturer making his upper carbon arm so as to be moved sidewise by means of a handle outside the lamphouse put a peep-hole in the front wall, just above the condensers? Have seen none so far, but think it would be of use, provided it be supplied with a cover to shut off the light when not in use.

Not that I know of. I do not quite see what you would want with a peep-hole there, unless it be to see when the carbon points are in line sidewise. This I think is hardly necessary, as you will soon learn to judge of that by the side view, provided the observation hole be provided with proper glasses and be rightly located—both matters of very large importance.

### Resistance Question.

Scotland, S. D., orders a handbook and propounds the following:

> Am running on 220 volt current, using a barrel of water for one rheostat. I also use a rheostat made by the Enterprise Optical Company, Chicago. This rheostat has eleven coils. Do you think it would give me too much current were I to cut out the barrel of water and just use the rheostat? I don't claim to know anything about the electrical end of things. I run the opera house here and put on a motion picture show, when nothing else is on, to make things pay out.

Your information is altogether too indefinite. If you have the water rheostat and the coil rheostat connected in series, as illustrated in Fig. 51, handbook, so that the barrel of water is substituted for one of the rheostats in Fig. 51, then you could not use the rheostat alone. If, however, you are using two lamps, with water resistance on one and the rheostat on the other, you can dispense with the water altogether and use the rheostat for both lamps by making proper connections. But I think you have the single 110 V rheostat connected in series with the water rheostat. If this is true you had better get a 220 volt rheostat, which can be had from any machine manufacturer. I think after reading "Resistance" and "Resistance Devices," the handbook, you will understand these matters pretty thoroughly.

### A Few Questions.

Ft. Worth, Texas, sends in the following queries:

> (*a*) If a Mercury Arc Rectifier be hooked up on 110 volt current, with flexible lead attached to contact No. 1, where would you connect it to secure more amperage? (*b*) How much exposure does an Edison two-wing shutter give when the crank goes around once in one minute? The foregoing were two questions propounded to me by the examining board of the Ft. Worth Local Union, I. A. T. S. E. I was under the impression that normal speed was 60 per minute of the crank, nor did I know that the automatic shutter would raise at any such speed. Referring to query *a*, I do not believe it practical to connect a rectifier so as to give higher than its maximum output.

So far as I know you are correct as to query *a*. If there is any way of normally boosting the amperage above maximum I do not know of it, nor would it be advisable to do so since connecting to contact No. 1 puts the tube up to capacity; provided the voltage be 110. If it be 104 it would not be quite to capacity, of course. You will find this matter fully and exhaustively dealt with on pages 171 to 182 of the handbook. Question *b* must have been designed as a catch question. Its answer obviously is that the speed named is impossible. Surely the Board meant "second" instead of minute. But even so, it would require very careful measurement of the shutter and figuring to answer with accuracy. If the speed be sixty per minute, then the crank would go around once, and the shutter 16 times per second. If the shutter cut precisely 50% of the light, then, inasmuch as the shutter revolves in 1-16 of one second, the exposure of the picture must be 1-16 ÷ 2 = 1-32 of one second, but if the shutter cut a greater or less percentage of the light than 50, then the figuring is more difficult. I think it hardly necessary to give such questions as this in examinations, though the rectifier query is fair enough, in fact, I think it a very good one, since it would tend to bring out several points. But it should, of course, only be given an applicant claiming knowledge of a rectifier, or one who has operated one.

### Size of Picture.

Rochester, N. Y., orders two handbooks and inquires:

> Have an 82-foot throw, with a 14-foot 6-inch picture. Use a.c. First row of seats about 15 feet from screen. Although picture is a fine one, bright and clear, with practically no flicker, people do not like to occupy the first five or six rows of seats. Do you think a smaller picture would remove this objection; about a 12-foot one, say?

Inasmuch as you have given no particulars of the house, such as its dimensions, kind of screen, etc., I cannot answer with certainty as to what had best be done. If you have a stage, set the screen against the back wall and that will fix matters. If your house is not of greater depth than 75 or 80 feet from screen to rear row of seats, then a 12-foot picture will do quite well, and will help remedy, though not entirely remove the objection to the first few rows of seats. The front seats are undesirable, if within twenty-five feet of the screen. The wise man or woman sits as far back as he or she can, up to seventy-five feet, when at a moving picture theater. The kind of screen has something to do with the matter also. You can sit nearer a cloth or plaster curtain than you can to a reflecting, or semi-reflecting type of screen. In England the front rows of seats are usually low priced, while the rear seats command an advanced admission fee. See "The Screen," pages 336 to 343, inclusive, in the handbook.

### Well—Umph! Jus' So!

Shawnee, Okla., sends in piece of film, a sub-title, reading: "The Moths Emerge From the Cocoons Kept From the Previous Year. These are the Bambyax, or Silk Worm Moths." Just under these lines appear what seems to be a fly, though this seems impossible since the critter is longer than the title letters are high. Appearing on a sub-title it certainly cannot have anything to do with silk worm moths. The thing is crawling around, too.

### Probably Lens Trouble.

Sparta, Wis., writes as follows:

> Have Power's Six head, with Power's 5 lamphouse; a.c.; throw about 60 feet. My picture has been fine. Could ask for no better, until about three weeks ago. Since that time am unable to get clear focus all over the screen. Seems to be out in center and when I focus there it is out at edges. Could you refer me to directions for setting a two-wing shutter on Powers Six?

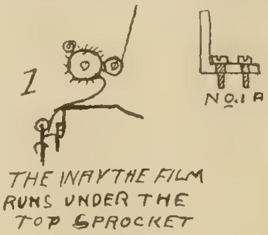
You will find complete directions for setting any shutter, as well as the principle of shutter action, in the handbook, which you should by all means have. It is probable your trouble lies in (*a*) You have had the lens apart and put it together wrongly. (*b*) lenses loose in their mounts. (*c*) Faint, invisible finger mark on one of the lenses. Oil on lenses would hardly produce this effect, since if that were the trouble you could not focus the spot at all. For how to put your lens back, when you have it apart, I refer you to Fig. 146, handbook. Always place the heaviest curvature of all lenses toward the screen.

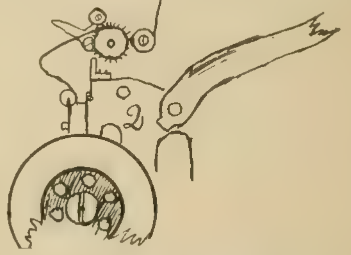
### A Most Interesting Letter.

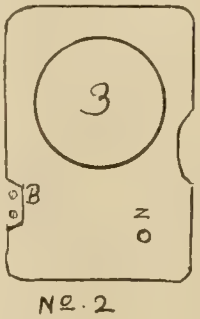
Mr. Richard A. Addison, Muncie, Ind., writes a long, and most interesting letter. I really would like to publish it all, but space forbids. Boiled down Brother Addison says:

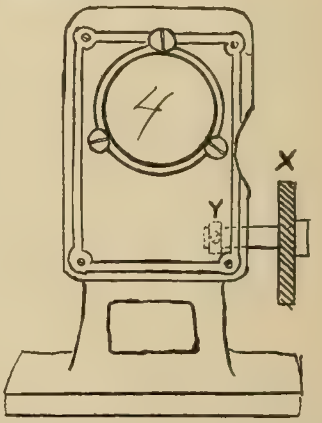
> Although have been a constant reader, this is my first attempt to contribute to the department which I enjoy so well. Am almost ashamed, for it has been a case of all take and no give. No one likes to read the letters from the "Boys" better than do I. But most of the queries could be answered by the operator himself, did he but stop, study his mechanism and think. However, as I made all my expenses on a trip through the north, summer of 1911, setting shutters at $2.50 each and wiping oil off lenses at $1.00 per wipe, you may infer that the great majority don't write to you just to be doing something. They really don't understand the projector, or projection itself. And now to business. It is well known that a certain leading make of films are not properly perforated. These films will frequently catch on the upper Power's Six sprocket teeth and pull the upper loop under, as per 1 in illustration. To remedy this I attached a small, metal guard, as shown at 2, detail being illustrated at 1 A. The holes to attach must be drilled in top of machine frame, of course. Another thing. To remove the Power's Six oil case cover idler gear X, 4, must first be taken off. To do this, collar has to be removed, and this necessitates removal of front-plate or the taking of the machine from its base and turning it upside down to get at the collar set screw. Now to obviate all this, just drill, or have drilled, a ½ inch hole at Z, 3, through which you can insert the screw driver and loosen the collar screw. Also those having the older Power's Six machines have trouble getting at the two set screws (744, P 7, Fig. 151, the handbook) compressing the toggle gear connecting link. This may be remedied by filing front plate as shown at B, 3. This opening is in later models of the Six. It is very convenient for the operator.

We desire to thank Brother Addison for his most interesting and helpful letter. What he says about the face plate of Power's Six is true. Any operator can follow his directions. Also the little guard is excellent. We are glad to have you with us, and trust you will be with us often. I enjoyed your remarks about old times immensely. I got out one of those little handbooks I put out so long ago and looked it over again. I really was surprised at what I managed to get into the little booklet, and how much of it was absolutely right. Much of it would bear repeating right now. In fact, when I get space, if I ever do, I shall reprint the opening remarks to operators in the Department. Must compliment you on your excellent drawing. It's mightly few sketches I don't have to redraw.









### Camera Shutter.

St. Paul, Minn., asks:

> Want to know what part of a second the exposure of my M. P. camera is. The shutter revolves 840 times per minute and has a single opening approximately 1 x 1¾ inches. How may I obtain list of moving picture theaters in Minnesota?

Your camera shutter revolves once to each picture and normal speed is 16 × 60 = 960 per minute, instead of 840. You could, of course, run at 840, but that is too slow for best results. Running at normal speed (960) the shutter revolves in 1-16 of a second. The opening, as shown, roughly, without fine measurements, occupies about 1-10 of the circle, measuring at its center of diameter. Therefore the exposure would be about 1-16 ÷ 10 = 1-160 of a second. At 840 the exposure would be somewhat longer, of course. You might obtain a list of the theaters in Minnesota from film exchanges in that state and in large towns near the state line who supply Minnesota exhibitors, provided you explain to their satisfaction that the purpose for which you wish the names is not detrimental to their own interests.

### Likes the Book.

Mr. H. W. Smith, Harrisburg, Pa., says he has received the new handbook and it is a great help. Says he has fixed his wall shutters as recommended in the book and they work fine. Is putting in a new screen which looks like aluminum and has a rough, pebbled surface. Wants to know my opinion of same. Says I have not said anything about drop in throw; that the other Harrisburg house has a throw of less than 100 feet with a 60-foot drop. Will send photo of "booth" if I want it.

No, Harrisburg, I don't want any pictures of "booths." If you send a picture of your *operating room*, why that is something else again. Glad to have that. Cannot express opinion as to curtain without having seen it, but the rough surface is correct. Drop in projection has been treated many times in the department, though not lately. You will also find it referred to on pages 331 and 332 of handbook. That 60 in 100 certainly is some drop, all right. Do they succeed in getting a sharp focus all over the screen?

# Comments on the Films

## Licensed

"THE VENGEANCE OF DURAND" (Vitagraph), Jan. 24.—This is a real feature. The author is Rex Beach. Quality shows all the way through the two reels. The picture is highly dramatic; there are many moments of deep suspense, and there are situations that stir the emotions. In the duel scene, when the artist drives a bullet into the body of the woman who has innocently caused the trouble, there are all the elements of tragedy. The woman has sought to stop the duel; at the moment the shots are exchanged she comes upon the ground and rushes in between the combatants. There is tragedy in the hand-to-hand encounter between the two men in later years, when the lamp is overturned and the house is set on fire, resulting in the death of Durand, the rescue of the daughter by the artist and his temporary loss of reason. There is deep pathos in the appeal of the orphaned girl, in love with the man who had accidentally killed her mother, and who had indirectly caused the death of her father, when she tries to restore his reason; other means failing, she sits at the piano and plays and sings "The Hours I Spent With Thee, Dear Heart, Are As a String of Pearls to Me." It is a rare situation—one to impress the beholder and to affect him. Space forbids enumeration of the carefully executed scenes. They are all splendidly done.

To Earle Williams, who portrayed the artist, falls the most of the work. He has risen to his fine opportunity and given us something unusual in pictured drama. So, also, has Edith Storey. It is difficult to realize that this is the same girl who only a year or two ago was doing work the exact antithesis of the part she plays here—the cowgirl of the plains, fearless in horsemanship. Her versatility is unique. Above all, she is an actress. Roger Lytton, who plays Durand, is strong throughout. Mrs. Swayne has the part of the mother; in this characterization she brings to bear all her experience and proven talent.

"SHE SHALL NOT KNOW" (Cines), Jan. 21.—A realistic story in which a young girl loses a chance to marry a desirable young man who, thinking that she has a dowry, has asked for her. The girl's mother is an invalid, and the girl and the family butler are keeping her from knowing that their money has been lost. The self-sacrificing faithfulness of this old servant is the picture's relief in its tragically unheroic situation. The mother thinks that she has provided for the dowry, so the girl tells the man that she doesn't love him. It is a good, instructive offering for Americans and furnishes an illuminating contrast to the way real people do things on this side of the water. The producer used farcical doings as a further relief, and these seem out of place in such a story; they don't help much. The acting is pretty natural for the most part.

"MA'S APRON STRINGS" (Vitagraph), Jan. 21.—A freshly humorous situation, very well played, makes this a good offering. It is set in a rural town in Maine and has two first rate characters—"Ernie," his mother's pride and joy, and "Ma" Smith, who has brought him up to be obedient before all things. Harry T. Morey plays "Ernie," and we were astonished as well as delighted at the way he convinced us that we were looking at a boy of about seventeen. His work is full of sympathy and insight and he makes the character natural by not playing for laughs. Kate Price's "Ma" was an easier role, and she makes it buttress "Ernie" perfectly. Dorothy Kelly plays the girl who sets "Ernie" free from the apron strings; wise girl, she makes a good choice. The producer, Frederick Thompson, has kept his whole story clearly out in the sunlight and has handled a goodly number of players well. There are moments when the action wears thin and seems not quite possible, but that is largely due to the authoress, Mary E. Blanchard, who has none the less built up her story to be a good photoplay.

"THE JOKE ON HOWLING WOLF" (Vitagraph), Jan. 22.—It could hardly be called anything but a small incident, an anecdote perfect for filling out a column in a newspaper, but Director Rollin S. Sturgeon has made a good character sketch picture of it that will be found entertaining. Eagle Eye plays a dirty, drunken, thieving Indian who wanted a "talking paper" recommendation and got one. It (the "talking paper") acted rather queerly and he lost faith in it and tried to get even with the man who gave it to him—the sheriff. It isn't pleasant for the sheriff while it lasts, but Howling Wolf is landed in jail, and the last we see of him he is tearing the "talking paper." The sheriff is George Stanley, and the wife is Anne Schaeffer. It is a very fair offering, well produced and photographed.

"JUST MISSED HIM"* (Eclipse), Jan. 22.—A trick film farce, perhaps a bit silly, but light and not without its amusing quality. The photography is perfect.

"THE MANCHESTER SHIP CANAL" (Eclipse), Jan. 22.—On the same reel is this very well photographed educational, which will be welcome, we are sure.

"THE POWER OF SLEEP" (Edison), Jan. 22.—James Oppenheim in this photoplay has drawn a man who is too strong to work, and it has been produced to make a queer character farce which made a good deal of laughter, but never caught the whole house. Burlesque characters are good with the gallery, but they are apt to miss some of the people downstairs. Frank A. Lion plays "Lazy Bill," who isn't working and won't help his thin, over-worked wife with the washing. He dreams that he is arrested for a saloon row and that his wife buys his services (convict labor) from the state. Being made to work, he now finds that he is too strong even to be kept behind iron bars, and some very farcical situations arise. Alice Washborn plays the wife; Elsie McLeod, the daughter; Edward Boulden, the daughter's queer beau; Arthur Housman, the village constable; Robert Milash, the bully; Percy Plunket, the judge, and Edward O'Connor, the guard. The photography is good.

"THE UNFILLED OATH" (Pathe), Jan. 22.—A story, not a picture, of life. It is clearly and smoothly told and entertains, but there is little power in such to stir emotions and little chance for sincere acting. It is a story of the revolution in Mexico, and the hero is "shot" at sunrise and buried. A girl had taken the bullets out, and when the insurrectos leave she digs him up. We see it, anyway, and they say seeing is believing. The photography gives some very good scenes.

"WHO IS THE SAVAGE?" (Lubin), Jan. 21.—We have never noticed Mary Ryan to better advantage than in this picture, which is by Romaine Fielding, and could be by no one else in the world. It is a farce played as earnestly as a tragedy, and though it will surely make the people sit up and wonder, it is a pronounced success. May we have more like it. After the laughter, which seemed fairly wrung from a not too willing audience, the consensus seemed to be that it was the queerest picture ever projected. It is queer—so queer that there were some who didn't like it wholly; they didn't know just how to enjoy it; it was almost recondite to them, but it made them laugh. The fun comes from the character played by Mary Ryan, the funniest kind of a real human being, and the disturbance that she manages to scare up makes us wish we were on the neighboring hilltop with a good field glass. We laughed so we wept even here. It is not a perfect picture. There are moments when the action seems overdrawn, and surely that automobile accident didn't help it; that wasn't either fresh or good. Belle Bennett deserves mention. A desirable release.

"A MATRIMONIAL DELUGE" (Selig), Jan. 21.—A farce in which a cowboy sends a matrimonial advertisement to a paper and gets a number of answers. He chooses one, but leaves the others where the boys can find them, and they see to it that all are properly answered, and many old maids appear at the same time. There is nothing very new in it, even the parts added by its author and producer, William Duncan. Myrtle Stedman and Florence Dye play the girls.

"THE THIRTEENTH MAN" (Essanay), Jan. 21.—This very same story was produced by the Imp company a year ago and more, and, if we remember rightly, it did it more skillfully. It is not a very strong picture. The trouble is that so much in it is inconsistent with so much else that the mind is kept from believing in it. Francis X. Bushman, Ruth Stonehouse, Raymond Whitney, Bryant Washburn and William Walters have roles. The photography is good.

"THE OLD OAKEN BUCKET" (Lubin), Jan. 23.—An imaginative incident founded on the life of the author of the old song makes a dramatic picture. The time, which is 1805; the setting, which is a newspaper office in Boston, with a few rural scenes to help; the characters, everything adds up to make it an unusually interesting offering. The producer has also taken care to make it seem real; it is astonishing that he didn't take a bit more care. There are several incongruities that were quite unnecessary in it. That iron pail and the modern machine-made pail weren't needed in the picture at all. Why did he put them in? An earthen jug would have done just as well. These are the only criticisms that we feel it necessary to make; the offering, aside from these, is fine. We don't know the author's name, but his work is very commendable and the story will surely hold strongly. The sets and costumes seem perfect, or almost so, and the whole is beautifully photographed. Harry Myers plays the hero, Woolworth, with intelligence; Peter Lang is just what was wanted for an easy-going old-time editor; Charles Arthur and Bartley McCullum seem typical men about town of that hard-drinking period. Mrs. Geo. Walters, the mother of the heroine, also should be mentioned and commended, as should Miss Wierman. It makes a picture more likely to be popular than most this week.

"THE TENDER-HEARTED BOY" (Biograph), Jan. 23.—If one is writing photoplays he can learn more from some of these Biographs than from any other company's pictures, because of the peculiar method that, consciously or otherwise, is followed in making them. The starting point seems to be in some original moral reflection—or impression might be better; for, while concrete, it is fluid enough not to hamper the dramatist in giving a pictorial expression to it. If one analyzes this story he will find it as deep as life; it will elude him in its meaning, even though he know more about it than the producer or author. It gives a tantalizing glimpse of humanity passing through a queer world; ours is a queer world. The tender-hearted boy hasn't had experience and finds that human wisdom is a very necessary virtue, for without it he finds that his kindliness is like a child in a winter storm without a house to shelter it. In this life, if one has anything precious, he must have a strong box to keep it in. Suggestive as the picture is, it isn't very brave, for it is made interesting to the many, though this, from the exhibitor's viewpoint, is a big merit. With several absorbingly interesting types and with a good story, clearly told and forcefully acted, it makes a desirable release.

"THE HALF BREED" (Pathe), Jan. 23.—A typical melodrama of the West, clearly developed though conventional. Whether we like this particular kind of story or not, we are bound to see that it is well done in every department—development, scene choosing, acting and photography.

"THE LIPTON CUP" (Selig), Jan. 20.—A slight love story fabricated to lead up to a yacht race which was prettily pictured but is not exciting. The picture's maker knew what was required of him and has made his story interesting and it is clearly told, save one scene, which we see through afterward. The photography is very good. Kathlyn Williams and Harold Lockwood play the leads. Robert E. Green plays a finely drawn old grandfather. Of the others in the cast, no one stands out, but all are fair. Lem Parker wrote and produced it.

"THE LAIRD OF McGILLICUDDY (Essanay), Jan. 23.—A farcical story in a college setting, giving Augustus Carney a chance to appear in Highland costume at a ball. He is the milkman and has been induced to come as a laird in order to show what a laird can be to Ruth Stonehouse, who has just broken her engagement with Billy Mason because she wants to marry "a nobleman with a great fortune." It is acted well, and though it never seemed to capture the whole audience, it made a good deal of laughter.

"A LITTLE CHILD SHALL LEAD THEM" (Selig), Jan. 23.—This story can hardly be called strong. It is that in which the little boy's mother is extravagant and frivolous, makes father work very hard to earn money enough to live on, goes out with other men, comes home with her breath pretty strong and, then in a touching ending, makes the pretty child keep the two parents from a separation. Lovely sets and photography, with good acting and a very pretty child, "Baby" Lillian Wade, do much in this instance. But even so, to those who see a good many pictures there is little freshness in it; it interests, but it never grips. M. B. Gardner, who is called the author, deserves very little credit. Lem B. Parker has made a picture full of artistic scenes. Kathlyn Williams plays in a number of pretty gowns—we heard some women remarking on this—and Harold Lockwood is in the role opposite to her.

"THE BOOMERANG" (Kalem), Jan. 22.—A rather sloppily acted picture. It deals with a harmful patent medicine which has made the fortune of a certain rich man. This man has a daughter, and on the picture's other side there is a poor man and wife who also have a little child. The poor man's child falls sick and her mother gives some of the poison to her; she nearly dies. At the same time the rich man's child finds a bottle and takes some; she also nearly dies. The two fathers are now brought together. There is very little to convince one of real life and little that is strong in the offering. It is well photographed.

"THE SUFFRAGETTE" (Selig), Jan. 24.—A farce comedy with some rough play, that will be liked in the gallery, and very little else. Cowboys dressed as Indians kidnap a lecturing suffragette and carry her off. No one would know Myrtle Steadman in her rig as this woman. William Duncan is the cowboy.

"THE AINUS OF JAPAN" (Selig), Jan. 24.—On the same reel is this instructive picture of one of the more primitive races of Japan. It will be noticed that these people have the same kind of eyebrows as we. The slant brow is to protect the eyes of people living for many generations in high altitudes, and it is the high backbone of Asia that has given so many of its natives a slant eyebrow.

"THE INSURANCE AGENT" (Lubin), Jan. 25.—A picture whose scenario ought to have made a first class farce. The idea is fresh, and at the same time is preposterous enough to be funny, and yet it is also human. The trouble with it seems to be that its leading man failed to get in his acting just the quality needed to make an audience sympathetic with the situation. There is some good acting, some fine pictures of both interiors and exteriors, and a good deal of likability in the situation. Arthur Johnson is the producer and takes the lead as the insurance agent. Lottie Briscoe plays the girl. Mrs. Daily, Charles Brandt and Howard Mitchell have important parts.

"THE ELUSIVE KISS" (Pathe), Jan. 25.—A bright and refreshing little farce-comedy that quite captured two large audiences and kept the houses full of laughter. It begins after a wedding, when the young people are interrupted time and again and plan to get away to the train without being noticed. They succeed in this, but get separated and are put to all kinds of annoying but amusing troubles before they find each other again. It is a picture full of freshness and unexpected happenings, a good many of which spring directly from the clever acting of the two leaders, Gwendoline I. Pates and Charles Arling, but especially of the former. The scenes and the photographs are very good, and we commend it all highly; but there is one point where it might have been made a bit funnier. It is when the two have met at the handcar. They are just about to bag the elusive kiss, when they see a train coming and lose again. They had been losing so often that if they had been regardless of danger at this point it would not have been so clearly foreseen, and every one would have sympathized.

"PATHE'S WEEKLY No. 5."—These topicals need no special pleading; they are always more than acceptable.

"THE MINER'S JUSTICE" (Selig), Jan. 27.—Rose L. Ellerbe, the authoress of this melodrama, has provided very little that is new. Her story follows the old kind of plot, but not very skillfully. It gives us the heavy villainess, but leaves the young hero a flabby ninny who is willing to destroy the mine of the man who was his benefactor, merely because the girl tells him to do it. Her reason is that he has "seen through her" and refused to let her get any money out of his protege, who has fallen in love with her. Even such a story as this can be made effective by careful handling. We have seen some that were exciting, but cannot call this very interesting. Its chief failure is that it tells too little. Henry McRae produced it. Frank Clark plays the old miner; Al E. Garcia, his young partner; Eugenie Besserer, the villainess, and Frank Richardson, the saloon keeper.

"THE TWO PURSES" (Vitagraph), Jan. 27.—On the Vitagraph list this picture is called "The Two Sets of Furs," but on the screen it has its proper title. It is a love story without much distinction and, though fairly well played, gives very slightly the appearance of true love; it hardly convinces. The authoress is Virginia Heckman, and her plot has this one drawback: we are not sure that the poor girl didn't leave the note from her landlady about her board bill on the table on purpose. She knew that the rich man was at the door and would come to the table where it lay in plain sight. Leah Baird's acting, in the role of the rich man's sister, was very good. Maurice Costello and Lillian Walker play the lovers intelligently. Kate Price is the landlady, a not very important role. Mr. Costello directed it.

"THE COKE INDUSTRY" (Vitagraph), Jan. 27.—This very interesting industrial on the same reel is a first class offering. It is well photographed and instructive.

"A MISAPPROPRIATED TURKEY" (Biograph), Jan. 27.—A clearly defined type of motion picture thriller. We are shown in one place some children playing with an infernal machine; they think it a clock. It is getting pretty close to the explosion time before any one discovers that a drunken man's plot has gone wrong, and now follows the dramatic race to reach the house of the poor woman in time to save her and her children. There is some noticeable slackening in the plot's workings, due to the fact that the children carried home the clock (it was inside of the turkey); yet it seems a very long race for the man trying to save them. He rides on a motorcycle, an automobile, and he runs. Children such as were shown couldn't travel far on foot, so the race fails to convince very strongly. It will make a very fair offering.

"THE GIRL OF THE SUNSET PASS" (Lubin), Jan. 27.—The scenario of this offering, as given in the synopsis, is better than the picture, but that is the author's weakness. He has called for the playing on the piano of "Nearer, My God, to Thee," and, since all music looks alike, the little touch of sentiment was lost. The story needed this, since it lacks atmosphere; there is too little to it. We have some pretty backgrounds and pretty scenes, but the author doesn't deserve much credit for anything very dramatic or new. Clara Williams plays two roles—that of the widow and that of her daughter when grown up. Walter Bridges plays the boy who falls in love with her. Edgar Jones and John Ince have roles.

"MAX JOINS THE GIANTS" (C. G. P. C.), Jan. 28.—This is not a baseball picture, or one having anything to do with the national game. The "giant" refers to physical stature. Max tries several times to attain the height demanded as a prerequisite for eligibility by the man Max had selected for a father-in-law. Through the aid of a friend he attains about eight feet in height, but unfortunately the deception is discovered and the conspirators are uncovered. It is all very funny.

"WHEN MARY GREW UP" (Vitagraph), Jan. 28.—Don't again say a woman can't hit that at which she aims. Clara Young, playing the tomboy, aims a half loaf of bread at the head of Flora Finch—and hits the mark. There is not a dull moment in this fine comedy. Mrs. Gordon, as the straight-laced aunt in her prim attire and great eyeglasses, is at her best. Miss Finch, as an extremely proper maid, is as funny as ever. Miss Young? She is improving steadily. There is no longer any ground for belief that she is indifferent or lacks enthusiasm. The finish is a sure laugh-maker.

"THE PART PLAYED BY AIR IN RESPIRATION" (C. G. P. C.), Jan. 24.—A picture that shows us that a fish or a mouse needs air in breathing. We are shown what happens when they are deprived of air. It is not a very comfortable offering for general shows.

"THE GENET" (C. G. P. C.), Jan. 24.—A natural history picture on the same reel, showing us the genet, an animal like a weasel. It is well photographed and interesting.

"THE CUB REPORTER'S TEMPTATION" (Kalem), Jan. 25.—A newspaper story with some very interesting views taken from the roof of a large building in New York City. These serve as the setting for a chase of a gang of second story men. The chief of the gang, pressed too hard by the police, throws down a chimney a bundle of bills, and these fall into the room of a cub reporter working for twelve a week. They are his temptation. The story fails to capture our attention as strongly as some of the recent Kalems, partly because it is not forcefully acted and partly because it wasn't written concretely; it is more like a newspaper account of the incident than like a story made effective by wisely choosing only what is necessary. There is some fine photography, and the story has a new incident. Earle Foxe plays the reporter; Alice Joyce, his wife; Tom Moore, a stool pigeon, and Matt B. Snider, Charles M. King and Richard Purdon have lesser roles.

"EVERYBODY'S DOING IT" (Vitagraph), Jan. 25.—A light and very slight farce, in which about twenty couples make love. Its object is to show how a crusty old bachelor fell in love himself after Florence Turner began on him.

"WHEN BOBBY FORGOT" (Vitagraph), Jan. 25.—Kenneth Casey and Adele de Garde led in this little story of children which will be acceptable. Kenneth plays a boy of about four, and while he does some very good acting, he doesn't get away with the small boy in his more childish moods. Adele de Garde is perfect in the role of the girl, which is her own always acceptable self. Kenneth, as an Indian, ties her to a tree and forgets to come to her rescue as the cowboy until her parents get worried. The offering is slight but pleasing.

"THE LORELEI" (Edison), Jan. 25.—A picture suggested by an old legend of the Rhine. It is set in modern life, was taken along the seashore, and is a tragic love story in which a foolish woman from the city makes sport with the heart of a simple fisherman. As the Lorelei drew the boatman to his destruction on the rocks, so she draws this man away from his worthy mate. The trouble with it is chiefly that motion pictures show this kind of story a bit too clearly to be really attractive. In this case the scenes are full of beauty—the beauty of the never resting sea and of its yeasty billows. The photography is only fair; we see the waves and the rocks well, but the faces are too often hidden so that the acting is lost. Some lovely double exposures are poorly framed, and so are made to seem artificial. The scene choosing is perfect. Laura Sawyer plays the woman, the daughter of an artist (Charles Sutton). Benjamin Wilson is the fisherman, and Jessie McAllister is the wife. The offering stands on its scenes.

"FALSE TO THEIR TRUST" (Edison), Jan. 24.—This is the seventh story of "What Happened to Mary." The chief characters are portrayed by Miss Fuller, Charles Ogle, Barry O'Moore and Harry Beaumont. The picture is interesting and contains strong situations.

"ONE ON WILLIE" (Kalem), Jan. 24.—Good comedy. There are amusing situations, participated in by Messrs. Brennan, Coxen and Barry and Ruth Roland.

"THE 'POSSUM HUNT" (Kalem), Jan. 24.—On the same reel are these scenes of a 'possum hunt, with a full retinue of hunters and a close-up view of the hunted.

"THE FARMER'S DAUGHTER" (Essanay), Jan. 24.—There is in this drama a fine picture of comradeship between father and son. "Dad's my pal," says the young man of the city, portrayed by Frank Bushman. The part of the father is taken by the late Harry Cashman. The story is of a young man automobiling in the country. An accident is the cause of a stay during recovery at the home of a farmer. There is a daughter. The nearly inevitable happens. The man asks the girl to elope with him to the city. She consents. There is a hitch in the marriage. An engagement seems to be in the way. The girl is left in the care of a mature woman friend. There is no suggestion of the slightest impropriety. The "dad" gets worked up over the situation and uncovers the fact that the prior engagement is founded upon "convenience." He tells his son to take the girl from the country. All ends very prettily. Much care has been given the production.

"MAKING A BASEBALL BUG" (Lubin), Jan. 24.—Comedy. The laugh comes at the finish, strong.

"PIZEN PETE" (Lubin), Jan. 24.—On the same reel is this burlesque of a bad man brought to grief by a timid soul rigged up as another bad man by a strolling actor. Both come to grief. The reel is all right.

"THE WIDOW'S MIGHT" (Vitagraph), Jan. 24.—Here is another Marsh Wilder-Bill Shea scream. Don't take our word for it. Go see it. If you have any Irish blood anywhere behind you you will go again. For Irish it is, all the way—even to a near wake, in which participated two of the real things in the way of weepers or criers. Shea is Wilder's good friend and tries to protect him from the wiles of the widow. Kate Price fills this line in the cast. The little fellow gets word from America of the fine opportunities on the police force. As he has money, he determines to go. Counting it, the widow sees him in the act as she peers through the window. She determines to marry the man and go with him. "Hide the money; here comes the widow," Marsh tells Shea. The widow, however, locks up her intended and takes the key. Through the keyhole Bill inserts a long-stemmed clay "comeallyer," and between the whiles he quaffs copious draughts of the "craytur" he lets fall into the bowl a little for the other fellow. This is all real fun. But it won't touch the wake. Bill gets his "dead one" by all but the keen eyes of the widow. Through the tears she sees the truth. She "busts up" the wake. In her might she gathers in her arms the struggling mite and in triumph bears him to her own home.

## Independent

"GOLD IS NOT ALL" (Imp), Jan. 30.—This beautifully acted two-reel picture has already been given an extended review in these pages. King Baggot has several moments when he seems to be at his best and it is fine His whole impersonation of Carl, the mercurial pianist, who falls so deeply in love with the girl with a golden voice, is genuinely pleasing. This girl has been kept as a prisoner by her uncle, who likes to count her money, and her discovery by the three chums upstairs is a bit like Du Maurier's work. The whole picture faintly suggests "Trilby," although the suggestion grows weak in the second reel, where the interest, too, fags a little.

"WHITE MAN'S FIRE WATER" (Nestor), Jan. 29.—Nestor photography is a phrase that has been used perhaps not so often during the last few months as before that, and it means very much what Biograph photography means. If Nestor keeps up to the standard set by this picture Nestor camera work will take the lead from all. One or two of the scenes are not wholly fortunate as to the tinting, but for detail in both foreground and distance some of them seem almost unsurpassable. It was taken in a lovely country quite worthy the cameraman's care. The story has some freshness, is interesting and significant, but is not wholly plain; would have been better for an added sub-title or two. The acting is clear cut and shows that differentiation in the characters which can at times make even a commonplace story hold attention. Personally, the picture didn't grip us as it might those who haven't seen nearly all the Westerns. But it is a good offering on many counts and will surely be liked.

"A WINNING RUSE" (Imp), Feb. 1.—A boarding house farce, well played in part, but quite spoiled by the flat acting of one character (the girl's father), who apparently was unfitted for this kind of a role. One or two of the characters around the dining room table are very engaging, indeed. The photography is of high quality.

"DR. BUNION" (Imp), Feb. 1.—On the same reel is this extremely light but very short farce, in which King Baggot manages to convey a distinct and different character. There is too little to it outside of this to make it really count.

"A MAN'S WOMAN" (Mecca). Feb. 1.—Scenes of rough life in the Northwest are pictured in this offering that doesn't differ enough from other releases of the kind to be placed among the big pictures; yet it has much action and the photographs are unusually clear, though the print we saw has a peculiar tint not wholly successful. The gallery will probably like it.

"COWBOY SPORTS AND PASTIMES" (Bison-101), Feb. 1.—This surely is a big feature, for it is full of the most exciting action that now and then gives a big thrill, and there is also humor in it—a humor that from the nature of the case is wholly unconscious and natural. Ed. Gibson and Bertha Blanchard are featured in sensational riding on unbroken horses. Before the film is ended we see all kinds of riding, on steers, on mules, on burros. There is also some thrilling bull dogging and many other items that we feel sure will delight any audience looking for amusement. From the photographic viewpoint also it is in some respects marvelous. The cameraman has needed to twist his camera here and there, but has been very fortunate in being able to keep a running bull or a running horse in focus and keep it in the picture, too. We sincerely advise exhibitors to book this picture and to advertise it beforehand; it ought to pay. It's better than any circus we have seen, and in most things better than any other picture of its kind.

"THE AMERICAN NIECE" (Eclair, Paris), Feb. 2.—This is a comedy that was made for French people. For Americans it will also be a comedy, but an entirely different one, and it might be that, if a French and an American spectator saw it together, neither would know what the other was laughing over; but perhaps the average American would be too perplexed to thoroughly enjoy it. It depends on the French idea of what Americans are like, and not all will be quick to appreciate that fact, for it is not our own idea. The niece comes from America to visit her French uncle. She is peculiar, and especially in her ideas of money. She ruins her uncle, and then makes her father give him $20,000. As a piece of work it is very praiseworthy, indeed. The photography and the scenes are lovely, and as for the acting, it would be hard to commend it too highly; every player in it is a distinct and interesting individual. The heroine is, strange to say, both unconvincing and natural. We enjoyed it very much, but at first feared we weren't going to.

"BATHERS IN CEYLON" (Eclair, Paris), Feb. 2.—On the same reel with "The American Niece" is this animated educational that might have been aptly called "Splash. Splash." It gives some lively and spontaneously amusing glimpses taken along the streams of the big island near India. Its subjects are mostly of children in bathing, their wet skins shining like polished ebony in the sunlight. At the end there's a little scene taken in an elephant's Arcadia, and this, too, will be liked. The two on this reel will make a stronger appeal to cultured spectators than to those with less instruction, but ought to go fairly well anywhere.

"JUST BROWN'S LUCK" (Keystone), Feb. 3.—A comedy trifle located at Casa Verduga, near Los Angeles. Good outdoor scenes, but not a strong offering.

"THE ELITE BALL" (Keystone), Feb. 3.—This, on same reel with above, shows the entire Keystone company sumptuously attired in negro makeup at a colored ball. Sambo and Rufus quarrel over the belle of the occasion, and razors are exhibited freely. Moderately amusing.

"DETECTIVE KNOWALL ON THE TRAIL" (Lux), Jan. 24.—An eccentric farce that amuses by its absolute ridiculousness. The sleuth is called to trail an eloping couple. Trick camera work adds much to its laughter-making possibilities, which are high. Beside the real couple, two other young people, very eccentric, are introduced and add much to it. A commendable program lightener.

"THE MAGIC CARPET" (Lux), Jan. 24.—A laughable farce on the chase and tumble order, helped out by eccentric photography. It will make a first class program lightener.

"THEIR FIRST BABY" (Punch), Jan. 30.—A fairly amusing half-reel, in which a father is suspected of kidnapping his own baby. The child is impersonated by Little Herbert Rice.

"A WOULD-BE ROMEO" (Punch), Jan. 30.—Much better is this, on same reel with the above. A mash note sent to the conceited leading man leads him to a clandestine meeting with a colored girl. His friends have a good laugh at his expense. The photography is good.

"THE DOVE IN THE EAGLE'S NEST" (Thanhouser), Jan. 28.—A two-reel offering of the good old days of Robin Hood and his merry sort. The Eagle is a bandit, who inhabits a castle with his band and pillages upon wealthy merchants. The setting is well arranged, but the parts were not overly well cast. There is no particular pull upon the observer's interest in the first reel, but the action of the second comes up nicely and makes the whole offering a pleasing one. The galley slave's escape was especially good. The love story is well handled.

"THE PSYCHOLOGY OF FEAR" (Thanhouser), Jan. 31.—A conception not entirely new, but well acted and attractively pictured. The hero is terrorized at being in the dark, through a fright received as a child. Yet he overcomes his fear for the girl he loves and remains for days with her in the dark room while her eyes are being treated. A good photoplay of its type.

"HER NEPHEWS FROM LABRADOR" (Thanhouser), Jan. 26.—This ingenious mixture of humor and novelty will cause gasps of astonishment wherever shown. The young men from Labrador can't keep cool in the middle of a severe winter. They appear in shirt sleeves and carry palm leaf fans in zero weather. Later they skate on the ice, attired simply in bathing suits, and plunge repeatedly into the icy water. There is no faking in the picture, and it makes one wonder if the performers escaped pneumonia after this feat. It has to be seen to be believed. A very decided novelty.

"THE LATENT SPARK" (American), Jan. 27.—The feature of this film is seen when the hero jumps from one galloping horse to the back of another and pulls the villain to the ground, where they struggle together over the stolen mortgage money. The love story is well pictured, and as a whole the film is entertaining.

"WHEN THE LAST LEAF FELL" (Majestic), Jan. 28.—An old story worked up fairly well. The sick girl hopes her lover will return before the last leaf falls, and we see the false-hearted guardian knocking the leaves from the vine, one by one. One leaf remains to cheer her, and then her lover appears. Her recovery is immediate and the guardian is foiled.

"SAVED BY AIRSHIP" (Reliance), Jan. 29.—A banner offering of the truly exciting kind, in which Rodman Law plays the hero. In the preliminary scenes he is supposed to be a coward, but when the launch runs away with the girl and blows up, throwing her into the river, he gets on board the airship and jumps to her rescue. The rescue scene is a real thriller, and here, as well as in the fore part of the picture, the airship behaved admirably. An exceptional offering of its kind.

"SAVED FROM SIN" (Majestic), Jan. 26.—The wife dies and the bereaved husband decides to commit suicide. He buys a second-hand suit of clothes and goes down into the tenement section, where he becomes interested in two children. He has a change of heart and determines to adopt them and start life anew. The situations here are old and not handled with sufficient interest to arouse much feeling on the part of the observer.

"A WIFE'S BATTLE" (Reliance), Feb. 1.—An old story, better acted than usual, in which a man goes suddenly blind and his wife goes out to earn their living. The cloakroom scenes are good, and the advances of the designing employer well handled. The doctor's return of the $1,000 check seemed a little too much to be expected, since the operation was successful. A reel of average merit.

"WITH HER RIVAL'S HELP" (Crystal), Feb. 2.—A half-reel featuring Pearl White and Chester Barnett. Shows how one girl helps her rival marry the man she wanted herself. Well acted.

"BOX AND COX" (Crystal), Feb. 2.—This, on the same reel with above, shows an enterprising landlady renting one room to a day man and a night man. All goes well till one oversleeps and the other crawls into bed with him. Then trouble ensues, but it is patched up nicely. An amusing skit.

"THE ONE WHO HAD TO PAY" (Eclair), Jan. 28.—A strong offering, with numerous pathetic touches, showing how a young man in the city traded on his father's name for $2,000 a month. Alec Francis plays the part of the father. The son's speculations and dinner parties are depicted, also his escape to Europe with his friends after the crash comes. Then the father's pitiful plight is shown. The close is effective. An offering with a big theme.

"A ROMANCE OF THE NORTH WOODS" (Gem), Jan. 28.—The girl has a vision of her lover about to be hung for horse stealing, and rides madly to the rescue through heavy snow. Glen White and Sadie Weston play the leads. Some of the situations are too theatrical to carry conviction, but as a whole the offering is a passable one.

"HOW HE WON HER" (Powers), Jan. 29.—A "rube" story, with some crude character work in it, but some decidedly amusing spots. One of these is where Jake accidentally sticks his head in the window and kisses the old man by mistake. The prize fighting scenes are amusing. This class of picture pleases many people. The night attire of two of the men is somewhat too breezy.

"LITTLE MOTHER OF BLACK PINE TRAIL" (Eclair), Jan. 30.—The incidents in this are so crowded that they create some confusion in the mind of the observer at the beginning. It is a story of the Northwest and contains some good snow scenes and other outdoor effects. There is considerable melodrama in the film, and we see the black pine fall outside the door just as the couple is united after much trouble. We have seen this company to better advantage in other offerings.

"THE WILD FLOWER OF PINO MOUNTAIN (Frontier), Jan. 29.—The "life story" of a young girl, beginning with her babyhood, when her father is ruined in Wall Street and becomes a mountain recluse. Two brothers, the woodchoppers of Mira Canyon, fall in love with her. The scenes vary in interest; some are amusing, others very theatrical, and the one where the brothers go to the rescue of the dying man with drawn revolvers brings laughter of an undesirable kind. The duel with knives, while full of much conscious posing, holds the attention well.

"THE HIGHGRADERS" (Nestor), Jan. 31.—An offering with considerable plot, in which a swindling mining stock promoter and his friend are brought to justice. We would like to see the members of this company put a little more feeling in their work; they are too much given to simple posing, without striking into their work with sufficient animation. The barroom scene, in which the girl and the blind man hold up the thieving pair, is new and effective. The photography is good.

"THE RUGGED COAST" (Powers), Jan. 31.—A commendable reel, telling a strong seacoast story. The character work is good. Edwin August and Miss MacPherson play the leads. The village fool is an interesting type. The pictures of the kelp bed are good; the rescue of the hero by the girl was well devised and the sunset scene at the close is attractive. A good offering.

"A DINNER BELL ROMANCE" (Nestor), Jan. 27.—A mildly interesting story of rival boarding house keepers in a Western town who eventually marry and settle their difficulties.

"THE FOOTPATH TO HAPPINESS" (Nestor), Jan. 27.—This, on same reel with above, is an interesting oddity, of which more might have been made as a humorous offering. Only the feet of the two lovers appear until the last scene. It makes a novel half reel.

"MARKED CARDS" (Champion), Jan. 27.—This picture is a laughing tragedy. It is impossible to treat seriously. Audiences will not do so, but they will get many a laugh from its sheer absurdity. It purports to be melodrama of the deepest dye, but is simply unconscious burlesque. One oversight creates much amusement. The heroine crawls out of a window with black stockings on, and a few moments later she is seen climbing through the rocks, wearing white stockings. As a mere diversion this has points of interest.

"A DOUBLE DECEPTION" (Imp), Jan. 27.—A very good comedy, with a first class impersonation of one character by another. There are unexpected and amusing twists and the story works up to a good climax. There are no side-splitting situations, but they are all full of interest and laughable. A successful comedy.

"THE ANGELUS" (Rex), Jan. 30.—This production tells a strong, coherent story, and is characterized by an exquisite setting throughout. The first scene is a reproduction of Millet's famous painting, "The Angelus," in which two characters pause in their labors in the field to listen to the evening bell. The old mission atmosphere predominates through the entire film, and the photography is for the most part good. The jealousy of the sister's husband seemed a little unnatural, but was but slightly overdrawn. A good offering.

"THE LABYRINTH" (Rex), Feb. 2.—Toward the latter half this film begins to claim the attention closely. It has many faults of construction, one of which is an automobile accident, which had better been left to the imagination, but there is good work in the reel. The part of the girl is pleasing, and that of the old Jew is a fine impersonation throughout. The close is very nicely handled.

"SUNNY SMITH" (Victor), Jan. 24.—Showing the manner in which a young hobo is introduced into a boarding house by a jealous man and becomes "star" boarder. The story is entertaining, and the boarding house scenes typical. The sepia and blue tints are a little dark at times. Owen Moore and Fritzie Burnett play the leads.

"TICKETS, PLEASE" (Lux), Feb. 7.—A rather broad farce. Sensitive people will count it just a bit vulgar, and truly much of it seems to have been made especially for the gallery. It is lively; people will watch it even if they see little in it to laugh over.

"WONDERFUL FRUITS" (Lux), Feb. 7.—No one with any sense of humor could possibly see this picture without laughing. It is on the same reel with the above and opens with a view of some animated and humorous pears. We are also shown some almost human onions, and many other strange fruits perform for our amusement. A very clever offering. It will be liked greatly everywhere.

"THE WRONG BOX" (Solax), Jan. 29.—A new punch has here been given to an old situation simply by looking at it freshly. The flowers are sent to the tailor to be pressed, and the trousers to the girl's house, with a loving request to wear them for her lover's sake. A farce tramp is now introduced in a way that is natural enough and is used to bring the situation around to its ending in a novel way. It has been carefully conducted, is cleverly acted and makes a very entertaining offering that will be liked. The photography is fair.

"FAINT HEART NEVER WON FAIR LADY" (Lux), Jan. 31.—The first impression that one gets from this farce is that it has been seen before, but this is not in itself a disqualification, for it is one of those farces lively, if a bit rough, in which trick photography and clever scene preparation accomplish the illusion of most marvelous happenings. Such pictures keep the eyes of even the hardened picture fan "glued to the screen."

"THE SCHEMING WOMAN" (Solax), Jan. 31.—One finds plenty to praise in this picture, though the story behind it is rather trite and very melodramatic. In it Darwin Karr plays a rich man, and Blanch Cornwall a scheming woman who succeeds in poisoning his mind toward the ingenue, his wife, played by pretty Marion Swayne. The changing of a loving letter so that it will convey to the husband an entirely opposite meaning is a better incident that the dropping of it afterward so that he will find it; it is also better than the husband's treatment of his wife merely on account of this, which didn't amount to much after all. The acting is commendable, though not especially noteworthy. Some of the scenes are not in perfect focus, but are clear enough and are not without beauty. As a whole, it will be liked, is entertaining.

"SAY, UNCLE!" (Gaumont), Feb. 4.—A clever sub-title renders one trite situation in this farce (which as a whole is fresh) quite acceptable. Such side play can safely be used in a picture like this; on one side it adds mirth without harming the impression on the other. The picture has a very slight story behind it, but is cleverly made, with first class acting and very pretty sets, and though it is not substantial, can be depended upon to give entertainment. The photographs are of high order.

"FRENCH FLEET MANEUVERS" (Gaumont), Feb. 4.—On the same reel this picture of the French Mediterranean battle fleet adds much to the value of the offering as a whole. It has much that is thrilling in it, though the photographs seem a bit foggy.

'DOGS WILL BE DOGS" (Gaumont), Feb. 6.—Produced as an ordinary farce, in which a man with a big dog follows and makes love to a girl with a little dog, it has been given an entirely new taste by the titles, which make the two dogs, not the people, the leaders. These titles are written in mock Shakespearean language, and of course, as coming from the dogs, are bombastic enough to be extremely funny. The trouble with it is that the animals now and then act in the opposite direction from the sentiments given to them, and this makes us lose touch with the thing we are laughing over. We commend the idea, though; it is something quite new. As for the farce, it is full of fresh atmosphere given to it by its new settings and backgrounds, which are perfectly photographed.

"DEEP SEA SHELLFISH" (Gaumont), Feb. 6.—On the same reel is a very instructive natural history subject. It is a good idea to include such films as this with farces; they give substance to the offerings.

## Kinemacolor

"MAN'S BEST FRIEND" (Kinemacolor).—An interesting picture, showing nine breeds of dogs. Included in these are Yorkshire terriers, Great Danes, St. Bernards, collies, Yiououks, Pekinese, Japs, Poms and Samoyedes.

"LAUNCHING OF THE NEW YORK" (Kinemacolor).—This picture of the recent launching of the battleship New York at the Brooklyn Navy Yard, while short, will be of considerable interest. It is to be regretted that but one camera was used on the occasion.

"A VISIT TO JUNGFRAU" (Kinemacolor):—A series of mountain pictures of marvelous beauty. The first views are of a balloon ascension, with the Jungfrau in the distance. Following these are pictures of several of the principal Alpine peaks. There are also views of American tourists passing through a tunnel of ice in order to reach the top of the Jungfrau. Another remarkable picture is that of the Aletsch glacier. One of the best pictures of all is that of the valley of Lauterbrunnen, with Interlaken in the far distance.

"THAT HOUSE THAT JACK BUILT" (Kinemacolor).—This is a two-reel comedy that will amuse the lovers of slap-stick stuff. The young man, in order to obtain the hand of the girl he loves, agrees to build his own house. He does so, but the house fails to stand when put to use. The climax comes in a heavy rainstorm. The troubled affairs of the young couple are finally straightened out by the building of a real home by the father of the bride.

---

The special commission of twelve women appointed by Mayor Haynes, of Minneapolis, to investigate the condition of child employes in local picture shows and theaters in its final report praises the general character of the pictures, but severely criticises many of the songs. They find conditions good, with some exceptions. "The class of pictures," says the report, "may not always be in the best of taste, but we have seen only a few that we consider vicious and many that were pleasing and instructive."

## "At the Sign of the Flaming Arcs."

By George Blaisdell.

IN a recent issue of the Dramatic Mirror my friend Gates, in an interesting article on "Picture Criticism and Its Purposes," says: "By reason of his position, a critic, whether of the screen or the stage, should refrain from close association with those whom he is expected to indirectly deal with in his writings." From a standpoint of absolute impartiality to all players there is much in this. There are, however, many angles to be considered. A film writer deliberately avoiding the society of players loses many sidelights of a work into which he cannot get too good an insight. Criticism should above all be just and justified. Undoubtedly many players have been criticised for doing those things they were ordered to do, compelled to do. Obviously under these circumstances blame placed upon the player constitutes a distinct injury.

Close association with players and also directors brings to the attention of a critic many of the difficulties and disadvantages under which an actor and producer are compelled at times to work. Again, fraternization with players has material advantages. Frequently it is the means of removing prejudice. It is all very well to say a critic should have no dislikes even if he do have likes. It is an indisputable fact, however, that everyone will feel a certain antipathy to some of the players on the screen. No one can "like" every one. It may even be the "color of the hair." Personal contact has been known to remove these intangible antipathies—to reveal a sensible, modest, earnest artist and manly man, far from a poseur and every inch a good fellow. Surely this is worth while.

* * *

Two of the licensed releases of Friday, January 24, contained players who have passed over the Great Divide in Essanay's "The Farmer's Daughter." Harry Cashman did fine work, playing father to Frank Bushman's son. In Vitagraph's "The Widow's Might" there was a "bit" by the late George Ober, in the role of a physician. How uncanny it is? And what a strange art this kinematography is? These posthumous portrayals bring sharply to mind the truth in the exclamation of the Blackfeet chief when he grasped the significance of the moving picture: "Why, it makes dead men live!"

* * *

An incident in Boonton, N. J., last week, inspires a news writer to coin the word "moviegram." It seems that in the absence at a picture show of the parents of sixteen-year-old Alma Brower, a burglar got into their house and severely mauled the girl. Her grandfather found her unconscious and telephoned the theater. The quick-witted proprietor threw on the screen a message that the Browers were wanted at home at once. The Sun remarks that "Hereafter any physician or other patron expecting a call during the performance may leave his name at the ticket booth and the call will be flashed on the screen." Perhaps this is simply bringing up to date a very ancient form of advertising to a community that a new Sawbones has hung out his shingle in the village. Exhibitors probably will be very careful as to how they interrupt their program for the sake of giving publicity. The Boonton exhibitor, however, deserves praise for his keenness.

* * *

There has arrived in the United States for a tour in vaudeville the famous Russian dancer, Mlle. Napierkowska. She is more than a great dancer. She is a great picture actress. Mlle. Napierkowska, a year or two ago, appeared in several Pathe films, and with marked success. Possibly the more notable appearance was with the splendid actor Ravet in "Robert, the Silent." Mlle. Napierkowska portrayed the dancing gypsy girl who charmed the brooding duke. The writer would walk a little further to again see "Robert, the Silent" than any single-reel drama he now recalls.

* * *

Word comes from Jacksonville that the Gene Gauntier Feature Players have completed two plays—a single reel and a three-reel feature—and already started another three-reel drama. This represents the work of just a month. Miss Gauntier, who besides her work as leading woman, is also writer and scenario editor, is said to be very busy.

* * *

So Eclair is to make some O. Henry pictures. Selig did one late last year—"Friends in San Rosario"—and it was fairly good comedy-drama. Right here is ventured the assertion that many admirers of the famous short-story writer are going to be badly disappointed in the filming of his tales. The strength of O. Henry was in description. He could so embellish the most ordinary theme as to transform it into a classic. His "punch" was in the last sentence—and what a way he had of putting over his climax! By all means give us the pictures, but let no one expect too much. The film may reproduce whatever of action O. Henry put into his stories; it absolutely cannot touch the lure of his language.

* * *

Walter Rosenberg is trying an experiment in admission price in his latest acquisition, the Park Theater, at Columbus Circle. Beginning January 20, he set 25 cents as the cost of a ticket to the entire orchestra floor in the evening. The result the first week was all he had hoped for. Advertising space is being used in the daily press. The writer has noticed one "ad" which costs $70 a week. It is Mr. Rosenberg's aim to bring to his new house those who have not heretofore been picturegoers. In his favor are several strong factors. First there is a beautiful house—great marble staircases and all the appointments and decorations of an up-to-date theater. The ticket office stays where it was. There will be no sidewalk booth. The program includes three first runs. There is an excellent orchestra. The projection is from the first balcony. The only variations from the picture program are two singers—a man and a woman. They are both good. Their work is not "illustrated." Lastly, the house is situated in a neighborhood of the well-to-do.

* * *

Bernard M. Corbett, for the last three years connected with the machine department of the Thomas A. Edison, Inc., has resigned from the service of that corporation to enter another line of business. Mr. Corbett is considering several propositions in connection with the motion picture industry, and expects to make an alliance within the next few days.

## MONTGOMERY ENTERTAINS PLAYERS.

The visiting motion picture players, now wintering in Jacksonville, Fla., were given a surprise in the way of an impromptu entertainment, by Montgomery, the moving picture man, Monday evening, January the 20th. After the regular performance the actors and actorines now working in the city, and several professional and newspaper men, were given a private exhibition of the five reel subject "From the Manger to the Cross."

There was no time to send out invitations, but as Montgomery's Grand theater is the headquarters for all the visiting photo players it was an easy matter. As they assembled for their nightly chat or happened to pass by, they were informed of the treat that awaited them, and from the number in attendance it could be readily seen that nearly all of them heard of the affair in some manner. The telephones were kept busv, for when some one would happen to be told of it, they would immediately remember some member of his or her company who had remained at home, and phone for them. In this manner the merry little party was assembled.

At 10.30 p. m. the regular performance was at an end, and after the pay patrons had passed out the dead head troopers trooped into the theater. The lights were extinguished, yet through the darkness one could dimly see a number of white coated and white aproned persons carrying something down the center aisle toward the orchestra pit. When all was quiet and still the silence was broken by the well known voice of Mr. Montgomery, and in a few well chosen words he invited the guests to partake of the refreshments that were served. At this moment the lights flashed on, revealing a table laden with the finest of tropical delicacies.

After enjoying the repast the party once more seated themselves and the picture was shown. The five reel subject was greatly entertaining and wonderfully instructive, and at its conclusion every one present voted it a decidedly clever piece of work. Then with profound thanks to the host for his kindness and hospitality, for which, however, he is noted, with a great deal of handshaking and good-byes, the guests departed for their homes. No one but Montgomery the moving picture man would have thought of doing a thing like this, and no one could have carried it out in the successful manner he did.

Those present were: A. D. Hotaling, Mae Hotely, Walter H. Stull, Mrs. W. H. Stull, Ray McKee, Fred Chaston, Geo. Nicholls, Mrs. Geo. Nicholls, Earl Metcalf, Guy Coombs, Stone V. Boyd, Bob Vignola, Alice Hollister, Gene Gauntier, Jack Clark, Arthur Donaldson, John Vincent, Sydney Olcott, Allen Farnham, Martin Stone, Hiram Danley, Henry Bard, Mrs. Snow, Miss Ruth Snow, Miss Helen Lynn, Robt. Walker, Mrs. Wm. West, Mr. and Mrs. J. J. Green, Herman Obrock, Mrs. Early, Mr. and Mrs. Berry, Master Geo. Nicholls, Mr. Raymond, Jack Andrews and many others.

# Motion Picture Exhibitors' League

## EIGHTH CONVENTION OF OHIO STATE LEAGUE.

### A Most Successful Meeting, and Several Important Measures, a State Censor Board Bill Among Them, Passed Upon.

By James S. McQuade.

THE convention committee of Columbus No. 4 is to be congratulated heartily on the arrangements made for the eighth state convention of Ohio and on the harmonious and happy manner in which the proceedings were conducted. There were no soreheads to be found on the rounds made of the convention attendance, and everybody was imbued with the spirit of zeal and of tolerance.

When President Neff several weeks ago advised the officers of Columbus No. 4 that the coming state convention was to be held in Columbus they immediately protested, on the plea that they had not the funds at their disposal to conduct the convention on a befitting scale. But, with his initiative, President Neff had also the resourcefulness to point out how the thing could be accomplished, and the boys set to work. How they succeeded every one who attended the convention knows.

On the convention committee were J. A. Maddox, president of Local No. 4 and manager of the Colonial Theater; W. R. Wilson, the newly elected state treasurer and owner of the Schiller Theater; Max Stern, treasurer of Local No. 4 and owner of the Exhibit Theater; J. W. Swain, manager of the Pastime and Hippodrome, and Clem Kerr, the indefatigable hustler from Dayton, Ohio.

A pleasing feature of the management of the state convention was the care taken to entertain lady visitors during their stay. Many compliments were heard on all sides from members of the fair sex who graced the gathering by their presence. The entertainment provided on Tuesday evening to vary the monotony of executive sessions was keenly appreciated and enjoyed by the large audience that filled the Southern banquet hall. The Euterpean chorus of thirty ladies with well-trained voices, the members of which nearly all hold medals received in various parts of the country for concert and solo work, made a big hit. Little Baby Fadley created enthusiasm in several singing numbers. During the evening "Sheridan's Ride" (101-Bison), "The Open Road" (Reliance), a Broncho Billy film (Essanay), a Kalem and a Biograph were run off and were highly applauded. All the leading makes of machines were included in the demonstrations.

The convention was opened about 1:30 P. M. in the Southern Hotel convention hall. This was an open session and everybody was invited. An address of welcome was given by Mayor George Karb of Columbus, who was introduced by the president of Columbus Local No. 4, J. A. Maddox. Mayor Karb stated that he was a great friend of moving pictures and that he had never found any perplexing problems to be solved concerning them. He esteemed it a great pleasure and a high privilege to have the opportunity of taking part in the annual convention assembled. He commended moving picture exhibitors on their high calling and considered that they should feel proud of furnishing entertainment of pleasing and educational merit to so many million people throughout the country. He assured those present that he and his family attended picture theaters many times weekly. He was satisfied that the exhibitors of Columbus would not think of exhibiting a picture that they would not show to their own daughters and wives. It was to their credit that they sought a capable and satisfactory censorship of pictures. "The keys of the city are thrown away; make yourselves at home and have a good time," said the Mayor in conclusion.

President Neff, in a happy response, said that the Mayor reminded him that his own father was born in Ohio in 1806, and that he also had been born in Ohio, and that all Ohioans were proud of Mayor Karb. "That Columbus will have a square deal means much to the business in Columbus and everywhere," said Mr. Neff. "The purpose of this gathering is to make moving picture history that will live for many years to come. Ohio is the parent organization, and the entire membership of the M. P. E. L. of America is watching what Ohio will do. Our motto and aim is for the uplift of the moving picture. It has suffered from abuse and ridicule, from unjust laws and undeserved criticism. Every

COMMITTEE OF ARRANGEMENTS FOR OHIO CONVENTION AT COLUMBUS—Clem Kerr, Chairman; John Perkas, W. R. Wilson, J. W. Swain, Max Stearn and J. A. Maddox.

member of our league is doing his utmost to make the picture worthy of the best support of our best citizens.

"On September 12th, 1910, the first meeting was held in this city, with only eleven exhibitors present. The second meeting was also held here, and one of the members had died, leaving only ten. Today thirty-three states belong to the organization. At this state meeting of Ohio we have representatives present from California, Texas, Missouri, Michigan, Nebraska, Kentucky, Pennsylvania, West Virginia and other states, sixteen states in all being represented. They have come to deliberate with Ohio members and try and get the best measures passed for the moving picture."

A rising vote of thanks was then given Mayor Karb for his hearty welcome, after which the meeting adjourned for fifteen minutes, until the opening of the first executive session.

### Officers Elected.

During the executive sessions of Tuesday, Ohio state officers were elected; also the auditing and grievance committees, the committee on recommendation, and the Ohio delegates and alternates to the coming national convention in New York.

The new Ohio state officers are: M. A. Neff, president; O. B. Weaver, Dayton, first vice-president; Dr. Walter Prentice, Toledo, second vice-president; John H. Broomhall, Hamilton, secretary; W. R. Wilson, Columbus, treasurer, and W. A. Pittis, Conneaut, national vice-president.

The members of the auditing committee are: Max Stearn, Columbus; W. J. Slimm, Cleveland, and W. A. Pittis, Conneaut.

On the grievance committee are: S. E. Morris, Cleveland; J. C. Glassmeyer, Cincinnati, and C. Reark, Sandusky.

The members of the committee on recommendation are: J. M. Kaufman, Gallipolis; C. M. Christenson, Cleveland; Clem Kerr, Dayton; George D. Sprague, Bellaire, and W. C. Kitt, Cincinnati.

### Delegates to National Convention.

Following are the Ohio delegates to the national convention in New York City next summer: J. M. Kaufman, Gallipolis; H. E. Vesal, Ada; G. D. Sprague, Bellaire; George Schenker, Lorain; F. M. Kenney, Cleveland; S. E. Morris, Cleveland; Mrs. Louise Schmidt, Cleveland; Lem S. Miller, Cincinnati; Otto Ludeking, Cincinnati; J. A. Maddox, Columbus; Max Stearn, Columbus; Clem Kerr, Dayton; L. W. Bettis, Toledo, and F. R. Reichert, Port Clinton.

The alternates to the national convention are as follows: John J. Huss, Cincinnati; Fred Botts, Cincinnati; W. C. Kitt, Cincinnati; W. J. Slimm, Cleveland; Ed. Kohl, Cleveland; W. Raynor, Dayton; J. C. Johnson, Troy; W. D. Clark, Marion; F. H. Stoup, Delphos; F. H. Tynes, Portsmouth; H. B. Locks, Springfield; W. D. Gandy, Lima; A. C. Cook, Steubenville, and John Gallagher, Newark.

Telegrams received from the following were read: From the board of directors of the Universal Film Manufacturing Company, conveying best wishes for a successful convention; from P. S. McMahon, vice-president of the Connecticut league, offering congratulations and regrets because of inability to attend; from W. S. Kasper of Cleveland, expressing regrets over not being able to be present, and from E. C. Preston, vice-president of the Nebraska league, expressing regrets at being detained at home to prepare bills for the legislature.

The censor board bill for the state of Ohio was taken up at the executive session called to order at 7 P. M. Tuesday, and was continued over until the first executive session on Wednesday morning, at 9:30 o'clock. After the bill was thoroughly discussed it was accepted as read. Following is the official text of the censor board bill as carried at the convention on January 21st:

### Official Draft of Censor Board Bill.

*Section* 1. It is hereby declared unlawful for any person, firm or corporation to exhibit or show any motion picture within the state of Ohio, unless it shall have been passed, approved and stamped by the Ohio State Censor Board or the National Congress of Censors, as hereinafter provided.

*Section* 2. There is hereby created a Board known as the Ohio State Censor Board, consisting of three members to be appointed by the Governor for terms of 2, 3 and 4 years.

*Section* 3. It shall be the duty of such Board to examine and censor all motion picture films to be exhibited and displayed in the state of Ohio, which shall be submitted to them, upon the payment to said Board of one dollar for each film to be censored.

*Section* 4. All and only such films, as are, in the judgment and discretion of said Board, of a moral, amusing or educational character, and not of an indecent subject, nor representing lust, shall be passed and approved by such Board, and shall be stamped or designated in an appropriate manner and consecutively numbered that the same may be projected upon the screen preceding the picture.

*Section* 5. A majority of the members of said Board shall constitute a quorum and in regular session may exercise all of the powers and duties of the Board.

During the absence or incapacitation of any member of said Board, the Governor may appoint a member to fill such temporary or permanent vacancy.

*Section* 6. By a majority vote of the State Censor Board hereby created, they may work in conjunction with Censor Boards of other States as a National Censor Congress and the action of said Congress in approving or rejecting films shall be considered as the action of said Board and so desig-

COLUMBUS CONVENTION—Mostly Film Boosters Here.

nated, and have the same force and effect as if approved by the Board hereby created in separate session.

*Section* 7. When films have been passed and approved by the Ohio State Censor Board or the National Censor Congress and stamped and numbered by the Board hereby created, as provided for herein, they may be shown and exhibited within the state of Ohio without restriction or interference, county or state officers to the contrary notwithstanding.

*Section* 8. Such censor board shall, before the 10th day of each month make a complete report of the amount of money received by them for censoring picture films and shall pay all money so received into the general revenue fund of the Ohio State Treasury.

*Section* 9. Each member of said Board of Examiners shall receive an annual salary of fifteen hundred dollars, except the Chairman who shall receive an annual salary of two thousand dollars. The Secretary of such Board shall receive an annual salary of twelve hundred dollars. All salaries hereunder and all expenses necessary to maintain said Board and carrying into effect the purposes thereof shall be paid out of the general revenue fund of the state of Ohio which, however, shall not exceed in any one year the revenue produced in censoring films.

*Section* 10. Any person violating any of these provisions of this Act shall, upon the conviction thereof, be fined not less than fifty dollars nor more than five hundred dollars or imprisoned not less than thirty days nor more than one year or both for each offense.

### Other Bills Proposed.

Another bill touching on higher and more rigorous examinations for moving picture operators was read and discussed. It provides that all moving picture operators must be at least 18 years old and must secure 75 per cent. of the marks required in the passing of an examination. Each operator is allowed an apprentice, who will be paid by the manager. This bill will be introduced to the legislature at the same time as the censor board bill.

Another bill, relating to Sunday opening in Ohio, was next read and discussed in executive session. While theaters are opened on Sundays in various cities in Ohio, there is an effort made in this bill to prevent undue discrimination.

The following motions were then moved and passed: A state convention can be called only at the discretion of the state president, who has the power to name the place and the date; that the attorney of the state league be instructed to draw up a bill for presentation to the legislature, making the use of motors in connection with projecting machines legal throughout the state of Ohio.

### Governor's Reception.

A recess was then taken for a march of all the exhibitors present to the State Capitol to pay respects to Governor J. M. Cox. The Governor stood in the corridor, under the great dome of the building with President Neff. As the long line passed the Governor, each exhibitor was introduced by Mr. Neff, the Governor offering his left hand, owing to the fact that his right had been already pretty well used at several other meetings during the day. As the exhibitors filed out of the building, they were arranged on the steps fronting the Capitol and photographs were taken. The convention afterwards was called to order at 1:30, and continued in executive session until 4:30, when it adjourned.

### The Banquet, Wednesday Evening.

The banquet, in the large banquet hall of the Southern Hotel, was both notable and impressive. At the main table sat President Neff, Governor Cox, the Hon. Frank Monett, formerly attorney-general of the State; John J. Lentz, ex-congressman, and Charles Swayne, speaker of the State House of Representatives. Mr. Neff was toastmaster.

In the course of his most felicitous speech, the Governor created much enthusiasm, which found vent in long continued applause at the telling points. In referring to the censor board bill, the Governor said: "You bid the State full welcome, instead of antagonizing the State. If you see the importance of regulating your own business, you will also see the importance of regulating other businesses. During the summer, in Toledo, I spoke to some of you of a State censorship board for moving pictures. I hope before another summer passes, that we will have a practical, sane and sensible censorship board in Ohio."

Speaker Charles Swayne, of Hamilton County, was next called upon by the toastmaster. He asserted that moving picture exhibitors furnished the chief amusement for the people of the age. The character of the individuals can often be judged by what they like, and sometimes they are what their entertainments make them. Wholesome things beget wholesome thought and a better spirit. Exhibitors are held responsible for wrong pictures. An efficient censorship of films is what is needed. The people hope for visions of better things through pictures.

The Hon. Frank S. Monett followed. He began by complimenting the league on selecting Mr. Neff as president, both State and national. He praised Mr. Neff for his ability

COLUMBUS CONVENTION—President Neff in Center.

in planning, initiative and intuition. He called this age an age of illustration, and referred to the marvelous power of the cartoon in black and white. "The craving for education by the eye is tremendous," said Mr. Monett. He referred to the magnificent paintings in the Louvre, Paris, but reminded his hearers that these paintings were only imitations of nature. He placed the great fine art, sculpture, in the same class. Neither have motion; but pictures show life action. He dwelt on the great things in store for future generations, among them speaking pictures, and declared that history and learning would in the future be thrown on the canvas by photography and the voice.

Leo Kaufmann, national vice-president for California, in the course of his remarks, extended an invitation to the Panama Exposition of 1915, in San Francisco.

George H. Wiley, national vice-president for Missouri, during his address, stated that it is sometimes difficult to show exhibitors that it is a protection for them to join the league. He, in turn, wished his hearers to remember that St. Louis was out for the national convention of the M. P. E. L. of America, in 1914.

Joe Brandt, of the Universal, gave it as his opinion that the censor board bill for Ohio was good, and hoped that it would accomplish much good. On behalf of all manufacturers, he asked the aid and co-operation of exhibitors which would enable manufacturers to avoid great loss. The great expense incurred in making moving pictures might even ruin some manufacturers, if indiscreet censorship were followed. The hearty co-operation of exhibitors with manufacturers would do, in this respect, much to solve the difficulty.

The Monkey Nest Quartet rendered several vocal numbers, which were well received.

John J. Lentz was the next speaker and dwelt chiefly on the Sunday opening of picture theaters. "Science and civilization will travel hand in hand with the moving picture; you cannot stop it," was one of his pithy epigrams. "The Sabbath was made for man, and not man for the Sabbath," was another which he drew from the New Testament.

The Monkey Nest Quartet then sang several enjoyable numbers, and President Neff closed by thanking all who contributed to the great success of the convention.

THE MENU
BLUEPOINTS ON HALF SHELL
MAMMOTH OLIVES    C. B. SWEET PICKLES
CREAM OF CELERY A LA PRIMROSE
FRIED HALIBUT WITH TOMATO SAUCE
POTATO CROQUETTES
LARDED SIRLOIN OF BEEF, SAUCE MADERE
NEW STRING BEANS    RISOLEES POTATOES
SALAD A LA SOUTHERN
FROZEN VANILLA BEAN    PETIT FOURS
DEMI TASSE

*TOASTMASTER*
*PRESIDENT M. A. NEFF*

### Meeting of National Vice-Presidents.

A conference of the national vice-presidents was called to order by President Neff, at 9:30 a. m., Thursday, January 23, on the 7th floor of the Southern Hotel, in the special assembly hall. The meeting lasted all day, and all routine business was taken up and thoroughly disposed of. Much time was devoted to the discussion of plans for the approaching national convention in New York City. President Neff named the following members of the national executive committee: M. A. Neff, chairman; C. M. Christenson, of Cleveland, secretary; J. J. Rieder, of Jackson, Mich., treasurer; O. L. Blumenthal, Newark, N. J., and G. H. Wiley, Kansas City, Mo.

The following national vice-presidents were present at the convention: Thos. A. Brown, Iowa; E. Wayne Martin, Kansas; Geo. H. Wiley, Missouri; J. E. Schlank, Nebraska; D. E. Morris, Ohio; F. J. Rembusch, Indiana; Leo Kaufmann, California; L. F. Blumenthal, New Jersey; T. P. Finnegan, Texas; Orene Parker, Kentucky; F. J. Herrington, Pennsylvania; G. H. Thomas, West Virginia; C. H. Phillips, Wisconsin; J. J. Rieder, Michigan, treasurer national board; M. A. Neff, president, and C. M. Christenson, secretary.

### Exhibitors Present.

The following exhibitors were registered: C. C. Haddox, the Empress, Kenton; Sam Bullock, Erie Amusement Company, Cleveland; Leslie M. Beths, the Colonial, Toledo; Charles W. Snyder, the Parsons, Columbus; D. G. H. Widor, the Romfort, Chicago, Ill.; F. S. Sumsford, the Bide-a-wee, Columbus; H. R. Ashbrook, Toledo; Mrs. F. G. Wylie, the New Theater, Columbus; C. L. Passmore, the Palace, Dayton; J. E. Doeble, W. Carrollton; P. S. Rayburg, the Globe, Dayton; R. C. Newell, the Wonder, Columbus; Grant Snyder, the Empress, Dayton; G. W. C. Kolb, Cincinnati; Ted J. Herrington, the Coliseum, Mt. Oliver, Pa.; G. C. Bertsch, the

COLUMBUS CONVENTION—The Ladies Were Also Present.

New Broadway, Jackson; A. E. Overholser, Springfield; T. A. Rogers, the New Broadway, Jackson; H. P. Lawson, the Pastime, Columbus; A. J. Zane, the Paradise, London; J. E. Stewart, the Alhambra, Columbus; Samuel Bullock, the Erie and Columbia, Cleveland; H. Simitle, the Temple, Portsmouth; Edward Schatzman, the Newell, Columbus; R. J. Harmon, the Exhibit, Columbus; Claude Greeg, the Hippodrome, Columbus; Henney Bros., the Princess, Piqua; Fred L. Adams, the Favorite, Piqua; C. E. Oberle, the Logan, Logan; Charles Johnson, the Wonderland and Colonial, Washington C. H.; John K. Huss, the Colonial and Royal, Cincinnati; R. W. Cheek, the Apollo, Columbus; W. B. Gandey, the Dreamland, Lima; Rudolph Glinski, the Victory, Toledo; Frank Murphy, the Cub, Wilmington.

W. E. Cann, Orpheum, Toledo; W. Rayner, the Dreamland, Dayton; H. A. Hill, the Grand, Athens; George Schenker, the Pastime, Lorain; G. A. Robinson, the Colonial, West Hoboken, N. J.; H. L. Hamilton, the Pastime, Barberton; Fred H. Schumacher, the Pastime, Akron; John M. Newman, the Star, Piqua; Charles Reark, the Theatorium, Sandusky; Alex. W. D. Bowen, the Woodland, Cincinnati; Jack Deinhardt, the Southern and Colonial, Columbus; D. E. Wahl, Opera House, W. Jefferson; Charles G. Taylor, the Palace, Columbus; E. H. Row, Hippodrome, Crestline; Harry L. Van Alta, the Travelogue, Dayton; F. L. and C. J. Simeral, the Palace, Steubenville; A. C. Cook, the Minerva, Steubenville; B. W. Davidson, the Grand, Wellsville; John G. Polites, the Rex, Steubenville; Will Hunsteger, the Royal, Dayton; A. J. Paul, the Royal, Galion; Cheek Bros., the Apollo, Columbus; P. K. Petus, the Royal, Mansfield; Hal B. Clarke, the Mystic, Tiffin; F. H. Stamp, the Grand, Delphos; William G. Georgian, the Arris, Mansfield; Henry Hunter, the Empire, Ironton; M. A. McGrath, the Casino, Columbus; A. C. Zaring, treasurer Indiana State League, Indianapolis, Ind.; Dr. J. M. Rhodes, Indiana State president, the Imperial, Indianapolis, Ind.; James Seitel, the Bijou, Fremont; Mr. and Mrs. O. B. Weaver, the Lyceum, Dayton; William Hamell, the Lyric, Hamilton; Willis DaWalt, the Mystic, Belleview; B. E. Hesht, the Royal, Clyde; E. H. Mohler, the Princess and Broadway, Middletown; G. Hill, the Grand, Lebanon; Henry Heim, the Gem, Fremont; Harry Hill, the Grand, Lebanon; J. E. Wright, the New Royal, Findlay.

H. H. Pearson, the Gem, Troy; N. E. Chaney, Orpheum, Hillsboro; A. B. Hatch, the Alhambra and Arch City, Columbus; J. W. Nichols, the Gem, Somerset; Van D. Mehan, Coshocton; A. R. Boyd, the Cupid, Tippecanoe; A. J. Freemas, the Comique, Columbus; Robert J. Kastt, the South Park, Dayton; H. Lehman, the Photoplay, Dayton; E. Wayne Martin, The Pearl, Hutchinson, Kan.; R. C. Pelton, the Crown, Fostoria; Pill Chakeres, the Princess, Springfield; Louis Mandros, the Unique, Columbus; C. R. Price, the Lyric, Mt. Vernon; H. A. Wachter, Hippodrome, Lancaster; M. J. MacMull, formerly the Majestic, Dayton; G. Edward Finke, the Star, Dayton; J. W. Swan, the Pastime and Hippodrome, Columbus; W. H. Bailey, the Grand, Mansfield; Mrs. C. E. Price, the Lyric, Mt. Vernon; S. V. Dempsey, the Crystal, Columbus; L. S. Smithheisler, the Oak, Columbus; W. D. Belknap, the Royal and Bell, Columbus; John Pekras, the Dreamland, Columbus; Milton Phelos, the Marathon, Columbus; U. T. Stilinell, the Westwood, Dayton; Charles Sternberg, the Dolly Varden, Cincinnati; Carl Tarvin, the Casino, Dayton, Ky.; P. L. Shawen, the Majestic, Dayton; M. Fishman, the Central, Cincinnati; James N. Collins, the American, Zanesville; E. S. Hooe, the Bijou, Columbus.

W. T. Hubert, the New Sigma, Tiffin; W. P. Newman, Hippodrome, Bucyrus; S. E. Morris, Cleveland; Buell B. Kissinger, the Majestic, Dayton; D. H. Thompson, the Wonderland, Dayton; H. Q. Alexander, the Edgemont, Dayton; Frank Hoffman, Cleveland; S. G. Smith, the Theatorium, New Lexington; Charles W. Benner, the Colonial, Columbus; James C. Graciana, the Princess, Roseville; Thomas A. Brown, Iowa City, Ia.; Max Stearn, the Exhibit, Columbus; Leo Kaufmann, Unique Amusement Company, San Francisco; George L. Law, the Exhibit, Lancaster and Portsmouth; E. A. Wittle, Columbus; F. M. Shelley, the Royal, St. Mary's; J. F. Luft, the Southern, Columbus; Starr & Whipple, the Princess and Olympic, Wapakoneta; Asa Goddard, Cleveland; M. P. Lauer, Cleveland; Edward Rohe, the National, Cleveland; Joseph Grossman, the Delmar, Cleveland; T. P. Finnegan, Hippodrome, Dallas, Tex.; Al Walters, Cincinnati; C. A. Crary, Wyoming; Mrs. J. E. Robin, New York; W. J. Slimm, the Marquis, Cleveland; S. M. Osborn, the Lima, Lima; S. C. Munson, Bakers' Art Gallery, Columbus; C. W. Withrow, Cleveland.

J. Russ Smith, the Star, Lima; John Gallagher, the Lyric, Newark; Richard Thompson, the Lyric, Newark; August Ilg, the Wonderland, Lorain; George W. Smith, Springfield; W. C. Moore, Columbus; George A. Spring, the Arch City, Columbus; J. A. Maddox, the Colonial, Columbus; C. S. Stevenson, Columbus; Jacob E. Schlank, Hippodrome, Omaha; Max Neugebauer, the American, Columbus; Leon J. Verden, the Pleasant Hour, Columbus; Herbert Schulenberg, the Crown, New Bremen; Ernst Schwartz, Cleveland; G. Schroder, the Majestic, Cleveland; Jacob A. Pirrung, Columbus; Roy Michael, the Princess, Ashland; George W. Heinbuck, the Superior, Cleveland; C. D. Chacos, the Pas-

**COLUMBUS CONVENTION—Chairman Clem Kerr is Here.**

time, Coshocton; Paul C. Henry, the Grand, Crestline; A. L. Curry, Canton; Miss Nellie Kyler, Columbus; H. E. Vestal, the Lyric, Asda; Roy Hasper, the Electric, Pomeroy; John H. Broomhall, the Jewell, Hamilton; Emil C. Meyer, the Penn Square, Cleveland; C. M. Christenson, the Dreamland, Bronx and Broadway, Cleveland; J. W. Kaufman, the Gallipolis, Gallipolis; W. R. Wilson, the Schiller, Columbus; Charles W. Say, the Star, Columbus; Pearl Bailey, the Star, Columbus; Fred P. Reichert, the Lion, Port Clinton; Louise C. Schmitz, the Fulton, Cleveland; C. E. Latts, the Comet, Beaver Falls, Pa.; R. H. Colman, Empire Opera House, Washington C. H.; John H. Kessler, the Star, Sandusky; Will F. Dusenbury, the Colonial, Columbus; Warren W. Miller, the White Palace, Mt. Vernon; R. E. Jacobs, the Lyceum, Findlay; Lou J. Wittman, the Star, Hamilton; F. J. Schad, the Gordon Park, Cleveland; F. E. Fredericks, the Arcade, Port Clinton; Charles F. Schroeder, the En-Joy-U, Cleveland; Ben C. Morris, the Olympic, Bellaire; John F. Karb, the Metropolitan, Chillicothe; H. J. Moon, the Empire, Columbus; D. W. La Fever, Mt. Vernon; M. B. Golden, the Princess, London.

### Exhibits Given Much Attention.

The exhibits at the convention were given their full share of attention. The representatives advised me that their efforts were well repaid, and all of them look forward to results of a gratifying character.

The Rudolph Wurlitzer Company was unusually well represented. Thos. P. Clancy, general sales manager at Cincinnati; L. S. Lockwood, inventor of the new Style H automatic musical instrument for moving picture theaters, from the factory at North Tonawanda, N. Y.; T. P. Grimes, of the Cleveland office; L. O. Hunt, of the Columbus office, and Dr. Rumfort, demonstrator, were in attendance. The Wurlitzer automatic musical instruments were at all times surrounded by crowds of exhibitors and created wide interest.

The Nicholas Power Company was represented by F. W. Swett and Will C. Smith, of New York; John A. Koman was on hand for the Enterprise Optical Company (Motiograph); the strenuous Eric Morison, secretary and treasurer of the American Moving Picture Machine Company, was never weary in demonstrating the merits of the Standard Machine, and J. E. Robin held up his end, with ever smiling front, for the Precision Machine Company (Simplex).

The Newman Manufacturing Company, of Cincinnati, had an attractive exhibit of brass poster frames, from ½-sheet to 3-sheet size, on the mezzanine floor, in charge of the urbane S. J. Newman; the C. R. Baird Company, of New York, was represented by Mr. Baird; the Fredericks' auto-rewinder by F. E. Fredericks, of Port Clinton, Ohio; the Exhibitors' Mutual Supply Company, of Cleveland, by Ed Cole, president and general manager, and Leo E. Dwyer, of Columbus, buttonholed exhibitors while he demonstrated his ability as an expert in rebuilding and repairing picture projecting machines.

### Film Manufacturers Represented.

Joe Brandt, the untiring hustler for Reliance, made himself known to everybody, both through the columns of the Universal Weekly and in person. The Universal Weekly had two editions during the convention and its contents were eagerly read. "Joe" provided canes, decorated with Universal banners, for the parade to the Capitol, and covered the hat bands of the Columbus Battalion Band, so that they read Universal Band. A unique memento of the convention was also furnished by him to every visitor. This was in the form of a globe mounted on a neat stand, representing the earth. A miniature American flag hung from a spar fixed to the base, and, in another aperture in the base, a tiny card bore the legend, "Demand that Universal program." "Joe" was sure some pumpkin at the convention.

C. Lang Cobb, Jr., represented Reliance, and was always the center of an interested crowd. Great applause greeted the exhibition of the two-reel Reliance subjct, "The Open Road," which has a good story, full of interest, and is well produced.

H. Charnas, the Cleveland manager for Warner's Features, was a popular mixer with exhibitors, and did good work for his company. I. W. McMahan, of the Cincinnati Buckeye Film Company, made one of the hits of the convention by presenting every exhibitor with a handsome carnation. The Toledo Film Exchange Company was represented by D. J. Chatkin, and E. H. Klinck, traveling representative.

The newspaper men present were W. J. Page, special representative of the Billboard; Mr. Carr, local representative of that publication; L. Haase, of Motography, and J. S. McQuade, of the Moving Picture World.

### Convention Notes.

During a conversation with Dr. J. M. Rhodes, president of the Indiana State League, Indianapolis, he told me that the affairs of his home league are in a very flourishing condition. It was only a short time ago that the treasury was very low, now it has $1,600 to its credit. He was proud to say that the members of the Indiana League are now full of vim and are vying with Ohio in doing things. He stated that the members of the Indiana League are working hand in hand with the Ohio State League, and that they are gratified to see the Ohio boys going ahead to improve the business. Other members of the Indiana League in attendance at the convention were F. J. Rembusch, vice-president of the Indiana League, and A. C. Zaring, the State treasurer. All three men are heart and soul with the members of the Ohio League in their policies.

L. J. Wittman, the man who is "dotty" on well selected programs, and who owns the Star, Hamilton, Ohio, was enthusiastic in his praise of the Ohio convention, which he pronounced well worthy of the standing and enterprise of the Buckeye State. "The Moving Picture World is my Bible," said Mr. Wittman.

I had a chat with W. T. Bettis, president of the Toledo branch of the M. P. E. L. of America, during which he informed me that he has already made plans for one of the finest and most expensive picture theaters in the United States, if not in the world. Mr. Bettis showed me an art colored drawing of the front of his new house. It is a model of architectural art. Mr. Bettis in describing the interior decorations gave me the impression that they will afford a study in beautiful and harmonious decorative design. It will surprise many to learn that the site on which the new theater will be built is worth over $250,000. That amount was offered for the property and was refused. The estimate for the erection of the new theater is $90,000. The furnishings of the house have been estimated at $10,000, and besides, $10,000 more will be laid out for a great pipe organ. This gives an aggregate value—for the site, theater, furnishings and organ—of $360,000. Mr. Bettis is one of our most enterprising exhibitors, and is always zealous for the good name and progress of moving pictures. He is an ardent believer in educational pictures, and strongly advocates their frequent use by all exhibitors, so that a demand for them will be made that will ensure the requisite profits to manufacturers for their production. He deplores the fact that exhibitors have permitted educational films to be on the wane, owing to the lack of demand for them. He believes that all intelligent exhibitors can so educate their patrons that they will welcome the presentation of an educational film. Mr. and Mrs. Bettis made a tour of Europe last summer, during which they learned a great deal about the moving picture. "One day, while taking a walk through the streets of Paris, and afterwards touring in an automobile, my wife asked me what I was laughing at," said Mr. Bettis. "Well," I replied, "I was just thinking of with what little concern we try to make ourselves intelligible to a gendarme, and with what little surprise we view all the sights and scenes around us in a strange country. Doesn't it strike you that it is singular for us to see all these things and undergo all these experiences without being unusually affected? Why is it that nothing seems strange to us? We have seen and experienced them all before. But where? Why, in our own moving picture theater at home! There we have seen the streets of Paris, the gendarmes and the people passing to and fro, together with this building and that building, and all are so familiar to us, that we are no more excited than if we were walking in the streets of our own cities at home." This little talk of Mr. Bettis gives one a better idea of the great educational value of moving pictures.

---

## JEFFERSON COUNTY EXHIBITORS' LEAGUE.

The Exhibitors of Jefferson County, Texas, representing theaters in Port Arthur and Beaumont, have formed the Jefferson County Motion Picture Exhibitors League. John I. Pittman is president, Pat Lenox, vice-president, J. C. Clemmons, secretary and treasurer. The organization started out with eight charter members and is affiliated with the Texas State League.

## EXHIBITORS' BALL AT PHILADELPHIA.

The Motion Picture Exhibitors League of Philadelphia, will give a ball on March 26th, at Turngemeinde Hall in that city. Exhibitors throughout the Eastern part of Pennsylvania are cooperating with the Philadelphia local and everything points to a successful event. It has been arranged to run a special train from New York to accommodate New York exhibitors and photoplay artists who desire to attend the function. An elaborate souvenir program is being compiled. One of the big features of the ball will be the attendance of a great number of photoplay artists. The entire Lubin Company is expected to be present, and a large number of leading players from New York studios will also be there.

# "Snow White" (Powers).

By George Blaisdell.

IN these three reels the Powers company has produced a charming fairy story. It will renew to the memory of older minds a well-remembered tale of their childhood. It is without doubt one of the finest picture plays that has been produced for matinee audiences—and there will be many in an evening gathering who will heartily appreciate it. Primarily will the little ones be delighted, for other little ones have important parts to play in this fairy story. They play them, too—play them with spirit and vim, and, best of all, with intelligence. There are seven of these small folks, and they are led by Matty and Early, best known to picturegoers as the "Powers Kids." The leading character is Elsie Albert. She is a winsome Snow White, and her sweetness of manner and her naturalness will especially appeal to the women of an audience. She plays her part for the part's sake, obliterating herself. She creates the illusion that marks the work of the good performer. There is a competent cast—the king and queen, pages and courtiers, and all the train that follows in the wake of a court, even to the jester, of whom, perhaps, more might have been made.

Scene from "Snow White" (Powers).

In the opening scenes there are fine views of a castle and of expansive balconies, with charming backgrounds. Some of these latter are unusually good. The larger interiors throughout the piece hardly compare with the outdoor settings, which are excellent. Some of these are big fields, one in particular, where the seven little men come trooping over the knolls at the close of their day's work in the mines. The character of the queen is well sustained. It is a hard part, and, of course, an unpopular one.

Scene from "Snow White" (Powers).

The story opens in the anteroom of the royal bedchamber. The good queen, Snow White's mother, dies. We don't witness the death scene—that is behind drawn curtains—for which all will be duly thankful. A year later the king brings home a new queen, the wicked queen, Snow White's stepmother. There is an elaborate ceremonial of investiture. Snow White is presented to her new mother. She is very sad. The queen sees in writing in her magic mirror a message to the effect that Snow White will be prettier than she. The queen is in a jealous rage. The king leaving for a short period, he confides to his queen the care of Snow White. No sooner is the king gone than the wicked queen, under threat of beheading, compels a hunter to carry Snow White to the woods and slay her. The hunter weakens at the crucial momet and sets Snow White free. The hunter kills a rabbit, and in the blood of the slaughtered animal dips his handkerchief, which he shows to the queen as a proof that he has carried out his mission.

Snow White, from the edge of the woods, sees a cottage in the distance. To this little house she goes. Finding it apparently vacant, she enters and searches through the rooms. In the fireplace a pot is boiling. The table is spread. The beds are made. Snow White is drowsy. She lies on one of the beds and falls asleep.

Up on the hill seven little men are at work in a mine. At the close of the day they stop their labor and in military order march across the fields to their little home. As they enter they discover that someone has been there. The leader searches the rooms and finds Snow White. He summons his mates and together they awaken the sleeper. Snow White agrees to keep house for the little folks. One of them gives up his bed to Snow White and he sleeps in a chair.

The queen through her mirror has learned that the hunter has played her false and that Snow White still lives. The next day in the absence of the seven men she goes in disguise to the hut. She gives to Snow White a poisoned comb. The queen departs. Snow White falls unconscious. When the dwarfs return they soon discover the trouble and remove the comb, restoring Snow White.

The next day the queen returns and finds the door of the hut locked. In spite of the warnings of the dwarfs the wicked woman is finally admitted by Snow White. The queen induces the girl to eat of a poisoned apple. Snow White falls dead. The dwarfs returning at night bemoan the loss of their princess.

The queen through her mirror learns of the death of Snow White. The glass tells her: "Oh, queen, there is none in the land so beautiful as thee." The king mourns for his lost daughter.

A prince now comes upon the scene. From a hill he sees a strange sight. He dismounts and approaches a casket of glass, surrounded by seven mourning little men. He leans over the casket and kisses the face of the still figure within. Immediately it sits up straight. It is Snow White.

The final scenes are of the king and queen at the head of their court assembling to greet a new prince and his beautiful bride. Of course, it is the prince and Snow White. The wicked queen is exposed and turned out. The king welcomes his restored daughter and her prince and gives the two his blessing. And—of course—they live happy ever after.

# "Saved in Mid-Air."

## Three-Reel Warner's Features.

In every well regulated melodrama there must be "papers" and the searching for these "papers" is always the most interesting part. "Saved In Mid-Air" is a genuine old-fashioned, superheated melodrama which, however, may be shown with perfect safety to children as well as to adults. Contrary to the run of these melodramatic features, "Saved In Mid-Air" is entirely free from objectionable features. The photography in these films is of the high standard of excellence; the acting of the principals leaves nothing to be desired, and the settings are well chosen. The action takes place in a Northern city of Europe, and the many glimpses we get of life in the foreign places count not among the least of the merits of this production.

The plot described briefly is as follows: Two wicked trusts are in deadly competition and the final victory depends upon the possession of certain "papers." These "papers" are sewn up in the lining of a coat belonging to and worn by the secretary of one of the trusts. The other trust dispatches its female detective to run down and get possession of these "papers." Womanlike the detective falls in love with the young man and declines to carry out her mission. Before, however, she has time to send the letter to her trust she discovers that the young man, who has the "papers," is in love with another woman and her jealousy is aroused. She hides herself in the room of the young man. A letter is placed on his desk while he is out and the young woman gets hold of the letter. The letter invites him to meet his associates at a certain time and place for further consultation. The woman alters the letter by inserting another time and another place of meeting.

Unaware of the deception practiced upon him, the young man opens the letter and presents himself at the meeting place indicated in the letter by the jealous woman. There, instead of his friends, he meets the directors of the hostile trust who proceed to "truss" him up and throw him into a room in an abandoned building after getting the "papers." The young woman, who has aroused the female detective's jealousy and who is in love with the man, is alarmed to find him absent from his hotel and, after a long and thorough search in which she climbs over various buildings, she discovers his place of imprisonment. She smuggles a note to him through the bars of the prison, telling him to break into the floor below and assuring him that she will come to his rescue. The young man complies with this direction and the heroic woman makes fast a rope, one end of which she throws to her lover, who makes it fast to his window sill. The rope is now drawn very tightly, and the young woman walks on the rope at a height of probably a thousand feet from her station to the room of her lover. She returns with him and supports him on the dizzy height as they together walk on the rope towards safety.

**Scene from "Saved in Mid-Air" (Warner's Features).**

The female detective, however, has discovered what is going on and with the aid of the henchmen of the hostile trust she burns the rope just as the lover and the heroine are about to reach safety. The rope breaks and the lover and the heroine still holding fast, fall from a height of several hundred feet. Happily neither of them sustains any fatal injury and, while the members of the hostile trust are on the spot getting ready to overcome the young woman and her lover, the friends of the latter rush in in automobiles and effect a happy rescue.

## A ROMAN CATHOLIC MISSION IN CHINA (Eclair).

There will soon be released by the Eclair Company one of those educational films depicting foreign types, which kind of films are coming into popular favor once more. "A Roman Catholic Mission in China" is a hand-colored Eclair subject of great interest. The Mission offers a reward for all fondling babies that are delivered to it. These infants are raised at the Mission and educated to the Roman Catholic faith. There are scenes in which dozens of these shock-headed, squint-eyed babies furnish considerable amusement by the simplicity of their childish movements, especially when they eat with their long chop sticks, which they handle very deftly. There are scenes showing children of more advanced years at their studies, learning the Chinese language from native teachers and English from the Nuns. One scene shows the advanced girl pupils making lace, and another shows the boys making mats from rice straw. The children are also to be seen at religious devotion, singing hymns, saying prayers, etc. Oriental children are very cute and sometimes very funny. The picture is one reel in length and will be a sure fire hit with women and children anywhere.

## FRANCIS X. BUSHMAN IN TOWN.

Francis X. Bushman, formerly leading man of the Essanay company, and an unusually successful and popular photoplayer, is in New York. He visited the Screen Club on Sunday and on Monday and was given a hearty greeting by the members present.

# The Love Chase.

### A Sugar-Coated Scenic in Two Parts, by the Eclair Company, Covering Various Points of Interest.

ONE good way to make a scenic is to write an interesting story which brings in the geographical points of interest in a logical way. It has been done on a number of occasions before, and we hope it will be done many times again. "The Love Chase" is a scenic picture with a plot, similar in nature to the one Edison did some years ago entitled, "A Honeymoon at Niagara." Pictures like this seldom fail to please, because they have a double interest.

Miss Barbara Tennant and Mr. Lamar Johnson have a pair of good parts to play in this comedy, and they do them extremely well. Miss Tennant never looked prettier than she does in this film; it is quite noticeable that a year in pictures has done wonders for her. The stage settings for all the interiors are exceptionally good. The groupings are cleverly handled, and at no time does the stage appear crowded, an item that deserves mention in these days of crowding, where ensemble scenes bear close resemblance to the interior of an elevator at noon hour.

**Scene from "The Love Chase" (Eclair).**

The story is all about a blase young man whom the world has ceased to interest. He, having tasted all the joys of life, is finally surfeited with them. His mother is anxious to get him married off to a delightful young lady who arrives on a visit as the picture opens. The son refuses to meet the girl and it becomes necessary for those in the secret to set a trap for him. His would-be fiancee gets a position as stenographer in this young man's office, and when he sees her he becomes smitten with her charms immediately.

The girl pretends to have been insulted by his attentions and leaves a note that she is going away to Niagara Falls. He follows her there, and there are scenes around the Falls which are doubly interesting. She hastens back to his office in the Singer Building, New York City. With a friend she watches for his automobile by looking out the window to the street below. In this manner some excellent panoramas of New York City are shown, one in particular, showing the recently completed Woolworth Building, is particularly interesting. The Woolworth Building is the highest building in the world and, as the picture affords a definite idea of the immense size of this structure, it will be something long to be remembered, especially by those who do not reside around New York City.

There are other points of interest which are introduced in plausible ways, and the picture ends by the young couple meeting at last and becoming engaged. Incidental to the picture there is an adventure with a tiger in which the blase young man rescues the pretty damsel from the clutches of this ferocious beast, who is as tame as any cat and who has been borrowed from an animal trainer. The picture throughout is a lively one and distinctly a comedy, one that will probably set the pace for any bill upon which it is placed.

# Foreign Trade Notes

## BRITISH NOTES.

From Our Own Representative.

At last and after a much advertised preparation, Reinhardt's famous wordless play, "The Miracle," is being shown at the Royal Opera, Covent Garden. Obviously the success of the play at Olympia last winter is some assurance of the success of the film, but some of the Metropolitan daily journals go even further and have the temerity to assert that the pictorial production eclipses the stage setting. Considering the attitude of several newspapers (bound, of course, in faithful allegiance to the legitimate stage) towards cinematography in general, such unexpected statements come rather as an unexpected but nevertheless pleasant surprise to the trade. A week ago a small company of journalists and reviewers were invited to see the film run through. The stage surrounding the screen was decorated to represent the façade of the ancient cathedral. The plot of the play, which I summarized last week, will now be familiar to all and it should suffice to here mention that the leading roles are taken by the actual actors who appeared at Olympia. Madame Carmi as the Madonna, Florence Winston as the erring nun, and Mr. Douglas Payne as the knight, are particularly worthy of mention. In a picture play of this kind as, for comparison, in "Christopher Columbus," much depends upon the orchestra and chorus. At Covent Garden special attention has been paid to the latter, which consists of 200 picked singers. The orchestra has also been specially augmented for the production and is conducted by no other but the distinguished musician, Herr Schirmer, who assisted Humperdinck to compose the original score. As for the film itself the technique is very fine both in photography and finish, while the coloring of such a length must have been a herculean task for someone. Messrs. A. D. Rosenthal, W. Hyman and John Menchen are the producers and most of the scenes have been photographed in the vicinity of Vienna.

* * *

Only a street or two away we have the London Opera House, popularly known up west as "Oscar's Elephant." The first rehearsal here was held the other day and now the show will consist of a glorified program of animated pictures and variety turns. The image projected from the operating box is stated to be the largest in the United Kingdom.

* * *

A Midlands clergyman makes a novel suggestion for the adoption of the cinema to the requirements of the historian. "I expect," he states, "any day to hear of the appointment of an official cinematographer to the government who will record all great historical events on the film for the use of posterity and file them in the British Museum for the use of our 'historiographers' to come. If the Church of England appointed an official cinematographer merely to record events of interest to church work, it would be a greater agent in knitting churchmen together than are the numerous parish magazines which endeavor to do the work to-day. An interchange of films organized by a central office and shown at parish halls throughout the country would be quite a simple institution and would command audiences not only of women and children, as is the case so often to-day, but of the young men, who, as all church workers recognize, are the most difficult class to keep in touch with religious matters."

Taking the cue from the film depicting ex-President Roosevelt's life during the recent American elections, several English political organizations are adopting this means of propaganda. Notably the Socialist party.

* * *

Mr. Charles Urban, of Kinemacolor fame and exceptionally well known in the Eastern States of America, is giving 500 metropolitan children a free treat at his London show—The Scala Theater. He will give them "Santa Claus" in colors and will afterwards impersonate the children's god to the extent of presenting each of his guests with toys and sweets. By the way, Mr. Urban has improved and considerably economized his process and he now states that Kinemacolor films can be shown with the same light as ordinary monochrome films. The Panama Canal films showing the construction of the "big ditch" are the next on the program at the Scala.

* * *

Sir George and Lady Alexander opened the New Gallery Kinema in Regent Street, which is a unique distinction for any Kinema show in this country. Sir George thinks that the stage actor can learn much from the cinema film in expression and acting. He further stated that if the young student of drama graduated in acting under competent producers of picture plays a really good result should be accomplished. Mr. T. A. Walsh, the general manager of Gaumont's here, holds similar views. "Whilst most of the English actors and actresses are good elocutionists and have the true dramatic instinct, they are far behind the Americans and the French in the art of expressive gesture," he thinks.

* * *

The picture player popularity contest finds use in many forms to enliven the program of the suburban and provincial theaters here. The manager of a London show offered a prize to the patron who could identify the photoplayer whose portrait he had printed on the cover of his program. Of course everybody guessed and guessed right, so the manager was in something of a dilemma. Eventually lots were drawn for the prize. The portrait for identification was of Miss Ruth Stonehouse, of the Essanay Company. It is opportune to mention that throughout the departed year American players have maintained uncontested their popularity in the eyes of the English audience. Maurice Costello and John Bunny have to divide the laurels in the male section, whilst amongst the fair artistes, Dorothy Bellew, of the Clarendon Company, holds her own against all comers. Kathlyn Williams is a close second, while to continue the sporting parlance, Florence Turner, is the first runner up.

* *

The Thanhouser film, "The Cry of the Children," used, I believe, in the States, officially as a revelation of the condition of child labor, is being used on a similar campaign in this country.

* * *

Mr. A. Woods, the proprietor of the American rights of "The Miracle," will arrive in New York to initiate his arrangements, the same time as this letter.

* * *

The ingenious short length film known as "Selig's Hats Off" has been exceedingly popular here. Mr. E. H. Montagu, their agent, announces he has sold recently over 500 copies.

* * *

That this is an age of specialization is evinced from the novel manner in which some theater managers here feature for three days or a week a program of films by one maker. In Leeds a "Flying A Week" has just been held in competition with a rival show that was running a "Bison 101" program. "All British" weeks have been quite common here both in London and Manchester during the latter half of the past year, and now in extension of the idea and ostensibly to popularize the cinema amongst the Hibernian community, the Kalem Company through their British representatives, the Moving Picture Sales Agency, are advising managers to try an Irish week. Perhaps the idea may appeal to Western managers. Why not St. Patrick's week in March.

* * *

The well known Tyler Industries Company is entering upon a new era in its existence. The name Walter Tyler is as well known as any in the industry and it is the parent company which Mr. Tyler began that is incorporating the following: The Cosmopolitan Film Company, Globe Film Company, Messrs. Holton & Co., the Tyler Apparatus Company, and the General Film Company. The new issue of stock is to the extent of £50,000 and the business of the incorporated companies, who are the British representatives of many American firms, will be carried on under the name of Tyler's Industries, Parent Company, Ltd. The only agency that has been relinguished is that of the Eclair Film Company (Paris), who are opening their own office here.

* * *

American manufacturers have at least to be thankful for one thing from the British showman and that is the friendly, not to say complimentary attitude taken by them towards the American film. Here the program of the most lowly slum theater is incomplete without a cowboy or a Western subject. In Germany, however, all foreign films, I am told, particularly American and English, are tobooed as much as possible by the police authorities. The defense is that they encourage emigration and are unpatriotic, or that they strengthen the admiration of the average German for things English and American. The latest move of the Berlin chief-of-police is to prohibit the admission of children under 14 years of age to picture theaters.

* * *

The exceedingly popular light opera of Straus, "The Merry Widow," has been filmed and is being produced with all the original music at a Liverpool theater. In extension of this idea I have heard a whisper that a very prominent American financier, who is closely identified with a New York picture theater syndicate, is actively engaged in this country in collaboration with an eminent musician in the production of a series of films illustrative of such musical masterpieces as "The Flying Dutchman," "Orpheus," "Tristan and Isolde," and "Electra." As yet the scheme is in its infancy, but from the meagre information I have been able to obtain, it is not yet definitely settled whether the films will be taken here or in Germany. The settings are to be most elaborate and quite in keeping with the importance of the music, but the real novel feature of the enterprise will be the system of hiring the films to orchestral societies in the country. The difficulty with such organizations, of which there are hundreds here, has been the expense of producing on their own account such works as those mentioned. Now there should be no reason why the cinema should not effectively dispose of the obstacle once and for all.

* * *

Mr. Fred Martin, the manager of the Monopol Film Company, is well known to America and after his handling of the first 5,000-footer, "The Mysteries of Paris," needs no introduction to showmen here. His newest feature is "Satan," and in describing this in an interview in a daily newspaper he asserts that the day of the short film is doomed. Many managers not only here, but across the pond, will, I think, concur that Mr. Martin is jumping too much to conclusions. There are several shows in London alone where a film over 1,500 feet is never screened.

* * *

Handle turning, as it affects the kinema-camera, is threatened with extinction. Last Wednesday, Mr. Cherry Kearton demonstrated a new invention whereby a small compressed air engine may be fixed in the mechanism of the camera. A tube of compressed air is fixed in position, the catch released and the motion is then automatic. When the tube is exhausted it can be easily detached and another slipped in just as easy as the changing of the spool boxes.

* * *

Mr. Paul Rainey, the hunter-kinematographer, who, by the way, is an American, has just exhibited a collection of pictures known as the "African Hunt" films. They are indeed a remarkable series showing striking adventures in the jungle.

* * *

The principal British films of the week are:

| | |
|---|---|
| HEPWORTH—Generosity of Mr. Smith (Drama) | 675 |
| C. & M.—Caught in His Own Net (Drama) | 990 |
| C. & M.—Trials of a Merry Widow (Comedy) | 710 |
| B. & C.—Mountaineer's Romance (Drama) | 1432 |
| CLARENDON—All's Fair in Love (Comedy) | 425 |
| EMPIRE—Cockle Industry (Industrial) | 420 |
| HEPWORTH—Sleeping Beauty (Pantomime) | 1000 |
| KINETO—Illustrated Proverbs (Industrial) | 365 |
| KINETO—Pastoral England (Industrial) | 360 |
| URBANORA—Making a Man of Him (Comedy) | 550 |
| URBANORA—Barmouth (Scenic) | 320 |

## LITTLE MARY HOLDS DAILY RECEPTION.

Mary Pickford plays the blind girl Juliet in "A Good Little Devil," David Belasco's production of the beautiful fairy play by Mme. Rostand and her son. The sweet personality and beautiful face of this clever little actress are familiar all over the world to patrons of the film shows, by whom she is intimately known as "Little Mary" and "the Maude Adams of the movies." Wherever she has appeared in the new Belasco success she has been besieged on the streets, in department stores, in fact everywhere by thousands of admirers, especially women and young girls. After every matinee performance crowds gather at the stage door of the Republic Theater waiting for her to come out. This picture shows "Little Mary" just as she is leaving Ford's Theater, Baltimore, after a matinee of "A Good Little Devil." David Belasco stands just behind

## QUESTIONS WE CANNOT ANSWER.

A reader in Vermont wants our opinion of the following. In a recent release by a well known foreign film manufacturer, the events are supposed to have taken place about 66 B. C., but one of the settings shows a bust of Napoleon. In another release by a well known American manufacturer, a man is supposed to remain on a desert island for several years in Robinson Crusoe style and yet when picked up, he is as clean shaven as if he had just stepped out of the barber's. Our captious critic remarks that the "eats" must have been pretty poor if he could not even grow a beard in that length of time. A third recent picture showed a man starting out in a little skiff to rescue a girl from a burning boat, but when he reaches the boat and effects the rescue he is in a regular life-saving boat We are glad our friend has no more puzzles at this time and we respectfully pass these few along to the film producers for consideration.

Crush of Little Mary's Admirers at Stage Door of Baltimore Theater.

# Manufacturers Advance Notes

### "A WHITE ROSE" (Pathe).

A wife haunted by "The Green Eyed Monster" is a situation which will develop a great number of laughs at her expense, provided the story is properly handled. This, then, is sufficient to assure the success of a Pathe comedy entitled, "A White Rose," which will be released February 5th.

Mabel Barlow, a young widow, to avoid meeting a suitor of her father's choosing, goes to visit her friend, the newly-married Mrs. Jefferson. The widow gives Mrs. Jefferson her opinion of men, in general saying she will never marry again, as no man can be trusted. Mrs. Jefferson hotly denies this allegation, at least, insofar as her husband is concerned. Mabel dares her to test her husband's faithfulness, finally goading Mrs. Jefferson into allowing the test. Jefferson, the man on trial, while at his lunch, meets an old and long lost acquaintance, Captain Harding. Jefferson and Harding go from the restaurant to Jefferson's home, where the former finds a note asking him to meet a young lady admirer in the park and to wear a white rose for identification. Jefferson shows the letter to Harding, saying "I can't go, I'm married." Harding is anxious to satisfy his curiosity and he goes to keep the appointment. When he has gone Jefferson discovers that the Captain has forgotten the white rose, gets one from a bouquet in the library and starts after Harding. Mrs. Jefferson sees her husband going out with the white rose and her faith in him collapses. Harding meets the mysterious young lady, who immediately gives him her opinion of a married man who flirts. Perplexed, Harding returns to Jefferson's home. He finds Mrs. Jefferson preparing for the return to mother and upbraiding her husband before she goes. He is in a bad way, but the situation clears when Captain Harding enters, wearing a White Rose.

Scene from "A White Rose" (Pathe).

Careful directing of clever players make this film one of exceptional merit, and every exhibitor should see that it is on his program. It will be released on February 5th.

---

### "BRONCHO BILLY'S LAST DEED" (Essanay).

This, one of the most pathetic Western stories ever released by Essanay, is portrayed in an exceptionally beautiful and clever manner.

Broncho Billy is seen smoking a cigar in a general store in the Far West. An Indian enters, and tries to force his attentions on a young girl. The Indian is ejected by Broncho. The Indian swears revenge. That same day, old Cy Jenners and his wife receive a letter from the bank, stating that their note must be paid at once. Further, it states that Jenners' son is a rich man and to get the money from him. Jenners and his wife call on their son, Clarence, and are told by the latter that he will give no assistance whatsoever. They leave their son's home and find Broncho Billy lying in the road, suffering from a bullet wound in his chest, inflicted by the Indian. They carry Broncho to their humble home and dress his wound. The following day Clarence Jenners calls on his old and feeble parents and tells them he has made arrangements for them to go to the poor house. Broncho Billy, in the next room, overhears the conversation. He gets up from the big chair he has been placed in and walks to young Jenners' home. He pleads with Jenners to come to the assistance of his aged father. Young Jenners orders Broncho Billy from the house. Broncho returns to Cy Jenners' home. He is about to enter the house when he is presented with a note. He opens it and reads, that should he carry out his threat to shoot young Jenners, the latter will pay a big reward for his capture. Broncho Billy goes to the doctor and is informed that he will not be able to live more than two days. Broncho Billy shoots young Jenners. That afternoon Broncho sees a reward notice of $5,000 for his capture. He goes to old Cy Jenners' home, tells the former that he must take him to the sheriff's office and claim the reward. This he does. The old man is given the sack of gold and Broncho Billy is thrown into jail.

Scene from "Broncho Billy's Last Deed" (Essanay).

Mr. G. M. Anderson, in his world-wide character creation of Broncho Billy, plays the part in a noble, aristocratic and genteel manner. Brinsley Shaw as Clarence Jenners, demonstrates his acting ability.

This production is booked for release February 8th.

## "THE LOST NOTE" (Lubin).

There is an important argument illustrated in this picture; it is the danger of circumstancial evidence. The circumstances point very directly to the poor innocent girl and, but for a providential and accidental discovery, might have wrecked a sweet and worthy life. The picture stars Ormi Hawley, one of the valuable players of the Lubin stock, and will add to the prestige of this excellent actress.

Jennie, a poor girl, and Mrs. Manning, her blind mother, are ignored by the people in the village in which they live and the mother and daughter are reduced to abject poverty. The girl tries to get more food on credit, but is refused. The new minister, who has just arrived in town, tries to help the girl by giving her money. The girl being proud refuses the money. After two futile attempts, the minister drops a five dollar bill purposely where the girl will find it. Jennie finds it quells pride for mother's sake, and buys food with the rest of the money after the settlement of her bills. The interest heightens when the landlord loses a five dollar bill near Mr. Manning's home while calling for rent. The poor girl is arrested for stealing. She, however, is rescued from the village jail by the minister and his sister. They take Jennie to her home, where the money belonging to the landlord is found by Billy, the town half-wit, who has befriended the girl and who accompanies her home with the minister and sister. The girl's innocence is proven, the landlord's lost money is recovered. The girl's new found friends leave mother and daughter happy.

Scene from "The Lost Note" (Lubin).

## LILY'S DAY (Eclair).

Lily is a little girl and the picture shows one day in her life, from the time she arises until she goes to bed at night. The innocence of childhood with all its lack of self-consciousness is here set forth. The purity of mind on the part of the sweet little girl relieves it of any suggestiveness. Lily takes her morning bath accompanied by her toy duck and her little boat. She dresses and goes to the garden to pick flowers. She is seen at her meals and later retiring at night. By her prettiness and sweetness of character this little girl holds the interest of the spectator throughout the reel, which is beautifully colored, and one that will surely delight every woman and child.

## COMMISSIONER EDWARDS VISITS FILM SUPPLY.

A most interested visitor to the projection room of the Film Supply Company of America, during the past week was Street Cleaning Commissioner William S. Edwards. "Big Bill" was particularly interested in the Gaumont Weekly No. 47 which gives a most interesting view of the construction and operation of the new street cleaning wagon which was recently built at the Ossining prison for use in the New York Street Cleaning Department.

The Commissioner remained in the projection room throughout the showing of the Film Supply Company's features and expressed himself as being particularly pleased with the exceptional pictures shown him by that company. "Pretty clean products those," he remarked, "and it doesn't look as if there was much around that could beat you people to it."

## "AN ORPHAN'S CONQUEST" (Great Northern).

The Great Northern Film Company long has prided itself upon the excellency of its comedy subjects and this latest regular release under the title of "An Orphan's Conquest" is said to be one of the most sprightly and engaging of all the comedies that have preceded it as a product of this company. It is said to be brimful of the sort of refined comedy that appeals from the beginning and the story is one that is calculated to hold intense interest. This is it in brief: Ann is an orphan who is attending a girl's seminary and there she wins the friendship of Minna, the daughter of a wealthy manufacturer. During the Christmas holidays, the orphan is invited to visit the home of Minna's parents and there she meets John Gerald, who is about to be bethrothed to Minna. Ann is obliged, by the parents of Minna, to don the garb of a maid in order that the attention of John Gerald may be averted, but the ruse of Minna's parents does not work out successfully. A plot is formed to have the orphan Ann arrested on a charge of theft, but young Mr. Gerald overhears this and arrives on the scene in time to frustrate the plans of the girl whom they are anxious that he shall marry. There are several exciting moments throughout the comedy and many humorous incidents, but in the end Ann, the orphan is announced to be the fiancee of John Gerald. The story is put on in excellent fashion by the Great Northern Company and is said to be up to the standard established by this concern.

Scene from "An Orphan's Conquest" (Great Northern).

## LILLIE LOGAN JOINS SELIG.

Miss Little Logan, well known legitimate actress, has been added to the Selig stock company and will play leading parts. She succeeded the late Lotta Faust in Lew Fields' "The Girl Behind the Counter," and took leading parts in "The Girl Question," "The Time, Place and the Girl" and "Madame Sherry." During the past two years she has been studying grand opera in Berlin. Upon her return to America, Miss Logan took leading parts in a number of pictures produced by the American Film Company. She will be a valuable addition to the Selig forces.

## HALLBERG EQUIPS NEW THEATERS.

J. H. Hallberg "The Economizer Man" reports the sale of a Simplex Projector to Pindar & Rudloff, Meriden, Conn. One Powers 6A with Hallberg Special A. C. Economizer, to Bender Theater, Utica, N. Y., and one Standard M. P. Machine with D. C. motor drive to G. G. Hayes, Austin, Tex. Many of the larger theaters are figuring with Mr. Hallberg on his A. C. to D C. motor-generator sets which have proven so satisfactory wherever used.

## WARNING TO EXHIBITORS AND EXCHANGE MEN.

Pathe Freres have learned that two men, representing themselves as cameramen employed on the staff of Pathe's Weekly, have been trying to secure an advance of money on checks. Pathe Freres wish it known that their cameramen are well supplied with money from the New York office and would have no occasion to secure money from outside sources. They accordingly decline to be responsible for any money given to cameramen, whether in their employ or only representing to be.

### "ODD KNOTTS" (Essanay).

This excruciatingly funny comedy is without a question of a doubt one of the most impressive comedy features ever released. The situations are screamingly funny and the portrayal or masterful interpretation of this remarkable piece shows plainly what the Essanay comedy company are capable of doing.

Skipper Knott, a bold, bad man, who makes everybody that comes within sight of him afraid, leaves his wife and young daughter and goes on a cruise. Some time later, Mrs. Knott receives a letter from an attorney-at-law, stating that her husband has been lost at sea and he will send her the small amount of insurance left. The settlement is made. The "Widow" Knott advertises in the local paper that she will take a few respectable gentlemen boarders. Some time later, Mike McCloskey, a boarder at the "Widow" Knotts, is requested to leave, unless he can pay his board bill immediately. He discovers an old bank book of his with a dollar deposited. He unhesitatingly writes $10,000 in the deposit column. He is about to leave when the "Widow" Knott discovers the bank book on the floor of McCloskey's room. She catches the schemer before he gets to the front door. His things are returned to his room and he is served with the best meal of his life, and a bottle of imported wine. A week later, the two announce their engagement. The day the wedding is to take place, Old Skipper Knott returns, and makes things hot around the house. With a big club he ousts all the guests and makes the bridegroom do a three mile race in nothing. This is the screamiest scream ever thrown on the screen.

Scene from "Odd Knotts" (Essanay).

E. H. Calvert as Skipper Knott is exceedingly funny. His portrayal of this character distinguishes him as a man of rare and talented ability. Miss Ruth Hennessy as Skipper's wife demonstrates her remarkable ability as an actress. John Steppling as Mike McCloskey plays the role with a punch.

This production is booked for release February 11th.

### JAMES YOUNG WRITES.

James Young, who is with the Vitagraph Company, now on a tour around the world under the direction of W. V. Ranous, sends in a program from Yokohama, Japan, with a few words of information. He says that moving pictures are playing to capacity in that city in antiquated theaters, using many foreign subjects. He thinks that there is a great opportunity there for some one who would put up a first class theater showing American pictures. To use his words "The attraction of the 'movies' is weaving the spell of irresistible fascination upon the Japanese." The program which Mr. Young sends to us for the Yokohama-Kwan near the Kanenohashi Bridge, Isezakicho, Yokohama. The performance commences at six o'clock in the evening, excepting on Saturdays, Sundays and holidays when it commences at one o'clock and runs until 10:30 at night. Six reels are run, four of which are Italian and French and two Japanese. The admission price is 50 sen, which includes a chair. The program is changed three times a month.

---

The superintendent of the State Hospital at Massillon, Ohio, has obtained a moving picture projector for use in the sick-rooms of the institution so that bed-ridden patients will be able to see pictures as well as the convalescents who every Monday night flock to McKinley Hall to see a run of films.

### CINES AND ECLIPSE NEWS.

George Kleine promises a first-class program of releases for the week ending February 8, 1913, consisting of two splendid dramas and a split reel made up of two comedies filled with humorous situations and plenty of vigorous action.

The Wednesday Eclipse release, entitled "Curing a Temper," is worthy of a special mention. It deals with a crisis in the domestic affairs of a young couple whose ship of happiness would have sailed in perfectly tranquil seas if the husband had not possessed an uncontrollable temper and the wife had not had many little habits which tended to irritate it. The plot is extremely well worked out up to a strong climax; the acting and photography are above reproach.

Scene from "Curing a Temper" (Kleine-Eclipse).

This story has a strong appeal and teaches a little moral lesson in a most interesting and effective way. The film is easily worthy to be featured on any program. The many beautiful lace dresses worn by the wife at the dressmaker's will prove exceedingly interesting to the women in the audience.

For the Tuesday Cines, "A Strenuous Courtship" is a regular "scream," describing the wooing and winning of the charming Leah. Her sweetheart, Bloomer, is madly in love with her, but before he can gain the stern parent's consent to the marriage he is put through a series of the most trying ordeals, many of which are extremely ludicrous, especially his attempts to roller skate. However, he is determined to win the girl and his persistence is finally rewarded in a most unexpected manner.

"An Invincible Sleuth" is on the same reel. This is short but extremely unique comedy containing a number of clever illusions, showing how a detective, aided by the police, captures a gang of burglars at their work. Just how he does it must be seen to be appreciated. His methods are as ingenious as they are comical.

For the Saturday Cines "A Deal in Stocks" is a pleasing society drama of the better class.

### EDISON STUDIO GOSSIP.

Richard Neill, the popular young Edison "daredevil," who was one of the members of the Edison Western Company in Southern California, has returned to the studio at New York. He will be remembered as the cavalry officer who "broke his arm while being killed" in the "Charge of the Light Brigade."

* * *

Herbert Prior and Mabel Trunnelle, after a year's absence, are again appearing in Edison films and doing the same sort of finished work that has won innumerable friends for them in the past.

* * *

J. S. Dawley, in charge of the Edison Western players, writes that he has settled for the Winter with a finely equipped studio at Long Beach, Cal.

* * *

Barry O'Moore does a beautiful piece of work in an Edison film which traces his life from schoolboy days to old age. It is a wonderful exhibition of makeup and versatility of action.

* * *

Mary Fuller still continues to do marvelous things in her character of "Mary." After her many adventures in Europe, on shipboard and at home, it does not seem as though there was anything of a thrilling nature which has not befallen her, even to wrestling with a man in a burning house.

### MAKE FILM OF OWN FIRE.

Disaster in no form can daunt Thanhouser. The other week they lost their Eastern studio at New Rochelle by fire, and behold! their cameras and players were busy producing a picture of the transpiring right on the scene of it, and while the embers were still warm. Since the birth of the Thanhouser business their producers have been on the scene of every fire round about without fail. Often they beat the newspaper cameras to it.

"When the Studio Burned."

So it was meet, in C. J. Hite's opinion, that the Thanhouser blaze be duly and properly recorded. A scenario embodying the story of the fire as printed in the newspapers was prepared by Lloyd F. Lonergan, and Director Marston produced it with a company headed by Marguerite Snow, James Cruze, the Thanhouser kid and the Thanhouser kidlet. The stirring rescue of the kidlet by Miss Snow, as narrated in the press, is a feature of the picture, which has been called "When the Studio Burned," released Tuesday, February 4th.

### ROSKAM RESIGNS FROM "WORLD'S BEST."

Owing to the growth of the Commercial Motion Pictures Company, Inc., Edward M. Roskam, president of the company, had been forced to sever his connections with the World's Best Film Company in order to handle the orders received daily from various feature manufacturers, exchange men and camera men, for developing and printing at the factory, 102 West 101st Street. Mr. Roskam wishes to announce that the Commercial Motion Pictures Company, Inc., is in no way connected with Mr. Carl Laemmle or the Universal Film Manufacturing Company.

## H. T. Edwards Buys Picture Theatre Equipment Company.

**The Picture Theater Equipment Company, 21 East 14th Street, New York City, has been sold by the estate of the late J. P. Chalmers to Mr. H. T. Edwards. Mr. Edwards has been manager of the business for nearly a year past and is well known in the trade. We understand he intends to enlarge the business along several lines and believe his many friends will wish him every success at the head of his own business. The location is one of the most central in the city and is quite near to most of the large film exchanges.**

## To Show First Marion Leonard Feature

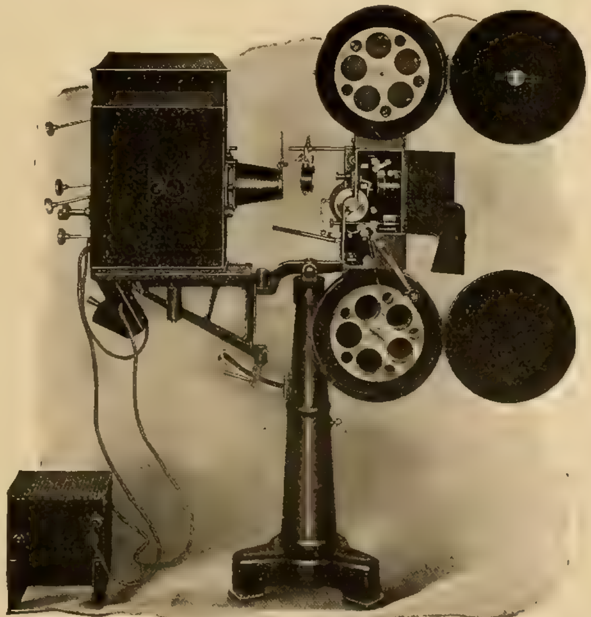
**Exhibitors, exchange men, and all interested in the moving picture industry, are cordially invited to attend the public exhibition of the first Marion Leonard feature production,**

**"AS IN A LOOKING GLASS,"**

**TO BE HELD AT LEW FIELDS' BROADWAY THEATER, BROADWAY AND 41st STREET, NEW YORK, ON WEDNESDAY EVENING, FEBRUARY 5th, AT 10:30 O'CLOCK, AS GUESTS OF THE**

**Monopol Film Company.**

**DO YOU KNOW** Herman Fichtenberg, of New Orleans? He is one of the pioneer exhibitors of the south, and has several large and elegant theatres in New Orleans, La., Houston, Texas, and Vicksburg, Miss. He is a successful man. His judgment has been good. This is what he thinks of the



**Simplex** THE PEER OF ALL PROJECTORS

New Orleans, January 9, 1913.

Precision Machine Company, 317 East 34th Street,
New York City.

Gentlemen: Ship via Morgan Steamship Line two (2) of your latest model Simplex Machines to me immediately at this office, 720 Maison-Blanche Building.

I expect to open a new moving picture theatre very shortly and this will make six of my houses that have two machines in each.

I must congratulate you on the machine you have and am glad to place another order with you.

**I wish to advise that the two machines we have in our Alamo Theatre are now sixteen months old and are just as good as the day we put them in.**

Would like to have a reply from you as to when the machines will leave New York. With best wishes, I beg to remain,

Very truly yours,
(Signed) H. FICHTENBERG.

Why hesitate longer? Write to-day for catalogue A and name and address of the nearest Simplex dealer.

MADE BY **PRECISION MACHINE CO.** 317 EAST 34th STREET NEW YORK

# Calendar of Licensed Releases.

## Current Releases

### MONDAY, FEBRUARY 3rd, 1913.

| | |
|---|---|
| BIOGRAPH—Brothers (Drama) | |
| EDISON—Over the Back Fence (Comedy) | 1000 |
| KALEM—The Prosecuting Attorney (Drama) | 1000 |
| LUBIN—The Lost Note (Drama) | 1000 |
| PATHE—Pathe's Weekly No. 6 (Topical) | |
| SELIG—The Millionaire Cowboy (2-reel Special Com.) | 2000 |
| SELIG—The Governor's Daughter (Drama) | 1000 |
| VITAGRAPH—Cutey and the Twins (Comedy) | 1000 |

### TUESDAY, FEBRUARY 4th, 1913.

| | |
|---|---|
| CINES—A Strenuous Courtship (Comedy) | 530 |
| CINES—An Invincible Sleuth (Comedy) | 470 |
| C. G. P. C.—The Pitcher Plant (Educational) | |
| C. G. P. C.—The Swedish Submarine Maneuvers (Edu.) | |
| EDISON—The Phanton Ship (Drama) | 1000 |
| ESSANAY—The Ranchman's Blunder (Drama) | 1000 |
| LUBIN—A Motorboat Party (Comedy) | |
| LUBIN—The Missing Jewels (Comedy) | |
| SELIG—Sweeney and the Million (Comedy) | 1000 |
| VITAGRAPH—The Classmate's Frolic (Comedy) | |
| VITAGRAPH—Elephants' Toilet (Comedy) | |

### WEDNESDAY, FEBRUARY 5th, 1913.

| | |
|---|---|
| ECLIPSE—Curing a Temper (Comedy-Drama) | 1000 |
| EDISON—How They Outwitted Father (Comedy) | 1000 |
| ESSANAY—Love and La Vallieres (Comedy) | 1000 |
| KALEM—In the Power of Blacklegs (Drama) | 1000 |
| PATHE—A White Rose (Comedy) | |
| SELIG—The Three Wise Men (Drama) | 1000 |
| VITAGRAPH—The Skull (Drama) | 1000 |

### THURSDAY, FEBRUARY 6th, 1913.

| | |
|---|---|
| BIOGRAPH—Oil and Water (Drama) | 1000 |
| ESSANAY—Don't Lie To Your Husband (Comedy) | 1000 |
| LUBIN—Keeping Up Appearances (Comedy) | 1000 |
| MELIES—The Gypsy's Warning (Drama) | 1000 |
| PATHE—The Bear Hunter (Drama) | |
| SELIG—How It Happened (Drama) | 1000 |
| VITAGRAPH—Stenographer's Troubles (Comedy) | 1000 |

### FRIDAY, FEBRUARY 7th, 1913.

| | |
|---|---|
| C. G. P. C.—The French Army Maneuvers (Military) | |
| C. G. P. C.—The Opening Bud (Educational) | |
| EDISON—Sally's Romance (Drama) | 1000 |
| ESSANAY—The Broken Heart (Drama) | 1000 |
| KALEM—Three Suitors and a Dog (Comedy) | |
| KALEM—The Matrimonial Venture of the "Bar X" Hands (Comedy) | |
| KALEM—The Last Block House (2-reel Special Dr.) | 2000 |
| LUBIN—The Price of Jealousy (Drama) | 1000 |
| SELIG—The Artist and the Brute (Drama) | 1000 |
| VITAGRAPH—The Whispered Word (Drama) | 1000 |

### SATURDAY, FEBRUARY 8th, 1913.

| | |
|---|---|
| CINES—A Deal in Stocks (Drama) | 1000 |
| EDISON—The Governess (Drama) | 1000 |
| ESSANAY—Broncho Billy's Last Deed (Drama) | 1000 |
| KALEM—Lady Peggy's Escape (Drama) | 1000 |
| LUBIN—The Miser (Drama) | 1000 |
| PATHE—The Peace Council (Drama) | |
| VITAGRAPH—The Joke Wasn't On Ben Bolt (Com.) | 1000 |

## Advance Releases

### MONDAY, FEBRUARY 10th, 1913.

| | |
|---|---|
| BIOGRAPH—The Press Gang (Comedy) | |
| BIOGRAPH—Oh, What a Boob (Comedy) | |
| EDISON—Barry's Breaking In (Comedy Drama) | 1000 |
| KALEM—The Buckskin Coat (Drama) | 1000 |
| LUBIN—Down on the Rio Grande (Drama) | 1000 |
| PATHE—Pathe's Weekly No. 7 (Topical) | |
| PATHE—A Drama in the Air (Special, 2-reel Drama) | |
| SELIG—Pierre of the North (Drama) | 1000 |
| VITAGRAPH—A Trap to Catch a Burglar (Comedy) | 1000 |

### TUESDAY, FEBRUARY 11th, 1913.

| | |
|---|---|
| CINES—For Mother's Sake (Drama) | 1000 |
| C. G. P. C.—The Electrotyping Process (Industrial) | |
| C. G. P. C.—The Salt Industry (Industrial) | |
| EDISON—The City of San Francisco (Scenic) | 1000 |
| ESSANAY—Odd Knots (Comedy) | 1000 |
| LUBIN—The Higher Duty (Drama) | 1000 |
| SELIG—Don't Let Mother Know (Drama) | 1000 |
| VITAGRAPH—Papa Puts One Over (Comedy) | 1000 |

### WEDNESDAY, FEBRUARY 12th, 1913.

| | |
|---|---|
| ECLIPSE—A Business Shark (Drama) | 1000 |
| EDISON—Dangers of the Street (Descriptive) | 500 |
| EDISON—A Heroic Rescue (Comedy) | 500 |
| ESSANAY—The Girl in the West (Comedy) | 1000 |
| KALEM—The Belle of North Wales (Drama) | 1000 |
| PATHE—The Artist's Trick (Drama) | |
| SELIG—Her Only Son (Drama) | 1000 |
| VITAGRAPH—Buttercups (Drama) | |
| VITAGRAPH—The Panama Canal (Topical) | |

### THURSDAY, FEBRUARY 13th, 1913.

| | |
|---|---|
| BIOGRAPH—A Father's Lesson (Drama) | |
| ESSANAY—Across the Great Divide (Drama) | 1000 |
| LUBIN—Orange Growing (Industrial) | |
| LUBIN—The Rest Cure (Comedy) | |
| MELIES—Unmasked by a Kanaka (Drama) | 1000 |
| PATHE—The Clutch of Conscience (Drama) | |
| SELIG—Bill's Birthday Present (Comedy) | 1000 |
| VITAGRAPH—The Weapon (Drama) | 1000 |

### FRIDAY, FEBRUARY 14th, 1913.

| | |
|---|---|
| C. G. P. C.—The Hedgehog (Industrial) | |
| C. G. P. C.—Borneo Pottery (Industrial) | |
| EDISON—The Doctor's Photograph (Drama) | 1000 |
| ESSANAY—The Three Queens (Drama) | 1000 |
| KALEM—The Game Warden (Comedy) | |
| KALEM—Trixie and the Press Agent (Comedy) | |
| LUBIN—The Regeneration of Nancy (Drama) | 1000 |
| SELIG—Buddha (Scenic) | |
| SELIG—A Little Hero (Drama) | |
| VITAGRAPH—The Man Higher Up (Drama) | 1000 |
| VITAGRAPH—The Chains of an Oath (Special, 2-reel Drama) | 2000 |

### SATURDAY, FEBRUARY 15th, 1913.

| | |
|---|---|
| CINES—One on Them (Comedy) | 1000 |
| EDISON—The Old Monk's Tale (Drama) | 1000 |
| ESSANAY—Broncho Billy's Ward (Drama) | 1000 |
| KALEM—A Life in the Balance (Drama) | 1000 |
| LUBIN—The Mayor's Waterloo (Comedy) | 1000 |
| PATHE—From Pen to Pick (Comedy) | |
| VITAGRAPH—Polly at the Ranch (Comedy) | 1000 |

**SEND 25c for 35 POPULAR PLAYERS POSTCARDS**

As souvenirs for your patrons and to increase your receipts on dull nights and matinees, they can't be beat; send 25 cents stamps for 35 samples and booklet listing over 150 players, whose postcards we carry in stock, Licensed, Mutual and Universal favorites. Photos (11 x 14) of 25 Licensed Stars, $2.00 a dozen. Postage prepaid.

**BIOGRAPH, EDISON, KALEM, LUBIN, PATHE AND VITAGRAPH POSTERS, 10 CENTS EACH.**

*Agents wanted in the United States and Canada* **EXHIBITORS'** ADVERTISING & SPECIALTY CO. Arthur D. Jacobs, Pres. & Gen. Mgr. **30 Union Square, N. Y.** *Write for free Catalogue and Advertising Matter.*

COMING

A THIRD BIOGRAPH

# Calendar of Independent Releases.

## Universal Film Mfg. Co.

### Current Releases.

**SUNDAY, FEBRUARY 2nd, 1913.**

REX—The Labyrinth (Drama)
CRYSTAL—With Her Rival's Help (Comedy)
CRYSTAL—Box and Cox (Comedy)
ECLAIR—The American Niece (Comedy-Drama)
ECLAIR—Bathers in Ceylon (Educational)

**MONDAY, FEBRUARY 3rd, 1913.**

IMP—A Spicy Time (Comedy)
NESTOR—One on Auntie (Comedy)
NESTOR—Jed Holcomb's Prize Box (Comedy)
CHAMPION—The Rich Mr. Rockamorgan (Comedy)

**TUESDAY, FEBRUARY 4th, 1913.**

GEM—Billy's Board Bill (Comedy)
BISON—Mona of the Modocs (2 reel Drama)
ECLAIR—For His Child's Sake (Drama)

**WEDNESDAY, FEBRUARY 5th, 1913.**

NESTOR—Fatty and the Bandits (Comedy)
POWERS—Sunbeam (Drama)
FRONTIER—The Branded Six Shooter (Drama)
UNIVERSAL—Animated Weekly No. 48 (Topical)

**THURSDAY, FEBRUARY 6th, 1913.**

IMP—The Man Outside (Drama)
REX—At Midnight (Drama)
ECLAIR—The Love Chase (2 reel Drama)

**FRIDAY, FEBRUARY 7th, 1913.**

VICTOR—Percy H. Baldwin—Trifler (Drama)
POWERS—Their Mutual Friend (Comedy)
NESTOR—The Strike Breaker (Drama)

**SATURDAY, FEBRUARY 8th, 1913.**

IMP—The Marriage Lottery (Comedy)
IMP—Cocoa Industry at Panama (Industrial)
BISON—A Frontier Mystery (2 reel Drama)
MECCA—In the Web (Drama)

### Advance Releases.

**SUNDAY, FEBRUARY 9th, 1913.**

REX—His Sister (Drama)
CRYSTAL—Accident Insurance (Comedy)
CRYSTAL—Her Lady Friend (Comedy)
ECLAIR—The Guilty Hand (Drama)

**MONDAY, FEBRUARY 10th, 1913.**

IMP—Fresh Air Filkins (Comedy)
NESTOR—Aunt Betty's Revenge (Comedy)
NESTOR—In Temperance Town (Comedy)
CHAMPION—A Daughter of Virginia (Drama)

**TUESDAY, FEBRUARY 11th, 1913.**

GEM—Billy Fools Dad (Comedy)
BISON—On the Frontier Line (Two-reel Drama)
ECLAIR—Silver Fox (Drama)

**WEDNESDAY, FEBRUARY 12th, 1913.**

NESTOR—The Little Peacemaker (Drama)
POWERS—The Man Higher Up (Comedy)
FRONTIER—The Ranch Girl's Measurements (Comedy)
UNIVERSAL—The Animated Weekly No. 49 (Topical)

**THURSDAY, FEBRUARY 13th, 1913.**

IMP—In a Woman's Power (Two-reel Drama)
REX—The Widow and the Widower (Comedy)
ECLAIR—A Large Night (Comedy)

**FRIDAY, FEBRUARY 14th, 1913.**

VICTOR—The Duelists (Drama)
POWER—His Ideal of Power (Drama)
NESTOR—The Mystery Cave (Drama)

**SATURDAY, FEBRUARY 15th, 1913.**

IMP—Binks Did It (Comedy)
IMP—Ben. The Stowaway (Comedy)
BISON—In the Red Man's Country (2-reel Drama)
MECCA—The Call of Mother Love (Drama)

## Mutual Film Corporation

### Current Releases.

**SUNDAY, FEBRUARY 2nd, 1913.**

MAJESTIC—The Extra Baby (Comedy-Drama)
THANHOUSER—His Uncle's Wives (Comedy)
THANHOUSER—The Seven Ages of an Alligator (Edu.)

**MONDAY, FEBRUARY 3rd, 1913.**

AMERICAN—Andrew Jackson (2 reel—Historical) 2000
KEYSTONE—Just Brown's Luck (Comedy)
KEYSTONE—The Elite Ball (Comedy)

**TUESDAY, FEBRUARY 4th, 1913.**

MAJESTIC—The Interrupted Elopement (Com.-Dr.)
THANHOUSER—When the Studio Burned (Drama)

**WEDNESDAY, FEBRUARY 5th, 1913.**

RELIANCE—The Strike Leader (2-reel Drama)
BRONCHO—When Life Fades (2-reel Drama)

**THURSDAY, FEBRUARY 6th, 1913.**

AMERICAN—His Sacrifice (Drama) 1000
KEYSTONE—The Battle of Who Run (Comedy)
PUNCH—Tom, Dick and Harry on the Job (Comedy)
PUNCH—Just Kids (Comedy)

**FRIDAY, FEBRUARY 7th, 1913.**

KAY-BEE—The Favorite Son (2 reels—Drama)
THANHOUSER—Why Mrs. McFadden Looked Out (Comedy)
THANHOUSER—Los Angeles, the Beautiful (Scenic).

**SATURDAY, FEBRUARY 8th, 1913.**

AMERICAN—Calamity Anna's Vanity (Drama) 1000
RELIANCE—An American Queen (Drama)

### Advance Releases.

**SUNDAY, FEBRUARY 9th, 1913.**

MAJESTIC—Teacher Wanted (Comedy)
THANHOUSER—Good Morning, Judge (Comedy)

**MONDAY, FEBRUARY 10th, 1913.**

AMERICAN—The Fugitive (Drama) 1000
KEYSTONE—The Jealous Waiter (Comedy)
KEYSTONE—The Stolen Purse (Comedy)

**TUESDAY, FEBRUARY 11th, 1913.**

MAJESTIC—The Winner Loses (Drama)
THANHOUSER—Title not reported.

**WEDNESDAY, FEBRUARY 12th, 1913.**

RELIANCE—Bud Tilton, Mail Thief (Drama)
BRONCHO—The Wheels of Destiny (2-reel Drama)
MUTUAL—Mutual Weekly No. 7 (Topical)

**THURSDAY, FEBRUARY 13th, 1913.**

AMERICAN—Pecos Pete in Search of a Wife (Comedy) 1000
KEYSTONE—Mabel's Heroes (Comedy)
KEYSTONE—Her Birthday Present (Comedy)
MUTUAL—The Lake of Candy (Educational)
PUNCH—Some Doctor (Comedy)

**FRIDAY, FEBRUARY 14th, 1913.**

KAY-BEE—Smiling Dan (Drama)
THANHOUSER—Title not reported.

**SATURDAY, FEBRUARY 15th, 1913.**

AMERICAN—The Romance (Drama) 1000
RELIANCE—Within the Ten Counts (Drama)

## Film Supply Co.

### Current Releases.

**TUESDAY, FEBRUARY 4th, 1913.**

GAUMONT—Say, Uncle (Comedy)
GAUMONT—French Alpine Maneuvers (Military)

**WEDNESDAY, FEBRUARY 4th, 1913.**

GAUMONT—Gaumont's Weekly No. 48 (Topical)
SOLAX—Overcoats (Comedy)

**THURSDAY, FEBRUARY 6th, 1913.**

AMMEX—Memories (Drama) 1000
GAUMONT—Dogs Will Be Dogs (Comedy)
GAUMONT—Deep Sea Shell Fish (Educational)

**FRIDAY, FEBRUARY 7th, 1913.**

LUX—Tickets, Please (Comedy) 636
LUX—Wonderful Fruit (Educational) 315
SOLAX—The Monkey Accomplice (Drama)

**SATURDAY, FEBRUARY 8th, 1913.**

GAUMONT—(An Educational and Topical Subject)
GREAT NORTHERN—An Orphan's Conquest (Drama)

### Advance Releases.

**TUESDAY, FEBRUARY 11th, 1913.**

GAUMONT—Hop O' My Thumb (Juvenile)

**WEDNESDAY, FEBRUARY 12th, 1913.**

GAUMONT—Gaumont's Weekly No 49 (Topical)
SOLAX—The Eyes of Satan (Comedy)

**THURSDAY, FEBRUARY 13th, 1913.**

AMMEX—The Cowgirl and the Knight (Drama) 1000
GAUMONT—Catching the "Big Sneeze" (Comedy)
GAUMONT—Under the Microscope (Scientific)

**FRIDAY, FEBRUARY 14th, 1913.**

LUX—Leopold and the Leopard (Comedy)
LUX—A Modern Architect (Comedy)
SOLAX—The Thief (Drama)

**SATURDAY, FEBRUARY 15th, 1913.**

GAUMONT—(An Educational and Topical Subject)
GREAT NORTHERN—(Title Not Reported)

## SCRATCH YOUR HEAD AND GET FIFTY DOLLARS

WE HAVE A GREAT PLAN TO HELP YOU WITH YOUR

**ADVERTISING** FIFTY DOLLARS TO SOME EXHIBITOR TWICE EVERY MONTH

GET BUSY NOW---RIGHT AWAY---AND WRITE ABOUT IT OR LOOK FOR OUR BULLETIN NO. 35, OUT ABOUT FEBRUARY 1st, AND READ ABOUT IT THERE.

## ECLAIR

225 WEST 42nd STREET, NEW YORK CITY

We will send FREE to every exhibitor who requests it, a beautiful slide of Miss Barbara Tennant.

---

*The Talk of the Motion Picture World*

# Helen Gardner in CLEOPATRA

CHARLES L. GASKILL, Manager-Director

**Do You Believe in Signs? The Harvest is Here:**

**NORTH $$**
**$$$$$$$$$**
**SOUTH $$**

**WHAT THE STATE RIGHT BUYERS ARE REAPING**

**$$$ EAST**
**$$$$$$$$$**
**$$ WEST**

THE AMERICAN MADE PRODUCTION

A Few Choice States Left
WIRE NOW

THE AMERICAN MADE PRODUCTION

## UNITED STATES FILM COMPANY

SOLE DISTRIBUTORS

145 WEST 45th ST. = = = = NEW YORK CITY, U. S. A.

---

## A. B. C. POSTERS FOR TWO REEL SPECIALS

NOW READY

**Theatres Attention**

*ONE, THREE and SIX SHEET POSTERS for*

KALEM'S SPECIAL: "The Last Blockhouse"
*Released Feb. 7th*

and

PATHE'S SPECIAL: "A Drama in the Air"
*Released Feb. 10th*

WRITE FOR A CATALOGUE on Back releases. We have posters for all releases of KALEM, LUBIN, PATHE, BIOGRAPH and EDISON. REGULARS AS WELL AS SPECIALS, though our stock is low on some subjects.

Order at once if in need

**A. B. C. COMPANY - - - Cleveland, Ohio**

# SPECIAL

## CHAINS OF AN OATH

**Feb. 14, 1913** **Vitagraph, Two Reels**

The father of Donia, a pretty Russian Peasant girl, whom he has betrothed to Gregory, compels her before departing for America, to take an oath to return and become his wife. In America Donia falls in love with Ivan, a fellow countryman, who has become Americanized and is in every way a worthy young man. Ivan asks her to become his wife. She is reminded of her oath to Gregory and, heartbroken, returns to her native land.

Ivan follows her to Russia and is discovered by Gregory while pleading with Donia to return with him. Furious at Ivan's attentions to his betrothed Gregory dogs his footsteps awaiting an opportunity to kill him. During events which follow Gregory awakens to the realization that Donia does not love him, and placing Donia's hands in Ivan's, he revokes the oath and leaves them alone in the ecstacy of their love.

## A DRAMA IN THE AIR

**Feb. 10, 1913** **Pathe, Two Reels**

Ray Newell and Paul Van Arsdale, aviators, are in love with Betty Chapman. Betty announces that she will accept the winner of a race soon to be held. Newell, fearful lest he lose the prize, disables Van Arsdale's machine.

During the race, Van Arsdale's machine, slightly in the lead, suddenly drops to the ground and he is buried under the wreckage.

Newell's treachery is unearthed in a clever manner by Van Arsdale's friend Harry Wilson. Later Betty and her father visit Van Arsdale in the hospital and Betty naively informs him that he has won her heart, if not the race.

# GENERAL

# FEATURES

February 7, 1913.

## The Last Blockhouse

Kalem. Two Reels.

**A vivid portrayal of Western Frontier days, based upon historical incidents.**

A party of Western pioneers, while constructing a block house, are guarded by a troop under Captain Steele. Crow, a renegade half-breed, tries to become friendly. He annoys Dot, the wife of Jim, a young settler, and is quickly repulsed.

Crow, infuriated at her scorn, incites the Indians to attack the settlers. The block house is destroyed. Crow captures Dot before the attack and rides off toward the camp.

Jack, the sole survivor, manages to reach the young husband, who is away in the woods, while Jim and Captain Steele recapture Dot from the Indians and in a hand to hand struggle with Crow, Jim avenges the fate of the pioneers.

February 3, 1913.

## The Millionaire Cowboy

Selig. Two Reels.

**A brilliant comedy which smacks of the clean humor of the Western Plains.**

During a wonderful exhibition of horsemanship and cowboy skill "Bud," the foreman of the Diamond S Ranch, is handed a telegram summoning him to Chicago to claim a fortune left him by an uncle.

There he falls in love and marries the stenographer in the office of his attorneys.

After a year he tires of the monotony of the life he leads and wires for the entire outfit to come on to Chicago and wake the town up. They carry out instructions elaborately, much to the embarrassment of Mrs. "Bud." After they leave, "Bud" embraces his wife and to her great relief whispers "Never again."

January 31, 1913.

## A Tale of Old Tahiti

Melies. Two Reels.

Teria, the daughter of one of the most influential chiefs of Tahiti, falls desperately in love with a young French Midshipman.

She pleads with her father to secure him for a husband. The French officers laugh at the idea.

The chief orders him taken prisoner. He loves Teria, but loyalty to his country demands his return. He is held captive despite his efforts until an expedition from his vessel comes ashore and tears him away in the very height of his love, with only her last gift—a flower—by which to remember the sweetest experience of his existence.

January 27, 1913.

## The Guiding Light

Lubin. Two Reels.

Peter Fife, keeper of the light at Casco Bay, lives alone with his 17-year-old daughter born blind.

Harry, the girl's lover, saves all of his scant salary and gives it to Fife for an operation to restore Marie's sight. Dick Drayton is caught in the act of stealing the money and soundly thrashed. Bent on revenge he extinguishes the light. Marie through her quick wit and fortitude restores the light, thereby saving Harry and his companions, who are in danger of being dashed on the rocks in the darkness.

The brave girl's reward comes in the form of a successful operation and her engagement to Harry.

January 24, 1913.

## The Vengeance of Durand

### or The Two Portraits

Vitagraph. Two Reels.

**Specially Written for the Vitagraph Company by Rex Beach.**

The vengeance which he nurtured for another enters his own soul. The weapon which he sharpened with jealousy and hatred and placed in the hand of his daughter is turned against himself. He is cut down in the fury of his wrath.

January 20, 1913.

## The Ways of Destiny

Pathe. Two Reels.

**Colored Photography.**

Horace Blackwell, mortally injured by lightning, discloses to his "adopted" daughter Dorothy the secret of her parentage, giving her the locket which was taken from her neck when she was found on his doorstep. Being dispossessed after her foster father's death, she has difficulty in finding work. Eventually she is employed in a department store and is charged with theft. She tells her story to the manager, shows the locket and finds a home with her father.

# FILM CO.

# THE GREATEST STATE RIGHTS PROPOSITION EVER OFFERED

# "From the Manger to the Cross"

A REVERENT MOVING-PICTURE LIFE STORY OF

## Jesus of Nazareth

PRODUCED IN AUTHENTIC LOCATIONS IN PALESTINE AND EGYPT

**STATE**

**RIGHTS**

The Calling of Peter and Andrew
(Sea of Galilee)

This splendid film will be leased for exclusive territory in the United States and Canada.

We can furnish a large variety of lithographs, pictorial paper (one to twenty-four sheets), lecture, couriers, photographs, etc.

For terms communicate by letter or wire with

## GENERAL FILM COMPANY

200 FIFTH AVENUE NEW YORK CITY

# THE MONOPOL FILM CO.

Distributors of the TWO Masterpieces Dante's "Inferno" and Homer's "Odyssey"

**Announce the Return to Picturedom**

OF

# Miss Marion Leonard

The "Rachel" of the Silent Drama

**IN A THREE REEL VERSION OF**

## "As in a Looking Glass"

PRODUCED BY S. E. V. TAYLOR

A story that has thrilled millions of readers all over the civilized world; held audiences spellbound when brought before the public by Miss Lily Langtry "our Jersey Lily" and will prove the greatest of feature productions with Miss Leonard playing the part of Lena Despond, the coquettish, irresistible and enigmatic heroine

**For the Exhibitor**

Leonard features mean packed houses, satisfied patrons, and tend to raise the standard of Moving Picture Theatres

**For the Exchange**

Leonard productions mean more and better theatres, freedom from censorship troubles and a standard hard to beat

*A Marion Leonard Feature Production Once a Month Will Prove*

*Profitable to Exchange and Exhibitor*

INDEPENDENT OF ALL FACTIONS

**Sold on Merit Alone**

Miss Leonard's name is a household word to lovers of Moving Pictures and her entry into feature productions will be heralded with joy by hundreds of thousands who could never see enough of her wonderful art

Entire territory of U. S. and Canada open for best bids. Wire, write or phone for terms on all Leonard Feature Productions

**CONTROLLED BY**

**MONOPOL FILM CO., 145 W. 45th St., N. Y.**

## LICENSED FILM STORIES

### VITAGRAPH.

**A TRAP TO CATCH A BURGLAR** (Feb. 10).—Mr. and Mrs. Miniver have in their household, a servant, who is a suffragette, Bedelia. Mrs. Miniver gets into an argument with her husband on woman's rights and Bedelia butts in and sides with the mistress taking particular exception to the dictum of Mr. Miniver that a woman has no inventive genius. A number of burglaries have been committed in the neighborhood and Miniver, being called away on business, purchases a patent burglar alarm for his wife to set in his absence.

Bedelia proposes to the mistress, anxious to show the inventive genius of her sex, that they shall themselves invent a trap that will catch the burglar. They get an old skirt of strong materials, sew it together at the top, put a barrel hoop around the bottom, weight it with flat irons and suspend it from the ceiling over the front hall door by a rope and pulley, so that when the front door is opened, it will descend and fall over the burglar like an extinguisher, putting him down and out. They carry out their plan. Mr. Miniver misses his train and returns to his home at 2:30 A. M., drenching wet, he lets himself in with his latchkey, starts the burglar alarm and brings the "trap" over his head and gets entangled in it. When the village constable, who has been phoned for by Mrs. Miniver, arrives, he finds the burglar is the head of the house. Miniver discharges Bedelia.

**PAPA PUTS ONE OVER** (Feb. 11).—The Dean family are now launched on the high seas of opulence and are prepared to break into society. Their one great ambition is to possess the famous Carmon jewels, which they have seen at Biffany's. A pair of precious rascals get news of this and try to pass off a fake imitation of the jewels on old man Dean. They call at his home, his wife as usual, pushes him aside, and decides in her eagerness, to take the bogus necklace. Fortunately, he is called up by Biffany's on the telephone and becomes wise to the attempted swindle. The police are notified, the men are arrested and Dean saves his cash. This bit of good luck, which Papa Dean announces to his family as an evidence of his great shrewdness, raises him as a hero in their estimation. His wife and daughters compliment and caress him and Mama Dean is obliged to acknowledge that he is a little more than mere man.

**BUTTERCUPS** (Feb. 12).—A widowed mother with her two little children, the poorest of the poor Irish peasantry, tries to make life cheerful and pleasant for her little ones. She tells them fairy tales from Irish folklore. The one that pleases them most is about the fairies who boil buttercups from the fields into gold. Her little children decide that they will follow the example of the fairies, gather some buttercups and boil them into gold. A generous huntsman coming that way, empties his purse into the kettle with the buttercups. They call their mother and she is soon possessed of sufficient means to relieve her needs. Surmising the source from which their wealth has come, she thanks God for his goodness. The little children are convinced that the good fairies have imparted to them an endless source of supply.

**THE PANAMA CANAL** (Feb. 12).—The construction of the Panama Canal by the United States Government is an enginering accomplishment to which the whole world is looking forward. Comparatively few persons know how it is being done. Time, distance, prevents familiarity with its workings. This panoramic film, giving a full and comprehensive view of the great achievement being performed there and depicting its general appearance, will enlighten those who are anxious to know more about it.

**THE WEAPON** (Feb. 13).—With a preference for Frank Lewis, Mr. Grey, an old man who has a passion for collecting precious gems, disapproves of his niece's lover, Darrel Young. He is incensed at Dorothy's refusal to marry Lewis and threatens to disinherit her in his will. Dorkins, the butler, observes Mr. Grey's antipathy for Darrel Young and determines to take advantage of it in his purpose to rob his employer of his jewels. He sees the old man admiringly looking over his precious possessions as he casts greedy glances toward them. While Mr. Grey is thus engaged Darrel enters the library, and Grey puts the jewels in his desk. Darrel frankly asks Mr. Grey's consent to his marriage to Dorothy. The old man becomes very angry and threatens to strike Darrel, who defends himself by raising his hand as if to strike the old gentleman. While in this aggressive attitude a maid in one of the adjoining rooms sees Darrel's hand raised, and she hastily withdraws to inform her fellow workers of what she witnessed. Darrel lowers his hand without striking Mr. Grey, and indignantly takes his departure from the house.

The butler has been watching the scene and immediately after the young man has gone he enters the room and seizes the jewels. Mr. Grey resists him, and Dorkins, grasping a sharp paper knife from the table, stabs the old man to death. Then he hastens to tell the other servants that he found his employer dead in the library. The police are notified. Suspicion, through the testimony of the maid, is fastened upon Darrel Young. Dorothy, hearing the maid's evidence, falls in a faint and is caught by the butler. The point of the knife which the butler hurriedly placed in the inside pocket of his coat penetrates Dorothy's shoulder and she utters a scream of pain, pointing toward the butler. The detectives seize him, tear open his coat and discover the blood-stained knife in his pocket, and the murder of Mr. Grey is fastened upon him. He is arrested, and Darrel's innocence is established.

**CHAINS OF AN OATH** (Special: 2 Reels; Feb. 14. Part I).—The life of the Russian peasant means hard work, with little opportunity for education, pleasure or refinement; one continuous grind and scant existence. Donia, a pretty girl, lives in the midst of these surroundings, and when she hears from one of her countrymen who has returned from America of the possibilities and advantages of liberty and advancement in the country across the sea, she asks her father's permission to return to America with their friend. At first he refuses to give his consent, but after some persuasion, however, on the part of the visitor he grants it. She packs up her few belongings and takes leave of her family and friends. Gregory, to whom she is betrothed, more through custom than love, is disturbed and asks her why she is going away when she is engaged to him. Her father assures Gregory that she will return, and she further assures him by making the same promise. In confirmation of this promise her father insists that she take an oath to that effect.

NAT. B. SMITH
LECTURER
68 Hudson St., Hoboken, N. J. Phone 1361 Hoboken

Donia arrives in America and secures employment as a servant with a family who take very kindly to her, and to whom she becomes very much attached. She attends night school and soon acquires a knowledge of English. At the school she meets Ivan, a fellow countryman, who has become Americanized and is in every way a very worthy young man. He falls violently in love with her, and she is very much pleased with his attentions. Ivan proposes to her, and Donia cannot hide her love for him. While they are discussing the matter she receives a letter from her father, telling her to remember her oath to marry Gregory and requesting her to return to Russia as soon as possible to fulfill her promise. This sudden reminder of her oath causes her to reel. Ivan catches her in his arms and asks her the cause of her distress. She then tells him about her oath. Ivan is heartbroken and she is very much downcast. He tries to induce her to disregard her obligation and points out its injustice. She, with that stolid and inherent idea of filial duty, refuses and prepares to return to her native land.

Part Two.—After Donia's departure Ivan is frantic with grief. Though he tries to withstand his love for her, he finds it impossible, and soon follows her to Russia. Going to her home, he again declares his love for her and tells her he cannot give her up. In this intense scene they are discovered by Gregory, who is already making arrangements for their marriage. He is furious when he sees the manifestations of Ivan's ardent love for her, and for the first time learns that he has a rival in a younger and handsomer man. His anger is not that of love, but of possession and rivalry. Donia pleads with Ivan to leave her, that she cannot and must not break her oath and can never be his. He goes with bowed head as she looks longingly and lovingly after him. Gregory, who has been in hiding, watching, draws a knife and dogs Ivan's footsteps to kill him. Donia suspects Gregory's purpose and she follows them. Ivan enters his lodgings and in the agony of his soul presses Donia's photograph to his heart. Gregory, peering through the door, watches him. Ivan, who has made up his mind that life is not worth living without Donia, takes a small vial of poison from his pocket and is about to drink it when Gregory rushes into the room and dashes the bottle from his hand. Fearing an encounter between the two men, Donia rushes into the room and stands between them. Gregory tells Ivan he realizes that Donia does not love him, confesses he does not love her in the true sense of the word, and that it would be folly for him to hold her to her oath when he knows Ivan's and Donia's love for each other is sincere and undisputed. Then, placing Donia's hand in Ivan's, he revokes the oath and leaves them alone in the ecstasy of their love.

**THE MAN HIGHER UP** (Feb. 14).—The man higher up than the patrolman is the captain, and the patrolman must obey his superior officer. Captain Binn and Bill Mackey, the patrolman, are rivals for the widow. Bill plans to win the widow

Send for Catalogue
A. BRADY
124 E. 14th STREET, NEW YORK
Send for Catalogue

Post Cards
3.00 PER 1000
Any quantity, any assortment
None better made. Sample set of 30 post-paid for 25 cents.

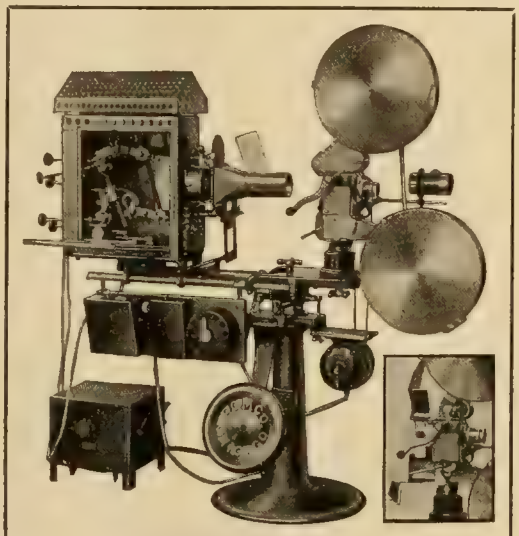
Printing
of every description for Motion Picture Theatres. HERALDS, CIRCULARS, THROWAWAYS, Etc. Our own Plant now fully equipped for business.
The Prices Will Surprise You.

Signs
Our Sign Department is considered the best in New York. We make a specialty of the better grade of work as well as the cheaper kind.
Card Board Work of All Kinds.

Feature Slides, Original Scenes, 20c. Rebate When Returned

OUR NEW BRANCH OPENS FEBRUARY FIRST 71 W. 23rd ST. MASONIC BUILDING

# Motiograph Installations in Chicago



Motiograph 1002-M.

## An Incomplete List:

**Each month we will publish, alphabetically, a continuation, our list being too long for several pages of this size.**

***The Continued Support of the Home User the Strongest Boost We Ever Hope to Have.***

**No MOTIOGRAPH is sold by moral suasion or graft. The one projection machine *sold absolutely on its merit.***

ALBANY THEATER, Cor. Albany Av. & Madison St.
AVERS THEATER, 3825 W. 26th Street.
ABERDEEN THEATER, 59th & Aberdeen Street.
ARROW THEATER, 1438 Fullerton Av. near High St.
H. T. ARCHIBALD, Cor. Clark St. & Greenleaf.
W. H. APGAR, 1130 Bryn Mawr Ave.
AVONDALE THEATER, 2879 Milwaukee Ave.
ANDERSON THEATER, 1667 Armitage Ave.
AUDUBON SCHOOL, 3550 N. Hoyne Ave.
AMERICAN FILM MFG. CO. (3 machines), Monadnock Blk.
BELL THEATER, 3407 W. Madison Street.
BISMARK THEATER, Armitage Ave. & Hancock St.
BISMARK THEATER, 1252 Milwaukee Ave.
BANNER THEATER, 1613 N. Robey Street.
W. B. BAKER, 311 E. 58th Street.
A. H. BROWN, 3033 Dearborn Street.
JAS. COLES, 4743 W. Lake Street.
MAX COOPER, 2150 W. 22nd Street.
CUPID THEATER, 1391 W. Madison Street.
CALIFORNIA THEATER, 26th & Trumbull Ave.

MANUFACTURED BY

## The Enterprise Optical Manufacturing Co.

MAIN OFFICE AND FACTORY

**564-572 West Randolph St. CHICAGO, ILL.**

EASTERN OFFICE
30 E. 23RD STREET, NEW YORK CITY.

WESTERN OFFICE
833 MARKET ST., SAN FRANCISCO.

AND THE FOLLOWING JOBBERS:

Williams, Brown & Earle, Phila.
Mutual Film Corporation, Dallas.
Calehuff Supply Co., Phila.
J. H. Hallberg, New York.
Feature Film & Cal. Light Co., Pitts.
E. E. Fulton, & Kleine Optical Co., Chicago.
R. D. Marson M. P. Co., Boston.

by getting a tramp to break in the widow's house and then rescue her and arrest the intruder. The scheme is good, but the captain, who happens to come along at the psychological moment, gets there first, arrests the tramp and hands the prisoner over to Bill and orders him to take him to the station house. Bill obeys, leaving the captain to bestow him attentions upon the widow. Upon another occasion they both receive an invitation from the widow to call. The one doesn't know that the other has been invited, and when they meet at her house there is the devil to pay, and she tells they both to go about their business. Later the widow consents to marry the captain. The wedding day is set. Bill will not give the widow up without one more effort. He calls his old friend the tramp into service again, tells the captain that he has seen a thief enter an apartment house and make his way to the roof. The captain, as an officer of the law, rushes to the roof. He has no sooner gone out of the door onto the roof than the tramp locks the door. Bill, who has been watching the proceedings, goes to the widow's house and tells her that the captain has deserted her. She seems unconsolable until Bill offers to take the captain's place. She accepts him, and the wedding procession starts for the church. As it passes the apartment house the captain, in despair, watches his rival passing in a carriage with the widow. The captain is well nigh beside himself, when the roof door opens and a sure enough burglar appears before him. Seizing the yeggman, taking his pistol from him, he conducts his prisoner to the street below, where he hails a taxicab and instructs the driver to hasten to the church where the wedding bells are ringing. He reaches there as soon as Bill and the widow. Again he shows Bill that he is the man higher up by ordering him to conduct the prisoner to the station house. Bill dare not refuse and dejectedly starts on his errand. Gallantly the captain offers the widow his arm, which she cheerfully accepts. Together they gaily march to the altar, where they are pronounced man and wife.

**POLLY AT THE RANCH** (Feb. 15).—"Here she comes in an automobile, and she's a hummer, too!" This was the simultaneous exclamation of Art and Jim when Polly arrives at the ranch. Bob, a good-natured and bashful cowpuncher, is very much confused when Polly goes directly over to him and asks him to carry her suitcase and escort her over to her uncle's house. Bob is all confusion and hides behind a bale of hay. Art and Jim are highly amused at Bob's embarrassment, but they are not at all displeased; they think the coast is left clear for them in getting better acquainted with Polly. They go to the shack, spruce up a bit and start out to meet Polly. She ignores them and says she would like to know Bob better. They tell her she can find him at the shack. She goes to see him, and when she enters the door he jumps out of the window. She jumps after him and follows him. He runs to the watering tub, around which she chases him, very much enjoying his discomfiture. When she comes very near catching him he starts for a haystack, in which he hides. He sees her coming and starts to run around the stack, pursued by Polly. She climbs to the top of the stack and jumps down directly in front of the place where he is hiding. Art and Jim appear and have a good laugh at him. He makes a bolt for his shack. Polly peeps in the door and Bob again escapes through the window, hiding in the barn. Polly meets Art and Jim; she takes one of their revolvers out of its holster and tells them she is going to practice some sharpshooting. She goes to the barn and places a mark on the barn door. Bob, who has seen her coming, crouches behind the door. She shoots at the mark; the bullet goes through the door and pierces Bob's leg. He screams with pain. Polly is distressed to find she has wounded him, and assists him to her uncle's house. She nurses him with much tenderness, reads to him during the tedious hours, and in every way tries to make him comfortable. Art and Jim peep through the window, see her smoothing his forehead, and become furiously jealous.

Polly's vacation has ended. Before leaving the ranch she comes to bid Bob good-bye. She looks into his face; it is too much for Bob, who throws aside his crutches and clasps her in his arms. He proposes to her and she accepts. Bob tells her uncle. He congratulates Bob and Polly, tells them to jump in the machine and get to the parson's as quick as they like. Not needing a second invitation, they jump into the auto and are well on their way before we can take a second look.

## EDISON.

**BARRY'S BREAKING IN** (Feb. 10).—Barry Remsen is a fine specimen of the idle rich youth of today. His father realizes thus, but sees no way of making the boy really of value. One day he happens to think of Bennett, the eccentric millionaire inventor, who works in his own laboratory with his men and who has no use for idleness in his house or his life. He sends Barry with a note to this man, asking him to break the boy in. Barry of course does not know the contents of the note, but he does know that Bennett has a remarkably pretty little daughter, whom he will be very glad to see again. Bennett tells him to come back for an answer to the note in three days. Barry comes, but more to see the girl than to get an answer, and again is put off. He manages to meet the girl at church, and finally, after a very brief courtship, proposes to her and is told to ask papa. Bennett, of course, has been waiting for this, and tells the boy that he has no use for idlers. He intimates, however, that if the boy really wants the girl he had better take off his coat and go to work. Much to his surprise, Barry takes up this offer, pulls off his coat and starts to work. Bennett and the other men put him through the hardest "stunts" that they can find to toughen him up, while the girl looks on, with her heart aching for him.

He sleeps on a cot in the workshop, and when he is late for work goes without breakfast. But he does harden up and toughen up to the job and begins to be of some value, and then one day an explosion takes place in the laboratory, and as the men run for the fire department and for the boss Barry realizes that one of the number is in the inner room, in danger of suffocation by the gases, and he goes into the room to rescue the man. He is overcome himself and dragged out by the foreman when he returns, but as soon as he comes to he tells them why he was in there and, breaking from them, dashes into the smoke and fumes again. This time he and the superintendent succeed in bringing out the man alive, and Barry drops in a heap on the floor, the girl on her knees beside him. After the firemen have gone Bennett starts to congratulate the boy, but the little girl will not allow him to speak to the lad because her father has allowed him to go into danger, and without reason. Then Bennett produces the letter, hands it to them and the two young people see that this has been the process of his breaking in and has made a man of him. Of course they forgive the old father.

**THE CITY OF SAN FRANCISCO** (Feb. 11).—Among the many interesting views we see the officials of the Japanese government, in conjunction with the officials of the Panama Exposition and municipal officials, selecting the site and turning the first shovelful of earth for the Japanese exhibit at the exposition. Beautiful panoramic views of the residential portions of the city, close views of the business portion and of the numerous statues which are of national interest, charming bits from the public parks and drives, the famous Seal Rocks and Cliff House, in the large dining room of which we see the Japanese and exposition officials at luncheon. In addition to the many other interesting scenes, which our limited space does not permit us to describe, we see the famous Sutro baths, which are known the world over, interior views of which we were especially fortunate in obtaining, showing hundreds of bathers and spectators. We believe we have obtained the most complete and comprehensive motion pictures ever made of this wonderful feature of a wonderful city.

**DANGER OF THE STREET** (Feb. 12).—The busy public witnesses accidents daily, but rushes on into identical mishaps tomorrow, because the lesson has not been brought home to them graphically. If a safe and sane Fourth saves hundreds of lives, a safe and sane every-day on the streets and highways of the cities and country towns will save thousands and prevent pain and suffering to tens of thousands of persons who would otherwise be thoughtless or ignorant of the dangers they face.

The scenes of the film were worked out from typical accidents that have occurred and are occurring every day, and includes those where street cars, automobiles, games in the street, roller skating, bicycle riding, "stealing rides" on wagons and street cars and a number of other causes that contribute to the list of dead and injured children.

**A HEROIC RESCUE** (Feb. 12).—Bragg, a member of a city club, who is one of those garrulous persons who likes to pass as something which he is not, is taught a most striking lesson while spinning one of his yarns. He happens along the street when a scrubwoman carelessly slips and falls on the ice in front of an automobile. She is not seriously injured, but Bragg is very persistent in giving his card, to appear if needed as a witness, and rather proves himself a nuisance.

When he gets to his club he calls several members around him and tells of a most wonderful rescue that he made of a beautiful maiden run down by an automobile, and how he himself carried her to the drug store and took out the proper drugs to administer, and rode home with her in an ambulance, and describes in glowing terms the profound thanks which he received from her parents. Just as he is about to finish, the victim of the accident forces her way into the club with a subpoena to appear as a witness. Fairly caught, the club members give him the laugh and their hilarity prevents him from attempting to explain.

**THE DOCTOR'S PHOTOGRAPH** (Feb. 14).—Dr. Gilderbrand has a large and remunerative practice in the East Side. He is very soon to be married. The doctor is to give up his East Side practice and buy one in the country, where his fiancee lives. Sybil is impatiently waiting for the day when the doctor will go to her father's house for a short visit. There are, of course, frequent letters exchanged by the lovers. A day or so before the doctor proposes to leave the city for his visit his office is invaded by Bill Smart, a burglar, who asks, begs and implores the doctor to go and see his dying child. The doctor is impressed by the man's excitement and leaves his patients in charge of an assistant while he goes to Bill's home. There Bill and his wife are in despair over the child's condition. The doctor, with his calm, business-like manner, soon reassures them and sits by the child's bedside all night. In the morning the crisis has passed and the doctor prepares to leave. Bill offers him a fee, which he refuses, and he leaves them surprised and happy.

The doctor, dismissing everything else from his mind, prepares for his visit to his sweetheart's home, taking with him his latest photograph as a present. Sybil meets him at the station and together they drive to her father's home. They have naturally much to talk about, and sit up quite late in Sybil's sitting room. The photograph is greatly admired and given a place of honor.

It so happens that Bill Smart has selected Sybil's home for his next "haul," and soon after Sybil has retired and the doctor has made himself comfortable in the smoking room we see Bill lurking in the shadows of the house. He effects an entrance through the window of Sybil's sitting room, and after selecting a few valuable gold ornaments he sees the doctor's photograph. He at once remembers the face, and in his agitation he drops the photo. The noise brings Sybil to see what has happened, and at the sight of Bill she screams. The doctor hurries to her assistance and decides to call the police and have Bill arrested, but Sybil is so full of happiness that she cannot bear to see another suffer, so Bill is released. He is so impressed with the goodness of these two people that he decides to reform, and as a reward is taken into the doctor's house.

## LUBIN.

**DOWN ON THE RIO GRANDE** (Feb. 10).—May Simmonds and her sweetheart, Bob, separate one morning to go about their respective duties, Bob going to the operation of the ranch of which he is foreman, and May to the well. Captain Magee of the nearby army post sees May. It is evident that the captain is an ardent admirer of her. Returning to the house with her, he declares his love, only to be told of her engagement to Bob. Bob sees the two returning and resents the captain's presence. A quarrel between the two men is barely averted by May, but they separate bitter enemies.

Bob has had occasion to discharge two Mexicans, Pedro and his brother, for drinking. These two men declare vengeance and the next day wait in ambush for Bob. In the fight which follows, Bob kills the younger brother. Pedro goes to the nearest Mexican federal post and tells the officer there that his brother has been murdered without provocation by Bob on Mexican soil. The officer departs with a detail of troops and, accompanied by Pedro, repairs to the location of the fight. Upon finding the body of the dead Mexican the officer tells Pedro that Bob shall be arrested and punished. About this time May and Bob are starting for a horseback ride from the ranch house. While riding along they encounter the Mexicans, who call upon Bob to surrender. Bob, however, has no such idea and, putting spurs to their horses, he and May race away. They are pursued by the Mexicans and finally, coming to a narrow gorge, Bob sends May back to the army post for aid, while he undertakes to hold the Mexicans at bay. May goes to Captain Magee, who immediately sees the possibilities of the situation. If he refuses aid, which he could do and be entirely within his rights, his rival would be put out of the way. His better nature asserts itself, however, and, accompanied by May, he heads his troop back to the scene of the fight. Arriving there, they find Bob has been successful in holding the Mexicans at bay and has not even suffered a scratch. Bob realizes the obligation he owes to the captain and apologizes for his ungracious conduct.

ESSANAY
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON,
(POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES
OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL
SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

# Song Slides.

**A. L. Simpson, Inc.**

"Sailor Boy, My Sailor Boy"—Pub. by Simpson.

"When a Boy Without a Girl Meets a Girl Without a Boy"—Pub. by Geo. W. Meyers, New York.

"Give Me a Shove, I'm Falling in Love"—Pub. by J. Fred Helf, New York.

"Bring Back My Golden Dreams"—Pub. by F. B. Haviland Pub. Co., New York.

"Yesterday, To-Day and Forever"—Pub. by J. Fred Helf, New York.

"My Sweet Cordelia"—Pub. by F. B. Haviland Pub. Ca., N. Y.

"Seems to me the World is Singing Marguerite"—Pub. by Edmund Lyons, Peace Dale, R. I.

"Is it Love or Admiration"—Pub. by J. Fred Helf, Co., N. Y.

"You are the Rose of My Heart"—Pub. by Church & Paxson, New York.

"I will love you when the Silver Threads are Shining among the Gold"—Pub. by Mc. Kinley, Music Co., Chicago, Ill.

"I'd Like to take a chance with You"—Pub. by Chas. I. Davis, Cleveland, O.

**Scott & Van Altena, Inc.**

"When the Maid You've Made Your Sweetheart Is the Maid That's Made for You."

"Dear Old Girl." Crown Music Co.

"Tell Me, Honey"—Tell Taylor.

"Wait Until Your Daddy Comes Home"—Ted Snyder.

"A Little Bunch of Shamrocks"—H. Von Tilzer.

"Daddy Did a Wonderful Thing"—Geo. Meyer Music Co.

"Then I'll Stop Loving You"—Leo Feist.

"Take Me to Roseland, Oh, You Beautiful Rose"—Ted. Snyder.

"All Alone on Broadway"—Chas. K. Harris.

"Melinda's Wedding Day"—Leo Feist.

**MAKE 'EM YOURSELF SLIDES**

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following: 24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

**UTILITY TRANSPARENCY CO.**
1733 West 9th St. Brooklyn, N. Y.

**WALTER C. SIMON**

Composer and originator of phototunes. Special music written to ANY film : :

**1965 Webster Ave., Bronx, N. Y. City**
Telephone 6282 Tremont

**SLIDES of All Kinds**

Send for Catalogue "W" of our new line of beautiful
**ANNOUNCEMENT SLIDES**
Each slide illustrated from life and most exquisitely colored.
*Advertising Slides at Reasonable Rates*
Our Song Slide Catalogue of 500 different songs free to anyone for the asking.
**SCOTT & VAN ALTENA, 59 Pearl St., New York City**
THE SLIDES THAT HAVE SET A STANDARD.

**LISTEN!**

*I have* played through Indiana with

**Blanche Walsh IN "Resurrection"**

to the greatest business known to exhibitors.

*I know* that there is not a feature on the market that can make as much money for me or for the exhibitors. So I have bought a new print and the rights to Iowa, Nebraska, North and South Dakota

FOR

**Blanche Walsh IN "Resurrection"**

So get ready for some business!

**Warning to Exhibitors!**

Do not allow a pirate to book these pictures in your house. These films are fully copyrighted and you are liable to heavy damages under the copyright law.

**Throw the Fakir Out of Your House**

**R. H. CANAN MUNCIE, INDIANA**

**REMEMBER WASHINGTON'S BIRTHDAY ! ! !**

Portrait slides of Washington—Plain, 25c.; Sepia, 35c.; Colored, 50c.; by Parcels Post, Prepaid.
**Life of Washington**—12 Slides, Plain, $3.00; Colored, $6.00, including reading.
A. J. CLAPHAM, Mgr. *Fine Art Slides* 130 W. 37th St., New York City
Send for our new 1913 catalogue; it's full of good things.

20,000 roll tickets, $1.20; 50 5/8 cored carbons, $1.15; stereopticon objectives, 50c to $3.00, stereopticons, $15; rheostats, $3 to $5, arc lamps, $1.75, $2 and $2.25; condensers, 50c; calcium jets, $2.80; acetylene jets, $2.50; gas generators, $3.50; Moving picture objectives, $2.75; jackets, $2. List of moving picture repair parts at fair prices. Sprocket wheels, 85c; films 1c a foot. Catalogue. All makes of moving picture machines repaired at reasonable prices. L. HETZ, 302 East 23rd Street, New York City

**EXHIBITORS**

You need our comic film leaders, "Hats off Please," "No Smoking," "Good Night," at 12c per foot. "Local events" pictures made anywhere. First-class developing and printing at right prices.
PHOTO RECORDS CO.,
38 W. 40th St., New York City.

**The "Fotoplayer"**

*"Music for the Pictures"*

130 Kearny St., San Francisco, Cal.

**FILMS FOR SALE**
Fifty Reels $4.00 Each
Not Less Than Three To An Order
OMAHA FILM EXCHANGE
OMAHA, NEBRASKA

**THE HIGHER DUTY** (Feb. 11).—Marie Dearborn, a nurse, is called into the house of a fashionable schoolmate to nurse her two-year-old baby. Marie is overwhelmed by her friend's home, her husband and baby. The baby is quite ill, but gradually improves. Marie soon notices how disinterested her friend is in her home. The husband is a young business man. He enjoys talking to Marie. The wife takes no part in these conversations.

Several days after Marie's arrival the wife receives an invitation to a house party which is to be given in a town thirty miles away. She leaves, charging Marie with the care of her child. The second day after her departure the child becomes quite ill again. Marie sends for the father. Together they watch over the child one whole night. The next day the child is so much better that the husband does not send word to the mother. The all night vigil together has brought Marie close to the husband. She grows alarmed at the signs of his interest in her. At last, worried by the state of affairs, she determines to write and tell the wife to come immediately. The wife answers that she must under no circumstances leave until she comes. That evening the husband leaves his club and comes home early. Marie must hold the child while the father plays "hide and seek" around her. At length the closeness to Marie and the charm she has for a lonely man overwhelm him and he attempts to take both the nurse and the baby into his embrace. Marie points toward the door. Finally he departs. Mrs. Hall arrives a few days later and accepts Marie's services to her as a matter of course, pays her well and bids her bood-bye. Marie is waiting for the train when she sees Hall enter. He comes to her and attempts to speak. At first she looks away coldly, but at length, compelled by the contrition in his tone, she looks only to see how ill and worried he looks. He tells Marie that she has taught him the higher duty. Marie puts her hand into his outstretched hand and they part friends.

**THE REST CURE** (Feb. 13).—Mrs. Hampton, a young widow, finds herself left with a fine house and three daughters, but no income. In her extremity she asks her friend, Dr. Caswell, to assist her in renting her home. He has a better idea and suggests that she open a rest cure, making the girls the nurses. He supplies the patients, and at the end of a few weeks the girls are engaged. The three couples are surprised by the doctor and Mrs. Hampton, but the tables are turned a few minutes later, when they catch the doctor proposing to the widow.

**ORANGE GROWING** (Feb. 13).—A very interesting educational picture showing the growth and marketing of oranges. Particularly wonderful is the scene showing the orange blossoms, which gradually turn into the golden fruit—small at first, but continuing to develop in size until the orange is ready to be plucked. Next comes the gathering, washing, drying and the packing. The ox teams carry the fruit from the orchard to the wrapping and boxing house, and from there to the shipping station.

**THE REGENERATION OF NANCY** (Feb. 14).—John Clancy, a young ambitious member of the police force, receives a commission to run down a band of thieves. Nancy Batterson's father is the leader of the gang, and she has been brought up absolutely without moral ideas. She has been assisting her father in his "work," but has been suffering from an instinctive revulsion of feeling in helping the gang, and at last fights against her father's wish. When he agrees that the job he wants her to do will be the last one she consents.

Meanwhile Clancy has been shadowing a notorious gangster by the name of Jim Hogan and discovers the rendezvous of the thieves. Hogan is in love with Nancy, and after the gang has left the house Hogan tries to force his unwelcome attentions upon Nancy. Clancy, who has entered the house after the departure of the gang, overhears the struggle between Nancy and Hogan and rushes in to save her. Hogan is beaten in the scuffle and escapes to find the gang. Clancy tells who he is, and in turn discovers that she is one of the gang. The gang returns and vows to get Clancy. That night Nancy is forced to go to the house selected for her to rob, and Hogan, fearing some traitorous action on her part, shadows her. Clancy is also on the job and shadows Hogan. Clancy follows Nancy and Hogan into the house and saves Nancy by making her leave before the owner of the house discovers them. Hogan is made the prisoner and Clancy takes them away. He turns the prisoner over to another policeman and goes to Nancy's home to make sure that no harm befalls her. Hogan trips up his captor and escapes to the house, where he surprises Clancy listening to Nancy telling the gang of her failure. The gang drag Clancy into the room and fall upon him, but with Nancy's help he drives them back and escapes with her into the adjoining room. Nancy escapes by the window, while Clancy holds the door until she gets the police. The police rush in just as the gang break down the door of Clancy's barricade. The gang are dragged away and Clancy takes Nancy in his arms and tells her that thereafter he intends being more than just her protector.

**THE MAYOR'S WATERLOO** (Feb. 15).—Mayor Lang, of Worthville, receives a shock. A woman has just been elected to the Worthville board of commissioners. The other three commissioners are also greatly perturbed. They determine to intimidate the new member. But the victorious candidate of the Women's Civic League, Madge Walters, goes serenely about the fulfilment of her strange task. At the very first meeting she orders out of the room forever a decanter of whiskey on the council table, removes the feet of one commissioner from the table, takes a "Police Gazette" from the hands of another and jerks a cigar out of the mouth of the mayor. The commissioners are dumfounded.

Mrs. Walters immediately announces her first reform, directed against unsightly billboards. Backed by the Civic League of four stern, sedate women, she announces her firm resolve to introduce the ordinance prepared. Two members immediately announce their intention of fighting the ordinance. The third male commissioner, a timid individual, is afraid to say no to the grim woman and consents to support the ordinance. All look instinctively towards the mayor, who is a little undecided but "thinks he will vote against the ordinance."

Two "loudly" dressed, bejewelled lobbyists for the billboard "trust" immediately secure an audience with the mayor, who holds the deciding vote. They invite him to a dinner party to "talk it over." But the crafty Mrs. Walters discovers the date and hires an adjoining booth at the restaurant. She sees the lobbyists flourish wads of greenbacks persuasively under the mayor's nose and fill him with good wine. The mayor returns home that night gloriously displaying the results of the dinner party. The next morning the mayor descends to find Mrs. Walters and the imperturbable committee of four. Mrs. Walters tells him coldly that unless he votes for the ordinance the world shall know that he was closeted in secret with grafting lobbyists for the billboard trust. The mayor stubbornly declares that they cannot force him into voting for the bill. The ladies leave, grimly determined, but the mayor suddenly orders the butler to call Mrs. Walters back. She returns and he agrees to her terms. When the humor of the thing is flashed upon him, he so admires the cleverness of the female politician that he takes her by the hand and favors her with a sweet smile. On the eventful day that the ordinance comes up the Woman's League committee of four and the lobbyists are on hand. It is up to the mayor to decide the vote. He looks at the lucrative smile of the lobbyists, at the reserved silence of the Woman's League committee, then at Mrs. Walters, and then votes a "yes" for the ordinance. Once left alone with Mrs. Walters in the council chamber he asks her to be his political adviser for life. She can no longer hide her admiration for the mayor and after a decorous period of mental debate, agrees just in time to have the mayor's secretary catch them in embrace. It is up to the quaint old couple to explain to the politicians, lobbyists and ladies in the the adjoining room. They announce their intention to wed.

## ESSANAY.

**ODD KNOTTS** (Feb. 11).—Skipper Knott leaves his wife and young daughter and goes on a cruise. Sometime later Mrs. Knott receives a letter from an attorney-at-law stating that her husband has been lost at sea and he will send her the small amount of insurance left. The settlement is made. The "Widow" Knott advertises in the local paper that she will take a few respectable gentlemen boarders. Mike McCloskey, a boarder at the "Widow" Knott is requested to leave unless he can pay his board bill immediately. He discovers an old bank book of his with a dollar deposited. He unhesitatingly writes $10,000 in the deposit column. He is about to leave when the "Widow" Knott discovers the bank book on the floor of McCloskey's room. She catches the schemer before he gets to the front door. His things are returned to his room and he is served with the best meal of his life and a bottle of imported wine. A week later the two announce their engagement. The day the wedding is to take place Old Skipper Knott returns and makes things hot around the house.

**THE GIRL IN THE CASE** (Feb. 12).—Jim Rice, a traveling man, meets an old friend of his, nicknamed "Old Greaser." With Rice is Virginia Grant, an actress. "Old Geaser" is introduced to Miss Grant. Rice is called to the telephone. During his absence "Old Geaser" takes Miss Grant to the theater. Miss Grant suggests that "Old Geaser" go out and buy some cold lobsters and champagne and bring them back to her dressing room. Geaser departs for the hotel where he orders the desired luxuries.

In the meantime Rice has been informed that "Old Geaser" has taken his girl. He tells two or three of the traveling men around the hotel that he will get even. The waiter wraps up the lobster and champagne and sets them on a table just outside the dining room door. Rice sees the bundle and noticing "Old Geaser's" name on it substitutes for it another package. Greaser takes the package to his new acquaintance of the stage. Miss Grant invites her brother and a friend to dine with Geaser and herself. The package is opened and an old pair of shoes fall out. Geaser is thrown out of the theater.

The following day "Old Geaser's" niece, Ruth, arrives. Jim Rice is very much smitten with her. Ruth informs Mr. Rice that it will be impossible for him to continue his acquaintance with her until he gets her uncle's consent. "Old Geaser" refusese emphatically. A week later "Old Geaser" visits Miss Grant at the theater and promises her a diamond ring if she will promise to love him. Of course the young actress consents. Rice, suspicious of where "Old Geaser" was going, follows him. He bribes the passing policeman to arrest "Old Geaser" as a suspicious character. The officer is about to take him to headquarters when Rice interferes, tells "Old Geaser" he will "fix it" with the policeman if he'll consent to the marriage of his niece. The uncle consents. The two men return to the hotel. A note is handed to "Old Geaser" which states that his niece has eloped with Miss Grant's brother. Miss Grant appears on the scene and returns the ring to "Old Geaser," saying that she could never learn to love him.

**ACROSS THE GREAT DIVIDE** (Feb. 13).—Walter Jordan, with his invalid wife, new born babe, and daughter of three years, try to cross the valley of death to reach God's country. In the course of their travel they run out of water. Jordan, determined to get some, starts out on foot. Having been gone several hours, his wife, now in a serious condition, instructs the older child to find her father. During Jordan's absence a mail-carrier, taking a package of money across the valley, is held up and robbed. The outlaws find the child wandering far from the now destitute camp, the mother having died. They take the child, back to camp where the infant, clasped in the arms of its lifeless mother, is huddled. They then hitch up the horses and are about to drive away when a posse arrives and places the two men under arrest. Jordan returns to the camp and finds his wagon gone. A deputy is sent back to get Jordan. Jordan is then taken to the town where the two men have been put in jail. The children are returned to their father. Jordan sobs out his grief at the loss of his wife, but happy in the return of his motherless babies.

**THE THREE QUEENS** (Feb. 14).—Wilburn Blackburn spends most of his time at the club. His wife is waiting in the early hours of the morning for her husband's return. Previously their married life had been one of bliss. Two charming children have blessed the fond parents during their happy married life. On this particular night in mention the little girl, Dorothy, four years old, was very sick. The mother notices the baby, a girl of two, creep into the room. She takes the baby up in her arms and carries her back to bed.

The father arrives, looks into the room, decides not to disturb his wife, throws himself on the couch and goes to sleep. He dreams that Dorothy is very sick. He goes to the club and gambles, loses a lot of money and leaves. He then imagines that the baby has died and, rushing into the bedroom, finds his wife has committed suicide, by shooting herself in the head. He is prostrated. His wife enters the living room and finds her husband asleep on the couch. he awakens him. He is so overjoyed at seeing his wife and realizing it was all a dream, that he clasps her in his arms and promises her that he will never go to the club again. He seats himelf at a table in his living room and tries awfully hard to play a game of solitaire. The boys at the club call him up and ask him to come and play a game. The temptation is too strong, he cannot resist. He goes to the club, sits down and

Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON,
(POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES
OF EARLY DAYS IN WESTERN AMERICA STAGED UNDER THE PERSONAL
SUPERVISION OF MR. ANDERSON; ASSISTED BY A CAREFULLY TRAINED COMPANY

# PILOT FILMS

## FIRST RELEASE
## THURSDAY, FEBRUARY 13th

## "THE BLACKSMITH'S STORY"

**Suggested by the Poem of FRANK OLIVE**

---

**THURSDAY, FEBRUARY 20th**

## "THE TWO GLASSES"

**Being taken from a poem by**
**ELLA WHEELER WILCOX**
**by special permission**

We take a great deal of pride in presenting these films to the trade. The long experience of our organization in the picture business, with money and time expended, is a guaranty of the high quality of our product. We trust the trade will appreciate the efforts we have made.

**WE WANT GOOD**
**SCENARIOS**

**Pilot Films Corporation**
**120 School Street**
**Yonkers, N. Y.**

starts to play a game. The cards are dealt and he holds three queens in his hand. These cards dissolve and he sees the faces of his two loving children and his darling wife. This is too much for him. He rushes from the club, goes to a nearby florist, where he purchases an enormous bouquet of chrysanthemums and takes them to his wife, who is awaiting his arrival with open arms.

**BRONCHO BILLY'S WARD** (Feb. 15).—Broncho Billy, having received a letter from an old friend of his, Steve Brady, requesting him to take care of his child. Brady dies and the child, a young girl of eight, is sent to the far western country where her now departed father knew that she would grow up to be an honorable and true daughter of his native country. Bess, Steve's daughter, is welcomed by Broncho Billy with open arms and is promised the best of everything that he can supply. Art Diamond, a young boy about Bess's age, is her constant companion. Twelve years later, on her twentieth birthday, Diamond buys a beautiful solitaire for Bess. He proposes to her in his crude way and is accepted. Broncho Billy, having loved the girl from the first day he met her, feels an unexplainable desire to make Bess his wife. From the window of his living room he sees Art and Bess seated beneath an old tree. Watching them closely he discovers Art placing the engagement ring on Bess's finger. The couple return to the house where they ask Broncho Billy's consent to their marriage. Broncho Billy's heart sobs out its grief at the loss of his loved one, but realizing that he has grown too old, he is happy that he has made her happy.

## CINES.

**A DEAL IN STOCKS** (Feb. 8).—Accidents will happen! While riding her bicycle one day, pretty Janet Waters runs into a young man, causing him to fall and severely injure his arm. At her home she nurses his wounds so tenderly that he soon loses all sense of pain, but meanwhile becomes fascinated with his nurse and gladly accepts an invitation to extend his visit. Friendship ripens into love, and before long he has wooed and won her.

One day, however, he learns that his fiancée is very rich, and regretfully explains to his sweetheart and her father that his principles will not permit him to marry a girl who is better off in this world's goods than he. The disappointed girl appeals to her father, who devises a scheme whereby the obstacle may be overcome.

Secret instructions are given to his brokers, who manipulate the stock market so that before long the young fellow is surprised to learn that he is rich.

With a light heart, he hastens to inform Janet, and arrangements for the marriage are soon completed. It is not until the happy couple are seated in their automobile, ready to start upon their honeymoon, that he learns the real cause of his sudden rise to wealth.

**FOR MOTHER'S SAKE** (Feb. 11).—Marie, a modest young milliner's apprentice, is devoted to her mother, and is always trying to make her happy, but, at the same time, reserves a place in her affections for her sweetheart, Alfred. Her future looms bright with prospective happiness, until one day her mother is suddenly taken seriously ill.

Poverty makes it impossible for Marie to provide the essential comforts and medical attention, but she is too proud to let Alfred know, who, unable to account for her changed attitude, terminates their engagement. Driven to despair in the face of these discouragements, Marie goes to some of her wealthier friends in search of help, but no one will listen to her plea.

At last she calls upon Alfred, who insists upon taking her to dinner. Suddenly, in the midst of their conversation, she has a presentiment that her mother is in great distress, and in a burst of tears reveals her secret. Alfred now understands all of her recent behavior toward him, and the two hurry home to care for the suffering mother, who with the proper attention soon regains her health, and rejoices over the restored happiness of the two young people.

**ONE ON THEM** (Feb. 15),—Jenkins and Jones, two famous lady-killers, cause much amusement in the smoking room of the hotel, over their arguments concerning the most efficient methods of heartbreaking. Jenkins loudly defends the "old school," with its characteristic chivalry and formality, while Jones upholds what he terms the modern ideas of making love. They finally agree to settle the matter by trying their respective methods upon the most charming woman in the hotel, and make a large wager upon the outcome. Their victim, suspecting that something unusual is "doing," enters heartily into the sport. She graciously accepts their invitations to dinners and delightful motor trips, and cleverly keeps each one under the impression that he is gradually distancing the other in the contest for her affection until, one day, the artful creature invites them to take tea in her apartments and, to their intense dismay, introduces them to her husband and little child, explaining that she has had a most enjoyable time, but must take leave of them now, as she and her family are returning to the city.

## ECLIPSE.

**A BUSINESS SHARK** (Feb. 12).—Financial difficulties force Vernon, a banker, to ask his friend, Meyers, for a loan of $50,000. Meyers, who has a great admiration for Mrs. Vernon, gladly lends the money, believing it will gain him favor in her eyes. However, later, his advances are repulsed by her with scorn, and to get revenge he demands payment on the notes at the first opportunity. To save her husband, Mrs. Vernon pawns her priceless pearl necklace, replacing it with an imitation string.

A short time afterward, the Okasa Oil shares, in which Vernon is heavily interested are announced to be rising. Vernon telephones his brokers to increase his holdings. Meyers, in the meantime, hearing of his friend's good fortune, determines to ruin him, and sends a forged telegram ordering Vernon's brokers to sell the Okasa shares at once.

That evening, Meyers attends the Vernon's ball, and while dancing with Mrs. Vernon notices that her pearls are false. Suspecting what has happened, he angrily breaks the string, scattering the beads upon the floor. Mrs. Vernon informs her husband of the insult and reminding him of the forged telegram which they have just received, points with a finger of suspicion at Meyers. Unable to conceal his fury, Vernon vehemently orders the scoundrel to leave the house at once, while Mrs. Vernon seeks consolation in her husband's arms.

**CURING A TEMPER** (Feb. 5).—Gilbert Parker is furious; he has invited his wife to the theater, but she delays interminably at the dressmaker's. Finally she appears in her new garment, but a quarrel ensues, ending in his departure, leaving his wife in tears.

Soon afterward she is disturbed in her misery by a visit from her old friend Harold Moore, the artist. After hearing the story, he conceives a plan to teach the husband a lesson. Under his dictation, she writes a letter stating that his temper is unendurable and that she has gone away with Harold Moore. They then proceed to the studio, where they dress a wax model in the new dress, which has caused all the trouble, and seat the figure at the dinner table.

When, later, Gilbert enters the studio, he sees what appears to be his wife, in the artist's embrace, and discharges his revolver at her. Then, horrified at what he has done, he sinks upon the sofa. After permitting him to believe the worst for a few moments, the artist beckons to the wife, who quickly enters the room and is soon in her husband's arms. Gilbert is much relieved to know that it was all a joke, and promises to control himself in the future,

## SELIG.

**PIERRE OF THE NORTH** (Feb. 10).—Pierre and Baptiste, French-Canadian half-breed trappers, are enamoured of Mary, the factor's daughter. Both men propose to the girl, both are refused. Baptiste, mad with jealous age, abducts the girl and carries her off to a lonely cabin in the wilderness. She defies him, throws his proffered ring at him and is chained to the floor to change her mind. Pierre trails them through the pathless forest, and sets a trap in the path of Baptiste. He traps the abductor, but before he can reach him, to wreak vengeance, is himself caught in a giant trap Baptiste has set for a cougar. The wolves make short work of the rivals, and Mary is rescued by the timely arrival of her father and other trappers the next day.

**DON'T LET MOTHER KNOW** (Feb. 11).—Rough and ready Tom Moran, discovers an inebriated individual, Dick Baird, who is getting the worst of a quelling fight against odds, and rescues the under man. Baird is about all in as the result of his previous dissapation and this last brawl. He confesses to Norman that he has not been at home or seen his mother for 15 years. He shows Tom the picture of his mother and sister which he carries in a locket that he has cherished through all of his wanderings. He has just written home saying that he will return on a visit, but it is too late; he is next day slugged to death by a robber, his last words to his friend being: "Don't let mother know." Tom Moran finds his way to Dick's home and falls in love with his sister. The mother is blind and thinks her own boy has come back to her. He is allowed to become a member of the family and bless her declining years.

**HER ONLY SON** (Feb. 12).—Jack Temple starts from a small town to find a fortune in a big store in New York. He is steady and industrious, but yields to the superior cunning of the dishonest idler, who shoots dice and spends evenings in the billiard halls. Young Temple starts to send his mother part of his weekly earnings, but soon gives it up and when he loses his position stops writing altogether. He drifts down from bad to worse as an idler lost in a great city. His poor mother comes to the city, tortured with the agony of apprehension, and visits his employers. Fortunately, at this time young Temple daringly rescues a young woman from drowning, and becomes a hero overnight through the medium of the newspaper. He has learned his lesson and returns to his mother a credit and is later restored to the confidence of his employers.

**BILL'S BIRTHDAY PRESENT** (Feb. 13).—Bill, in love with Lottie, essays to surprise her with a present of slippers on the occasion of a dance given in honor of her birthday. His mischievous partner discovers the package and exchanges the dainty slippers for dirty old cowpuncher's boots. The lovely lady resents this by thumping the donor on the head with his gift. Then Bill. suspicious of his partner, determines to kick him, and they have an elegant settlement. Bill has no courage to go to the dance; but, through the aid of his intelligent dog, discovers a fire that threatens the premises, and becomes a hero in spite of himself. This brings his partner around with the slippers and an apology, and Bill is restored to the good graces of his petulant sweetheart.

**A LITTLE HERO** (Feb. 14).—"Buddy" Farral, the son of a ranchman, is left in charge of his little sister when his parents go to town for supplies. The cigarette stub of a careless cowboy starts a prairie fire that mows down everything in its path. The boy gallops to the ranch house, finds his sister asleep, awakens her, lowers her into the well, and then slides down the rope to safety. How they are discovered and restored to their agonized parents is a most effective play in pictorial sensations.

**BUDDHA** (Feb. 14).—An educational subject showing the colosssal work of art made from bronze by the Japanese in 1252 A. D.

## MELIES.

**ST. JOSEPH'S TAPER** (Feb. 20).—Pentino has loved and wooed Dolores for many months, but when he learns she has no dowry, he refuses to marry her. Dolores' step-mother is furious at her step-child and gives her three days in which to get married or go to a convent.

Dolores in her sorrow confides in her father, the beloved mediator of all his parishioners, and he advises her: "My child, pray to the good St. Joseph. Burn this taper before his shrine and he will grant your request."

Dolores at the shrine, meets Morales, the rich young merchant, who has come to offer thanks for his prosperity. But his taper will not light—his offering is refused. In his dilemma he turns to Dolores and she intercedes for him to the good St. Joseph with a prayer. Her prayer is answered. The taper is miraculously lighted. And so is her other prayer, for Morales asks her hand in marriage.

## BIOGRAPH.

**THE PRESS GANG** (Feb. 10).—Herbert, a city chap, is in love with Caroline, a rustic maiden, whose father has a strong aversion for what he considers a ne'er-do-well. Hence, when Herbert arrives at the farm-house to put the momentous question to her father, dad decides to try him out as to his ability to do hard work. Through his cleverness, Herbert convinces the old gentleman that he is a wonder.

Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA. STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

# There Is Something New Under the Sun!

LOOK FOR THIS TRADEMARK!

BARRIECO FEATURE FILMS

## SPLIT REEL COMEDIES

that *are* real features.
that *are* funny.
that *are* well acted.
that *are* perfect, photographically

**Exhibitors, ask your exchanges for our latest:**

**"TROUBLES OF A NIGHTGOWN" and "DISILLUSIONED"**

**SOMETHING ELSE!** Features in one reel—real features. Features in two and three reels.

WRITE FOR FULL PARTICULARS

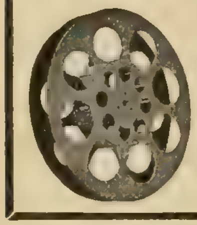
**BARRIECO FILM CO., Inc., 145 W. 45th St., N.Y.**

---

EXHIBITORS, BEHOLD!
"GRAY AUTO BANDITS" "FOREST TRAGEDY"
"POWER OF GOLD" "GYPSY BLOOD"
AND A BIG VARIETY OF TWO, THREE AND FOUR REEL FEATURES

**KINET FILM TRADERS**
32 UNION SQUARE, NEW YORK CITY, N. Y.

---



## The B & H Standard Film Reel

This reel is offered to the motion picture trade as the simplest and best device ever designed to overcome the most common troubles of motion picture projection.

Manufactured by
**BELL & HOWELL COMPANY**
217 W. Illinois Street, - Chicago, Illinois

---

## "Silver Your Curtain with Silverit"

Silverit is a silver paste. Can be applied over any surface. Will increase the light of your picture 100% over aluminum, alabastine, or silver applied with a brush. Makes your picture a pearl white. Reduces your light bill, and gives you a perfect picture. Watch for our new Anti-Flicker Satin Finish Water Color. Will be on the market soon.

A. G. THOMAS, 1705 Fairacres Ave, PITTSBURGH, PA.

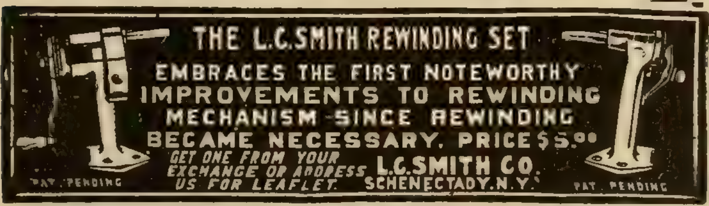
---

## Motion Pictures To Order!

Our work is Conscientious and Painstaking. Printing and Developing for the trade. Our Laboratories are thoroughly equipped.

**Duhem & Harter Motion Picture Co.**
652 Oak Street San Francisco, Cal.

---



THE L.C.SMITH REWINDING SET
EMBRACES THE FIRST NOTEWORTHY IMPROVEMENTS TO REWINDING MECHANISM SINCE REWINDING BECAME NECESSARY. PRICE $5.00
GET ONE FROM YOUR EXCHANGE OR ADDRESS US FOR LEAFLET.
L.C.SMITH CO.
SCHENECTADY.N.Y.

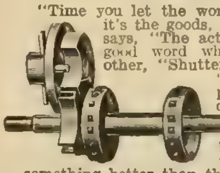
---

## SUPERIOR PICTURES SOMETHING BETTER THAN YOU HAVE BEEN USING

There is no wonder of the satisfaction in using Lavezzi parts when you consider that Lavezzi was a builder of machinery that these highly important parts are made with.

Our machines cost four times as much to build as those ordinarily used by manufacturers and in general use. We, therefore, consider that we are able to give better results than anyone else in this particular line of business.

TESTIMONIALS IN BRIEF.



"Time you let the world know of your action and shutter, it's the goods, with a capital G," says one. Another says, "The action you sent me is OK. Will say a good word whenever an opportunity occurs." Another, "Shutter beyond my expectations." Another, "Must say shutter is a decided improvement over the old one." Another, "You fellows have certainly got the action." Another, "I install your action and would be willing to bet you that I have the best picture in town." Another, "You certainly have something better than the original make." Another, "Remarkable how your action stands the grind." Another, "Your action puts up the best picture I have ever seen in my life anywhere."

Write for catalogue and testimonials.

IMPROVED INTERMITTENT ACTION.

| | |
|---|---|
| For Powers No. 5 machine | $12.00 |
| For Edison one pin machine | 9.75 |
| 3 wing inside aluminum shutters for above machines | 11.50 |

If you can't spare machine, let your local repairman install.

LAVEZZI MACHINE WORKS, 2940 Herndon Street, CHICAGO

---

## The Bioscope

**The Moving Picture Paper in Gt. Britain and the Best Advertising Medium, Bar None.**

**Yearly subscription, $3.50. Single copies, 10 cts., Post free**
**85 Shaftesbury Avenue, LONDON, W., ENGLAND**

---

For Sale.—20 3-reel Features—For Rent
15 2-reel Features
30 1-reel Features
1500 Commercial Reels

A service of 21 reels, including two 3-reel features each week, for $25.00 per week. Lithographs with all reels—a complete lobby display with each feature.

C-C FILM CO., 167 W. Washington St., CHICAGO, ILL.

---

## ILLINOIS EXHIBITORS

We are now booking Blanche Walsh in Tolstoy's "Resurrection"; beware of imposters; book only from us. as we have exclusive right for State of Illinois, except Cook County. Write for booking.

BALLARD & McINTIRE Winchester, Ind.

---

**DISTRIBUTOR**
For Roses' Spring Sprocket
Theatre Equipment
Machines Repaired
J. E. BOYLE
530 Main Street Dubuque, Iowa

---

## Theatre Pipe Organs

All sizes of Pipe Organs for Theatre purposes built to order.
Write for catalogue and estimates.
THE WM. SCHUELKE ORGAN CO.,
Milwaukee, Wis.
T. D. HUME, Chicago Representative,
711 Transportation Bldg., Chicago, Ill.

---

THE SIMPSON SOLAR SCREEN
The only Metallic Screen without seams, patented. Buy the real thing. Beware of imitations
ALFRED L. SIMPSON, Inc.
No. 113 W. 132nd St., N. Y. City

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted**

### SITUATIONS WANTED.

**WANTED**—By competent and reliable operator, manager or operator. Ten years' experience. References. VERO HOFFMAN, Columbus, Ind.

**AT LIBERTY**—Moving picture operator, best of references. Will work anywhere. Address WILLIAM DORA, Gardner, Mass.

**CAMERAMAN, A-1**—Wants position. Expert on developing, printing, and making Titles. References. Address NELSON, care of Moving Picture World, Chicago, Ill.

**SITUATION WANTED**—Cameraman, 8 years' experience in all branches of film factory work. Address RICHARDSON, care of Moving Picture World, Chicago, Ill.

**AT LIBERTY**—Singer and trap drummer, long experience. Pictures and vaudeville. Carry complete line of effects. Reason of change, theatre going in stock. Reference last manager. Write or wire. Address ROBERT FOURNIER, 96 Willow St., Providence, R. I.

**WANTED**—Position as manager. Can furnish references as to character and ability. First-class advertising and publicity man. Address MANAGER, care of Moving Picture World, New York City.

**WANTED**—By competent and reliable operator, and wife, A-1 pianist. Position together. None better in business. Best references. Address THE PALMERS, Box 307, Sidney, N. Y.

**OPERATOR**—With machine complete seeks engagements by day or week. Eighteen per week. Ten years' experience. Address H. FRANKLIN, 39 W. 8th St., Bayonne, N. J.

### HELP WANTED.

**WANTED**—A young man for clerical work, must be an experienced typewriter and have knowledge of the Moving Picture business. Address G. MELIES, 204 East 38th St., New York City.

### EQUIPMENT FOR SALE.

**FOR SALE**—I have 250 folding chairs for sale cheap. Address H. B. STORM, Grunnell, Iowa.

**MOVING PICTURE MACHINE**—Edison Kinetoscope, Type "B," machine complete except stand. Good condition. Will sell cheap. Address ROOM 216, Masonic Temple, Portsmouth, Ohio.

**FOR SALE**—A set of Degan's Electric Bells (complete), never used. Also a Powers No. 6 machine used one month, sacrifice to immediate purchaser. Write quick. Address BOX NO. 5, Charlestown, W. Va.

**REAL BARGAIN**—Job lot of French Imported Arc Lamps, about 20 inches long, for 110 volts, 1,000 C. P., never used, sold regularly at $16. We had an opportunity to purchase for about only the duty, and sell same at $4.25 each. No casing or globe, but complete with rheostat and carbon. Address COSMOS ELECTRIC CO., 136 M. P. Liberty St., New York.

### EQUIPMENT WANTED.

**WANTED**—Powers 6 head, with or without motor. Address GEO A. BROWN, 413 E. Eagle St., Buffalo, N. Y.

**WANTED**—Edison Exhibition picture machine. Address J. T. EDMONDSON, DeLeon, Texas.

**WANTED**—No. 6 Powers, Transformer 110 to 50 a.c. Set of Deagon Electric Bells. Write to me; give price. Address A. C. BOUST, Northumberland, Pa.

**WANTED**—Urban or Pathe camera. Must be in A-1 condition. Give all particulars and best prices in first letter. Address G. H., Box 226, Madison Sq., New York City.

### THEATRES WANTED.

**WANTED TO BUY**—Motion picture theatre in town not more than 10,000 nor less than 2,500. Northwestern state preferred. Must bear closest investigation. Give detailed particulars in first letter. Price must be $2,500. Would take management outside of operating. Address BUY, care of Moving Picture World, New York City.

**WILL BUY OR LEASE**—Immediately, Moving Picture Theatres. Address SHERMAN AMUSEMENT CO., 638 Ellicott Square, Buffalo, N. Y.

**WANTED**—To lease or sub-lease theatre seating from six to fifteen hundred. Address PERRY, Drawer H., Poughkeepsie, N. Y.

**AIRDOME WANTED**—In some live place within hour of New York City, from May 1st to Oct. 1st, 1913. With the privilege of five-year lease. Give full particulars in first letter. Address IMPERIAL THEATRE, 132 Danforth Ave., Jersey City, N. J.

### THEATRES FOR SALE.

**FOR SALE**—First class moving picture show on Main Street in live and growing city. $2,500 cash will handle this. A snap. Address P. O. BOX NO. 154, Boise, Idaho.

**FOR SALE**—Strictly modern exclusive picture house seating three hundred. Town of eighteen thousand. Five-year lease. Location best in city. Ten cents admission. Matinee daily. Making big money, will prove it to a buyer with the cash. Price thirty-eight hundred dollars. Will bear strictest investigation. Only opposition a fifteen-cent vaudeville house with five hundred seating capacity. Address P. O. BOX 319, Pine Bluff, Ark.

### FILMS FOR SALE.

**FOR SALE**—Passion Play, Pathe, "Hand-colored," three reels, used five times. Guaranteed perfect condition. Bargain. Address H. F. STOCKER, 39 W. 8th St., Bayonne, N. J.

### BUSINESS OPPORTUNITY.

**GOOD RELIABLE PERSON AND FIRM THAT WILL TAKE THE EXCLUSIVE AGENCY OF SEVERAL EXCELLENT ITALIAN MANUFACTURERS OF FILM. PRINCIPAL AND THOSE IN POSITION TO FINANCE THE UNDERTAKING NEED APPLY. SPLENDID OPPORTUNITY FOR ENERGETIC PARTY. AGENCY, CARE OF MOVING PICTURE WORLD, NEW YORK CITY.**

### MISCELLANEOUS.

**FOR SALE OR TRADE**—E. M. F. 30 five passenger automobile in first-class shape. Would trade for a picture theatre in Ohio. Address CLAUDE LUSK, Wapakoneta, Ohio.

---

**OH, WHAT A BOOB! (Feb. 10).**—Miss Lavinia Binks has the misfortune of being loved by a fellow who for bashfulness is the limit. She tries to encourage him, but he thinks she is poking fun at him. The result is—two love-lorn souls who misunderstand each other. The boy in desperation determines to end it all by suicide. Here fate takes a hand and—"they live happy ever after."

**A FATHER'S LESSON** (Feb. 13).—The home was alternately a house of love and a house of fear, according to the mood of the father. It depended on how he spent the evening. On his return from the village saloon the father was another man. Then came the lesson. The wife was called away to a sick neighbor and he refused the charge of the children. His brutality and carelessness gave birth to a double anger, averted in time—but a narrow escape.

## PATHE.

**THE ARTIST'S TRICK** (Feb. 12).—Dunbar Crane is an artist who believes that he has a touch of genius in his work, but it has never been recognized. He is also a firm believer in the fact that no man is great until he is dead. He decides to test the theory by leaving the impression that he has committed suicide. When it has become known that Dunbar Crane is dead, Crane masquerades as his own father. He offers his own paintings for sale and finds that there is a demand for them at fabulous prices. When the lot is depleted Crane finds himself the proud possessor of a considerable fortune and a reputation in art circles, and these he shares with the little girl who has been his only friend in time of stress.

**THE CLUTCH OF CONSCIENCE** (Feb. 13).—Pete, the bad man of a little mining town, sees Joe Fanwood at work in the latter's gold mine. A swift blow from a revolver butt and Joe is dragged into the shrubbery and relieved of his gold. Pete rides back to a gambling house, where he invests the ill-gotten gold. A fight ensues and Pete kills one of the gamblers. He makes his escape, but is soon pursued by the sheriff and his posse. When they are pressing him hard he enters a cottage, startling the woman of the house. By means of a locket he discovers that the woman is his sister whom he has not seen in years. She tells him that her husband is Joe Fanwood. She hides her brother from the sheriff and after the posse has gone Pete, too, departs. He goes to the spot where he left Fanwood to find him slowly regaining consciousness. He gives him back the gold he had stolen and a locket to give to Mrs. Fanwood. There are stirring scenes in this film and the action does not lag, not even for a moment.

Printing How And When You Want It

Circulars, Heralds, Etc.

¶ Put up in the proper way by a concern that knows how. Why take chances? Circulars size 9 x 12 printed in 2 colors, Per 1000—$1.00 in lots of 3000.

The Keystone Press

12 East 15th St., New York

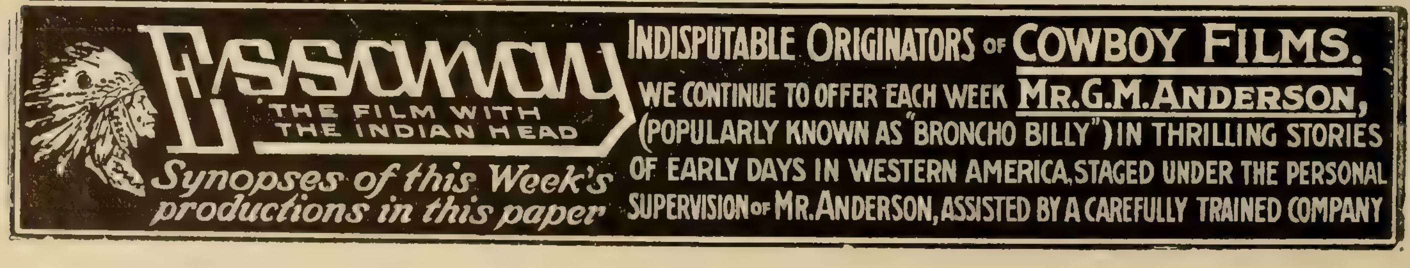
**FROM PEN TO PICK** (Feb. 15).—Mr. Pennan Nink, an author, is waiting for the grand idea that will bring him fame. He remains cheerful through the flood of returned manuscripts and his good cheer is rewarded by the receipt of a letter asking him to come and qualify for the position of professor of rhetoric in a university. He fails to qualify, however, but rather than spoil his wife's dream of their success he gets a job as a laborer. While he is at work one day, earning his $1.75, he sees his wife fly past in a motor car, with two men. Hammer in hand he awaits the return of the machine and when it does come he is with difficulty restrained from demolishing the machine and the men, too, until his wife can explain that an aunt has willed her a fortune and that the suspected men are witnesses to the receipt of the money.

## C. G. P. C.

**THE ELCTROTYPING PROCESS** (Feb. 11).—A solution of copper sulphate when charged with electricity produces a thin layer of copper. This is the principle of electrotyping used by printers and in this film an experiment is conducted, showing the making of a copper plate. Each feature of the process is demonstrated clearly and combines entertainment with education on a subject of universal interest.

**THE SALT INDUSTRY IN SICILY** (Feb. 11).—In Italy salt is secured from sea water by means of evaporating the water. It is quite a laborious undertaking and one of exceptional interest.

**THE HEDGEHOG** (Feb. 14).—The hedgehog is a very common little animal resembling a porcupine. It is not at all vicious and can be domesticated easily. It is rather difficult to catch them, as at the first approach of danger they roll themselves into a ball like a chestnut burr with iothing but the thick, wire-like hairs exposed.


Essanay
THE FILM WITH THE INDIAN HEAD

Synopses of this Week's productions in this paper

INDISPUTABLE ORIGINATORS OF COWBOY FILMS.

WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

# WHY ITALA FEATURES COST MORE

ITALA Features are issued monthly because it takes a month to make a Real Feature—often longer. Itala Features are known for their Bigness and are never found in the hands of cheap Renters or Exhibitors.

Itala customers are regarded in the trade as High Class by men who insist on quality and are willing to pay for it.

**NEXT BIG MONTHLY FEATURE**

# GREAT AERIAL DISASTER

**THRILLING NOVELTY IN THREE REELS**

Like the **Palace of Flames** which is now sweeping the country to tremendous receipts wherever shown **The Great Aerial Disaster** is truly a **Big Film** with hundreds of **noted Itala Players** and dozens of Big Scenes to arouse Public enthusiasm. In short it's a **Real Itala Feature.** You know what that signifies.

## LIMITED TERRITORY Still Open

The cleverest showmen in America are among Itala's list of regular buyers. Territory is therefore snapped up quickly. A few choice states are still available for immediate acceptance. **One Price to Everybody.**

**Shipment About February Fifteenth**

**Four Styles of Six Color Posters by Metro. Litho Co., N. Y. Illustrated Heralds, Advance Slides, Cuts, Lobby Photos and other Publicity Material in Large Variety. Itala Posters are Specially Designed to Pull Business.**

MARCA DEPOSITATA
ITALA-FILM
·TORINO·

**Write for Prices, Terms Now**

# Itala Film Co. of America

**Columbia Theatre, New York**

**All Shipments through Film Supply Co.**

MARCA DEPOSITATA
ITALA-FILM
·TORINO·

# INDEPENDENT FILM STORIES

## UNIVERSAL

### CRYSTAL.

**STRICTLY BUSINESS** (Feb. 16).—Chester Barnett is in love with Pearl White. Pearl's father will not consent to their marriage unless Chester can show that he has $5,000 in the bank. Pearl's father gives her $200 as a birthday present. She gets an idea from a book she reads, and she and Chester hatch a scheme. Pearl gives Chester the $200 and he buys some land from her father to that amount. She then has a friend of hers write a letter to Barnett on the letter-head of a pottery concern offering to buy all the clay he can sell. Mr. White sees Chester carting away some clay from this lot, and cannot understand it until Chester calls at his office and purposely drops this decoy letter. Father then entreats Chester to sell the land back to him, which Chester finally does for $5,200. Father immediately writes a letter to the Pottery Company, offering to sell them clay, and is dismayed when they reply that they have all that they need. He goes home and to' his surprise finds Chester and Pearl in each other's arms. He protests until Chester shows him his bankbook with the $5200 deposit, and father, remembering his promise, gives his consent to the marriage of the clever pair.

**AN AWFUL SCARE** (Feb. 16).—Holtz, Schultz and Schmaltz are three friends. They attend a meeting of spiritualists and discuss things pertaining to the other world. They separate and go home. Holtz upon his arrival is shocked to find upon his opening his door, a large black coffin. Frightened out of his wits, he runs from the house. He meets Schultz, and Schultz doubting his story, accompanies him home. He sees the same sight, and they both run away. They then go to Schultz's home, and the same thing awaits them there. They run again, and meeting Schmaltz, tell him of their strange experiences. He accuses them of having the meeting they attended on their mind, but agrees to go with them to Schultz's room. He goes, and he also sees this gruesome object. He takes them to his room and there also is a strange black coffin. They run out and get a policeman. All four come back, and after much hesitation on the part of all, the officer goes to the coffin to see what it contains. He finds a letter from a friend of Schmaltz, who is an undertaker, explaining that as he is retiring from business, he is presenting his friends with a coffin, in the belief that they will need it some day.

### GEM.

**BILLY FOOLS DAD** (Feb. 11).—Billy is in love with Lottie, the daughter of old man Smith, who does not approve of Billy as a suitor because he wants his daughter to marry Percy Meldon, the dude of the village. Billy is discovered sitting on the porch spooning with Lottie. The old man becomes so enraged that he picks up pillows, books and various other articles, and proceeds to the porch where he hits Billy on the "bean" with them. But this does not dampen the ardor of his love. When he learns that the family is going to a theater that afternoon, he decides to call on his sweetheart again, which he does. The door is locked but he climbs through the window. Unfortunately for him the old man forgot his theater tickets; he returns and finds Billy hid under the table. In trying to pull him from under he unconsciously pulls his trousers off and kicks Bill out of the house without them. Bill is now at his wits end what to do as he is informed that the father is going to place the girl in a convent that afternoon. He arranges with several friends to meet the old man in his automobile on the way to the convent, and pretend to hold him up and rob him when at the opportune moment Bill will rush upon the scene and defend the old man. The plan is successfully carried out, and he succeeds in fooling dad and gaining his consent to marry Lottie.

### FRONTIER.

**THE RANCH GIRL'S MEASUREMENTS** (Feb. 12).—When Nell Rawling, who has been educated at an eastern college, returns to the ranch, all the cowboys, including Joe Willis, the foreman, and Tony Mendoza, an unscrupulous, half-breed Mexican, are so struck with her beauty that each one of them decides to win her. While at school, Nell had been in the habit of getting a new dress every so often. When she returned to the ranch her mother did not see any need to buy her clothes so promiscuously.

One bright morning Nell receives a catalog from a mail order house in the east. She takes the catalog and retires to the back porch of the ranch house. While there, the cowboys, who have come in off the range, see her seated, and, thinking it is his chance to propose to Nell, Dick Craig, a tenderfoot and cowboy, interrupts her dream of dresses and pops the question to her. She tells Dick to be on his way, that there is no chance. Dick returns to his cowboy friends with his head bowed down with sorrow, when Slim desides to try his luck. He is received in the same manner.

Nell becomes tired of so many proposals, so she sends Tony to saddle her pony. After enjoying her ride, Nell returns home and there she finds Joe Willis, the foreman of the ranch, and the only man she would accept if he would only propose; but Joe is of a very bashful turn of mind. Disgusted, Nell decides to try a scheme, and so places an order on the order-board stating that she will marry the first man who will deliver, or cause to be delivered, the exact number of yards for a dress for her, at $1 a yard. The cowboys notice her tacking this sign on the board, read it and run into town to purchase the goods.

Fatty decides that it would be a good chance to buy Kate, the younger sister of Nell, who has not had the same advantage, a dress also. There is a wild race to the village store, which is led by Tony, the Mexican, and the village storekeeper, who has been deploring the fact that business is so bad, decides to cut down the price of his cloth from $2.98 to $1.00. Just at that moment, the cowboys of the Widow Rawling's ranch, rush in town and they practically buy him out wholesale. Fatty is among them, and is laughing at the fact that there is such a rush, when he is in no hurry because he knows that he is the only one after the other sister.

Tony Mendoza, knowing that the hardest man he has to beat in this race for a wife is Joe Willis, decides to use trickery to beat him, and he places a nail in the hoof of Joe's horse, which causes him to go lame on the way back to the ranch. Joe, seeing this, has a quick bright idea to send his goods home to Nell by his faithful old dog, Jose. He straps his purchase of nine yards of cloth to Jose's back, and starts him for the ranch. Jose takes a short cut over the prairie, and gets there first with Joe Willis' goods. Just as Nell is marking this nine yards as the first delivered, Tony rushes in with the exact amount of nine yards; but he doesn't win the hand of Nell because Joe's dog got there first. At that moment Joe comes and, seeing his name on the board as winner, forgets his bashfulness and takes Nell into his arms, to the discomfiture of Tony and the other rejected suitors, with the exception of Fatty, who has delivered his goods to his sweetheart, Kate.

### REX.

**BILLY'S DOUBLE CAPTURE** (Feb. 16).—Billy Jones, a detective, connected with the Pinkerton Detective Agency, gets notification from his chief to get on the trail of Jimsey Wharton, a social highwayman. Billy locates Wharton, and learns that he has become acquainted with Charles Batwell, a millionaire. Suspecting Wharton's real motive in associating with Batwell, Billy gets a friend to introduce him to the Batwell family. Billy watches Wharton closely; he learns that Wharton is a frequent visitor at the Batwell home, and also is carrying on a flirtation with Mrs. Batwell.

Billy meets Lois Batwell, the daughter, and falls in love with her. She returns his love. This gives Billy an opportunity to watch Wharton closely without arousing suspicion. He finds a wallet, which Wharton lost, and discovers that he has purchased a ticket to Montreal. Billy draws the conclusion that Wharton intends to get the Batwell jewels, and leave town. Billy returns the wallet to Wharton and immediately lays plans to effect his capture. Believing that the evening of the reception held at the Batwell home is the time, that Wharton has selected to get possession of the Batwell jewels, Billy, with two other detectives, goes to the Batwell home. While he is trailing Wharton, Billy does not neglect his love affair with Lois. Mrs. Batwell, realizing that Wharton is persistent in his love making, warns him that he has gone far enough. Wharton assumes the attitude that he is hurt by Mrs. Batwell refusing his proffered love, and leaves the house, but returns and enters the house secretly. He is seen by Billy, who has watched his every move. Wharton is surprised in the act of robbing by Mrs. Batwell. To cover his real motive for entering the house, he makes violent love to Mrs. Batwell, which she resents. The woman, terrified at the man's intrusion, begs him to go. Wharton has taken the precaution to lock the door, which was fortunate for him, as Mr. Batwell comes to the room at this particular moment. He is surprised to find the door locked. Mrs. Batwell prevails upon Wharton to leave, which in reality he is only too glad to do, as he has her jewels in his possession. He leaves the room by the window, but is captured by Billy and the detectives. Billy brings Wharton back to the room, where he is searched, and the jewels found in his possession. Wharton is taken away, and Billy, satisfied with his capture of the social highwayman, seeks to make another capture. In this he is successful also. The siege he has played on Lois' heart has resulted in her complete surrender.

### POWERS.

**THE MAN HIGHER UP** (Feb. 12).—The magistrate and his son live alone in a quaint old village. The magistrate believes his son walks in the straight and narrow path. The son has the same reverence for his father. However, each is mistaken. By chance they meet one night in a fashionable cafe, each thinking the other at home. Father and son decide to make a night of it.

In the wee hours of the morning, the cafe is raided, the magistrate escapes up the dumb waiter and down the fire escape, arriving at court just in time to have the patrons of the cafe including his son appear before him. For lack of evidence, the prisoners are discharged.

**HIS IDEAL OF POWER** (Feb. 14).—The two children, Martin Steel and Helen Weston, are of totally different natures. Martin is a masterful, headstrong little fellow, who overrules his gentle playmate. He will not permit any other boy to hurt her, however. One day they are playing with their toy boats. Martin finds them too small for his ambitions. He tires of the game, and smashes Helen's little boat, and when she cries, he comforts her and tells her that when he grows up they will have great, big powerful boats and not "play" ones. He shows his gambling tendencies, for when his father gives him money, he matches him double or quits, and takes his losses or gains as a matter of course.

The children grow. The headstrong boy becomes a masterful, somewhat overbearing man. His love of gambling and big stakes leads him to the stock exchange. He loves the gentle Helen; he always loved her. He proposes and is accepted.

Steel puts through one of his tremendous coups, and with its complete success, his prospective father-in-law, Weston, is forced to the wall. The sudden fall from affluence to ruin is too much for Weston, but his foolish aim to destroy himself is stopped by the sudden presence of Helen. She goes to Steel's office, and with a new courage and a breaking heart, she throws down the roses he sent to her, and with them her engagement ring. She leaves him to face a dilemma for the first time. It is a fight between the love of power and the love of a girl. He meets the difficulty half way. He tells Weston to enter the market again and to sell. Steel boosts the market by buying at inflated prices and Weston regains his losses.

Again Steel has a mental struggle. He knows weariness now. He closes his eyes and sees a vision of himself on the stock exchange smashing fortunes and accumulating them with cold indifference—a man feared! The mystic presence of Helen forces this from his mind. He opens his eyes to see Helen. She sees a new man. She shows her empty finger, and he puts the engagement ring on again.

### NESTOR.

**AUNT BETTY'S REVENGE** (Feb. 10).—Tom Clark and his wife, Dorothy, visit Tom's parents. Whilst there the Clarks, father and son, receive an intimation that Mr. Clark's uncle has left them ten thousand dollars on condition that they provide for his beloved sister, Bertha. Aunt Betty arrives with a parrot, a kodak, several band boxes and a homely face. She soon palls and her lot is hard. The men

Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA. STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

# ECLAIR

## THE MAN WHO DARED

**ECLAIR AMERICAN TWO REEL FEATURE FEB. 13th**

Presented as part of our regular releases—remainder of which will be found in the Universal Film Mfg. Co.'s program.

***SUPERB PHOTOS OF OUR AMERICAN STOCK CO. NOW READY***

Unmounted, 15c. Mounted, 30c.

A beautiful slide of Miss Barbara Tennant FREE to every exhibitor who requests it. Watch Bulletin No. 35—Something big for live exhibitors.

***WRITE TODAY*** *not tomorrow* to **ECLAIR FILM CO.**

225 W. 42nd St., N. Y. City.

ECLAIR ECLAIR ECLAIR ECLAIR ECLAIR ECLAIR ECLAIR ECLAIR

ECLAIR 225 W. 42^D ST., N. Y. CITY ECLAIR

---

# Scenario Writer Wanted

WE OFFER steady employment to a capable scenario man who can write us at least one big script with a "punch" to it every two weeks. Stories involving animals (particularly lions) are the most desired for immediate use. Tell us all about your past performances, salary desired and whether you would be willing to locate wherever we need you most. All communications kept in strict confidence.

We want the best Scenarios with situations requiring beasts of the jungle (particularly lions). We won't ***quibble*** about prices if you give us the kind of scenarios we want.

**PHOTOPLAYWRIGHT, % Moving Picture World, N. Y. City**

---

WE ARE NOW BOOKING

## "FROM SING SING TO LIBERTY"

and

## "MIDNIGHT EXPRESS"

for

**NEW JERSEY and GREATER NEW YORK**

***Greatest Features Ever Shown!***

Phone — Write — Wire — Or Walk

For Dates To

**KINETO FILM TRADERS, Inc.**

Phone 4117 Stuyvesant 32 Union Square, N. Y. City

And Other Good Features.

---

## PRINCE FEATURE FILM CO.

Are releasing the following high-class productions:

| | |
|---|---|
| "International Conspiracy - - | 3 reels |
| "Frank Merriwell Schooldays at Fardale Academy" - - - - | 2 " |
| "The Bridge of Sorrow" - - - | 2 " |
| "Frank Merriwell in Arizona, or The Mystery Mine" - - - | 2 " |
| "The White Glove Band" - - | 3 " |
| "Frank Merriwell, or A Fight For a Fortune" - - - - - | 2 " |

With the above mentioned features we furnish 1-sheets, 3-sheets, 8-sheets, banner and photographs, free of charge. Write, phone or call, for open dates. Offices, 605-606 Abbott Bldg., N. E. Cor. Broad and Race Sts., Philadelphia, Pa.

are barely civil and the ladies refuse to discuss the fashions with her. In order to escape from aunty for awhile, the family go to the shore. Betty gets lonesome and follows them—the kodak goes too. Aunty sees Mr. Clark and Tom flirting with two persons on the beach. Aunty snaps. The Clarks see the proofs and are at their wits' ends to propitiate Aunty. It takes diplomacy and $2000 worth of gifts to accomplish this end and Aunty Betty is able to flaunt a magnificent gown and plumes as she steps majestically from the steps of the Clark resident.

**IN TEMPERANCE TOWN** (Feb. 10).—This is a tale of the wrongness of the Judge, whose motto used to be "Do as I tell you and not as I do." He was one of the leading lights of the Temperance Union. He was also a thirsty soul. He and Hiram repaired to the barn at times where the hay hid a suspicious looking little cask. This little cask got empty and the Judge drove to the railroad station where another one awaited him. It was labeled "Pickles," prophetic of what was to come. The Judge covered it with hay and drove it home.

Poor Weary arrived and looked for a soft spot on which to rest his cramped limbs. He found it in the Judge's yard in the form of an unloaded wagon of hay. He also found a little cask labeled "Pickles." He liked pickles. He tapped it and found whiskey. He also liked whiskey.

The Judge addressed the Temperance Union and was escorted in triumph to the courthouse. A very soused "shocking example," in the shape of Weary, was hauled before him and after a severe lecture, he demanded of Weary where he got the "vile stuff." A procession was formed as the repentant Weary led them to the spot.

Fortunately the denouement is not followed to detail, but it is safe to say that if any important boy asks his parents if he shall continue to take the Judge as his shining example, he will certainly get his ears boxed.

**THE LITTLE PEACEMAKER** (Feb. 12).—John Taylor and Henry Martin had been life-long friends. Their son and daughter are engaged to be married, but the old men quarrel over the water rights and forbid the marriage. However, Mrs. Martin helps the young people to elope, and they start housekeeping for themselves.

But even after the birth of a little son, which they have named, John Henry, the fathers remain obstinate and refuse to see them. The young father and mother have been planning how they can bring the former old friends together, so the son writes to John Taylor, telling him that his wife has deserted him, and asking Grandfather John to come for Baby John, and the daughter writes to her parents telling them her husband has deserted her, and asking them to come for Baby Henry. Both parties arrive at the same time, and ere they leave, the wonderful baby has succeeded in so far softening their hearts, that a reconciliation is easily effected.

**THE MYSTERY CAVE** (Feb. 14).—Down through generations of Mexicans, at a border town, has come the legend of the Grave of Miguel, which is in the mountains nearby over the entrance to a natural cave. Miguel, as the legend relates, was an early Mexican who was killed for evil deeds. His widow, until her death, during each full moon lighted many candles over the grave to drive away the evil spirits.

A band of Mexican smugglers see in the legend an opportunity, and use the cave as a place for smuggled goods, lighting candles over the old grave, thereby playing upon the superstition of the Mexicans and keeping them away from the neighborhood of the cave.

At this time a missionary preacher and his sister, Alice, are in the town. One of the parson's strongest hobbies being opposition to deeds of violence. Alice falls in love with Ed. Kirby, a young customs officer. Her sanctimonious brother, however, refuses to permit their marriage because Kirby is a "man of violence." Being called on an errand of mercy, the parson and Alice take the trail leading past the place where the smugglers are packing the smuggled goods. Thinking that the two will bear information to the customs officers, the smugglers seize the parson and take him to the cave to be detained until they can escape with their plunder. Alice escapes and rides to the customs office, returning with Kirby and a posse. They arrive at the cave in time to catch the smugglers and liberate the parson. The parson, from force of experience, is convinced that "deeds of violence" are sometimes justified, and consents to his sister's marriage.

## BISON.

**ON THE FRONTIER** (2 Reels—Feb. 11).—Three settlers, Standish, Farley, and a companion, are hunting. They shoot at a bird in the trees. Two Indians shoot their arrows from behind trees at the same bird. They meet. The bird shows a bullet mark and an arrow in its body. There is an argument. Standish counsels giving the bird to the Indians, but Farley knocks one of them down and the redmen go, threatening revenge. They take the news to their chief, and the simple incident creates death and bloodshed.

Farley is enamored of Virginia, the pretty daughter of Standish. She does not encourage him. At her father's request she joins Farley in a ride and comes across the old squaw, Waving Grass, who is squatted on the ground waiting for death to come and relieve her sufferings. Waving Grass has been supplanted by a young squaw who can carry faggots and prove of more service. Waving Grass is given some water and food and sent out of camp amidst the jeers of the squaws and the braves. Farley dismounts and announcing that it is "only a squaw" gets on his horse again, to the indignation of Virginia, who helps the poor soul on her own horse and takes her to their home, followed by the sulky Farley. The old squaw tells them that the Indians are on the war path.

Standish takes Farley away with him to the settlement, where it is decded to send a request for a new fort. A messenger takes the request which is granted. Captain Brand is entrusted with the work and sets forth to the settlement with troopers and materials. The settlers are warned and flock to the trading post, where they pile up the furniture and boxes as a barricade in the narrow street. The Indians attack and a massacre is averted by the arrival of the troops. The building of the new fort is started and the wagons, manned by settlers and troopers, start to get logs. Farley tries to back out of going, but is made to do so by Standish and Brand and he secretly meditates revenge for the slights. He escapes and joins the Indian chief, Black Hawk, who is returning from a visit to Capt. Brand, whom he has warned to go and leave the Indian lands alone. Farley suggests that the Indians can prevent the building of the new fort by exterminating the men and wagons comprising the lumber camp. They attack and the troopers and settlers put up a magnificent fight against odds. They bore holes in the sides of the wagons and lie flat and reserve their fire until the Indians are right on them. The Indians twice repulsed, discard their horses and creep up on foot and a terrific hand to hand encounter takes place, the defenders using their augers, hatchets and the butt-end of their guns. Waving Grass, uneasy in her mind, has ridden out and has seen the start of the fight and has spurted back and secured the remaining settlers and troopers, who arrive in time to rout the Indians. Farley is killed by Capt. Brand as he is about to strike Standish down, the latter being in a death struggle with Black Hawk. Waving Grass sees the dead chief and the old loyalty returns. She requests his body for her services. The dead chief is removed and Waving Grass, refusing assistance, sits by the side of her old leader to welcome her own passing.

**IN THE REDMAN'S COUNTRY** (2 Reels—Feb. 15).—Captain Arden is ordered by Colonel Hampton, in charge of the frontier fort, to go under escort to Culvert's Corner and await a wagon load of supplies. He bids good-bye to his wife, Blanche, as she is talking to Lorimer. Passing the post trader's store, the Captain goes in for some tobacco. He sees an Indian, Still Foot, in the act of stealing a blanket, and beats him. Lorimer comes up and interferes, and the keeper of the store, Munson, and his daughter, Bonita, both make light of the matter. Not so Arden, who is very angry at Lorimer for his interference.

Blanche meets Lorimer outside of the store, and whilst conversing, he drops his glove, which is picked up by Blanche's Indian attendant, Oak Leaf, who conceals it in the bodice of her dress. Lorimer and Bonita go riding. Lorimer misses his glove, and proposes to Bonita, who accepts him. Still Foot harbors revenge for the indignity shown him by Arden, and Lorimer reproves him, when he sees the Indian stalking Arden with a knife. Arden meets the supply wagon, and at Culver's Corner spends some time in the saloon, and leaves it somewhat intoxicated and with a bottle of whiskey.

It is Lorimer's birthday, and his chums prepare a good natured reception for him when he enters the mess room. They belabor him with paddles. He frees himself by slipping out of his coat and escapes with his friends in hot pursuit. He dashes into the Arden home, and Blanche, entering into the fun of the thing, tells Oak Leaf to show Lorimer the stairway. Oak Leaf shows him, and Lorimer runs up the stairs and hides in the attic. The boys follow him into the house, and Blanche tells them Lorimer has gone out by the back door. They dash out, and not seeing him, divide up to prevent his getting away. Lorimer is in a fix, and while debating what to do, he sees Arden return, staggering, and in a bad temper. Lorimer recognizes his awkward position. Arden is seen entering his house by the sullen Still Foot. The Captain is insulting to Blanche and she and Oak Leaf leave him alone. Blanche scribbles a note to Lorimer, in which she describes her husband's ugly mood, and begs him to wait until it is dark, and then to get down by means of the rain pipe. Blanche returns to Arden, and upon her remonstrating with him for ordering more liquor, he flies into a passion and tries to injure her.

Later in the evening Arden falls asleep. Still Foot steals in and stabs him. Oak Leaf enters the door and sees this, but Still Foot gags and binds her and takes her away. In the struggle, Lorimer's glove falls from Oak Leaf's bodice.

One of the junior officers goes to the doctor and begs him to try and sober Arden up before the Colonel sees him. He breaks in upon Arden as Lorimer, hearing something and divining something serious has happened, is about to make his escape. The Colonel and Blanche are summoned, and the tragedy confronts him. As Lorimer slides down the water pipe, it collapses, and he falls stunned. The officers in the house hear the fall, and go out and investigate. Lorimer is brought in and

For over two years Sterling Terminals have been the acknowledged peer of all wire connectors.

Our latest style Type B is notched on one side for quick attachment and detachment without removing binding screw. The downward slope on the notch prevents any liability of the terminal becoming detached should binding screw become loose.

We quote the following by Mr. Richardson, Editor Projection Dept. (The terminal submitted is mechanically well made and will *undoubtedly* make an electrically perfect joint. * * * The terminal I can recommend as an excellent article for use either at the rheostat or inside of lamp house.) See issue of Sept. 21, 1912.

Price of terminals, $1.25 per set of four. For those who desire our type A, without the notch, we can supply them at $1.00 per set.

**Sterling Carbon Holders**

These holders are extra heavy, strong and substantial at every part and will withstand the worst kind of abuse.

If your dealer does not handle them we will be pleased to forward them direct to you prepaid at $3.50 per pair.

*Circular on application.*

**Sterling Novelty Co.**
**500 Main St. Warren, Ohio**

# FORWARD, MARCH!!

The march *forward* among picture exhibitors was begun with the first installation of

## KINEMACOLOR

as a regular weekly service

Today it is the *leading* attraction in *many* theatres and towns

***Join the ranks and enjoy***

***PEACE of mind and PROSPERITY***

KINEMACOLOR COMPANY
1600 BROADWAY NEW YORK CITY

---

# BINDERS

## *For the* Moving Picture World

Only a few hundred left. Will sell our stock of these binders at *60 cents* each, postage paid. Will hold about ten issues each.

**MOVING PICTURE WORLD**
17 MADISON AVENUE, NEW YORK CITY

---

# Moving Picture Theatre Mailing List For Sale

*NUMBERING [BY STATES AS FOLLOWS:*

| | | | |
|---|---|---|---|
| Alabama | 123 | New Hampshire | 68 |
| Alaska | 8 | New Jersey | 397 |
| Arizona | 87 | New Mexico | 78 |
| Arkansas | 161 | New York (987)<br>New York City (510) | 1,497 |
| California | 695 | | |
| Colorado | 319 | North Carolina | 154 |
| Connecticut | 175 | North Dakota | 115 |
| Delaware | 33 | Ohio | 1,008 |
| Dist. of Columbia | 78 | Oklahoma | 364 |
| Florida | 135 | Oregon | 288 |
| Georgia | 185 | Pennsylvania (1204)<br>Philadelphia ( 300) | 1,504 |
| Idaho | 114 | | |
| Illinois (703)<br>Chicago (450) | 1,153 | Rhode Island | 59 |
| | | South Carolina | 79 |
| Indiana | 656 | South Dakota | 140 |
| Iowa | 566 | Tennessee | 144 |
| Kansas | 449 | Texas | 521 |
| Kentucky | 240 | Utah | 107 |
| Louisiana | 184 | Vermont | 69 |
| Maine | 116 | Virginia | 169 |
| Maryland | 184 | Washington | 345 |
| Massachusetts | 453 | West Virginia | 177 |
| Michigan | 590 | Wisconsin | 489 |
| Minnesota | 406 | Wyoming | 66 |
| Mississippi | 120 | Hawaii | 3 |
| Missouri | 621 | Canada | 157 |
| Montana | 116 | | |
| Nebraska | 267 | | |
| Nevada | 43 | Total | 16,275 |

Price, $30.00 for the list, or $3.00 per thousand for certain States.

We guarantee the above list to be 99% correct mailed out under a two-cent stamp. This is the largest and most complete Moving Picture Theatre List to be had.

We also have 8,500 Independent Theatres, segregated from the above; price, $20.00 for the list, or $3.00 per thousand for certain States.

*475 Film Exchanges and Supply Houses, $3.50 for the List.*
*46 Moving Picture Manufacturers and Studios, price $1.00.*
*Send remittance [for any of the above you may want.*

**Trade Circular Addressing Co.**
*166 West Adams Street, Chicago*
Telephone—Franklin 1182. Established 1880.

confronted with his missing glove. Horrified, he pulls out his handkerchief, and with it comes the note Blanche wrote him. Both are placed under arrest.

Bonita does not believe in Lorimer's guilt, and states her determination to stand by him. Still Foot brings Oak Leaf to his tribe, and demands protection. Bonita visits Lorimer in prison, and he tells her that he is sure the crime lies between Still Foot and Oak Leaf, and that without them he cannot prove his innocence.

Bonita gets a gun and rides to the Indian camp. She is told that Still Foot is not there. She is seen by Oak Leaf, who slips away and meets her by the stream. Oak Leaf promises to help Bonita capture Still Foot. They overpower him in the early morning. gag and take him away at the point of a gun. The Indians discover the absence of Still Foot and Oak Leaf, and give chase. Bonita and Oak Leaf eventually get Still Foot to the fort, where matters are explained and adjusted, and Lorimer is freed. He and Bonita are reunited, while Blanche's name is successfully cleared of all suspicion.

## ECLAIR.

**THE GUILTY HAND** (Feb. 9).—As the last strains of the beautiful tenor solo from Rigoletto were drowned in a round of the heartiest applause, so was the very popular singer, Barusco, almost hidden by the rush of admirers who crowded about. The Baroness d'Esmont, at whose home the grand opera star was singing, seemed especially impressed and a moment later the singer and his hostess strolled out into the garden.

But as they walked, in the shadows following them was the figure of a man. It was—Viscount de la Mure—who had been invited by the Baroness herself. The night was beautiful. The Baroness, who remained on a bench in the grounds when Barusco returned to the house, was soon fast asleep. Suddenly out of the darkness comes a human form with a black hood concealing the features. Who is this person? The unfortunate woman, attacked by this villainous, masked person, fights back and finally after a terrific struggle manages to escape.

Meanwhile in the drawing room, Baron d'Esmont and some of his guests and playing cards when they are greatly startled by the arrival of a telegram which declares that the man calling himself Barusco, the tenor, is none other than a dangerous bandit. Immediately there is a great commotion. A party of ladies, strolling in the garden, find the Baroness apparently asleep on the bench, but when she fails to awaken when approached, they discover her condition and she is carried to the house. Barusco is accused and the police are called but the Baroness awakens and takes the tenor by the hands. Slowly she drops them and tells the officers to release the singer—"He is not guilty."

Looking about the Baroness notes that the Viscount nervously conceals one hand and walking slowly to him she demands—"Give me your hands." He offers one but she demands both and as she grips the right hand firmly, the Viscount winces with pain—"Here is the guilty one," she cries. In the struggle, the Baroness had bitten the hand of her assailant severely, which had caused him to give up the attack.

**THE TRAIL OF THE SILVER FOX** (Feb. 11).—Therese, whose lover, Clancy Marr, had her given a pelt, was wearing it with a two-fold pride. Yellowstone Dan, an outlaw, cast envious eyes upon it that day. Just as he was in the act of seizing it, there was a report, a puff of smoke and a thud. In the confusion little "Fawn Afraid," the Indian girl, slipped out of the saloon. When Sergeant Jack Daniels of the R. M. P. arrived, Clancy Marr, who had picked up the gun which lay beside the body, was led away in custody.

Therese returned in dismay to her cabin. But little "Fawn Afraid" followed her and declared that she, who had every reason to hate Yellowstone Dan, had fired the fatal shot. Therese lost no time in conveying the news to headquarters. She had hardly returned from this erand when Clancy Marr entered her cabin. He had escaped from his captor whom he imagined to be his rival, and left him at the bottom of the ravine with a fractured thigh. Little Therese's eyes flashed scorn at her lover. She turned about and fled from his presence without further words. All night long she plodded through the woods, half guesing at the trail for the snow was falling fast. In the morning she came where the wounded sergeant lay. Through her tireless efforts the troopers were notified and the sergeant is brought back to her cabin.

There it is learned that Yellowstone Dan was an outlaw and a reward offered for his body dead or alive. "Fawn Afraid" collects the reward and contritely leaves it on Therese's table in compensation for the trouble she caused. Therese nurses the wounded man back to health. Clancy learns from his sweetheart a wholesome lesson in humanity and is cured of his groundless jealousy.

**A LARGE NIGHT** (Feb. 13).—"Awfully busy today, hardly had time for lunch. Missed two cars tonight, that's what made me so late. I'm just all in. Can hardly keep awake You look tired out, too, Laura."

"Yes, dear; you are right. I spent most of the day shopping, and I'm so sleepy. I think the best thing we can do is to retire."

Neither of them meant what they said. They were far from feeling sleepy. In fact, Mr. Jones was thinking of the fellows at the Minx Club, wishing he was there at that very minute, and Mrs. Jones was planning a cunning scheme of how she would get to a certain dance which one of her friends was giving that evening. They were sitting in the dining-room, while Mr. Jones was eating his half cold dinner, which had been kept for him nearly two hours; but his mind wasn't on the dinner.

While Mrs. Jones was waiting for her husband to return from business, two letters were delivered. One was for her from a friend of hers, who was giving a dance that evening, saying that she would like very much for her to come, even though Mr. Jones couldn't accompany her. The other was for Mr. Jones, from the Minx Club, telling him that he is expected there that evening for a big game. What were they going to do? Mrs. Jones is exceedingly provoked at her husband's late return. He pacifies her with a $100 bill, which she puts in the drawer of the sideboard for the time being.

They both go to their rooms after dinner. Wifey gets out a ball dress, and hubby thinks he will find out whether his wife has really gone to bed, so he puts on his pajamas over his street clothes, and goes to his wife's room. She is all dressed for the ball, and hurriedly dons a kimona and cap, and allows hubby to come in. They both yawn and say good-night again. Each of them then hurries to get out, hubby going to his gambling and wifey to the dance. During the evening, Mr. Jones loses all his money, and even an I. O. U. for $100. Mrs. Jones enjoys the ball and there meets an old flame. At 1.30 a. m. she leaves, and is escorted home by the flame.

Meanwhile, hubby has arrived home, thought of the $100, in the sideboard, and is about to take it when he thinks he had better disguise himself as a burglar. Wifey arrives home, and just as she is getting ready to disrobe, she hears a noise downstairs, takes her umbrella, and goes down to the dining-room, where she finds the burglar. The old flame, meanwhile, is outside, and sees what is going on. At seeing the burglar, Mrs. Jones rushes upstairs for hubby, and finds he is not there. Being suspicious, she takes a revolver and returns to the dining-room, and leads her husband a merry dance. The flame, thinking himself a hero, hurries in to aid Mrs. Jones, only to be faced by the husband, who orders him out. The husband and wife stare at each other. Nothing is said. They retire to their rooms and bury the hatchet.

**THE TERRIBLE DAUGHTER** (Feb. 16).—Mme. Dumoulin is too vain to keep her grown daughter, Anais, at home, so she decides to send her to a boarding-school. But Anais has met a young student with whom she has fallen in love, and a short time afterward receives the following letter from him:

"Dear Miss Anais:—I adore you and I want you to marry me. I am now going to Paris to finish my studies, and I hope to see you again soon.

EDGARD DUROCHER."

Fate, however, at times, chooses to be somewhat ironical in her guidance of events, and when Mr. Durocher, the father, meets Anais, he, too, falls in love with her, and decides to ask for her hand in marriage. Having procured her address, he calls on the girl, but finds she has been dismissed from the school for her extravagances.

The mother, though infuriated with her daughter's conduct, at length decides to keep her at home, insisting, however, that she is to be considered eleven years of age and is to be dressed accordingly.

At about this time Mr. Durocher is shown in, and the astounded mother at first absolutely refuses to consider his proposal for her daughter, telling him again and again that Anais is only eleven years of age. The man persists, and impressed by his dignity and fine bearing, and also hoping that in this way she will at last be relieved of the girl, Mme. Dumoulin finally consents, telling him that her daughter is really seventeen years old. But Anais, wishing to spoil her mother's plan, persists in appearing as an eleven-year-old. She teases and torments Mr. Durocher with all sorts of pranks, thinking that through these means she will incur his dislike and that he will therefore withdraw his request for her hand; but love is patient and forbearing, and the ardent suitor is not at all discouraged.

Disappointed and disheartened, Anais finally makes up her mind that she will go back to the convent to escape it all, when suddenly Edgard arrives—and the rest may very easily be imagined.

## UNIVERSAL.

**ANIMATED WEEKLY NO. 47** (Jan. 29).—His eminence Cardinal Gibbons conducts confirmation at Arlington, Md.

**What's What in New York—Cleopatra's Needle.**—The monolith from Egypt, now in Central Park, New York.

**Aeroplane vs. Motorcycle.**—The most novel race of the century, ten miles in twelve minutes two and two-fifth seconds, won by Johnny Marsicano on a motorcycle.

**The Helen Miller Gould-Shepard Wedding.**—George Gould, Edwin Gould, wife and son; Little Prince de Sagan, Frank Gould and wife, Duc de Talleyrand.

**Disastrous Fire.**—The business and residence sections of Carbondale, Pa., are partly destroyed by fire.

**Royal Troops of England.**—Royalty reviews the troops.

**Races at Juarez.**—The Mid-Winter stakes are won by Delmar.

**Fashions.**—The latest Paris fashions in gowns, hats and spring coats. (By courtesy of Greenhut-Siegel Cooper Co), Paris-New York.

**The Wheels of Commerce, the Second Largest Light in the World.**—A 2,500,000-candle power light. the guide to all shipping from foreign ports. Highlands, N. J.

**Alligator Farm.**—Near Miami, Fla.

**Who's Who in Stageland, Lina Abarbanell.**—The original "Merry Widow" poses for the Animated Weekly's Famous Player Series.

## IMP.

**BINKS DID IT** (Feb. 15).—An Italian family are having a regular break-down dance, which causes the plaster on the ceiling below to fall in the dining-rom of the Irish family living there. They are just eating their supper when a large piece of plaster falls into the son's plate of soup. They all jump up and holler to the Italians above to quit the dancing, but they only increase their dancing. The Irish family get frightened, grab chairs, mortar hods, etc., to hold up the ceiling, sending the son to the lumber yard to get a plank to be used as a prop to hold up the ceiling. The Italians continue dancing more than ever. The son, having taken with him his two pet bull dogs, arrives at the lumber yard, secures a plank, and on coming out, knocks over an old washer-woman, causing the dogs to run away, dragging him and the plank after them. They get him all tangled up, spinning him around like a top; then dash off with him into a strange house up through the dining-room, where the family are just having supper, and up over the table, which crashes, upsetting everything. The boy is dragged out by the dogs, followed by the crowd, and a shower of plates. Meanwhile, the Italians are still dancing their heads off, the floor sagging and swaying. The Irish family by this time almost exhausted in trying to hold up the ceiling, plaster, etc., all over the place. The dogs still run away with the boy and the plank. They come down the street, followed by the crowd. The dogs drag the boy into another house upstairs to the next floor. As the crowd arrives at the foot of the stairs they are met by a shower of furniture, etc. The dogs have dragged the boy into an old maid's bedroom, who musses him up and throws him out, and just as the crowd at the foot of the stairs are recovering from the shower of furniture, the boy, plank, and dogs, come flying down on them. The dogs dash out of the house, and run away. The boy comes dashing out, still holding the plank, and beats it off for home. The Italians have danced till one of their number has fallen through up to his arms. The Irish below try to pull him through. Finding it impossible they shove him back up.

Just then the son arrives with the plank. He puts it up. All the Irish people say "Thank God" and take down the chairs, hods, etc., they have been holding up the ceiling with, and think all O. K. but alas! the poor nut of a boob son bought a plank eighteen inches wide, but only five inches thick, and it begins to bend, then breaks, and all the Italians, ceiling, plaster, etc., comes breaking through the ceiling. The boob son dives under the table while the Irish grab all the Italians and throw them out.

**IN A WOMAN'S POWER** (2 Reels—Feb. 13).—George, a young spendthrift, is cast aside by Cora after he spent his last dollar. As he leaves he reproaches her so severely that she is frightened and threatens him with a pistol. He seizes it and it is accidentally discharged and she is wounded. Horrified he is about to kill himself when the police enter and she accuses him of attempted murder. He is sentenced to prison for ten years. She is scarred for life and broods over it until she is warned that her reason will be affected.

George is released on parole after he has served less than half of his sentence. He falls in love with Marcelle and later marries her. She knows nothing of his criminal record as he has broken his parole and changed his name thus rendering himself liable to arrest. Cora has opened a gambling saloon. One night George visits the place and she recognizes him. She pleads for his love. He scorns her. She has him followed and sends him a letter threatening to denounce him. He decides to plead to her. His wife follows him and hears him denounced as a convict and she confronts Cora with deep scorn. Cora calls up the police and tells where they can find the convict who has broken his parole. The young couple go home and await the officers who go first to Cora and find her a maniac. The excitement has been too much for her. They go to George who clasping his wife in his arms is awaiting arrest. To their surprise the officers tell them the department has decided to pay no attention to the charge of a maniac and leave. Later, George and Marcelle attend the death bed of the repentant adventuress.

RELIANCE.

MARION BROOKS' POWERFUL MELODRAMATIC SENSATION.

# THE STRIKE LEADER

IN 2 REELS

IN 2 REELS

A VIRILE RED-BLOODED AMERICAN DRAMA WITH A TREMENDOUS APPEAL TO THE MASSES

RELEASED WEDNESDAY, FEBRUARY 5th

*Staged by Oscar C. Apfel with Gertrude Robinson, Irving Cummings and a great cast*

THE MUTUAL PROGRAM THE MUTUAL PROGRAM

RELIANCE.

---

# FOR SALE

| | |
|---|---|
| Hearts of the West, or Dangers of the Early Settlers, 3 reels, big front and photos | $ 65.00 |
| Montana Cowpunchers, 3 reels, big front | 60.00 |
| Saved from the Turkish Harem, 2 reels | 45.00 |
| Mexican Bandits, 3 reels, big front and photos | 65.00 |
| Lights and Shadows of New York, 3 reels, big front and photos | 65.00 |
| Singing Girl of Killarney, 2 reels, front and photos | 40.00 |
| Road to Ruin, 3 reels, big lot paper, one subject | 100.00 |
| Forced Back to White Slavery, or the Outcast, 3 reels, 1 subject | 100.00 |
| County Fair, 3 reels, big front and photos | 65.00 |
| Indian Outlaw, 3 reels, one, three and six sheets | 125.00 |
| Cines 1st Turkish-Italian War, one reel | 50.00 |
| Great Bank Robbery, one reel | 35.00 |
| Great Train Robbery, one reel (Edison) | 40.00 |
| War on the Plains, Bison, 2 reels | 65.00 |
| Kentucky Moonshiners, 3 reels, big front and photos | 65.00 |
| Post Telegrapher, 2 reels, lot paper | 65.00 |
| Battle of the Red Men, 2 reels, with paper | 65.00 |
| Blazing the Trail, 2 reels, good front | 65.00 |
| The Crisis, 2 reels, good front | 65.00 |
| The Fatal Wedding Day, 2 reels, big front and photos | 80.00 |
| Notre Dame de Paris, 2 reels, hand colored, as are | 40.00 |
| The Mother, 3 reels, big front and lot paper | 120.00 |
| Slaves of Russia, 2 reels, big front | 45.00 |
| Resurrection, 1 reel, big front | 35.00 |
| Gambling Fever, 2 reels, big front | 75.00 |
| Price of Beauty, Great Northern, 3 reels, lot paper | 125.00 |
| White Slavery, 3 reels, big front; one, three and eight sheets | 195.00 |
| Lieut. Rose and the Hidden Treasure, about 1,600 feet | 100.00 |

Any of these will be shipped C.O.D. privilege of examination on receipt of 25% deposit. No personal checks accepted.

**ECONOMY FILM CO.**

**105 4th Ave. Pittsburgh, Pa.**

---

"OPEN FOR INSPECTION."

## Our New, "American" Junior
## Motion Picture Camera

Which is specially designed and adapted for the use of Camera men who desire a moderate priced outfit, and is just the proper equipment for taking local, scenic and industrial views.

We guarantee this Camera to take (perfect) standard sized pictures of detail and brilliancy.

**PRICE COMPLETE, $200**

Panoramic Triped, $55; Panoramic and Tilting Top Tripod, $90. Our famous "American" Professional Camera, $350. We also manufacture a complete line of Printers, Perforaters, Lenses and Studio equipment.

*Send for circulars.*

**AMERICAN CINEMATOGRAPH CO.**

Dept. A

Electrical Bldg., Jackson and Desplaines Sts. CHICAGO

---

# FILMO CEMENT

**FOR REPAIRING ALL MAKES OF**

Moving Picture Films. Contains No Ether. Non-Evaporating. Does not Buckle. Guaranteed to be superior to any you have ever used. If you cannot obtain it of your Dealer, send 25 cents in coin or stamps and the name of your exchange, and we will mail you an ounce bottle with brush.

TRADE MARK

REGISTERED

**FILMO CHEMICAL CO., Inc.**
55-57-59 Chrystie Street
New York

---

# FEATURE FILMS
## FOR RENT

All new 2 and 3 reel subjects.

Low Rental. Fine Lobby Display.

*Send for list.*

**Modern Feature Film Co.**
109 7th Avenue CINCINNATI, O.

---

# NELL SHIPMAN
## PHOTOPLAYWRIGHT

Books and Plays dramatized for the camera.

Scenarios written to order for authors, playwrights, publishers, etc.

Original scenarios for producers.

**L. A. Investment Bldg.**
**Los Angeles, Cal.**

# MUTUAL FILM CORPORATION.

## THANHOUSER.

**HIS UNCLE'S WIVES** (Feb. 2).—A young artist hears that an uncle in Constantinople has departed this life and left him his entire estate. He is pleased with the news as he is about to be married, and wires the executor to sell the estate and forward the proceeds. He hears nothing further until a letter arrives stating that the entire estate, excepting his uncle's wives, was expended to settle the debts, and that the wives are on the way to him. The artist is utterly dismayed. But, the wives arrive, and when he hears that his fiancee, too, is on the way to visit the studio, he poses the girls as models, and tries to hide the real condition of affairs from her. But the various wives persist in trooping around after him. Finally he reads of a theatrical company whose oriental dancers have deserted. He takes the wives to the theater, finds them ready work in the company, and proceeds to square matters with his fiancee.

**SEVEN AGES OF AN ALLIGATOR** (Feb. 2).—A nature study in film that will prove as entertaining as it is educational. It was produced by Thanhouser cameramen in California.

**WHEN THE STUDIO BURNED DOWN** (Feb. 4).—On the day the Thanhouser Eastern studio was destroyed by fire, one of the companies was many miles away, taking a scene in an important drama. The news of the accident finally reached them by telephone, but by the time they had returned to New Rochelle the building was completely destroyed.

On the long trip to the studio they were a prey to anxiety and the fear that friends, and relatives even, may have lost their lives. The Thanhouser Kid was one of the "outside company," while her mother was in the studio. As it happened the tiniest of the Thanhouser stars, "The Kidlet," was in the studio, and her mother in an "outside picture." The mother of "The Kidlet" when she left the studio, had placed her child in the care of Marguerite Snow, who, when the fire swept the building, saved the little one at the risk of her own life. The "Kidlet's" home, near the studio, was gutted by the flames. She was given temporary refuge by the slightly older star—the "Kid," of course—and that night "Kid" and "Kidlet" slept together and dreamt of the fine, new studio that was to replace the one that had been.

**WHILE MRS. McFADDEN LOOKED OUT** (Feb. 7).—Old Mrs. McFadden has a great leaning to looking-out-of-the-window, a harmless enough habit to be sure. But in Mrs. McFadden's instance, it was a menace and a danger. She would spend hours at the front window to the great hurt of her house duties and everything else.

One day the result of her dread weakness all came to a climax. While she kept her window-vigil in front, her daughter eloped from the rear. After she went out, the instalment furniture people came in, and took back the articles they had furnished her, although she had the money due them right in her purse, and would have paid them had she known they were around.

As the lady continues to "street-gaze," a blaze breaks forth in a rear room, and, as there are none on hand to quell it, spreads. The firemen come—by the rear way—and fight the flames valiantly with axe and hose. The latter give Mrs. McFadden her first intimation that she had better leave the window. A stream from the hose "gets" her in the ear. Then she comes in from out of the window.

**LOS ANGELES THE BEAUTIFUL** (Feb. 7).—The most interesting points about the California city, from an artistic and scenic standpoint, are reproduced with wonderful fidelity. The Angel's Flight, West Lake Park, the rare tropical growths that Los Angeles alone can boast, are all remembered.

## AMERICAN.

**THE FUGITIVE** (Feb. 10).—The fugitive was reported in the vicinity and the sheriff, after a hasty call on his sweetheart, gathered his posse and gave hot pursuit. Over the mountains they galloped madly, the fugitive running almost in a circle.

In front of the cabin sat Grace Merriwell, the sheriff's sweetheart, when suddenly before her stood the hunted one. Instantly she recognized her brother and secreted him in the house. The sheriff, tracking his man unfailingly, stopped at the cabin. He entered and the excited girl made known her brother's presence in the house. The sheriff hesitated. It was love or duty and the sheriff chose love. Taking the fugitive by the hand he bade him secrete himself in another room. The posse entered and all felt satisfied with the sheriff's word but Higgins. He, suspicious, went from room to room and with lightning-like rapidity the hunted man changed his hiding place. When they had all gone, the sheriff bowed his head. Taking the star from his breast he threw it on the table for he knew that his day was over. Between love and duty he had chosen love.

**PECOS PETE IN SEARCH OF A WIFE** (Feb. 13).—A cowboy from New Mexico concludes his only requirement to complete his earthly joys is the acquisition of a wife, so he goes to market to seek his prize. How large a variety he would have to select from he little dreamt and once it became known about that he was in quest of a mate, he soon had a peck of trouble on his hands. Possibly all would have been well had Pecos not taken it upon himself to offer unqualified encouragement to many, only to take the liberty of changing his mind. From Widow Cotts he switched to Singing Bird, an Indian girl, only to transfer to Dolores, a Mexican senorita. The excitement grew in intensity from day to day and had its climax when Pecos ran into a party of school teachers on a vacation trip. The experienced eye of Widow Cotts, however, gave her the upper hand and she soon had Pecos Pete annexed to her sheep ranch, much to the disgust of Pete.

**THE ROMANCE** (Feb. 15).—At the Cliff Villa, Miss Brown and her maiden aunt were finding life anything but the beautiful pastime that the architectural and horticultural beauties bespoke for those fortunate enough in life to be able to command such comforts. On the contrary things were growing so monotonous to Laura Brown that she sought for and found enjoyment in tantalizing her aunt, upon whom Dame Fortune had never smiled long enough to make her either attractive or wealthy.

When the scion of a wealthy family made his debut in the circle of acquaintance that forms the leading characters for this very interesting portrayal, matters were not prospering as well as could be desired until idleness of mind led Miss Brown into mischief that led up to the unraveling of a beautiful romance.

## PUNCH.

**SOME DOCTOR** (Feb. 13).—Young Doctor Green's village practice is small and he finds himself in straightened circumstances. One morning the landlord calls for his rent and states that the doctor must pay up or vacate. The doctor has a fertile brain, however, and hits upon a scheme that he thinks will raise the wherewithall. He writes a note:

"I am a poor outcast, afflicted with small-pox. I die, rather than contaminate others.

Despairingly, JOS. SMITH."

Placing this note in the pocket of an old suit of clothes, borrowed from his gardener, he lays the clothes on the bank of the local river and awaits developments. An old fisherman discovers the clothes, alarms the neighbors, and in a twinkling half the population of the village is eagerly examining the clothes of the supposed suicide for a mark of identification. They do not find the note, as it is tucked in the small watch pocket of the trousers. At this point Dr. Green appears and finds the note, which he reads. Of course all are thrown into a panic through fear of contamination and rush the doctor off to his office, where he vaccinates all hands at one dollar per vaccination. When the landlord appears again for his rent he is paid instantly and also submits to a vaccination operation at the doctor's own rate.

## RELIANCE.

**THE STRIKE LEADER** (2 reels) (Feb. 5).—In a large factory the boss, to lessen expenses, cuts the men's wages. The men hold a mass meeting. Among them is Larry, friend of all, and the leader. They appoint a committee to call upon Wingate, the boss. Their plea is refused. Wingate's ward, Margery, is well known among the poor for her kindness and charity. Joe, a burly workman, detains her one night; she tries to get away and is getting frightened when Larry happens along and comes to her assistance. He escorts her to a car.

The men vote to go on strike. Larry still escorts Margery whenever he sees her in the tenement districts. Nilson, Wingate's friend, is refused by Margery. He happens to talk to Joe, who tells him of Margery's meetings with Larry. Nilson brings Joe to Wingate and he is told what Margery has done. The two men know that a big meeting is coming off that night. Larry is the leader, and if he is present it will mean a strike. They evolve a plan. Wingate pretends to be very angry with his ward and insists upon seeing this strange man whom she has been meeting. He forces her to send a note to Larry. This note brings him to the mansion. He leaves his trusty friend, Red, outside. As soon as he steps indoors he finds himself covered by revolvers of the two men. He sees the plot at once, and realizes they are too many for him. The girl tries to help him get away but she is locked in another room. Joe is sent to the meeting to tell the men that Larry has gone back on them.

Red, who waits in vain, suspects foul work and jumps into a pasing motor car and rushes to the meeting; he arrives just as the men are about to believe Joe and do as he says. Red shows them the note from the girl and explains why Larry is away. They all pile into the automobile and hurry to Wingate's mansion. Larry has been making a terrible fight, but it seems hopeless. Just then his pals arrive. The disturbance brings the police. Larry tells his story, backed up by Margery. He demands the arrest of Wingate and Nilson. The girl pleads and Larry says if Wingate will raise the wages of the former scale he will withdraw. This is speedily done to the mutual satisfaction of all.

**AN AMERICAN QUEEN** (Feb. 8).—Karl, Crown Prince of Dania, gives up his right to the throne that he may marry Gilda, a peasant girl. With his young wife he goes to America, leaving his father, the king, very bitter. Twenty years pass. Both Karl and his wife are dead, but their daughter, Marie, lives and is working for her living. She never thinks of Dania. But out in that little kingdom, the heir apparent, always a weakling, dies and leaves the throne without an heir. At the king's death the throne of Dania will revert to the duke of the next principality unless some trace of Karl can be found.

The king sends ministers to America, where they find Marie and acquaint her with the fact that the throne of Dania is waiting for her. She does not want to go back at first for she loves Jim Dane, a typical American chap, and is loathe to leave him. But she is finally persuaded. Off in Dania she soon wins the love of all the little country. She makes the place lively with the latest American music. But, most surprising of all, she soon possesses the deepest affection of the bitter old king, who dies, content his country will be in good hands.

But the arrival of Jim upsets everything. The ministers cannot consider the match at all and inform the queen that she must marry a man of her own rank. She refuses and clings to Jim. Angered by their refusal to accept him, she says she will return to America and no pleading can alter her decision. But when all preparations are made, she stops to listen to the voice of the people and realizes for the first time that they are her people and they need her, so she agrees to remain and all objection to Jim is revoked.

## MAJESTIC.

**THE EXTRA BABY** (Feb. 2).—Jack Brettone is jilted by his sweetheart, Helen; he goes West, a confirmed woman hater. He establishes himself on a ranch with a Chinaman. Helen regrets the quarrel with Jack and bored with society enters an orphan asylum as a nurse. A call comes to the orphan asylum for a number of children to be sent West for adoption. Helen is chosen as the nurse to go with the children to their new homes. Among them is a little girl named Bess.

When the train arrives at its destination, it is found that there has been a mistake in the number of children sent, there being one child too many. Bess is found to be the extra baby and there being no place to leave her, it is decided to return her to the asylum. Under the guardianship of Helen and Miss Miggs, another nurse, the return trip is started with the disappointed child. The nurses worn out by the long trip leave the child to her own amusement while they doze in another seat. Bess conceives the idea that somewhere in the great country there must be someone who wants a little girl to love. She decides to go in search of him. The train stops at a water tank and unnoticed, the child clambers over the suit cases and alighting from the train, hides behind a box until the train vanishes. The little feet lag and at last, worn out by the long walk, she pillows her head upon her doll and falls asleep. Jack returning from the village store, discovers the child and is startled at her sleepy inquiry, "Do you want a little girl to love?" Jack takes Bess home to his shack where he learns her story.

Helen discovers the disappearance of the child and hires a horse and returns alone in search of the runaway. She discovers the doll where Jack had overlooked it, and finding Jack's shack, creeps up to the door, to see the sleeping child in the arms of a strange man. She tries to gather the child in her arms but is repulsed by Jack. Helen lifts her eyes to encounter those of Jack. At their mutual cry of recognition Bess awakes. Helen explains that she has come to take the child away with her. Jack tells Helen that he intends to keep the child and make a woman, and not a flirt of her. Helen, proudly refuses to confess her change of heart. Jack signs a paper agreeing to provide for the child. Helen kisses Bess goodbye and a slender gold chain she wears becomes entangled in a button on the child's sleeve and, unnoticed, falls to the floor. Helen starts upon her return trip to the station. Jack re-entering the room is attracted by a gleam from the floor. He discovers the locket and discovers that Helen's love has always been true. He quickly saddles his horse and follows in her wake. Standing beside her horse he finds her, her slender form shaken with sobs. Gently whispering his love and perfect understanding he draws her into his arms. Slipping the bridle of her horse over his arm, he turns their faces towards the glowing West, where long golden shadows pave the way to their new life.

**AN INTERRUPTED ELOPEMENT** (Feb. 4).—Mabel and Tom are in love but her father objects and orders Tom from the house. When the young couple meet, the old man comes out with his gun and threatens to shoot Tom if he ever sees Tom around again. Frightened at this, the girl removes the bullets from her father's gun. That night she plans to elope with Tom.

Some painters have left a ladder against the house and Tom is to climb up at nine o'clock. A couple of tramps passing by see the ladder and decide to rob the house as things are arranged so conveniently. One of them climbs the ladder and at the top is surprised to have a suit case handed out to him. Mabel has heard the steps

# Greatest Bargain Ever Offered

in **STATE RIGHTS** for

**MOVING PICTURES**

## 101 Ranch Real Wild West Show

In two beautiful and interesting reels

We must cover the entire United States with this great feature in the next thirty days!

**AS LONG AS THEY LAST ! !**

ANY STATE AND TWO REELS FOR

**ONE YEAR $300.00**

Great assortment of lithographs at 7c. per sheet. Wire us quick for state wanted. Deposit $100.00 in your home bank to our credit, and we will ship outfit C. O. D. for balance. Additional 101 Ranch feature reels will be furnished in connection with the above at $100.00 each.

The 101 Ranch Real Wild West Show has traveled the continent five seasons, and expended $500,000.00 in publicity. Everybody knows of 101 Ranch. This feature is a big hit everywhere.

***DON'T DELAY ! ! WIRE TODAY ! !***

MILLER BROS. **101 RANCH** BLISS OKLAHOMA

---

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

**Bound Volume No. 14**

October to December, 1912

(THREE MONTHS)

**NOW READY**

**$1.50 EACH NET $1.50**

Postage 70c. extra, or Express Charges collect

PUBLICATION OFFICE

Moving Picture World, 17 Madison Ave., N.Y. City

---

# REAL FEATURES!

Truly a marvelous assemblage of honest value features. Every one a full quality, test-resisting multiple reel production with a money-getting punch. Exclusive rights and protection with all our productions.

"SCRUTINIZE OUR LIST"

## ALL STAR

**Sarah Bernhardt in**

**ROMANCE OF AN ACTRESS**

(Three Reels)

Mme. Bernhardt's adaptation of her own most favored play, "Adrienne Lecouvreur."

**M. Mounet-Sully in**

**OEDIPUS REX**

The soul-stirring classic in four parts.

## GAUMONT

**In the CLAWS of the LEOPARD**

(Two Reels)

**THE HUMAN VULTURE**

(Two Reels)

**In the GRIP of the VAMPIRE**

(Three Reels)

**THE WHITE GLOVE BAND**

(Three Reels)

## ITALA

**THE GREAT AERIAL DISASTER**

(Three Reels)

**THE PALACE OF FLAMES**

(Three Reels)

## GREAT NORTHERN

**IN THE DEN OF LIONS**

(Two Reels)

**CONQUERED or the Madcap Countess**

(Two Reels)

## SOLAX

**BEASTS OF THE JUNGLE**

(Three Reels)

**AND OUR REGULAR PROGRAM**

GAUMONT—SOLAX—GREAT NORTHERN
ITALA—COMET—GREAT EVENTS
LUX—GAUMONT WEEKLY—AMMEX—
RAMO, and these to come soon
ALL STAR—PILOT—PRAIRIE
ANCHOR—MONITOR—MAGNET

FILM SUPPLY CO. OF AMERICA

**FILM SUPPLY CO. OF AMERICA**
**133-135-137 W. 44th St., N. Y., U. S. A.**

and thinking it Tom, she steps out. But once on the ground she discovers her mistake and attempts to run away. The tramps, fearing they may be caught, grab the girl and start to gag her. Her father hears the disturbance and runs out, gun in hand. He tries to shoot but sees that his gun is useless, the bullets are gone. The tramps laugh and one of them jumps for the old man. Just as he is being overpowered Tom drives up in his car. With one step he is at the old man's side and has knocked the tramps senseless. After that there is no need of an elopement for father is only too willing to bestow the blessing.

## KAY-BEE.

**SMILING DAN** (Feb. 14).—Dan's magnetic smile wins for him the sobriquet of "Smiling Dan." He is engaged to Betty Brown, and stops at her gate every evening on his way home from work. In the settlement is a family named Carrol, who are always quarreling. Carrol keeps an inn, and Dan enters as the couple are in the midst of a terrific quarrel. Dan tries to act as peacemaker, and Mrs. Carrol mistakes his friendliness. One day as he is talking to the woman, advising her to be patient and try to win her husband's love back, he impulsively puts his arm about her shoulder, and is seen by Betty, who becomes very jealous.

Dan and Betty are married, and the Carrols continue their unhappy life. In the inn Mrs. Carrol is weepingly telling Dan her troubles when Carrol comes in. Hot words pass between the two men, and in the encounter Dan is wounded in the arm and Carrol is left ii a dying condition. Dan makes his way home, and when the posse comes to look for him Betty cleverly hides him under her ironing board, covering him with a table cloth. Dan keeps in hiding, and Carrol recovers from his wound. While Betty is at the store Mrs. Carrol goes to Dan and pleads with him to elope with her, but he gently but firmly tells her that he loves his wife dearly, and that his interest in Mrs. Carrol has been nothing but sympathy and friendship. Betty, listening at the window, has her jealous fears removed, and enters the house with a happy smile and a light heart.

## BRONCHO.

**THE WHEELS OF DESTINY** (2 reels—Feb. 12).—The Sioux Indians capture a Cheyenne, and proceed to torture him. He is made to run the gauntlet, and in a sensational scene breaks through the lines and dashes away, hotly pursued. He clambers up the steep mountain-side, and as his pursuers gain on him he loosens huge boulders which come crashing down on the Indians below. He is wounded and exhausted and about to be captured when Capt. Gordon, at the head of a troop of cavalry, rescues him, and the Indian thereafter is as faithful as a dog to his master.

There is a game of cards at the post, and the officers are playing for high stakes. Gordon loses his temper and accuses Capt. Carter of cheating. A fierce quarrel ensues, the combatants are separated by friends, and the accused man leaves the room. The two men meet outside the post gate and the quarrel is resumed. Carter, in a rage, draws a gun. The Indian, from behind a clump of bushes, watches the fight. Fearing for his benefactor, the Indian fires, and Carter drops to the ground. Gordon escapes and makes his way to a secluded town, where he manages to send a message to his wife and little girl to join him.

She starts out, accompanied by the Indian, in a prairie schooner, and they join an emigrant train. The emigrants are attacked by Indians, and the friendly redskin manages to get Mrs. Gordon and her child through the attacking lines by the exercise of Indian cunning. They become lost on the desert, however, and Mrs. Gordon finally succumbs to her wounds, aggravated by her burning thirst, as the party is without water. Before expiring she puts her locket, with her picture in it, about the neck of the little girl, Ruth. While the Indian is searching for water Ruth is found by a trapper, and is adopted by him, growing up to be an attractive young woman. The trapper becomes a drunkard, however, and frequents a gambling house which is run by Gordon, who is living under an assumed name. The trapper is turned out of the gambling house one day in a drunken condition, and falls over a cliff and is killed. Feeling himself in a measure responsible for the man's death, Gordon takes Ruth to his home, wishing to adopt her. The good people of the settlement, however, call upon him and persuade him to let some church people in a distant town take care of her. Before leaving Gordon finds the locket, and hears from her the story of her mother's death. Knowing her to be his daughter he remains silent, as he does not wish to cloud her life with the shadow of her father's alleged crime, and he pays for her board and tuition.

Carter has fully recovered, and is now a colonel. His son meets Ruth and the two fall in love and become engaged. Ruth writes to her foster father, and he comes on. When he learns the name of the man she is to marry he breaks down, tells her who she really is, and forbids the wedding. She tells young Carter, and he informs his father, who comes to Gordon. The meeting is dramatic, old Carter telling Gordon that the Indian confessed before dying that he fired the shot, and freely forgiving Gordon for the old quarrel.

# FILM SUPPLY COMPANY

## GAUMONT.

**A REGRETTED RESIGNATION** (Jan. 23).—Mr. Heeza Boob, with his employer, is as popular as the smallpox. His employment as a clerk doesn't afford excitement, and one evening in excess of enthusiasm he goes forth upon a liquid skate. While in this condition he writes a letter to his employer, which reads: "Bossiest of Bosses—Consider yourself fired from the job of being my employer. HEEZA BOOB." After reaching home he realized that he had forgotten that he had a large wife and a small family on his hands (and on his bank-account). His wife is not at all pleased that he has resigned his perfectly good job and she felt like arguing with him with a broom or a rolling-pin, only she reflected that she was a perfect lady. "We must recover that letter before your 'fired' boss gets it," she exclaims. Accordingly, Mr. and Mrs. Heeza Boob and all the little Boobs go round to the mail-box to wait for the postman to come to collect the letter. By hook or by crook they hope to induce him to return it to them. They try many cajoleries. They offer him a little loose change, in fact, excruciatingly loose, but he says: "You can't bribe me—besides 50c is no inducement." They tell him what a handsome brute he is, how he has a shape like Mary Garden, how he looks like Venus at the Sink, how he has a face that would give a cannibal an appetite. He couldn't be jollied.

Little Osucha Boob has a toy gun and the Boobs arrange a diabolical scheme to bring about the fall of the adamant postman. They sick little Osucha Boob onto the postman and have him push the gun in between the legs of the man of letters as on he walks with the pride of a head waiter. The gun does its fell work and the postman sprawls in the dust of the road. "Did you enjoy your trip?" asks Heeza Boob, as with great suavity he pounces upon him and tries to take the letter from him by main force. The postman, however, fights them off and continues on his way somewhat broken in spirit.

A happy thought enters Heeza Boob's head. They had noticed that the postman's shoes have been much trod upon. Heeza Boob runs into a shoe store and emerges with a beautiful pair of brogans. He dangles them in front of the postman's nose. The latter's heart is in his feet, and he couldn't be moved except through the raptures of a new pair of No. thirteens, double D. He gives back the letter and all the little Boobs and all the big Boobs wallow in their joy. Heeza Boob hands the youngest Boob the letter, which would have cost him his job. The younger Boob holds the letter in his cutie-cute hands, and he is so Truly A Boob in name as in action that he thinks the letter is to be mailed. As he passes a post-box he drops into it the letter.

The Boob family forgot about the matter, and next day Heeza Boob reports to the office. "What happened?" is his agonized thought as he tumbles down the stairs under the impetus and encouragement of a pointed toe. Of course, the boss had received the letter and from thence the source of his "kick."

**RAGUSE, THE PEARL OF THE ADRIATIC** (Jan. 23).—Panoramic views of one of the most beautiful cities of the Mediterranean. There are scenes of the church of St. Blaise, the Old Mint, the Franciscan Cloister, an embroiderer's shop, the Governor's Palace, the Gate and Bridge of the Ploce, the Harbor, the Door of the Pilles, and a view of the Adriatic.

**IN THE CLAWS OF THE LEOPARD** (Special Release).—John Waring, a prospector, receives discouraging news regarding his lands in the wilds of South Africa. The drought has ruined the harvest. There is no food for the cattle. Fever has broken out among the men, who are being attacked by wild beasts.

Waring determines to go to the property and examine conditions for himself. He sends a letter by a postrider to that effect. Only too true was the message from the manager of operations—the postrider is devoured by a leopard as he passes through the forest. Waring on arriving at the property, examines loose shale and finds traces of minerals. Before he has time to act upon his discovery he falls a victim to the "fever" and dies.

Simpson, the manager, finds on the table in the dead man's room a letter which Waring had been writing. The letter reads in part: "I am certain that there is a gold bearing vein . . . ." The manager and another man agree to keep Waring's discovery to themselves. They plot to obtain possession of the claim. In writing to Waring's widow they depreciate the value of the property and offer her $5,000 for it. Mrs. Waring is suspicious, and thinks that if it is worth $5,000 to them, it must be worth more to her. She says that she will have an expert make a thorough survey of the property and that she cannot accept their offer until this has been done.

Accompanied by Jack, her late husband's friend, she goes to the mine. The manager and his accomplices are at a loss to know how to get rid of Mrs. Waring. A letter to the foreman, saying that another man had been carried away by a leopard and that the beasts attack the camp every night suggest a means. To get Jack out of the way is then a problem. They lead him into a card game and induce him to drink. They had written an anonymous letter to Mrs. Waring which read: "The manager has hidden in the house at the mine, specimens of ore which he intends to omit from the inventory. If you go alone at night and enter by the little door you will see for yourself. A Well Wisher."

The mine house mentioned is some distance from Mrs. Waring's home, and has been long empty. It is in a wild country and wild beasts swarm around it. A leopard with a healthy appetite smells human food and enters the mine house. It attacks Mrs. Waring, who had gone there. From room to room she fights it off, and although wounded by the claws and teeth of the savage beast, prevents it from killing her.

Jack is still engrossed in his card game. Suddenly he realizes that a deeper game is being played. He sees Simpson surreptitiously refill Jack's glass for the tenth time. There is a fight. Suspecting that the mine house might be the scene of an unknown plot, Jack quickly gallops there and enters just in time—Mrs. Waring, her strength exhausted, is at the mercy of the leopard. Jack shoots it. After a day of careful nursing Mrs. Waring is able to go home. The mine manager and his accomplices endeavor to escape but Jack overtakes and deals summarily with them.

**GAUMONT'S WEEKLY, NO. 47** (Jan. 29).—**French Railroad Wreck.**—Engine drops from a bridge bringing death to a dozen people.

**The Flooded Ohio.**—Many towns under water between Pittsburgh and Cairo.

**The New Boomerang Game.**—A pastime that is making headway in Europe.

**Missouri's New Governor.**—Hon. Eliott Majer inaugurated at Jefferson City while the cannons boom.

**Prison Made Auto.**—Sing Sing inmates produce a garbage truck for New York City.

**A Winter Swim.**—Many contestants in the race across the Seine for the Noel Cup.

**President Taft at Panama.**—Together with newspaper men and friends, he inspects the world's greatest engineering enterprise.

**Baltimore Building Collapses.**—Big building in Maryland city goes down.

**Black Hawk.**—Lorado Taft completes concrete figure of famous warrior at Oregon, Ill.

**Teaching the Children to Dance.**—Indians near Santa Fe, New Mexico, instruct the papooses in the terpsichorean art.

## LUX.

**TICKETS, PLEASE** (Feb. 7).—Pat is collecting tickets on the Creepy Crawley Express. He succumbs to the charms of a fair young thing, who sets his heart thumping so loudly that it can be heard above the roar and rattle of the locomotive. He tried all the artful little blandishments he knows of, but the fair creature regards him with a sphinx-like gaze. There is also another admirer of the lady on the train, and he promptly casts Pat out of the carriage window for presuming to rival him.

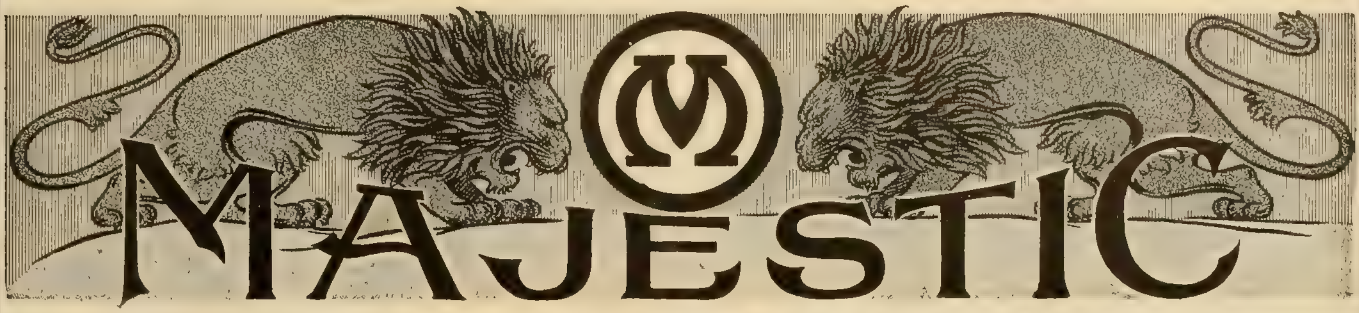
Under these trying circumstances Pat's stout heart fails him not, and he makes his way to the baggage wagon where he hides himself in the lady's dress basket. Upon arriving at her destination, the fair one has the basket taken to her hotel, and Pat soon finds himself hidden in his beloved's bedroom. He has a cautious peep around, and discovers that his rival has also surreptitiously entered the apartment. Pat cannot restrain his indignation, and thus betrays his presence to his rival, who promptly draws a revolver and opens fire upon him. A deadly duel follows, and the two bloodthirsty villains entirely wreck the bedroom. The noise caused by their violent efforts to wreak their vengeance attracts the other guests who, with the able assistance of the hotel staff, proceed to give them a lesson in the conduct of their future love affairs.

**WONDERFUL FRUITS** (Feb. 7).—A clever trick film which will amuse and please your audience.

**LEOPOLD AND THE LEOPARD** (Feb. 14).—Leo is one of the lads that adorn the promenade at Southend. He sees a pretty girl, and promptly follows her home. Mary resents his intrusions, but he is so persistent that she determines to give him a lesson which he is not likely to forget. She promises to marry him if he will carry a note to a friend of hers, and bring back to her whatever may be given to him. The letter is to her fiancé and instructs him to send back by bearer his pet leopard.

Leo is somewhat alarmed by the ferocity of his charge, but sticks valiantly with the beast. The leopard goes for poor Leo, and gives him a very warm time, and, after passing through as much excitement in about five minutes as the ordinary individual meets with in a lifetime, poor Leo is oblged to emulate the example of Charlie's Aunt—he is still running.

**A MODERN ARCHITECT** (Feb. 14).—Having decided to build a house after her own ideas of house building, Arabella draws up her plans and sets to work. The workmen do not hurry sufficiently to suit her ladyship and she makes them work at a very high speed. Finally her house is finished in a down-right-Jerry-built fashion, and it does not prove capable of containing the crowd of guests whom Arabella invites to attend the house-warming. The house collapses under its burden and causes the guests to receive many hard knocks, which they do not omit to return to the unfortunate architect with interest.



**Comedy**

'The Interrupted Elopement"

**Feb. 4th**

**Comedy**

"Teacher Wanted"

**Feb. 9th**

*SUNDAY, FEBRUARY 2ND*

## "THE EXTRA BABY"

WITH BEAUTIFUL LITTLE RUNA HODGES AND THE POPULAR MAJESTIC PLAYERS

**(THE MUTUAL PROGRAM)**

---

### FEATURE FILMS

2, 3, 4-Reel, at Lowest Rental Rates.
Complete Lobby Display Free.
Send for List.
**NORTHERN FEATURE FILM EX.**
**Suite 405, Schiller Bldg., Chicago, Ill.**

---

### Costumes for Photo Plays

**VAN HORN & SON**

manufacturers of theatrical and historical costumes.
PHILADELPHIA, PENNA.
Established 1852.

---

### America's Feature Film Co.

**406-7-8 Schiller Building, Chicago, Ill.**

---

### Feature Manufacturers, Exchange and Camera Men

**Let Us Do Your Developing and Printing For You**

| | |
|---|---|
| Negative Developed | 1c. per foot |
| Positives Printed on Eastman Stock | 5c. per foot |
| Titles | 8c. per foot |

Prompt Deliveries

Quality is our watchman's name. He never leaves our factory.

**Commercial Motion Pictures Co., Inc.**

**Offices, 145 West 45th Street, New York City Bryant 8152**
**Factory, 102 West 101st Street, New York City River 8724**

---

### MYSTERIES OF PARIS

IN 4 PARTS

Eugene Sue's greatest Masterpiece. Thrilling and interesting beyond description with 12 sheets, 3 sheets, 1 sheets, special banners and photographs. For booking apply to

**Special Film Co.**
5 West 14th St.
N. Y.

---

## "Get It from White"

Everything for the moving picture house. Brass Frames, $5.00; French Condensers, $1.50 per pair. Standard parts for all machines; and remember, when you "Get it from White," you will "sure" come back. Send for Catalog.

**WHITE SPECIALTY CO.**

124 E. 14th St.

MASONIC BLDG.
71 West 23rd Street

### GREAT NORTHERN.

**AN ORPHAN'S CONQUEST** (Feb. 8).—Minna Mark is a pupil at a girl's seminary and her best chum is Ann, who is an orphan. Just before the holidays, Mr. and Mrs. Mark pay their daughter a visit and impart the joyous information that she is to return home for a short vacation. Minna insists that her friend must be of the holiday party and accordingly she is invited. As the days pass, it is evident that the two young women are enjoying their holiday to the fullest extent and then arrives a note from a friend of the family announcing that his son John Gerald is about to pay them a long promised visit, Mr. Mark and his wife are overjoyed, because they had long wished that John and Minna might be drawn to each other and the families be united. In order to take no chances on the future happiness of their daughter, Mr. and Mrs. Mark decide that during the stay of John Gerald, Ann, the orphan chum of their daughter should assume the role of a serving maid. Mr. Gerald arrives and notwithstanding the elaborate precautions taken he falls a victim to the charms of the pseudo servant. Seeing the trend of affairs, the parents of Minna come to the conclusion that unusual efforts must be resorted to if they are to bring about an alliance between their daughter and John.

The old gentleman engages the services of a private detective and arranges that the sleuth shall abduct Ann during the festivities in connection with a fancy dress ball which they are about to give. The plan agreed upon is that the detective is to appear as a policeman and arrest Ann on a charge of theft. On the night of the ball John and Ann saunter through the grounds and the former takes occasion to declare his love for her. He is overheard by Minna, who interrupts their tete-a-tete with the announcement that Ann is wanted on another part of the grounds. She complies with her girl friend's request and is promptly placed under arrest. Fortunately, however, John has overheard the plot and he appears on the scene just as the detective is about to lead Ann to jail. John enters unexpectedly and pulls the police disguise from the detective and announces that the orphan, Ann, is his affianced wife, The Mark family stands aghast and the detective retires in confusion.

### SOLAX.

**THE EYES OF SATAN** (Feb. 12).—A conjurer, by mental suggestion and tricks, known as slight-of-hand, and optical illusion, changes the habits and disposition of an inebriate and a grouchy old father-in-law.

Throught his efforts, the grouchy old man becomes a gay old blade, and the inebriate son-in-law becomes a teetotaler. This change brings satisfaction to the young man's wife, and the wife of the old grouch.

The story starts with a big artistic insert, of a neglected young wife, looking at a clock at 3 a. m., and hubby still at the club. Wify, the next morning, immediately goes home to mamma upon whom she inflicts her tale of woe. Papa is an old grouch, and he does not encourage the protestations of his daughter. The mother, however, sympathizes with her child and plans to engage the conjurer, by whose advertisement she has been attracted. The conjurer's services are enlisted and the merry time begins. A remarkable scene takes place in the conjurer's laboratory, in which a skeleton goes through many grotesque and comic stunts.

**THE THIEF** (Feb. 14).—Colonel Beverly Spottiswoode has fallen upon lean days. With his wife and daughter he is living in poverty in a dingy tenement, and having a hard struggle to make ends meet. At the time the story opens the last cent has been expended, and there is nothing in the house to eat. In addition, the daughter Rose, has fallen ill.

When affairs are at this pass the Colonel receives a letter from an old schoolmate bidding him to a college reunion dinner at a fashionable restaurant. He is at first loath to go, but his wife and daughter prevail upon him to accept, for he will perhaps come upon something to relieve their distress among his old friends. The old evening clothes are brought out, sponged and pressed, and the Colonel sets forth.

In a restaurant he finds Alex Henderson, his old school chum, who is giving the dinner, and ten or a dozen others of the old crowd. At the dinner the Colonel with the others is given the opportunity to examine a remarkably fine diamond Henderson is wearing. The stud is passed about from one to the other, when suddenly the lights go out. When they come on again the diamond is seen to be missing. A search is made everywhere but the stone cannot be found. Henderson locks the door and telephones for the police. Two officers appear and the situation is explained to them. They suggest a search of all present be made. All agree except the Colonel, and he is at once suspected. The party breaks up and the Colonel is shadowed home by a detective and Henderson, who climb on the fire escape to spy into the Colonel's rooms. Immediately is seen the reason why the Colonel would not permit a search. From his pockets he brings forth portions of food he has concealed there and brought home to his starving family. Henderson sends the detective away, and, descending the fire escape knocks at the door. The Colonel is at first cold, but as Henderson explains that he has come to apologize, he is admitted, and as he walks across the floor, the daughter catches a glimpse of something sparkling in his heel. The diamond stud is found imbedded in the rubber heel of Henderson's shoe, and Henderson thereupon presents it to Rose.

## MISCELLANEOUS

### UNION FEATURES.

**SILVER BLAZE**—Silver Blaze was the favorite! And a beautiful piece of horseflesh she was. Colonel Ross was expecting a lot from this wonderful animal on Derby Day. And then came despair! Early in the morning the stable-boy is aroused from a deep sleep caused by a drug, to find Silver Blaze gone—and the jockey, Shraker, dead, with a crushed skull, in the open field nearby.

Sherlock Holmes had first-hand information of this case since he was at the home of his old friend Ross, when the Colonel's beautiful horse disappeared.

An investigation by the great detective gives him a sure clue to the whereabouts of the animal and he acts promptly.

Colonel Ross insists that he must withdraw the favorite from the race program, but Holmes says "No!" and his command is emphatic.

Rather bewildered but trusting the wisdom of his old friend, Colonel Ross goes to the track on Derby Day, but is dismayed when he can find no trace of good old "Silver Blaze."

But Holmes bids him wait and insists that his horse will come through a sure winner, despite his apparent mysterious absence.

The race is finished and the winner comes to the Stables—and here to the nervous and astonished Colonel Ross, a little water and a soft cloth remove from the forehead of the winner a dark stain which had covered up the great blazing white mark which had given the beautiful animal the name of "Silver Blaze."

Holmes' investigation had trailed the Derby favorite to the home of trainer Brown and he forced Brown to admit having the horse. The jockey, Shraker, had attempted to steal the animal and had drugged the stable boy, but he was thrown and kicked by the racer and so his villainous plans were suddenly halted.

Brown found "Silver Blaze" in the open field and thought to make him unreconizable by painting over the great white "blaze," but he had not calculated on the genius of Sherlock Holmes.

### KINEMACOLOR

**THE HOUSE THAT JACK BUILT** (2 Reels).—Jack loves Milly but her father will not have him, as he has not even a home to offer her. The father's taunt stings Jack and he declares he will build the home himself. After the wedding the young couple go to Jack's house and their troubles begin. The windows will not move. The front door declines to shut. When the door bell is pulled the entire wiring comes out. The chimney smokes and covers everything in the room with soot, including Jack and Milly. The roof leaks during a heavy rain and deluges the room and its occupants. Jack climbs through the skylight to fix the roof, but only succeeds in falling from the top, tearing the shingles as he falls. Torrents of rain come through on Milly, who by this time is drenched to the skin.

She is furious and determines to leave for her mother's home. To her mother drenched Milly goes with her story. The mother puts dry clothes on her and father goes for carpenters. The rain has stopped, and they all arrive at "The House That Jack Built" to find poor soaked Jack sitting on his steps determined to catch cold and die. Father consults the builders, whose advice is to tear the house down and begin over again, and this they do. The husband and wife "make up" and Jack swears never again to build a house.

**MAN'S BEST FRIEND.**—A reel in which Kinemacolor shows some nine different breeds of dogs. The breeds shown are the Yorkshire Terriers, Great Danes, St. Bernards, Collies, Yiourouks, Pekinese, Japs, Poms and Samoyedes.

**LAUNCHING OF THE U. S. S. NEW YORK.**—The launching of the U. S. S. New York, which took place at the Brooklyn Navy Yard, October 30th, 1912, created an unusual amount of interest as this is the largest war vessel now afloat. The New York is 565 feet in length is 95 feet in width.

**A VISIT TO THE JUNGFRAU.**—The Jungfrau, one of the most magnificent of the Swiss mountains, is 13,670 feet high and is situated inn the Bernese Alps twelve miles from the important centre of Interlaken. The film opens with a marvelously clear picture of a crowd of people watching a balloon ascent being made for a cup offered by the London Daily Mirror. In the distance is the Jungfrau, its snow-clad peak clearly outlined against the blue sky. We see the preparations for the ascent and when the balloon is fully inflated it rises rapidly, the camera following it as it mounts the heavens.

Next we see a panorama including views of the following peaks in the order named: Sulverhorn, Snowhorn, Jungfrau and Monch. The sky is dark and full of presage of an approaching storm. Then come close views of the Monch and Eiger as seen from the Jungfrau. We next see a couple of American tourists passing through a tunnel of ice in order to reach the top of the Jungfrau. A splendid view of the Aletach glacier is next brought before us. Eternal snow is on the ground for we are now 10,500 feet high. Next is visualized the saddle of the Jungfrau. Four tourists are here seen crossing an expanse of snow into which they sink heavily at every step. The flag flying a few score yards away marks the position of a sheer precipice 3,000 feet down. And last, but not least, we see the Valley of Lauterbrunnen, with Interlaken in the far distance and close views of the Schreckhorn.

### AMBROSIO. .

**THE BLACK VEILS** (2 Reels—Jan. 4).—Old rancours have made Nora's mother and Jack's father enemies, but this does not prevent the boy and girl from falling desperately in love with each other.

Unfortunately, Jack's father discovers them together and to break the great love his son has for Nora he sends him to the naval college. Before leaving Jack contrives to send Nora a letter in which he expresses his immutable love for her, and also bids her farewell.

Three years have passed. Jack has come home a brilliant officer now and master of a fortune, his father having just died. He is still in love with Nora and informs her immediately of his arrval. They meet in the park where she is able to embrace her sweetheart again. Her mother had done her utmost to marry her to a young and very wealthy young man, but without success.

While Jack is returning home he is assaulted and receives a knife wound in his back. The knife is found near him and bears a strange mark on it. He is carried to his home in a very dangerous state and Nora runs to assist him. She is a strong-minded woman and her one desire now is to discover the would-be murderer of her lover.

For this purpose she goes to a girl friend who introduces her to a secret organization of women called the "Black Veils," and before a large audience she solicits their help in locating the criminal. She is given a knife, the sign of the society, and is surprised to find on it the same mark as on the fatal one in her possesion. So the criminal belongs to the secret society.

After many investigations their efforts are at last rewarded. Nora's mother is the guilty one. Nora, however, saves her from the severe judgment of the secret society.

Luckily, Jack is steadily recovering from his severe illness, and all ends well in forgivenes and happiness.

**ROMANCE OF A HEART** (2 Reels—Jan. 25).—Ida, a poor but beautiful girl, is desperately in love with Jack, a student at the Medical University, who is merely infatuated with her and forgets for the time all about his family. He receives a severe telegram from his father calling him home, and he leaves the tearful Ida with many promises of a speedy return.

Many months pass by. Jack is now engaged to a beautiful young heiress, and during the time he has spent at home amid the pleasures of his fashionable surroundings he has completely forgotten his first love Ida, who is struggling hard for a livelihood and who cannot forget him.

Jack is going to take the examinations for his doctor's degree and for this purpose returns, but how changed! He enters the operating room with his instruments ready to prove hsi skill on the dead body lying on the operating table. When with his hand he removes the white sheet which covers the body, what is is surprise and sorrow to see the face of Ida, who had ended her life which was made so hopeless by his desertion.

**BETWEEN LIFE AND DEATH** (2 Reels—Feb. 1).—Henry falls in love with a girl, who with her true lover, plots to squeeze money out of Henry. The latter writes to his rich uncle for aid, but it is refused. He ruins himself at play, and deserted by the woman, he is about to end his life when he is stopped by the president of the Suicide Club, who makes him a member of his organization. Henry is told that he will die within three months, for he has drawn the fatal ace.

Upon arriving home he finds a letter stating that he uncle is dead, and that he has inherited a fortune. He tells his troubles to the girl, who after having made him sign a will in her favor, instals her lover in Henry's house disguised as a detective. The lover attempts to kill Henry time after time, but he is always prevented by the members of the Suicide Club, which is controlled by Henry's uncle, who uses this means to save his nephew from the woman. Finally the woman and her lover accomplice are arrested, and Henry realizes his narrow escape.

## Among the Exhibitors.

**Guttenberg, Ia.**—Lou Miller & Walter Cohen will open a motion picture theater here.

**Portage, Wis.**—C. A. Booth sold his interest in the Lyceum and Gem moving picture theaters to C. C. Pratt.

**Omaha, Nebr.**—Ralph Kitchen has leased to Sam Adler the building at 1415 Farnam St. for a moving picture theater.

## THE CARBON FOR PERFECT PROJECTION

# ELECTRA

**HUGO REISINGER** 11 Broadway **NEW YORK**

---

## Increase Your Business

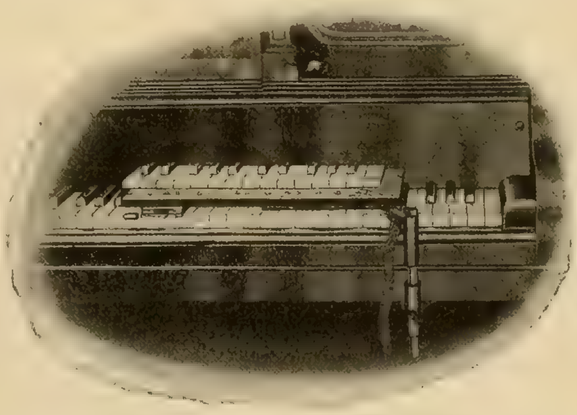
by installing a set of our MUSICAL ELECTRIC CHIMES in all parts of the theatre. Does not add one cent to your weekly running expense when operated with our BARTON PIANO ATTACHMENT.

SOLD ON EASY PAYMENTS

YOUR PIANIST DOES IT ALL
And
ANY PIANIST CAN PLAY IT.

**OSHKOSH METAL PRODUCTS CO**
OSHKOSH WISCONSIN

WRITE TO-DAY



PATENTED. POSITION WHEN IN USE.

---

*Be a Moving Picture Manager!* **HOW?** *HOW TO PROPERLY ESTABLISH A* GET JAMES F. HODGES' BOOK **PICTURE THEATRE FACTS** **Motion Picture Theatre**

*Send $1.00 to* SCENARIO PUBLISHING CO., 1465 Broadway, New York

---

# MOTION PICTURE SUPPLIES

PHOTOGRAPHIC SUPPLIES *WHOLESALE and RETAIL* THEATRE SEATING

EDISON
MOTIOGRAPH
POWERS
SIMPLEX
STANDARD

**MACHINES**

ARCO
BIO
ELECTRA
EXCELLO
SIEMEN

**CARBONS**

**Ticket Hangers** **Reels**
**Carrying Cases** **Rewinders**
**Machine Parts** **Disinfectants**
**Asbestos Booths** **Exit Signs**

*Everything for the Motion Picture Theatre except the Film*

**PICTURE THEATRE EQUIPMENT Co.,** 21 E. 14th St., N. Y. City
Phone Stuyvesant 2478

# INDEPENDENT RELEASE DATES

### AMERICAN.

**Jan. 30—Building the Great Los Angeles Aqueduct (Topical)......................**
**Feb. 1—Women Left Alone (Drama)..........1000**
**Feb. 3—Andrew Jackson (2 reels) (Historic)..2000**
**Feb. 6—His Sacrifice (Drama)................1000**
**Feb. 8—Calamity Anne's Vanity (Drama).....1000**
Feb. 10—The Fugitive (Drama)..................1000
**Feb. 13—Pecos Pete in Search of a Wife (Com.)1000**
Feb. 15—The Romance (Drama)................1000

### AMBROSIO.

Jan. 4—The Black Veils (2 reels) (Drama)..
Jan. 11—(No Release this date)...............
Jan. 18—(No Release this date)...............
Jan. 25—A Romance of the Heart (2 reels) (Dr.)
Feb. 1—Between Life and Death (2 reels) (Dr.)
Feb. 8—What the Unknown Conceals (2 reels) (Dr.).............................
Feb. 15—The Hand of Justice (2 reels) (Dr.)

### AMMEX.

**Jan. 23—Love and circumstances (Drama)....1000**
**Jan. 30—Boss of the Ranch (Drama)..........1000**
**Feb. 6—Memories (Drama)....................1000**
**Feb. 13—The Cowgirl and the Night (Drama).1000**
**Feb. 17—The Coward (Drama)................1000**
**Feb. 20—The Quality of Mercy (Drama).....1000**

### BISON.

**Jan. 14—A Frontier Providence (2 reels, Dr.)**
**Jan. 18—Regimental Pals (Drama)............**
**Jan. 21—The Genius of Fort Lapawai (2 reels) (Drama)...........................**
**Jan. 25—A Gambler's Last Trick (Drama).....**
**Jan. 28—Sheridan's Ride (3 reels) (Drama)....**
**Feb. 1—Cowboy Sports (Sporting).............**
**Feb. 4—Mona of the Modocs (2 reels) (Drama)**
**Feb. 8—A Frontier Mystery (2 reels) (Drama)**
Feb. 11—On the Frontier (2 reels) (Drama)....
Feb. 15—In the Red Man's Country (2 reels) (Drama)...........................

### BRONCHO.

**Jan. 15—A Blue Grass Romance (2 reels) (Dr )**
**Jan. 22—A Shadow of the Past (2 reels—Dr.)**
**Jan. 22—A Shadow of the Past (2 reels) (Dr.)**
**Jan. 29—The Struggle (2 reels) (Drama).....**
**Feb. 5—When Life Fades (2 reels) (Drama)..**
Feb. 12—The Wheels of Destiny (2 reels) (Dr.)

### CHAMPION.

**Dec. 23—The Chaperones (Comedy) ............**
**Dec. 30—The City Boarder (Comedy).........**
**Dec. 30—The White Heron (Educational).....**
**Jan. 6—Art and Love (Drama)................**
**Jan. 13—Sins of the Father (Drama)..........**
**Jan. 20—The Death Trail (Drama)............**
**Jan. 27—The Marked Card (Drama)............**
**Feb. 3—The Rich Mr. Rockamorgan (Comedy)**
Feb. 10—A Daughter of Virginia (Drama).....

### CRYSTAL.

**Jan. 26—Pearl's Admirers (Comedy)..........**
**Jan. 26—The False Alarm (Comedy).........**
**Feb. 2—With Her Rival's Help (Comedy).....**
**Feb. 2—Box and Co[illegible] (Comedy)...............**
Feb. 9—Accident Ins[illegible]ce (Comedy)........
Feb. 9—Her Lady Friend (Comedy)..........
Feb. 16—Strictly Business (Comedy)...........
Feb. 16—An Awful Scare (Comery)...........

### ECLAIR.

**Jan. 26—A[illegible] the Shipwreck (Drama)........**
**Jan. 28—The One Who Had to Pay (Drama)....**
**Jan. 30—The Little Mother of Black Pine Trail (Drama)............................**
**Feb. 2—The American Niece (Comedy-Drama)**
**Feb. 2—Bathers in Ceylon (Educational)......**
**Feb. 4—For His Child's Sake (Drama)........**
**Feb. 6—The Love Chase (2 reels) (Drama)....**
Feb. 9—The Guilty Hand (Drama)...........
Feb. 11—The Trail of the Silver Fox..........
Feb. 13—A Large Night (Comedy)..............
Feb. 16—The Terrible Daughter (Drama)......

### FRONTIER.

**Jan. 22—The Surveyor and the Pony Express (Drama)............................**
**Jan. 29—The Wild Flower of Pino Mountains (Drama)...............................**
Feb. 5—The Branded Six Shooter (Drama)....
Feb. 12—The Ranch Girl's Measurements (Com.)

### GAUMONT.

Jan. 23—A Regretted Resignation (Comedy)...
Jan. 23—Raguse, the Pearl of the Adriatic (Sc.)
Jan. 25—(An Educational and Topical Subject)
Jan. 28—Life or Death (Drama)...............
Jan. 29—Gaumont's Weekly, No. 47 (Topical)..
Jan. 30—Fair Weather Friends.................
Feb. 1—(An Educational and Topical Subject)
Feb. 4—Say Uncle (Comedy)...................
Feb. 4—French Alpine Maneuvres.............
Feb. 5—Gaumont's Weekly, No. 48 (Topical)..
Feb. 6—Dogs Will Be Dogs (Comedy).........
Feb. 6—Deep Sea Shell Fish (Educational)...
Feb. 8—(An Educational and Topical Subject)

### GEM.

**Jan. 7—Absinthe (Drama)....................**
**Jan. 14—The Ninth Commandment (Drama)..**
**Jan. 21—The Scapegoat (Drama).............**
**Jan. 28—A Northwoods Romance (Drama)....**
**Feb. 4—Billy's Board Bill (Comedy)...........**
**Feb. 11—Billy Fools Dad (Comedy)............**

### GREAT NORTHERN.

**Jan. 11—James, the Hungry One (Comedy)....**
**Jan. 11—The New Boot Cleaner (Comedy)......**
**Jan. 18—The Test (Comedy-Drama)...........**
**Jan. 25—John Steals a Furlough (Comedy)......**
**Jan. 25—The West Coast of Jutland (Scenic)..**

### IMP.

**Jan. 27—A Double Deception (Comedy).........**
**Jan. 30—Gold Is Not All (2 reels) (Drama).....**
**Feb. 1—A Winning Ruse (Comedy)..........**
**Feb. 3—A Spicy Time (Comedy)..............**
**Feb. 6—The Man Outside (Drama)...........**
**Feb. 8—The Marriage Lottery (Comedy)......**
**Feb. 8—Cocoa Industry at Panama (Industrial)**
Feb. 10—Fresh Air Filkins (Comedy)..........
Feb. 13—In a Woman's Power (Drama).......
Feb. 15—Binks Did It (Comedy)..............
Feb. 15—Ben the Stowaway (Comedy).........

### ITALA.

**Dec. 2—A Spider on the Brain (Com.)........**
**Dec. 2—Too Much Beauty (Com.).............**
**Dec. 16—Peeping Tom (Com.)................**
**Dec. 16.—Keeping In Style (Com.)..........**
**Dec. 23—Easy to Return Home (Com.).........**
**Dec. 23—A Good Hunting Dog (Com.).........**
**Jan. 6—Knock Wood (Comedy)...............**
**Jan. 6—Two Little Devils (Comedy)..........**

### KAY-BEE.

**Jan. 8—The Great Sacrifice (2 reels) (Drama)**
**Jan. 10—The Paymaster's Son (2 reels) (Drama)**
**Jan. 17—The Little Turncoat (2 reels—Drama)**
**Jan. 24—The Mosaic Law (2 reels, Drama)..**
**Jan. 29—The Struggle (2 reels, Drama)......**
**Jan. 24—The Mosaic Law (2 reels) (Drama)..**
**Jan. 31—When Lincoln Paid (2 reels) (Drama).**
Feb. 7—The Favorite Son (Drama)........
Feb. 14—Smiling Dan (Drama)...............

### KEYSTONE.

Feb. 3—Just Brown's Luck (Comedy)........
Feb. 3—The Elite Ball (Comedy)..............
Feb. 6—The Battle of Who Run (Comedy)....
Feb. 10—The Jealous Waiter (Comedy)........
Feb. 10—The Stolen Purse (Comedy)..........
Feb. 13—Mabel's Heroes (Comedy)............
Feb. 13—Her Birthday Present (Comedy)......

### LUX.

**Jan. 24—The Magic Carpet (Comedy).......... 301**
**Jan. 24—Detective Knowall on the Trail (Com.) 678**
**Jan. 31—Faint Heart Never Won Fair Lady (Comedy)............................**
**Jan. 31—Arabella As a Chimney Sweep (Com.)**
**Feb. 7—Tickets, Please (Comedy)............ 636**
**Feb. 7—Wonderful Fruit (Educational)....... 315**
Feb. 14—Leopold and the Leopard (Comedy)....
Feb. 14—A Modern Architect (Comedy)........

### MAJESTIC.

**Jan. 19—Harry's Lesson (Comedy-Drama)....**
**Jan. 21—Cabby and the Demon (Comedy)......**
**Jan. 26—Saved from Sin (Drama)..............**
**Jan. 28—When the Last Leaf Fell (Drama)....**
**Feb. 2—The Extra Baby (Comedy-Drama)....**
**Feb. 4—The Interrupted Elopement (Com.-Dr.)**
Feb. 9—Teacher Wanted (Comedy)...........
Feb. 11—The Winner Loses (Drama)..........

### MECCA.

Jan. 25—Eva (Drama)........................
Feb. 1—A Man's Woman (Drama)............
Feb. 8—In the Web (Drama)..................
Feb. 15—The Call of Mother Love (Drama)....

### MILANO.

**Dec. 28—Her Inspiration (Drama)..............**
**Jan. 4—Father's Stratagem (Drama).........**
**Jan. 11—A Secret of the Sea (2 reels—Drama)**
**Jan. 18—Life's Lottery (2 reels) (Drama)....**

### MUTUAL WEEKLY.

Jan. 29—Mutual Weekly, No. 5 (Topical)......
Feb. 6—Mutual Weekly, No. 6 (Topical)......
Feb. 13—Mutual Weekly, No. 7 (Topical)......
Feb. 20—Mutual Weekly, No. 8 (Topical)......

### MUTUAL EDUCATIONAL.

Jan. 30—All's Well that Ends Well (Comedy)
Jan. 30—Toledo, Spain (Educational)...........
Feb. 6—Segovia (Educational) ...............
Feb. 13—The Lake of Candy (Educational)....

### NESTOR.

**Jan. 29—White Man's Firewater (Drama)......**
**Jan. 31—The Highgraders (Drama)............**
**Feb. 3—One on Auntie (Comedy).............**
**Feb. 3—Jed Holcomb's Prize Box (Comedy)..**
**Feb. 5—Fatty and the Bandits (Comedy)......**
**Feb. 7—The Strike Breaker (Drama).........**
Feb. 10—Aunt Betty's Revenge (Comedy)......
Feb. 10—In Temperance Town (Comedy).....)
Feb. 12—The Little Peacemaker (Drama)......
Feb. 14—The Mystery Cave (Drama)...........

### POWERS.

**Jan. 29—How He Won Her (Comedy).........**
**Jan. 31—The Rugged Coast (Drama)...........**
**Feb. 5—Sunbeam (Drama)....................**
**Feb. 7—Their Mutual Friend (Comedy).......**
Feb. 12—The Man Higher Up (Comedy)........
Feb. 14—His Ideal of Power (Drama).........

### PUNCH.

**Jan. 16—Saw Wood (Comedy)..................**
**Jan. 23—Tom, Dick and Harry (Comedy)......**
**Jan. 30—Their First Baby (Comedy)..........**
**Jan. 30—The Would-be Romeo (Comedy)......**
**Feb. 6—Tom, Dick and Harry on the Job (Com.)**
**Feb. 6—Just Kids (Comedy)..................**
Feb. 13—Some Doctor (Comedy)..............

### PILOT.

Feb. 13—The Blacksmith's Story (Drama)......1000
Feb. 20—The Two Glasses (Drama)...........

### RELIANCE.

**Jan. 18—The Strength of the Weak (Drama)..**
**Jan. 22—The Open Road (2 reels) (Drama)..**
**Jan. 25—The Masqueraders (Drama)..........**
**Jan. 29—Saved by Airship (Drama)...........**
**Feb. 1—A Wife's Battle (Drama).............**
**Feb. 5—The Strike Leader (2 reels) (Drama)..**
Feb. 8—An American Queen (Drama)........
Feb. 12—Bud Tilton, Mail Thief (Drama)....
Feb. 15—Within the Ten Counts (Drama)......

### REX.

**Jan. 26—Becky Becky (Comedy)..............**
**Jan. 30—The Angelus (Drama)...............**
**Feb. 2—The Labyrinth (Drama)..............**
**Feb. 6—At Midnight (Drama)................**
Feb. 9—His Sister (Drama).................
Feb. 13—The Widow and the Widower (Com.)
Feb. 16—Billy's Double Capture (Drama)......

### SOLAX.

**Jan. 17—The Quarrelers (Comedy-Drama).......**
**Jan. 22—The Coming of Sunbeam (Drama)....**
**Jan. 24—The Roads That Lead Home (Drama)**
**Jan. 29—The Wrong Box (Comedy)............**
**Jan. 31—The Scheming Woman (Drama)........**
Feb. 5—Overcoats (Comedy).................
Feb. 7—The Monkey Accomplice (Drama)....
Feb. 12—The Eyes of Satan (Comedy).........
Feb. 14—The Thief (Drama)..................

### THANHOUSER.

**Jan. 21—The Girl Detective's Rush (Drama)..**
**Jan. 24—Her Fireman (Dr.)...................**
**Jan. 26—The Nephews From Labrador (Comedy)**
**Jan. 28—The Dove In the Eagle's Nest (Drama)**
**Jan. 31—Psychology of Fear (Drama)..........**
**Feb. 2—His Uncle's Wives (Comedy).........**
**Feb. 2—The Seven Ages of An Alligator (Edu.)**
**Feb. 4—When the Studio Burned (Drama)..**
**Feb. 7—Why Mrs. McFadden Looked Out (Comedy)...............................**
**Feb. 7—Los Angeles the Beautiful (Scenic)..**
Feb. 9—Good Morning, Judge (Comedy).......

### VICTOR.

**Jan. 8—The Grouch (Drama)..................**
**Jan. 10—The Lie (Drama)....................**
**Jan. 17—The Hypocrite (Drama)..............**
**Jan. 24—Sunny Smith (Comedy)...............**
**Jan. 31—The Trifler (Drama)..................**
Feb. 7—Percy H. Baldwin—Trifler (Drama)..
Feb. 14—The Duelists (Comedy-Drama)........

**ROLL TICKETS**

**PRICES**

| | |
|---|---|
| Five Thousand | $1.25 |
| Ten Thousand | $2.50 |
| Twenty Thousand | $4.50 |
| Twenty-five Thousand | $5.50 |
| Fifty Thousand | $6.50 |
| One Hundred Thousand | $8.00 |

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

**NATIONAL TICKET CO.**
**SHAMOKIN, PA.**

# THE "MARCONI OPERATOR"

Copyrighted 3 Reels Length 2725 Feet Released January 15, 1913

*Photography, Acting and Settings Excellent*

WATCH FOR FUTURE RELEASES

**KINOGRAPH CO. OF AMERICA, 145 W. 45th St., New York City**

*U. S. Agents for the Kinograph Films made in Copenhagen, Denmark*

---

# LLOYD-ROWAN FEATURES

HAVE PURCHASED THE RIGHT
TO EXHIBIT

## The Ambrosio Masterpiece

# "SATAN"

## or "The Drama of Humanity"

IN THE STATE OF OHIO

FOR PARTICULARS ADDRESS

**G. ROWAN**
PLYMOUTH HOTEL
38th Street New York City

---

# How is Your Memory?

Showing full-sheet card, 40c. Made to order, any reading matter you wish, in colors. Half sheet (14x22) to order, 25c. Quarter sheet (11x14) to order, 15c. (Other sizes in proportion.)

**WE ALSO MAKE POSTER PROGRAMS TO ORDER**

Just the thing for houses running vaudeville, or when description of your show is desired:

ONE SHEET To Order **40c** THREE SHEETS **75c**

Sent prepaid same day

Just as a little test, we suggest that you try and remember this:

"The Show Card Company, of Philadelphia, turn out the Widest Line of Theatre Sign Work at the **Lowest** Prices in the country"—and

**Pay The Charges**

on all shipments of Banners and Cards, excepting orders for **card signs** only, that amount to less than $2.00.

3 x 12 Stock **BANNERS 90c** each

Any subject, Licensed or Independent. Six or more, 75c. each.

Shipped, prepaid, same day order is received.

BANNERS TO ORDER:

3 x 12, $1.25 3 x 18, $1.75
3 x 15, $1.50 3 x 24, $2.25
Other sizes in proportion.

**Write for suggestions for copy of special banners and lobby display cards.**

**The Show Card Co.** 419 Heed Bldg. Philadelphia

---

### FILMS FOR RENT—FILMS FOR SALE

| Title. | Make. | Length. | Price. |
|---|---|---|---|
| In the Clutches of Loan Sharks | Pathe | 3000 | $175.00 |
| His Rogues' Gallery Record | Deu. Bios | 2500 | 150.00 |
| In a Golden Cage (Saharet) | Monopol | 3300 | 250.00 |
| The Dice of Life " | Monopol | 3000 | 150.00 |
| Russian Revenge | Drankoff | 2000 | 150.00 |
| The Firebug | Monopol | 2000 | 150.00 |
| The Jewess | Messter | 1800 | 175.00 |
| The Gypsy Girl | Elite | 2700 | 175.00 |
| On the Steps of the Throne | Pasquali | 3000 | 300.00 |
| The Red July (Socialist Drama) | DeKage | 3000 | 300.00 |
| Romance of a Poor Girl | Pathe | 2800 | 150.00 |
| Ring that Binds | Messter | 3000 | 150.00 |
| Gambler's Victim | Exclusive | 1500 | 100.00 |
| Airman's Secret | Pasquali | 1800 | 100.00 |
| In a Siren's Power | Messter | 2400 | 100.00 |

One thousand reels Independent Films, some exclusive, at from five to twenty-five dollars per reel. Write for Bargain List.

**G. W. BRADENBURGH, 231-233 N. Eighth Street, Philadelphia, Pa.**

---

THE

# Eye Comfort System

OF

# Indirect Illumination

So necessary to the success of every Motion Picture Theatre that we engineer 60 Theatres a month.

This is a free service to Motion Picture Theatre Managers.

Distance, Screen to Rear of Auditorium........................
Ceiling Height........................
Width of House........................
Name........................

NATIONAL X-RAY REFLECTOR CO.
Chicago
235 W. Jackson Blvd.
New York
505 Fifth Ave.

# LICENSED
# RELEASE DATES

### RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Dubin, Pathe, Selis, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.

Saturday—Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph.

---

### BIOGRAPH.

Jan. 2—Three Friends (Drama)..............
Jan. 6—The Telephone Girl and the Lady (Dr.)
Jan. 9—The Best Man Wins (Comedy)........
Jan. 9—The Bite of a Snake /Comedy)..
Jan. 27—A Misappropriated Turkey (Drama)...
Jan. 30—The Masher Cop (Comedy)............
Jan. 30—What Is the Use of Repining (Comedy)
Feb. 3—Brothers (Drama) ..................
Feb. 6—Oil and Water (Drama)..............
Feb. 10—The Press Gang (Comedy)...........
Feb. 10—Oh, What a Boob (Comedy)...........
Feb. 13—A Father's Lesson (Drama)..........

### CINES.

(G. Kleine.)

Jan. 14—A Fishermaiden's Heart (Drama).. 688
Jan. 14—The Velino River and Falls, (Central Italy) (Scenic)...................... 815
Jan. 18—Taming the Spooks (Comedy).......
Jan. 18—The Absent-Minded Lover (Comedy)..
Jan. 21—She Shall Not Know (Drama)........1000
Jan. 25—Plot and Counterplot (Drama)........1000
Jan. 28—A Lesson From the Past (Drama)......1000
Feb. 1—The Doctor's Love Affair (Drama)....
Feb. 1—The Beautiful Falls of Marmore (Sc.)
Feb. 4—A Strenuous Courtship (Comedy)....... 530
Feb. 4—An Invincible Sleuth (Comedy)....... 470
Feb. 8—A Deal in Stocks (Drama)............1000
Feb. 11—For Mother's Sake (Drama)...........1000
Feb. 15—One on Them (Comedy)..............1000
Feb. 18—The Conjurers (Comedy)............ 570
Feb. 18—Views of Narni and Lake Trasimeno (Scenic)........................... 435

### EDISON.

Jan. 14—At Bear Track Gulch (Drama)......1000
Jan. 15—The Title Cure (Comedy)...........1000
Jan. 17—Leonie (Drama).......................1000
Jan. 18—Mountaineers (Drama)................1000
Jan. 20—The Man He Might Have Been (Dr.)..1000
Jan. 21—The Ambassador's Daughter (Drama).1000
Jan. 22—The Power of Sleep (Comedy).......
Jan. 24—False to Their Trust (Drama) (Being the Seventh Story of "What Happened to Mary")..........................1000
Jan. 27—The Dancer (Drama).................1000
Jan. 28—A Day that Is Dead (Drama)..........1000
Jan. 29—A Serenade by Proxy (Comedy)........1000
Jan. 31—A Perilous Cargo (Drama).............1000
Feb. 1—The Princess and the Man (Drama)...1000
Feb. 3—Over the Back Fence (Comedy).......1000
Feb. 4—The Phantom Ship (Drama)..........1000
Feb. 5—How They Outwitted Father (Comedy).1000
Feb. 7—Sally's Romance (Drama)............1000
Feb. 8—The Governess (Drama)..............1000
Feb. 11—Barry's Breaking In (Comedy-Drama).1000
Feb. 11—The City of San Francisco (Scenic)...1000
Feb. 12—Dangers of the Street (Descriptive).. 500
Feb. 12—A Heroic Rescue (Comedy).......... 500
Feb. 14—The Doctor's Photograph (Drama)....1000
Feb. 15—The Old Monk's Tale (Drama)....... 995

### ESSANAY.

Jan. 23—The Laird of McGillicuddy (Comedy)..1000
Jan. 24—The Farmer's Daughter (Drama)......1000
Jan. 25—Broncho Billy's Gun-play (Drama)....1000
Jan. 28—The Voice of Giuseppe (Comedy).....1000
Jan. 29—The Melburn Confession (Drama)......1000
Jan. 30—The Sheriff's Story (Comedy-Drama)...1000
Jan. 31—Hypnotism in Hicksville (Comedy)....1000
Feb. 1—The Making of Broncho Billy (Comedy-Drama)..............................1000
Feb. 4—The Ranchman's Blunder (Drama)....1000
Feb. 5—Love and Lavallieres (Comedy).......1000
Feb. 6—Don't Lie to Your Husband (Comedy).1000
Feb. 7—The Broken Heart (Drama)..........1000
Feb. 8—Broncho Billy's Last Deed (Drama)..1000
Feb. 11—Odd Knots (Comedy)................1000
Feb. 12—The Girl in the West (Comedy).......1000
Feb. 13—Across the Great Divide (Drama)....1000
Feb. 14—The Three Queens (Drama)...........1000
Feb. 15—Broncho Billy's Ward (Drama).......1000

### KALEM.

Jan. 29—The Pride of Angry Bear (Drama)....1000
Jan. 31—The Horse that Wouldn't Stay Hitched (Comedy)..........................
Jan. 31—St. Augustine, Florida (Scenic)......
Feb. 1—The Senator's Dishonor (Drama)......
Feb. 3—The Prosecuting Attorney (Drama)...1000
Feb. 5—In the Power of Blacklegs (Drama)..1000
Feb. 7—Three Suitors and a Dog (Comedy)....
Feb. 7—The Matrimonial Venture of the "Bar X" Hands (Comedy)...............
Feb. 7—The Last Block House (2 reels, special) (Drama)...................2000
Feb. 8—Lady Peggy's Escape (Drama).......1000
Feb. 10—The Buckskin Coat (Drama)..........1000
Feb. 12—The Belle of North Wales (Drama)...1000
Feb. 14—The Game Warden (Comedy).........
Feb. 14—Trixie and the Press Agent (Comedy)
Feb. 15—A Life in the Balance (Drama)......1000

### LUBIN.

Jan. 25—The Insurance Agent (Drama)........1000
Jan. 27—The Guiding Light (2 reels—special) (Drama)............................2000
Jan. 27—The Girl of the Sunset Pass (Drama)..1000
Jan. 28—On the Threshold (Drama)............1000
Jan. 30—What's In a Name (Comedy)..........
Jan. 30—She Must Elope (Comedy).............
Jan. 31—The House In the Woods (Drama)....1000
Feb. 1—Private Smith (Drama)...............1000
Feb. 3—The Lost Note (Drama)..............1000
Feb. 4—A Motorboat Party (Comedy)........
Feb. 4—The Missing Jewels (Comedy).........
Feb. 6—Keeping up Appearances (Comedy)...1000
Feb. 7—The Price of Jealousy (Drama).......1000
Feb. 8—The Miser (Drama)...................1000
Feb. 10—Down On the Rio Grande (Drama)....1000
Feb. 11—The Higher Duty (Drama)............1000
Feb. 13—Orange Growing (Industrial).........
Feb. 13—The Rest Cure (Comedy).............
Feb. 14—The Regeneration of Nancy (Drama)..1000
Feb. 15—The Mayor's Waterloo (Comedy)......1000

### MELIES.

Dec. 19—A Woodland Christmas in California (Drama) ..........................1000
Dec. 26—Jack's Burglar (Drama)..............1000
Jan. 2—Tempest Tossed (Drama).............1000
Jan. 9—Her Great Chance (Drama).........1000
Jan. 16—The Kiss of Salvation (Drama)......1000
Jan. 23—A Ballad of the South Seas (Drama)..1000
Jan. 30—Aileen o' the Sea (Drama)...........1000
Jan. 31—A Tale of Old Tahiti (2 reels—special) (Drama)..........................2000
Feb. 6—The Gypsy's Warning (Drama)........1000
Feb. 13—Unmasked by a Kanaka (Drama)....1000
Feb. 20—St. Joseph's Taper (Drama)..........1000

### ECLIPSE.

(G. Kleine.)

Dec. 16—The Red Man's Honor (Parts 1 & 2) (Drama) (Special) ................2000
Dec. 18—Picturesque Dalmatia (Scenic)....... 450
Dec. 18—Three Rogues Outwitted (Comedy)..... 550
Dec. 25—Beauty Spots In South Wales (Sc.)... 250
Dec. 25—Wood Industry In French Jura (Ind.) 300
Dec. 25—The "Angel" Child (Comedy)........ 450
Jan. 1—Laughing Billy (Comedy)............. 400
Jan. 1—A Four-Footed Cupid (Comedy)....... 600
Jan. 8—Kidnapping the Fiddler (Comedy).... 850
Jan. 8—Along the Coast of Dalmatia (Scenic). 155
Jan. 15—Two Men and a Girl (Drama).......1000
Jan. 22—Just Missed Him (Comedy)...........
Jan. 22—The Manchester Ship Canal (Scenic)...
Jan. 29—The Bulgarian Army in the Balkans (Military)........................... 500
Jan. 29—Hubby Does the Cooking (Comedy).... 500
Feb. 5—Curing a Temper (Comedy-Drama)....1000
Feb. 12—A Business Shark (Drama)...........1000

### PATHE.

Jan. 13—Pathe's Weekly No. 3 (Tropical)....
Jan. 15—The Faithful Yuma Servant (Drama)
Jan. 16—Mixed Colors (Comedy).............
Jan. 18—The Family Jar (Comedy)...........
Jan. 20—Pathe's Weekly No. 4 (Topical)......
Jan. 20—The Ways of Destiny (2-Reel Special) (Drama) ..........................
Jan. 22—The Unfilled Oath (Drama)...........
Jan. 23—The Half Breed (Drama)..............
Jan. 25—The Elusive Kiss (Comedy)...........
Jan. 27—Pathe's Weekly. No. 5 (Topical)......
Jan. 29—Hubby's Polly (Comedy).............
Jan. 30—Saved by His Horse (Drama)..........
Feb. 1—The Great Prayer of the Arabs (Edu.)
Feb. 1—Along the Columbia River (Scenic)....
Feb. 3—Pathe's Weekly, No. 7 (Topical).....
Feb. 5—A White Rose (Comedy).............
Feb. 6—The Bear Hunter (Drama).............
Feb. 8—The Peace Council (Drama)..........
Feb. 10—A Drama In the Air (Special, 2 reels) (Drama)...........................
Feb. 10—Pathe's Weekly, No. 7 (Topical)......
Feb. 12—The Artist's Trick (Drama)..........
Feb. 13—The Clutch of Conscience (Drama)....
Feb. 15—From Pen to Pick (Comedy).........

### C. G. P. C.

Jan. 17—Along the Riviera (Scenic)...........
Jan. 17—Our Enemy, the Wasp (Educational)
Jan. 21—The Birth of a Dragon Fly (Scientific)
Jan. 21—The Making of a Book (Industrial)....
Jan. 24—The Part Played by Air In Respiration (Scientific).........................
Jan. 24—The Genet (Educational).............
Jan. 28—Max Joins the Giants (Comedy)........
Jan. 31—The Chameleon (Educational)..........
Jan. 31—The Making of Hats (Industrial)......
Feb. 4—The Pitcher Plant (Educational)......
Feb. 4—The Swedish Submarine Maneuvres (Educational).....................
Feb. 7—The French Army Maneuvres (Military)
Feb. 7—The Opening Bud (Educational)......
Feb. 11—The Electrotyping Process (Industrial)
Feb. 11—The Salt Industry in Sicily (Industrial)
Feb. 14—The Hedgehog (Educational).........
Feb. 14—Borneo Pottery (Industrial)..........

### SELIG.

Jan. 17—Poison Ivy (Comedy)................
Jan. 17—The Clay Industry (Industrial)......
Jan. 20—The Lipton Cup (Dramatic)...........1000
Jan. 21—A Matrimonial Deluge (Comedy).......1000
Jan. 22—A Black Hand Elopement (Comedy)....1000
Jan. 23—A Little Child Shall Lead Them (Dr.).1000
Jan. 24—The Ainus of Japan (Educational)......
Jan. 24—The Suffragette (Comedy).............
Jan. 27—The Miner's Justice (Drama)..........1000
Jan. 28—A Canine Matchmaker (Comedy)......1000
Jan. 29—The Empty Studio (Drama)...........1000
Jan. 30—The Lesson (Drama).................1000
Jan. 31—The Altar of the Aztecs (Drama)......1000
Feb. 3—The Millionaire Cowboy (2 reels, special) (Comedy).....................2000
Feb. 3—The Governor's Daughter (Drama)....1000
Feb. 4—Sweeney and the Million (Comedy)....1000
Feb. 5—The Three Wise Men (Drama).......1000
Feb. 6—How It Happened (Drama)...........1000
Feb. 7—The Artist and the Brute (Drama)...1000
Feb. 10—Pierre of the North (Drama).........1000
Feb. 11—Don't Let Mother Know (Drama).....1000
Feb. 12—Her Only Son (Drama)...............1000
Feb. 13—Bill's Birthday Present (Comedy).....1000
Feb. 14—Buddha (Scenic) ....................
Feb. 14—A Little Hero (Drama)...............

### VITAGRAPH.

Jan. 23—The Volunteer Strike Breakers (Com.)1000
Jan. 24—The Widow's Might (Comedy)........1000
Jan. 24—The Vengeance of Durand; or The Two Portraits (2 reels, Drama, Special)..2000
Jan. 25—Everybody's Doing It (Comedy)......
Jan. 25—When Bobby Forgot (Comedy).......
Jan. 27—Two Sets of Furs (Comedy)..........
Jan. 27—Coke Industry (Industrial)............
Jan. 28—When Mary Grew Up (Drama)........1000
Jan. 29—And His Wife Came Back (Comedy)..1000
Jan. 30—The Smoke From Lone Bill's Cabin (Dr.).................................1000
Jan. 31—How "Fatty" Made Good (Comedy)...1000
Feb. 1—It Made Him Mad (Com.-Dr.)........1000
Feb. 3—Cutey and the Twins (Comedy).....1000
Feb. 4—The Classmate's Frolic (Comedy)....
Feb. 4—Elephants' Toilet (Comedy)...........
Feb. 5—The Skull (Drama)...................1000
Feb. 6—Stenographer's Troubles (Comedy)....1000
Feb. 7—The Whispered Word (Drama.........1000
Feb. 8—The Joke Wasn't on Ben Bolt (Com.).1000
Feb. 10—A Trap to Catch a Burglar (Comedy)..1000
Feb. 11—Papa Puts One Over (Comedy)........1000
Feb. 12—Buttercups (Drama)...................
Feb. 12—The Panama Canal (Topical).........
Feb. 13—The Weapon (Drama)................1000
Feb. 14—The Man Higher Up (Drama).........1000
Feb. 14—The Chains of an Oath (Special, 2 reels) (Drama).......................2000
Feb. 15—Polly at the Ranch (Comedy).........1000

For prompt service order your one, three and six-sheet posters for licensed releases from
**AMERICAN SLIDE & POSTER CO., First Nat'l Bank Bldg. CHICAGO**
Let us ship you the entire weekly output of licensed posters. Write for list.
**SPECIAL PRICES**

WE SHOW ONLY THE BEST
The TRIANGLE
AN UP-TO-DATE STORY OF INTENSE HUMAN INTEREST.

## PHOTO PLAY TICKET CHOPPER

**A Necessity Wherever Tickets Are Sold**

Finish: Cabinet is of finest, golden quartered oak, highly polished, and trimmings are of metal, finished in colored enamel, baked by special process, which retains its brilliancy, or if desired all metal parts heavily nickel plated. Glass is best polished French plate, quarter-inch thick.

Size: 45x12x12 inches
Weight (boxed) 100 lbs.

PRICE:

| | |
|---|---|
| Chopper | $50.00 |
| Foot Lever (extra) | 10.00 |
| Nickel Trimmings (extra) | 5.00 |

## BANNERS

Our Banners Are Works of Art. Lithographed in Four Colors. Eyelets in Corners. Printed on Heavy Muslin, 3 ft. wide by 12 ft. long. Price: $1.00 Each.

Made for all Releases, both Licensed and Independent. Always in Stock. Remit with Order.

**Photo-Play Advertising & Specialty Co.**
Main Offices: 121-123 Fourth Avenue
PITTSBURGH, PA.

BRANCHES
1022 Superior Ave., N. E., Cleveland, Ohio.
Equity Building, 70 Griswold St., Detroit, Mich.
27 West Naghten St., Columbus, Ohio.

# GENERAL FILM CO.

## PREFERRED STOCK BOUGHT AND SOLD

**Contract Obligations of This Company Bought For Cash**

## C. C. CLARK & CO.

**79 Milk Street** **Boston, Mass.**

**SPECIAL** Imported pure white French Condensers

*GUARANTEED NOT TO CHANGE COLOR*

$1.65 per pair ON AN ORDER OF FOUR PAIR WE WILL PREPAY CHARGES

Have you our prices on Power's Machines? We are distributors.

**HUDSON ELECTRICAL SUPPLY CO.**
49 BARCLAY STREET, NEW YORK CITY

**ILLINOIS EXHIBITORS**

We own and control the Exclusive Rights of

**"SATAN"**

in 4 reels

That Wonderful "Drama of Humanity." Released by The Ambrosio Film Co. WRITE, PHONE, or WIRE immediately for open DATES to

**LEA-BEL FEATURE FILM CO.**
68 West Washington St. CHICAGO
Phone Randolph 940

**MANAGERS**

INSIST ON THE
BRIGHTEST,
"WHITEST"
—AND—
STEADIEST
LIGHT

**OPERATORS**

GET THESE THREE
RESULTS ONLY WITH

**BIO CARBONS**

THE MOST POPULAR CARBONS
EVER MADE FOR MOVING PICTURE MACHINES

NEW YORK 165 GREENWICH ST
CHARLES L. KIEWERT CO.
SAN FRANCISCO 19 SUTTER ST
MILWAUKEE 114 HURON ST
AND ALL LIVE FILM EXCHANGES AND SUPPLY DEALERS.

WANTED—To lease Moving Picture House, old theatre, dance hall, or pool room that may be converted into a first class theatre. Will make extensive improvements at own expense. Must be centrally located in good live town or city. Address Palace Amusement Co., Grotto Theatre, Akron, Ohio.

**Features FREE LOBBY DISPLAY Features**

The White Glove Band
The Palace of Flames
International Conspiracy
The Bridge of Sorrow
Vengeance of Egypt
Unwritten Law

and many others. Write for complete list and prices. Get ahead of your competitor with our big money getters.

WE HAVE FOR SALE SEVERAL GOOD FEATURES, WITH COMPLETE LOBBY DISPLAY. WRITE FOR LIST.

**M. & F. FEATURE FILM CO.**
167 West Washington St. CHICAGO

**Make Your Lobby Display Attractive**

ROYAL
IMPROVE
YOUR
Lobby
FRAME YOUR POSTERS
BRASS EASELS AND BRASS RAILING
BRASS POSTER FRAMES FOR EASELS AND WALLS

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theater Fixtures and Brass Rails of every description.

*Write for Catalog*

Don't fail to visit our complete New York showroom, 101-103 4th Ave.

**THE NEWMAN MFG. CO.**
717-721 Sycamore St.,
Cincinnati, O.
*Established 1882*

**DO YOUR PATRONS KNOW YOU?**

You can make the weekly Gaumont Graphic your official House Organ. At an inconsiderable cost we will devote the whole of one of its pages to you and your theatre.

This edition you can then give or sell at a nominal price to your patrons.

You are too shrewd not to appreciate the value of this advertising.

Write for prices and details.

Gaumont **GAUMONT CO.** Gaumont
Flushing New York City

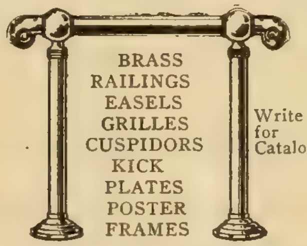
**SCENARIOS WANTED**
**Special Attention to COMEDIES**

**KINEMACOLOR**
1600 Broadway New York

**MOVING PICTURE MACHINES**
Stereopticons, Slides, Accessories

**CHAS. M. STEBBINS**
1028 Main St.
KANSAS CITY, MO
Large Line of Edison Goods
Established 1889

**McKENNA**



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
KICK
PLATES
POSTER
FRAMES

Write for Catalog.

**McKenna Bros. Brass Co.**
**PITTSBURGH**

FEATURES FOR SALE CHEAP.

| Title. | Reels. | Title. | Reels. |
|---|---|---|---|
| Colms Spades Gang | 3 | Torment | 2 |
| Last Hour | 2 | Celebrated Case | 2 |
| Circus Girl | 2 | Another's Crime | 2 |
| Colms Necklace | 2 | Sherlock Holmes | 2 |

Write for Reduced Rental Rates.
Free 1, 2, 3, 8-sheet Posters, Photos, Banners, Etc.
**Federal Feature Film Supply Co., Inc.**
Fourth Floor Hartford Bldg. Chicago

**Orchestra Music FOR MOVING PICTURES**

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

| | |
|---|---|
| Piano, 58 cents each; both No.'s | $1.15 |
| Violin, 40 cents each; both " | 75c |
| Cornet, 35 cents each; both " | 65c |
| Drums, 30 cents each; both " | 55c |

Send for free sample pages.

**CLARENCE E. SINN**
*1501 Sedgwick St., Chicago, Ill.*

**We buy and sell Second Hand Films and Moving Picture Machines**

**WESTERN FILM BROKERS**
538 S. Dearborn Street Chicago, Ill

Headquarters for
**ASBESTOS**
CURTAINS and PICTURE BOOTHS
*Send for Booklet* C. W. Trainer Mfg. Co.
39 Pearl St., Boston, Mass.

**SERVICE**

ARE YOU GETTING YOUR SUPPLIES AND REPAIRS PROMPTLY? WE SPECIALIZE IN QUICK SHIPMENTS. TRY US OUT.

**POWERS, MOTIOGRAPH, SIMPLEX, EDISON, STANDARD**

CAN MAKE QUICK SHIPMENT EITHER COMPLETE MACHINE OR REPAIRS

**TRADE IN YOUR OLD MACHINE TOWARDS A NEW ONE**

STATE MACHINE YOU HAVE AND SEND FOR PARTICULARS

**ARE YOU USING "DISINFECTING"?**
The Perfumed Disinfectant. Price with Sprayer $2.50 per gallon.
DISCOUNT ON LARGER QUANTITIES

**OUR NO BURN OFF TERMINAL**
Best ever for No. 4, 6, 8 or 10 wire.
50c PER PAIR
See page 387 January 24th issue for cut. Order a pair today.

**SEND FOR CIRCULAR ABOUT OUR TICKET DISPENSER**
**AMUSEMENT SUPPLY CO., 107-A North Dearborn St., CHICAGO, ILL.**

**Moving Picture Electric Light Plants**

**Produce Flickerless Current Cheaper than the Trust.**

A portable or a stationary direct-connected plant which saves you money on your current bills. The very outfit for a tent or road show, for fetes, theatre projection and illumination. Plants with capacities of 75 to 650 16-candle power lamps at prices from $127 upward for complete outfit. Engine uses kerosene and supplies current at a cost of 2 cents per kilowatt. Address Electrical Dept. for catalog No. 201. 117

**DETROIT MOTOR CAR SUPPLY CO.,**
Detroit, Mich.

# Mr. Exhibitor!

Do you realize that there are many hundred satisfied users of the **Radium Gold Fibre Screen?**

They were all skeptical at first; let us show you as we have others.

Write today sending size and we will ship Screen for your approval.

Try it out at our expense.

**American Theatre Curtain & Supply Co.**
Sole Manufacturers,
**105 N. Main Street St. Louis, Mo.**

Pitzer & Smith, 32 Union Square, New York City.
George Breck, 70 Turk Street, San Francisco, Cal.
Distributors.

---

# I Will Bet $1000 Against A Dough-Nut

That A

## "MIRROR" SCREEN

Has the World Beat. Better Illumination, Perspective, Definition, Clearer, and The Only Curtain that SAVES THE EYES.

Pays for itself in four days.

Get our New Improved Snow-White Finish QUICK. Be the first. Write me today.

F. J. REMBUSCH, PRES.,

**"MIRROR" SCREEN COMPANY, Shelbyville, Indiana**
Eastern Representative—Frank Manning, 922 Sixth Avenue, N. Y. City.
Phone 401 Plaza.

---

# SATAN SATAN

## The Great $200,000.00 Ambrosio Production In Four Parts

WHO GOT IT FOR WESTERN PENNSYLVANIA?
WHO GETS ALL THE GOOD ONES FOR WESTERN PENNSYLVANIA?
WHY,

**THE IMPERIAL FEATURE FILM CO.**
**121 Fourth Avenue PITTSBURGH, PA.**

Chicago Branch:
808 Schiller Bldg.

Indianapolis Branch:
3 Franklin Bldg.,
Cor. Market St. and Circle

---

# WHAT YOUR EYES SEE, YOU CAN BELIEVE!

Get our large free samples of

## MIRROROIDE Patent Pending

Get samples of the other makes, pin them side by side, project your picture

### THIS IS THE TEST

Seeing is believing, your eyes can't deceive you.

We shipped 67 Mirroroide screens within the past 8 days—32 per cent. were repeat orders.

Mirroroide is water proof. It won't crack, peel or turn black. It is backed up with a solid five year guarantee. Mirroroide made day light projection possible.

**IT IS THE ORIGINAL, THE ONLY** Matte Surface Curtain in the world so highly endorsed by the world's greatest authorities.

It eliminates glare, haze, eyestrain and that terrible out-of-focus effect so peculiar to other metallic surfaced screens.

Pictures are soft and pleasing to the eyes—200 brighter and clearer. At the same time you can keep your theater brightly illuminated, obtaining perfect moral conditions, resulting in the better class of patronage.

**THE J. H. CENTER COMPANY**
**Newburgh, N. Y., U. S. A.**

---

# Gundlach Projection Lenses

The Only Lenses Which Guarantee You The Best Pictures
The Only Lenses Giving The Greatest Possible Illumination
The Only Lenses Exact in Focal Length To Within 1 100 of an Inch

There were no high grade Lenses on the market until **GUNDLACH LENSES** were made and none now that equal them in optical quality and illuminating power.

The **GUNDLACH NO. 2 PROJECTION LENSES** made the long throw possible and already hundreds of theater owners have taken advantage of this opportunity to increase their theaters in length and seating capacity adding to their profits at the same time.

The superior quality of **GUNDLACH PROJECTION LENSES** is recognized by the leading makers of machines and they will be supplied to order in place of the ordinary lens equipment at very little increase in price.

No matter how well satisfied you are with your picture we invite you to order a **GUNDLACH PROJECTION LENS** for trial to see the difference. Nearly all our lenses are sold to exhibitors who have ordinary lenses, but are looking for something better. In many cases a customer orders one lens for trial and then re-equips all his machines, sometimes the machines of several theaters.

**GUNDLACH PROJECTION LENSES** are used by the Kinemacolor Company of America because they must have the best.

**Gundlach-Manhattan Optical Co.**
**808 Clinton Ave., So., Rochester, N. Y.**

IT'S ALL IN THE LENS

## SIMPLY WONDERFUL!

The feature films now being released by the Universal people are simply wonderful. And I'm serving them to my customers without charging a single penny extra. This is positively revolutionary and gives you the best chance of your life to make big profits. For the love of Success, hook up with one of my offices instantly! Wire!

**CARL LAEMMLE, President**

## The Laemmle Film Service

**204 West Lake Street, Chicago, Ill.**
**Sykes Block, Minneapolis, Minn.**
**1312 Farnum Street, Omaha, Neb.**
**421 Walnut Street, Des Moines, Iowa.**

**The Biggest and Best Film Renter in the World**

## Ornamental Theatres

**PLASTER RELIEF DECORATIONS**

**Theatres Designed Everywhere**

**Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs**

**THE DECORATORS SUPPLY CO.**
**2549 Archer Avenue, :: CHICAGO, ILL.**

**Buying Selling Renting**

## Old Curiosity Films

*Like wine improve with age when properly stored. For 8 years we have been accumulating the World's Greatest Photo-plays and blending the Vintage with Late Features of 2 and 3 Reel Importations. Over 500 varieties served with posters on the side.*

EVERYBODY EVERYWHERE WRITE FOR CATALOG

*We ship 6 reels for $6.00. Keep them a week. Run them as you wish.*

McIntire & Richter
MOTION PICTURES
23 E. 14th St.
New York

## When Your Picture Machine Needs Repairing

**Why don't you send it to us?**

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

*We Buy Second-hand Machines.*

**GEO. M. HOKE SUPPLY CO., 176 N. State St.,** Bet. Lake & Randolph **Chicago, Ill.**

## THE ENTERPRISE (Portable) CALCIUM GAS OUTFIT

**Price, with carrying case, $35.00.**

*Is the only Substitute for Electricity* for projecting Motion Picture or Stereopticon Views and is the

**ONLY SATISFACTORY PORTABLE OUTFIT**

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valve to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES *is most satisfactory* for the production of *oxygen gas.*

*For Sale by Dealers Everywhere.*

**Enterprise Optical Mfg. Co.** MANUFACTURERS 564-572 W. Randolph Street, CHICAGO, ILL.

EASTMAN motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

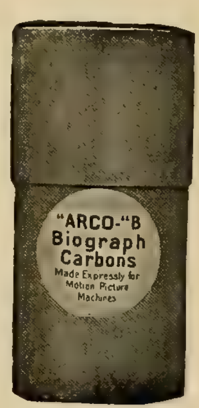
American Moving Picture Machine Co.

MANUFACTURERS OF THE

STANDARD

Automatic Moving Picture Machine

101-102 Beekman Street New York



*Use the Real*

**Projector Carbon "Biograph" Brand**

**L. E. Frorup & Co.**
232 Greenwich St., New York City

"Agfa"

CELLULOID POSITIVE CELLULOID NEGATIVE
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

**RAW FILM SUPPLY CO.**
15 EAST 26th STREET - - NEW YORK
Tel. Mad. Sq. 7876 Cable Rawfilm New York

EXHIBITORS' HEADQUARTERS

**CALEHUFF SUPPLY COMPANY**
(Incorporated)
50 North Eighth Street, Philadelphia, Pa.

**Jobbers in Edison, Powers and Motiograph Machines and Parts**

Machines Repaired by Expert Mechanics. Genuine Parts Only Used

SPECIALTIES

Mirror Screens
Chairs
Tickets
Pianos
Bio & Electra Carbons
Special Gundlach Lenses
Condensers
Edison Transformers
Ft. Wayne Compensarcs
Asbestos State Booths
Asbestos Wire
Switches
Plugs
Spotlights
Gas Making Outfits
Limes
Film Cement
Branch General Disinfectant Co.
Scenery, Stage Effects
Theaters Bought, Sold, Rented

CHAS. A. CALEHUFF, Pres. and Gen. Mgr.

**FILM LECTURES**

By W. STEPHEN BUSH

How to Put On the Passion Play (Pathe Freres' World Renowned Production) .......... $1.00
How to Put On "The Crusaders, or Jerusalem Delivered" (World's Best Film Co.)......... 1.00
Key and Complete Lecture for "Dante's Inferno" (Milano Film Co.; Five Reels) ............... 1.00
"Life of Moses" (Vitagraph Five-Reel) ........ .10
$5.00 per Hundred to Exchanges for This One.

Copyrighted and For Sale Only by
CHALMERS PUBLISHING CO.
BOX 226 MADISON SQUARE P. O. N. Y. CITY

PATRIOTIC NOVELTIES
FOR
MOVING PICTURE THEATRES

*NOW BOOKING*

**LOUISE M. MARION**
IN HER
NEW ILLUSTRATED POEMS
and FILM LECTURES

LOUISE M. MARION
Studio 469 W. 23rd St. New York
TERMS REASONABLE
Telephone, Chelsea 5114

High-Class Vaudeville Sketch
*entitled*
"MOTHER and SON"
*with*
*Strong Specialties*

# "Way Down On The Suwanee River"

## DIXIE THEATRE

Mr. J. H. Hallberg, Punta Gorda, Fla., January 23, 1913.

Dear Sir: After having used your 220 volt, D. C., Economizer for the past four months, we wish to state that same has done more than we expected, and all you claim for it; in fact, the saving has been over 50 per cent., and we might add that the objectionable heat in operating room has been entirely eliminated. Thanking you for past favors, we wish to remain,

Very truly yours,
GOLDSTEIN & PERKINS,
Per H. C. Goldstein.

This is the verdict of all users of Hallberg Economizers.

I make them for all circuits—Hallberg Standard A. C. Economizers, Hallberg Direct Current Economizers, Hallberg A. C. to D. C. Economizers.

***Write for price list of "USED MACHINE BARGAINS" and also second-hand current saving devices of all makes***

**I EQUIP THEATRES COMPLETELY**

Hundreds of exhibitors, in all parts of the country have benefited by my advice, without any charge, saving money in their original equipment, and by purchasing from me securing only the right goods and the best made.

**FULL LINE OF M. P. SUPPLIES**

**The Hallberg Ticket Dispenser**—Takes all standard tickets. Write for circular giving full description and price.

**Free Circulars on all makes of M. P. Machines, but Hallberg's Big Catalogue, 100 Pages, costs you 25c by mail.**

**J. H. HALLBERG, 36 East 23rd Street, NEW YORK**

I have been appointed distributor for all makes of motion picture machines under the new Sales plan. Dealers should apply promptly for contract.

---

**WURLITZER**

World's Largest Mfrs. Established 1856

Wurlitzer PianOrchestra and Mandolin Sextet in Royal Theatre, Lima, O.

Write for 32-page booklet, showing

**Wurlitzer Automatic Musical Instruments**

in the leading picture theatres of the country.

The Wurlitzer Instruments furnish better music than musicians and reduce expenses. 50 different styles; time payments; big catalog free. If you can't call, write to our nearest branch.

**The Rudolph Wurlitzer Company**

CINCINNATI NEW YORK CHICAGO PHILADELPHIA
117-121 E. 4th 25-27 W. 32d 329-331 S. Wabash 1835 Chestnut
ST LOUIS CLEVELAND BUFFALO LOUISVILLE COLUMBUS, O.
912 Pine St. 800 Huron Road 701 Main 420 W. Greene 57 E. Main

---

EVERYBODY'S

# TALKING

ABOUT OUR

# PICTURES

Universal Films are being used in more theatres today than ever before. The reason is

Quality of Subjects and Service

and our

Businesslike Methods

**UNIVERSAL FILM EXCHANGE OF NEW YORK**

**1600 Broadway and 111 E. 14th St**
**New York**

THE Foos

ELECTRIC

Generating Set

will furnish direct current for your show and give you better quality of light than you can get from the best Central Station service. With a Foos Engine you can save 50 to 75 per cent. of the money you have to pay for electric current and have all the light you want when you want it.

*Send for Bulletin F-98.*

**The Foos Gas Engine Co.**

809 Linden Ave. Springfield, O.

OH! MR. EXHIBITOR!!

**Think** of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iroquois Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.

It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Give 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write to-day for Circular A.

THE HARDESTY MFG. CO., Canal Dover, Ohio. U. S. A.

SCENARIO WRITERS!

If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made salable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism for a fee of $2.

Exhibitors!

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

**Epes Winthrop Sargent**

Box 70, Madison Square Station

New York City

*It pays to discriminate when you buy*

THEATRE SEATING

**WRITE TODAY** for Cat. V2 (Mov. Picture Chairs) and Cat. V8 (Upholstered Chairs)

Send Floor Sketch for Free Seating Plan

Widest range of styles and prices. Large stocks.

**American Seating Company**

218 S. Wabash Ave., CHICAGO 15 E. 32nd St., NEW YORK

Steel standards will not break

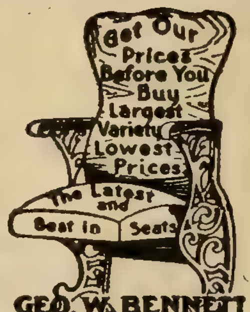
*Get Our Prices Before You Buy*

THE WISCONSIN SEATING COMPANY

New London

Wisconsin, U. S. A.

OPERA CHAIRS



**GEO. W. BENNETT**

34-36 E. 3rd Street

CINCINNATI, OHIO.

CHEAP

STEEL FRAME THEATRE CHAIRS

ABSOLUTELY NON-BREAKABLE

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

*Second Hand Chairs*

Also seating for Out-of-door use.

Address Dept. W.

STEEL FURNITURE Co., Grand Rapids, Mich. New York: 150 5th Ave. Pittsburgh: 318 Bissel Blk. Philadelphia: 1943 Market St.

WE CAN HURRY

YOUR ORDER OUT

STAFFORD Chairs excel all others.

**Heavy Five Ply** seats and backs.

The last-forever kind, that you are using long after you have forgotten the price.

STEEL CHAIRS TOO

We carry several kinds of good chairs in stock, all guaranteed.

ASK FOR CATALOG 305

**E. H. STAFFORD MFG. CO.**

CHICAGO, ILL.

Your Own Film Camera

BUY THE JUNIOR PROFESSIONAL, GUARANTEED FILM MAKING OUTFIT YOU NEED IT, SOONER OR LATER, ALL SUPPLY, MACHINES, LENSES.

Eberhard Schneider 219 Second Ave., N. Y.

For bookings Gypsy Blood, The Traitress, The Course of True Love, and all Asta Nielsen Features write

**The United Feature Film Company**

559 SPITZER BUILDING TOLEDO, OHIO

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

FORT WAYNE ELECTRIC WORKS

OF GENERAL ELECTRIC COMPANY

1402 Broadway

FORT WAYNE INDIANA 733

OPERA CHAIRS

FOR EVERY PURPOSE

1,000 STYLES

ESTABLISHED 1865

WRITE FOR CAT. NO. 31

115-117 So. Wabash Ave., Chicago, Ill.

**The A. H. Andrews Co.**

Branches in all Leading Cities

New York Office, 1165 Broadway.

Seattle Office, 508-10-12 First Ave., So.

San Francisco Office, 728 Mission St.

# MELIÈS FILMS

## SOUTH SEA RELEASES

Released January 31st

# A TALE OF OLD TAHITI

IN TWO PARTS

¶ A beautiful multiple reel production based on a thrilling episode which occurred on the island of Tahiti seventy years ago. ¶ It will pay you to book this film.

---

Released February 13th

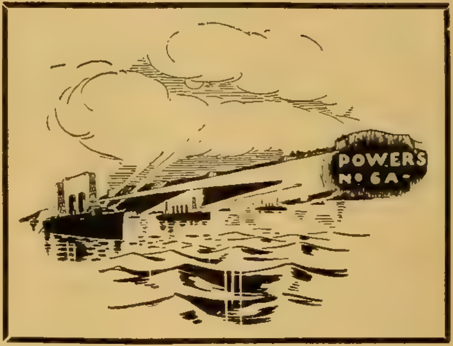
# UNMASKED BY A KANAKA

¶ A Plantation Romance of Tahiti, showing Colonist life and customs of today. A subject that will attract patrons with a plot that will please them.

## PRODUCED IN TAHITI.

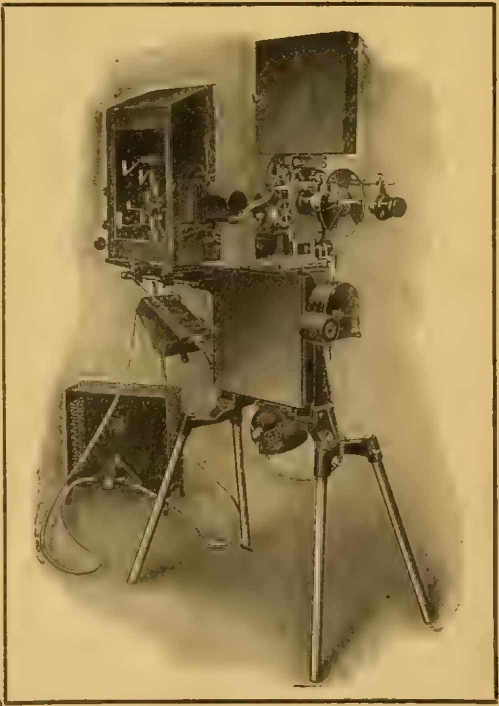
# Pointing the Way

## Power's Cameragraph
## No. 6A



*Power's Cameragraph* is built for service as well as used by the "Service." This statement is proved by the fact that installations have been made at the following places:

Fort Sill, Oklahoma; Fort Scriven, Ga.; Fortress Monroe, Hampton Roads; Fort Ethan Allen, Vermont; Fort Totten, N. Y.; West Point Military Academy, Annapolis Naval Academy, Army Y. M. C. A., Boston; League Island Navy Yard, Philadelphia, Pa.; Post Exchange, Camp Elliott, Canal Zone; Fort Leavenworth, Kansas; Fort Wadsworth, N. Y., and aboard the U. S. S. "Florida," "Utah," "Panther," "Nashville," "Franklin," "Wyoming,""Dixie,""Arkansas,""Culgoa."



MR. EXHIBITOR:

What is favored by the "Service"
Is good enough for you;
Put in a CAMERAGRAPH 6A
and YOU'LL get service, too.

Write for Catalogue G, giving full details.

MANUFACTURED BY

**Nicholas Power Company**

**90 Gold Street** **New York City**

*THE LEADING MAKERS OF MOTION PICTURE MACHINES*

Vol. 15. No. 7 February 15, 1913 Price, 10c

H F HOFFMAN

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Blacksmith's Story" (Pathe).

17 Madison Ave. New York—Chicago 169 W. Washington St.

# FEATURE FEBRUARY

(Second Week: A comedy of the *Courts*, a tale of the *Ticker* and an essay on the *Easy*)

Sunday, February 9

## "Good Morning, Judge!"

A young man received a note from his sweetheart, making an appointment, and he carelessly left it in a coat that was sent to the tailor. The note fell out of this and the tailor put it in the pocket of another man's coat. The other man was a Henpeck; his wife discovered the note, and kept the appointment. In the mix-up, the wife and the first young man were arrested and arraigned before the—father of the latter's sweetheart! Oh, it is to SCREAM!

Tuesday, February 11

## A Mystery of Wall Street

He was a great financier and he fell in love with a girl whose father was also on 'Change. She rejected his suit. In a rage, the financier got busy with the market. Aiming his strength at the securities of the girl's father, he reduced the man to penury. But there was a turn in the market. With it, the father regained his wealth. How was it accomplished? Through the financier's absence. Why was he absent? Ah, there's the reason for the title!

Friday, February 14

## Some Fools There Were

Men guests at a summer resort meet a real "charmer" there and are—charmed! Each does not know, though, that the other has met the lady in the case, who, in loving remembrance, has taken a snapshot of them all. Then they learn she was a writer collecting data and photos for a magazine story on "Fools You Meet at a Summer Resort!" This is the SECOND comedy of the Three-a-Week's second "Feature February" week!

Coming! Sunday, Feb. 16—*By the Middle Western Company:* "HALF WAY TO RENO"
Coming! Tuesday, Feb. 25—*In two Reels:* "SHERLOCK HOLMES SOLVES THE SIGN OF THE FOUR"

THANHOUSER FILM CORP'N, New Rochelle, N. Y.
WINTER STUDIOS: 651 FAIRVIEW PLACE, LOS ANGELES, CAL.

"A MYSTERY OF WALL STREET"

# FIVE-A-WEEK ESSANAY

## "A Chain Is Only As Strong As Its Weakest Link"

**Essanay Films LINK the Mighty Strength and Brains of the Most Capable, With Those of the World's Most Critical**

Released Tuesday, Feb. 11th.

### "Odd Knotts"

The screamiest scream ever released for an exhibitor's screen. A thousand feet of hilarious comedy.

Released Wednesday, Feb. 12th.

### "The Girl in the Case"

A meritorious comedy of errors, with E. H. Calvert, John Steppling, Augustus Carney, Beverly Bayne and Dolores Cassinelli.

Released Thursday, Feb. 13th.

### "Across the Great Divide"

One of the most pathetic Western dramas ever released. Two desperate outlaws, with a feeling in their hearts of utmost respect for children, fail to make their escape.

Released Friday, Feb. 14th.

### "The Three Queens"

A masterpiece in dramatic and photographic portrayal. This exceptional subject is a tremendous box-office attraction.

Released Saturday, Feb. 15th.

### "Broncho Billy's Ward"

This is a powerful and gripping story of the West, with a touch of pathos, that makes the most hardened person in the world feel its effects. Mr. G. M. Anderson distinguishes himself admirably in this photographic sensation.

---

*NEXT WEEK!* A REVELATION IN PHOTOGRAPHY. *NEXT WEEK!*

### "IDENTICAL INDENTITIES"

(Introducing Mr. E. H. Calvert as the twins.)

THIS REMARKABLE SUBJECT IS WITHOUT A QUESTION OF A DOUBT A TWENTIETH CENTURY PHOTOGRAPHIC MASTERPIECE.

---

*TO BE RELEASED SOON!* *TO BE RELEASED SOON!*

### "KING ROBERT OF SICILY"

(Longfellow's wonderful poem, in THREE REELS)

GORGEOUS IN SCENIC SETTINGS. UNPRECEDENTED IN UNEXCELLED BEAUTY.

THE GREATEST SCENIC PRODUCTION EVER STAGED BEFORE A CAMERA IN AMERICA.

---

WE ARE EDUCATING THE EXHIBITORS. THE WISE ONES ARE USING THE 3-SHEET POSTERS OF ALL ESSANAY SATURDAY RELEASES. ARE YOU CLASSIFIED HERE? LITHOGRAPHED IN FULL FOUR COLORS. PRICE 35c. EACH. ORDER DIRECT FROM YOUR EXCHANGE OR FROM ARMSTRONG LITHOGRAPH CO., CLEVELAND, OHIO. PHOTOS OF ALL ESSANAY PLAYERS, SIZE 8 x 10, PRICE $3.00 PER DOZEN; CAN BE SECURED FROM THE PLAYERS' PHOTO COMPANY, 177 N. STATE ST., CHICAGO, ILL.

ELECTROTYPES OF G. M. ANDERSON AND AUGUSTUS CARNEY WILL BE SENT TO EXHIBITORS FREE OF CHARGE, PROVIDING THEY WILL ASSURE US OF USING SAME IN THEIR LOCAL NEWSPAPERS.

## ESSANAY FILM MANUFACTURING CO.

**521 First National Bank Bldg., Chicago, Ill.**
Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Berlin, Paris, Barcelona

# DESPERATE MEANS EMPLOYED TO WREST FORTUNE FROM GIRL

## HEIRESS ABDUCTED AND IMPRISONED

**Escapes From High Castle Wall—Hand to Hand Struggle With Jailer—Found Demented After Ocean Waves Swamp Row-Boat—Recaptured at Hospital by Conspirators—Cleverly Rescued by Fiance—Take Flight in Balloon—Arch-Enemy Shoots Hole in Aircraft, Dropping It and Human Contents Into Sea—Final Triumph of the Right**

## "THE RACE FOR THE MILLIONS"

An equal power is the other Gaumont State Right feature "In the Claws of the Leopard," which in two reels tells how South African miners use savage beasts to "put out of the way" the widow of their one time employer. To steal a gold bearing "claim" is their motive. How superhuman strength came into weak feminine arms when Mrs. Waring felt the leopard's keen fangs pierce her flesh, felt its claws slash her clothing. "The Human Vulture," a two reel feature, is noteworthy because of its typifying the American love of gold which wreaks woe upon the weaker ones.

State Rights Sales are continuing on

**"The White Glove Band"** a three reel detective story, in which love and adventure weave a curious crochet.

Also to be mentioned are

"In the Grip of the Vampire"
"The Bridge of Sorrow" (2 reels)
"The International Conspiracy" (3 reels)
"Perils of the Atlantic" (2 reels)
"The Vengeance of Egypt" (3 reels) and
"In the Land of the Lions" (2 reels—hand-colored.)

### An Opportunity

The Gaumont Co.'s advertisements have aroused interest, and they have received much correspondence regarding exclusive rights to Gaumont Weekly, being open in parts of the United States. Mention that disappointment would be avoided by the immediate sending of inquiries was timely.

### Watching Copyrights

As a guard against unprincipled persons who seek to duplicate film they could not otherwise buy or produce, the Gaumont Co. have their lawyers active at Washington.

### Through Film Supply Co.

Shipments of all Gaumont releases will continue to go through the Film Supply Co. of America.

Direct your inquiries to Flushing, New York City.

COMING: "SNOW WHITE" | COMING: "SNOW WHITE"

"SNOW WHITE" Is For Everybody | "SNOW WHITE" Is GORGEOUS!

"SNOW WHITE" Is A Real Feature | "SNOW WHITE" Will Pack Your House!

## Begin To Demand

# "Snow White"

**3-REEL POWERS FEATURE!**

(With Special 3-Sheet and 6-Sheet Posters!)

And keep demanding it till you get it! You'll go wild over the novelty, beauty and splendor of it. George Blaisdell says in the MOVING PICTURE WORLD: "It is without doubt one of the finest picture plays that has been produced for matinee audiences—and there will be many in an evening gathering who will heartily appreciate it." DEMAND IT!

# DR. JEKYLL and MR. HYDE

**3-REEL KING BAGGOT—IMP**

(With Special 3-Sheet and 6-Sheet Posters!)

This not only comes to you without extra charge but you also see King Baggot at his very best in one of the literary masterpieces of the world. In addition we have prepared special posters that will help pack your theater to the law's limit! We've done our part. Now do yours. DEMAND!

# ORIGINAL 101-BISON CAST!

The people you always liked best in 101-BISONS are now working in these tremendously successful features. You'll see them in 101-BISONS booked for early release. DEMAND THEM!

## SCENARIO WRITERS, READ THIS:

**$25 for every good 1-Reel Subject!**
**$50 for every good 2-Reel Subject!**
**$75 for every good 3-Reel Subject!**
**(And $25 extra if your script is unusually fine)**

Send all INDIAN, MILITARY and WESTERN pictures to our Western address and all others to our Eastern office.

**UNIVERSAL FILM MANUFACTURING CO.**
**Eastern Address—Broadway at 48th St., New York**
**Western Address—Hollywood, California**

DEMAND "SNOW WHITE" | DEMAND "SNOW WHITE"

# 7 Features A Week!

In answer to the terrific demand for features, features, features, The Universal has plunged into additional expense to produce a real feature every day—seven a week! These will not be ordinary subjects padded out to two or three reels, but genuine features, having the finest three and six sheet posters that money can buy. NOW WILL YOU DEMAND THAT UNIVERSAL PROGRAM!!!

## NESTOR

**"WHEN A MAN MARRIES," & "TOURNAMENT OF ROSES."**
Split
**Released Monday, Feb. 17th.**

Eddie didn't want Lee to know that he was married and vice versa. The ridiculous situations which resulted will cause spasms of laughter. On the same reel a floral tribute of rare merit.

**"THE HARVEST."**
Drama
**Released Wednesday, Feb. 19th.**

When her sight was restored to her, she realized the perfidy of her husband. He paid the wages of sin with death. A wonderfully dramatic climax.

**"THE PURCHASE PRICE."**
Drama
**Released Friday, Feb. 21st."**

A set of unscrupulous mining operators seek to swindle a purchaser. The way in which a young mining engineer protected the purchaser's interest is exciting and highly entertaining. You will like it, so will your patrons.

## 101 BISON

**"THE SONG OF THE TELEGRAPH."**
Two-reel Feature
**Released Tuesday, Feb. 18th.**

No western feature has ever had so many thrilling situations and so many beautiful passages as this story of the trials and tribulations of the army corps that stretched the first telegraph wires across the frontier.

**"THE BUGLER OF COMPANY 'B.'"**
Two-reel Drama
**Released Saturday, Feb. 22nd.**

His father being a colonel in the army, insubordination to him was a joke. He was finally court martialed and driven from the ranks disgraced. The final sacrifice he made showed the grim determination and bravery that was born in him. A military feature that will set them wild with enthusiasm.

## POWERS

**"SNOW WHITE."**
Three-reel Feature
**Released Wednesday, Feb. 19th.**

A most gorgeous interpretation of one of Grimm's fairy tales. The old folks will be delighted because it will recall the tender memories of childhood, the children will adore it because it is beautifully staged and the little tots enact their parts most cleverly.

**"TWO SIDES OF A STORY."**
Drama
**Released Friday, Feb. 21st.**

Jealousy had prompted him in deserting his wife. Years later he met the man he had suspected—it was her brother. The reunion is highly emotional.

## CRYSTAL

**"THAT OTHER GIRL," & "SCHULTZ'S LOTTERY TICKET."**
Split
**Released Sunday, Feb. 23rd.**

Again Pearl White strikes the hundred per cent comedy mark. Two comical skits that will provide mirth and merriment.

## VICTORIA

**"THE APPEAL."**
Drama
**Released Friday, Feb. 21st.**

In this picture you have the acme of picture perfection. The theme is sublime, filled with dramatic situations, a very superior cast and photography par excellence.

## FRONTIER

**"THE GIRL OF THE RANGE."**
Drama
**Released Wednesday, Feb. 19th.**

The story deals with the characters of the days of the early 60's when cattle rustling was carried on without regard to law or the ranger scouts, men who were always anxious for a clue that would lead them to a desperate battle with the cattle thieves. Alive with thrilling situations.

## MECCA

**"THE CALL OF MOTHER LOVE."**
Drama
**Released Saturday, Feb. 22nd.**

Here's a theme that will touch a chord in your heart. It will thrill with emotionalism—fascinate with its grandeur. It is a tender missive sent to you in a way that you will appreciate.

## PEEPS INTO THE FUTURE

**Keep a Sharp Lookout**

**Lincoln J. Carter is working at Universal City for you**

**One of his big features will be released at a moment's notice**

## UNIVERSAL FILM MFG. CO.

**Broadway at 48th Street, New York**

# Kathleen Mavourneen!

AN IMP DE LUXE

We are delighted to announce a great big feature production of the Irish classic "Kathleen Mavourneen." The very name itself will attract the throngs to your theater. And when they see the masterly attention to detail, the keen acting and the clear, satisfying photography they will laud it to the skies. It comes to you without extra charge! NOW WILL YOU DEMAND THAT UNIVERSAL PROGRAM!!!

UNIVERSAL FILMS

## ECLAIR

**"THE TELEGRAPH OPERATOR."**

Drama

**Released Tuesday, Feb. 18th.**

From the moment Jimmy ticked the message of distress on the window pane, the acting is spirited and the situations daring.

**"THE GREAT UNKNOWN."**

Two-reel Drama

**Released Thursday, Feb. 20th.**

He stumbled into the saloon, an ill-kempt old man, marked with the scars of the deserted life in the wilderness. The story that was unfolded of love, bravery and devotion in the search for gold is as pathetic as it is beautiful. A wonderful dramatic feature.

**"WILLY WANTS TO CURE HIS FATHER," & "A DEAD TOWN."** Split

**Released Sunday, Feb. 23rd.**

You never laughed as much in all your life, as you are going to laugh at the comical way in which Willy got a chicken for his dad. On the same reel a scenic subject presenting some remarkable and beautiful views of an unusual city of ruins—Baux.

UNIVERSAL FILMS

## REX

**"BELOW STAIRS."**

Comedy

**Released Thursday, Feb. 20th.**

Of all the funny stories ever filmed this is the funniest, and there's an occasional punch interspersed. Here a laugh, there a grip. An ideal sort of comedy-drama.

**"TWO THIEVES."**

Drama

**Released Sunday, Feb. 23rd.**

From the very start it will grip you tight and as the thrilling, startling scenes pass before you, you'll hold your breath with expectancy until the enthralling finale has sent the blood pulsating through your veins.

UNIVERSAL FILMS

## IMP

**"HELLO CENTRAL, GIVE ME HEAVEN."**

Drama

**Released Monday, Feb. 17th.**

A pathetic theme handsomely staged and most cleverly enacted. The kind of picture that the women will rave about and the children glory in.

**"AN IMP ROMANCE."**

Drama

**Released Thursday, Feb. 20th.**

The leading lady of the moving picture company becomes a model for two sculptors. The cowardly act of the one to win the prize will amaze you, and the heroism of the model will delight you. An original sort of story, enacted in a very original manner.

**"BINKS, THE STRIKEBREAKER," & "A STUDY IN CRAYON."**

Split

**Released Saturday, Feb. 22nd.**

Binks was just released from the lunatic asylum, but they needed a waiter. You will howl with laughter when you see how Binks served the guests at the hotel. Along with it a novel idea. An entirely new form of entertainment.

UNIVERSAL FILMS

## PEEPS INTO THE FUTURE

## Kathleen Mavourneen

**Another Imp De Luxe**

A picture that will gladden Irish hearts and send thrills of joy through every patriotic American.

UNIVERSAL FILMS

## CHAMPION

**"HER STEPMOTHER."**

Comedy

**Released Monday, Feb. 17th.**

Fifteen minutes of highly pleasing diversion. The story is interesting, the acting exceptionally good, and the staging excellent.

**DON'T FORGET TO BOOK**

## DR. JEKYLL AND MR. HYDE

**A King Baggot Imp**

It's the weirdest, most dramatic offering you ever laid eyes on.

**It's an Imp triumph**

UNIVERSAL FILMS

## GEM

**"BILLY'S STRATEGY."**

Comedy

**Released Tuesday, Feb. 18th.**

To regain his sweetheart's love, Billy agrees to burglarize his rival's home. Screamingly funny when his rival is arrested as the burglar.

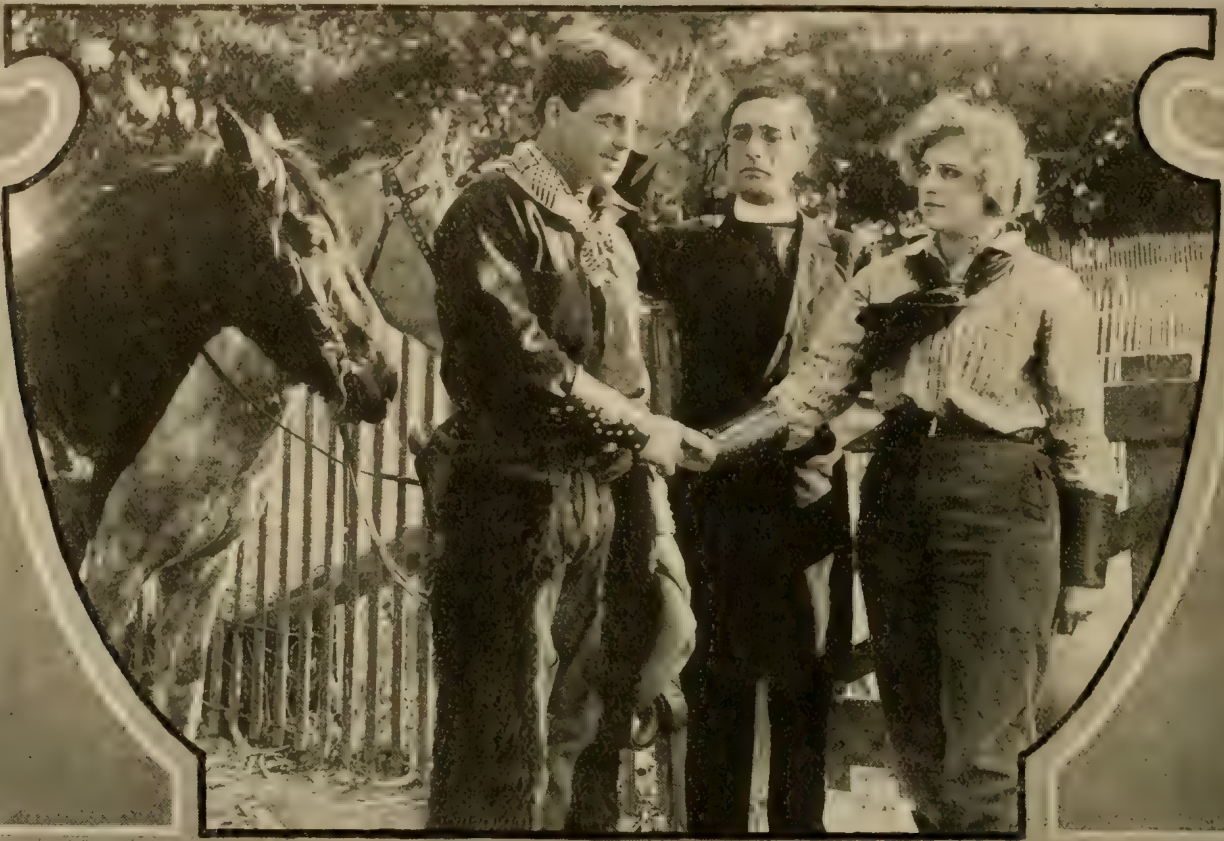
## THE ANIMATED WEEKLY

Released Wednesday Feb. 19th.

THOUSANDS OF CAMERAS HAVE THEIR LENSES FOCUSED ON THE MOST INTERESTING EVENTS IN ALL PARTS OF THE WORLD. A SCOOP REGISTERED EVERY WEEK.

## UNIVERSAL FILM MFG. CO.

**Broadway at 48th Street, New York**



# Finer Things

**A drama depicting psychological tenets. Perfect dramatization and excellent photography.**

*Release Date, Monday, February 17, 1913*

# The Cowboy Heir

**A Western drama of pronounced merit, staged and enacted in gorgeous Southern California.**

*Release Date, Thursday, February 20, 1913*

# Love Is Blind

**A Society drama symbolizing an old aphorism.** **One and Three Sheet Posters.**

*Release Date, Saturday, February 22, 1913*

ROYAL THEATRE CO.,
MARION, IND.

American Film Mfg. Co.,
Chicago.
January 6, 1913.
Gentlemen:

. . . . I ran "Nell of the Pampas" and "Daughters of Senor Lopaz," both to big business and all of my American Fans raved about them being distinctly out of the ordinary. . . . Hope you will run more of this stuff, for my patrons are crazy about it.

DOLLY SPURR.

## American Film Manufacturing Company

6227-35 Evanston Avenue, Chicago

*50c. for a set of 8 photo lobby displays for "BEASTS OF THE JUNGLE"*

Solax

Solax

## Beware—Dupers—Beware!!

# THE Beasts of the Jungle

The best three-reel animal feature ever produced, an attraction in which a lion, tiger, elephant, parrot and monkey are used, with special scenery and costumes. Sensational situations throughout, and lauded by every critic who has seen it.

## Copyright Protected

by able detectives and lawyers—no bluff—WOE TO THE DUPER!

## Some Territory Still Open Shipment Latter Part of February

Moving Picture World—"A thrilling scene is the climax of the picture."

Morning Telegraph—"One is not satisfied with a single showing, one wants to see it several times."

Dramatic Mirror—"The most interesting animal picture made."

## Advertising Matter

includes one-sheets, three-sheets, heralds, lobby photos, a one-sheet litho of the leading man, Mr. DARWIN KARR, and announcement slides

*Inquire for name of State rights purchaser.*

**Burstup Holmes** . . . . (*Comedy*)
*Released Wednesday, Feb. 19th*

**Till the Day Breaks** . . . (*Drama*)
*Released Friday, Feb. 21st*

**The Bashful Boy** . . . (*Comedy*)
*Released Wednesday, Feb. 26th*

**The Veteran's Mascot** . (*Comedy Drama*)
*Released Friday, Feb. 28th*

**Solax Company**

**FORT LEE, NEW JERSEY**

Shipments made through the Film Supply Co. of America.

*50c. for a set of 8 photo lobby displays for "BEASTS OF THE JUNGLE"*

*50c. for a set of 8 photo lobby displays for "BEASTS OF THE JUNGLE"*

Solax

Solax

*50c. for a set of 8 photo lobby displays for "BEASTS OF THE JUNGLE"*

# RAMO

Copyright 1913, Wray Physioc.

## ANNOUNCEMENT!

**First Release February 19th, 1913**

# "The Better Way"

**A Gripping Drama of the Home**
**With a Moral**

## *Thru* Film Supply Co.

**STUDIOS**
**120 West 31st St. New York City**

---

# KAY-BEE THRILLING FEATURES

## "THE COUNTERFEITER"

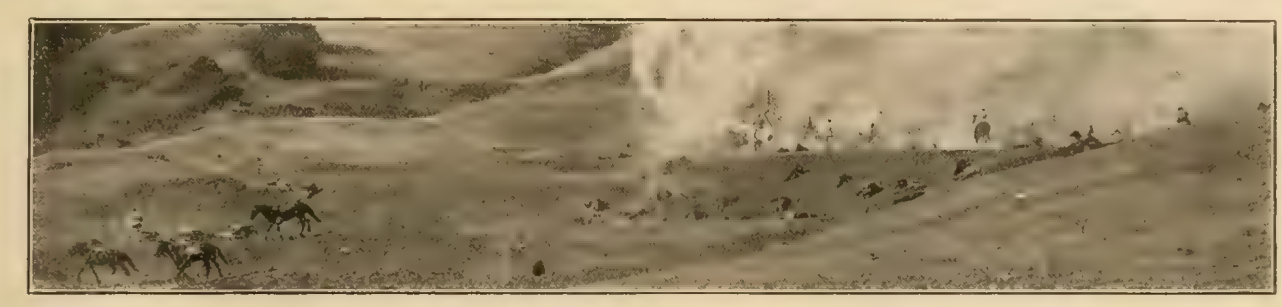
**TWO REELS**
**FEB. 19**

In a series of thrilling scenes the counterfeiter escapes to the west. The government detective trails him, and on the eve of his daughter's wedding arrests him. To save his child from disgrace, during an Indian attack, the counterfeiter fights like a fiend, and is finally killed by the redskins, and the detective does not divulge the secret of his identity.

**N. Y. MOTION PICTURE CO.** LONG ACRE BUILDING, NEW YORK CITY
MUTUAL FILM CORPORATION, Sole U. S. and Canada Agent

## Great Multiple Reel BRONCHO HEADLINERS

**All Containing Tremendous Casts and Depicting Scenes of Spectacularism and Wonderful Dramatic Interpretation**



# "THE SHARPSHOOTER"

**TWO REELS, FEBRUARY 19**

Sensational and thrilling story of the civil war, showing the deadly work of the sharpshooters who checked the advance of the enemy by picking off the officers. A wonderful dramatic story, superbly acted.

**"THE BATTLE OF GETTYSBURG" COMING IN FOUR REELS**

**BRONCHO MOTION PICTURE CO., Long Acre Building, N. Y. City**
MUTUAL FILM CORPORATION, 60 Wall Street, Sole U. S. and Canada Agent

---

**"The Landlord's Troubles"**

**"Her Birthday Present"**

**"Mabel's Heroes"**

# The World's Greatest Comedies

## Released Mondays and Thursdays

**Feb. 13—"HEINZE'S RESURRECTION," the greatest comedy ever made.**
**Feb. 17—"MABEL'S HEROES" and "HER BIRTHDAY PRESENT"**
**Feb. 20—"A LANDLORD'S TROUBLES" and "FORCED BRAVERY"**
**Feb. 24—"THE PROFESSOR'S DAUGHTER" and "A TANGLED AFFAIR"**

**KEYSTONE FILM CO. Long Acre Bldg., N. Y. City**
MUTUAL FILM CORPORATION, 60 Wall Street, Sole U. S. and Canada Agents

**WARNER'S FEATURES**

# Are You Looking For Features?

## HERE THEY ARE:—

# SAVED IN MID-AIR

OR

## A WOMAN'S DARING

Positively the most thrilling THREE REEL melodramatic feature production in the history of the feature business.

***Released About February 18th***

The Moving Picture World says:

" 'Saved in Mid-Air' is entirely free from objectionable features. The photography in these films is of the high standard of excellence; the acting of the principals leaves nothing to be desired, and the settings are well chosen."

# MONA LISA

**(Eclectic Film)**

Undoubtedly one of the most beautiful, hand-colored TWO-REEL subjects ever brought to this country. Staged in Sunny Italy, where the original Million-Dollar painting was conceived.

A short while ago the civilized world was startled by the news that this masterpiece of art had been stolen from the Louvre in Paris. The incident is still fresh in the public mind.

There's going to be a rush to see the film-story woven around this weird canvas that has wrecked men's lives and incited them to crimes and violence.

## Mr. Exhibitor:

**Are you going to get in on these good things?**

**Order at once. Branch Offices in All Large Cities. Heralds, Photos, One, Three and Six Sheets**

# Warner's Feature Film Co.

**145 W. 45th Street Suite 806-807-808 New York**

HURRY! NOW READY! HURRY!

# Miss Gene Gauntier

— IN —

## "A DAUGHTER OF THE CONFEDERACY"

Assisted by Mr. Jack J. Clark — Direction of Sidney Olcott

RELEASED WEEK OF FEBRUARY 24th

***3000 Feet of Thrilling War Scenes!***

**A GRIPPING PLOT — DESPERATE BATTLE**
**ARTILLERY IN ACTION — TRANSPORT TRAINS**

*HANDLED EXCLUSIVELY BY*

**WARNER'S FEATURE FILM CO.**

BRANCH OFFICES THROUGHOUT U. S. AND CANADA

# Better Picture Projection

OVER THE WHOLE COUNTRY WILL UNDOUBTEDLY BE NOTICED DURING THE NEXT FEW MONTHS

F. H. RICHARDSON'S NEW EDITION OF THE

## Handbook for Managers and Operators

is selling beyond our expectations and orders and recommendations are coming in from everywhere

Complete detailed descriptions with Numerous Cuts of the Five Leading Machines, Chapters on Wiring, Resistance Devices, Lenses, Carbons, Transformers and Booth Construction, only give a hint of the information crowded into its Four Hundred and Thirty Pages : : :

PRICE IS ONLY $2.50, POSTAGE PREPAID

All Orders and Remittances should be addressed to

**CHALMERS PUBLISHING COMPANY**
Box 226, Madison Square Station :: :: NEW YORK CITY

Societa Anonima Ambrosio TORINO

# AMBROSIO

Societa Anonima Ambrosio TORINO

## OUR NEXT BIG FEATURE!

# "The Knights of Rhodes"

**A big, spectacular historical subject, introducing the capture of the famous Island of Rhodes by the Sultan Soliman's army.**

***READY ABOUT FEBRUARY 8th.*** ***DON'T WRITE—WIRE***

---

**OUR NEXT REGULAR RELEASES ARE**

February 15th **"The Hand of Justice"** In Two Reels

Another winner, perfect in every way. Make it your business to book it.

February 22d **"Marcus, the Venetian Tribune"** In Two Reels

A wonderful tragedy of the first days of Venice, by the greatest of Italian poets, Gabriel D'Annunzio

March 1st **"Love Amongst the Lions"** In Two Reels

A sensational story full of powerful and absorbing incidents—a really great lion picture.

---

**TODAY YES, BUT** Tomorrow may be too late. So get busy, Mr. Exchangeman, and wire us to keep your territory open for these two-reel releases.

---

## WHY?

1st: It gives you an exclusive every week, as we sell to but one exchange in each territory.

2d: Every subject is worth featuring and is especially selected for the American market.

**LAST, BUT NOT LEAST**

You get that perfect AMBROSIO Photography.

---

**Ambrosio American Co.**
**15 East 26th Street, New York**

**DANIEL FROHMAN Presents**

# JAMES K. HACKETT

**and His Special Company in**
**Mr. Frohman's Greatest Dramatic Success,**

# "THE PRISONER OF ZENDA"

**By ANTHONY HOPE**

**in**

## MOTION PICTURES

JAMES K. HACKETT

As a love story of lofty ideals and noble achievement, it is greater than "Romeo and Juliet." As a supreme act of ideal devotion and self-sacrifice, for love's sake, for duty and for honor, its theme is nobler even than that of Dicken's "Tale of Two Cities," which is based on the lines "Greater love can no man show than he who lays his life down for another."

**James K. Hackett's Greatest Success**
**THE MOTION PICTURE'S, SUPREME . . . . TRIUMPH . . . .**

*For Territorial Rights WIRE*

## FAMOUS PLAYERS FILM COMPANY

Executive Offices
Times Bldg., N.Y.

ADOLPH ZUKOR, *President*
DANIEL FROHMAN, *Managing Director*

**Write for Illustrated Booklet —It Carries "Interest"**

# WE LEAD AND NEVER FOLLOW

---

## OUR LATEST FEATURE WILL POSITIVELY PROVE A GENUINE WINNER

**IT IS ENTITLED**

# LOST MEMORY

**IN 45 BIG SCENES (2 REELS)**

This May Be Depended Upon to be a Masterful Dramatic Production Out of the Ordinary.

***BE SURE AND BOOK IT***

**(Write for List of Authorized Exchanges)**

It is One Distinctive Feature Production Out of Thousands Embracing a Story That Must Carry Its Appeal Because of Its Originality and Startling Situations. See It and Be Convinced

**ATTRACTIVE ONE, THREE and SIX SHEET LITHOGRAPHS**
**And Exceptionally Large Size Photos for Lobby Display**

***State Rights Are Selling Rapidly***

---

## Great Northern Special Feature Film Co.

**42 East 14th Street**
**New York City**

# MOTHER

## Pathé Feature in Two Reels
## Released February 24th

'TIS a ray of sunshine in a world of sensational films. Sure to score supreme success since it touches the heart.

A mother, believing her boy a success, is allowed to continue her dream by a conspiracy between her boy, who is a horse thief, and the sheriff's posse.

## BOOK IT—Two Reels
## RELEASED FEB. 24th

# Does This Interest You?

The most colossal Feature Film ever attempted by any manufacturer will soon be available in this country. It will overshadow all Films, Feature or Regular, made heretofore by any film maker in this or any other country. It will mark an epoch in the history of the business.

*DOES this Interest you?*

## Lucretia Borgia

This magnificently hand-colored two-reel production is still open for a few Southern and Western States. Superior publicity matter available.

Act quickly.

**We again quote from the Century Dictionary and Cyclopedia:**

*ECLECTIC:* (*not Electric*)

"Selecting; choosing; not confined to or following any one model or system, but selecting and appropriating whatever is considered best in all."

## Eclectic Film Co.

**K. W. LINN, Gen'l Agent**

**145 W. 45th St., New York City**

***"The Cream of the European Market Selected for America."***

---

# KLEINE

CINES URBAN ECLIPSE

TRADE MARK

### A First-class Trio of Releases for Next Week

Eclipse, Wednesday, February 19, 1913.

## GETTING EVEN

Ralph Pleads Guilty.

A unique and classy comedy in which the unexpected happens every minute. It will give your audience a hearty laugh.

Cines, Saturday, February 22, 1913.

## His Redemption

(A Powerful Drama.)
One and Three-Sheet Posters.

Cines, Tuesday, February 18, 1913.

## The Conjurers

(Comedy.)

## Views of Narni and Lake Trasimeno

(A Beautiful Travelogue.)

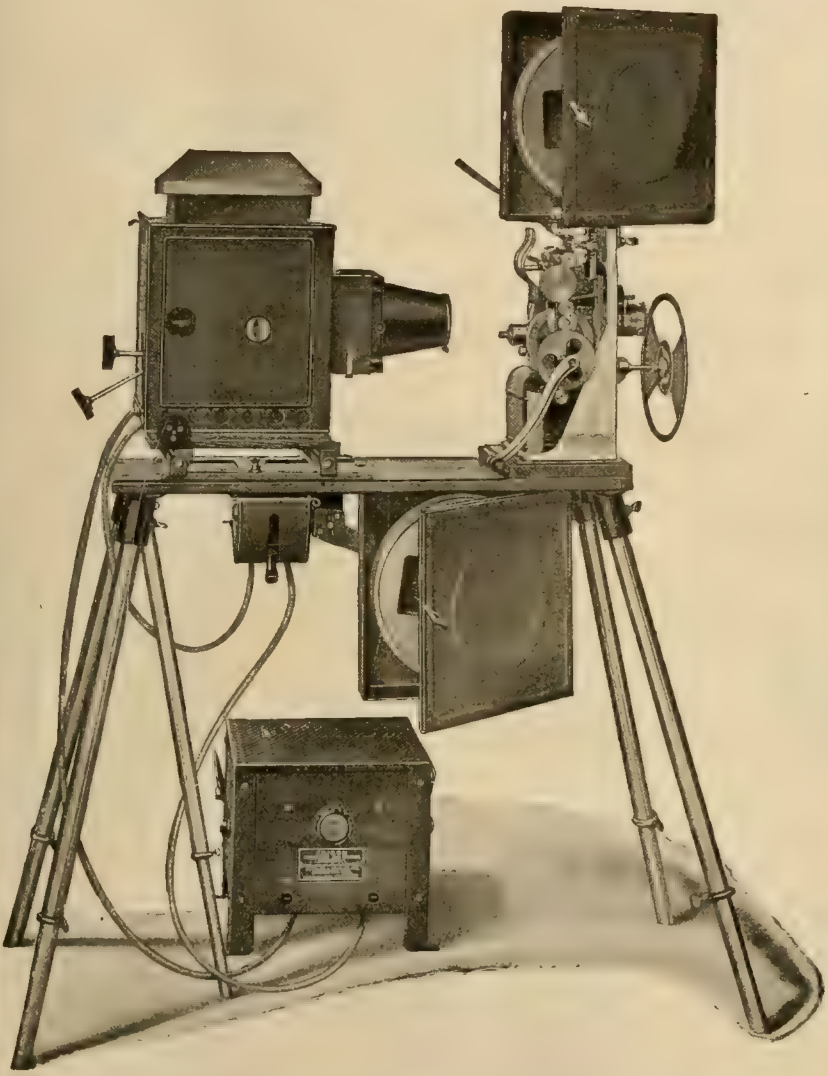
Send us your name to be placed upon our mailing list for advance advertising matter.

## GEORGE KLEINE

**166 North State St. Chicago, Ill.**

# The Edison Kinetoscope

*Underwriters' Type "B"*



**Price, with Rheostat, 110 volts, 24-40 amperes, $225.00**

**Price, with 110 volt, 60 Cycle Transformer, $245.00**

No guessing about it—jumping, flickering pictures drive the crowd away. If your audiences are falling off, you can lay it up to that and nothing else. And the remedy—the way to boost your show and get more people and more nickels than you ever got before—is to install the Edison Kinetoscope. The pictures it projects are clear, flickerless and pleasing. They don't tire the eyes.

Edison—*the* Edison, who *invented* moving pictures—has perfected the Kinetoscope so that it will not only give the best show when new, but will give the best show throughout a long, hard life of constant service. He has made it capable of taking the daily grind without ruining you with repair bills. Find out all about it today. Send for catalog 500 and a copy of the Edison Kinetogram.

**THOMAS A. EDISON, Inc., 239 LAKESIDE AVENUE, ORANGE, N. J.**

# LUBIN · FILMS

## FIVE RELEASES A WEEK

***"Perfection in Every Detail"***

**"THE HIGHER DUTY"** **Tuesday, February 11th**

A beautiful story teaching a strong moral.

**"THE REST CURE"** **600 Feet** **Thursday, February 13th**

Mixing business and pleasure—with three husbands thrown in.

ON THE SAME REEL

**"ORANGE GROWING"** **400 Feet** **Thursday, February 13th**

A most interesting educational picture.

**"THE REGENERATION OF NANCY"** **Friday, February 14th**

A strong, powerful picture of the Underworld.

**"THE MAYOR'S WATERLOO"** **Saturday, February 15th**

When the women get into power—look out!

### *SPLIT-REEL COMEDY*

**"TRAINING A TIGHTWAD"** **"WILD MAN FOR A DAY"**

**600 Feet** **Monday, February 17th** **400 Feet**

Making papa "shell out." They see a chance to make a little easy money.

*SPECIAL TWO-REEL FEATURE*

## "THE LOST SON"

**Monday, February 17th**

John and George Nolan are brothers. John is inclined to be wild and frequents pool rooms. One night, in a quarrel, he hits Ed. Jennings with a billiard ball. The man falls. John rushes home and tells his parents. The shock kills his father. The mother implores John to make his escape. He does so. George prospers. One day he is sent to a neighboring town with a sum of money belonging to his firm. He is robbed, and, in desperation, tries to win the money back on a long shot at the races. The horse loses, and he offers his watch to a bookmaker, begging another bet. The bookie, his long lost brother, examines the watch and sees a picture of his mother, whom he has not seen for many years. The family are reunited and all are happy.

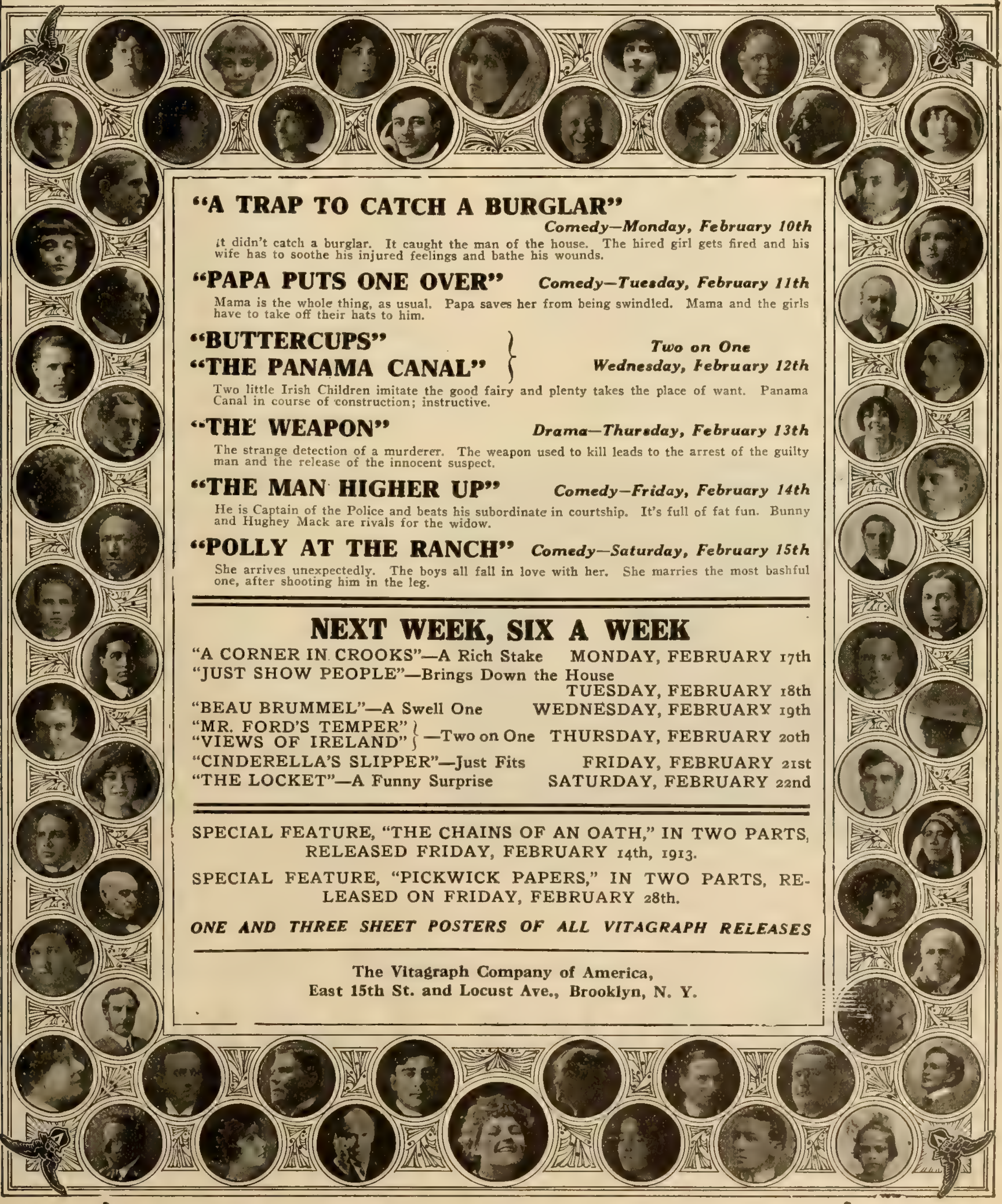
THE LOST SON

**Lubin Posters are highly artistic--printed in five colors--one, three and six sheets--can be secured from your Exchange or from the A. B. C. Company, Cleveland, O.**

**LUBIN MANUFACTURING CO.** PHILADELPHIA U.S.A

# VITAGRAPH

## LIFE PORTRAYALS



### "A TRAP TO CATCH A BURGLAR"

***Comedy—Monday, February 10th***

It didn't catch a burglar. It caught the man of the house. The hired girl gets fired and his wife has to soothe his injured feelings and bathe his wounds.

### "PAPA PUTS ONE OVER"

***Comedy—Tuesday, February 11th***

Mama is the whole thing, as usual. Papa saves her from being swindled. Mama and the girls have to take off their hats to him.

### "BUTTERCUPS" "THE PANAMA CANAL"

***Two on One***
***Wednesday, February 12th***

Two little Irish Children imitate the good fairy and plenty takes the place of want. Panama Canal in course of construction; instructive.

### "THE WEAPON"

***Drama—Thursday, February 13th***

The strange detection of a murderer. The weapon used to kill leads to the arrest of the guilty man and the release of the innocent suspect.

### "THE MAN HIGHER UP"

***Comedy—Friday, February 14th***

He is Captain of the Police and beats his subordinate in courtship. It's full of fat fun. Bunny and Hughey Mack are rivals for the widow.

### "POLLY AT THE RANCH"

***Comedy—Saturday, February 15th***

She arrives unexpectedly. The boys all fall in love with her. She marries the most bashful one, after shooting him in the leg.

---

## NEXT WEEK, SIX A WEEK

"A CORNER IN CROOKS"—A Rich Stake MONDAY, FEBRUARY 17th
"JUST SHOW PEOPLE"—Brings Down the House TUESDAY, FEBRUARY 18th
"BEAU BRUMMEL"—A Swell One WEDNESDAY, FEBRUARY 19th
"MR. FORD'S TEMPER" "VIEWS OF IRELAND" —Two on One THURSDAY, FEBRUARY 20th
"CINDERELLA'S SLIPPER"—Just Fits FRIDAY, FEBRUARY 21st
"THE LOCKET"—A Funny Surprise SATURDAY, FEBRUARY 22nd

---

SPECIAL FEATURE, "THE CHAINS OF AN OATH," IN TWO PARTS, RELEASED FRIDAY, FEBRUARY 14th, 1913.

SPECIAL FEATURE, "PICKWICK PAPERS," IN TWO PARTS, RELEASED ON FRIDAY, FEBRUARY 28th.

***ONE AND THREE SHEET POSTERS OF ALL VITAGRAPH RELEASES***

---

**The Vitagraph Company of America,**
**East 15th St. and Locust Ave., Brooklyn, N. Y.**

# The Fire Coward

### A Stirring Drama of the Kentucky Hills

Houston, a young revenue officer, is sent into the hills to locate a band of moonshiners. He establishes a warm friendship with Dot Hillman, little knowing that her family is engaged in illicit distilling. Through an hereditary fear, Houston proves a coward when the woods adjoining the Hillman cottage take fire, and the family sends him a white feather. Later Houston locates the moonshiners and redeems himself by rounding up the law-breakers, although it costs him the love of Dot.

**Released Monday, February 24th**

# The Message of the Palms

An old negro servant, seeking employment that he may assist the impoverished Colonel Carlton, comes to a place where palms are being cut and shipped for the Palm Sunday services. He meets a little child, who tells him the story of the palm. The old negro is so impressed that he has the little one place a message on a palm, which is later the means of bringing the Colonel's daughter to him in his time of need.

**Released Wednesday, February 26th**

***Special One and Three Sheet Posters***

# Sally's Guardian

Bobby Merrill, a young bachelor, is appointed guardian of a charming young woman. He pretends to be the guardian's nephew and secures a disguise. As the "nephew" he courts the girl and as the "uncle" he forbids the marriage until an elopement takes place and the "uncle" is sent abroad to stay.

*(On the same Reel)*

## What New York is Doing for Its Deaf, Dumb and Blind

(Educational)

**Released Friday, February 28th**

# The Missing Bonds

Randolph, a young business man, leaves valuable bonds at the Langdon offices as security. Later he becomes attentive to Langdon's daughter and incurs the enmity of the confidential clerk, Withers, who attempts to discredit the young man. Withers one night takes the bonds to meet a gambling debt. Randolph secretly secures his property and calling at the office next morning exposes the clerk's dishonor.

**Released Saturday, March 1st**

## *Coming Next Week*

## The War Correspondent

**Handsome Postcard Portraits of the Popular Kalem Players. $3.00 per thousand. F. O. B. New York.**

***Photographs of Leading Kalem Players for Lobby Display***

A set of 12 photographs, 7 x 9½ in., postage prepaid, $1.50. Photographs, 11 x 14 in., 25 cents each, postage prepaid.

# Kalem Company

## 235-239 W. 23d St., New York

# MOVING PICTURE WORLD

J. P. Chalmers, Founder.

Published by
CHALMERS PUBLISHING COMPANY,

Telephone, 3510-3511 Madison Square
17 Madison Ave., Opposite Madison Square, NEW YORK

J. P. CHALMERS, SR., PRES.; E. J. CHALMERS, SEC. AND TREAS.; JOHN WYLIE, VICE-PRES. AND GENERAL MANAGER.
The office of the company is the address of the officers.

Entered at the General Post Office in New York City as Second Class Matter.

SUBSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, 4.00, Post Paid.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Phone, Main 3145.

DISPLAY ADVERTISING RATES ON APPLICATION.

CLASSIFIED ADVERTISEMENTS (No Display), Three Cents per Word; Minimum Charge, 50c.

Address all correspondence "Moving Picture World, Box 226, Madison Square P. O., New York," and not to individuals.

NOTE: Remittances, subscriptions and correspondence should be mailed to New York.

Vol. 15 FEBRUARY 15, 1913 No. 7

## INDEX TO CONTENTS.

ADVERTISING FOR EXHIBITORS.... 670
BAKER'S COMMANDMENTS,
By W. Stephen Bush.... 657
BAKER'S RULES FOR CENSORS.... 658
CALENDAR OF LICENSED RELEASES.... 691
CALENDAR OF INDEPENDENT RELEASES.. 694
CHICAGO LETTER.... 666
COMMENTS ON THE FILMS (Licensed).... 678
COMMENTS ON THE FILMS (Independent).. 680
CORRESPONDENCE .... 687
DANGEROUS INVADER, A,
By Louis Reeves Harrison.... 659
DOINGS AT LOS ANGELES.... 667
FACTS AND COMMENTS.... 656
INDEPENDENT FILM STORIES.... 710
INDEPENDENT RELEASE DATES.... 720
INDIANAPOLIS .... 690
INQUIRIES .... 673
IN THE MISSISSIPPI VALLEY.... 687
JOHN BUNNY AS PICKWICK,
By Hugh Hoffman.... 663
LICENSED FILM STORIES.... 696
LICENSED RELEASE DATES.... 722
LOUISVILLE .... 687
MANUFACTURERS ADVANCE NOTES.... 682
MINNESOTA EXHIBITORS CONVENTION.... 665
MOVING PICTURE EDUCATOR.... 669
MOTION PICTURE EXHIBITORS LEAGUE.. 665
MOTION PICTURE PATENTS CO. WINS.... 685
NEW ENGLAND.... 688
PHOTOPLAYWRIGHT, THE.... 672
PHILADELPHIA .... 689
PROJECTION DEPARTMENT.... 674
SAUNTERING WITH KINEMACOLOR,
By Louis Reeves Harrison.... 661
STORIES OF THE FILMS (Licensed) .... 696
STORIES OF THE FILMS (Independent).... 710
SONG SLIDE RELEASES.... 699
WAGES OF TRANSGRESSION, THE,
By Jas. S. McQuade.... 660

## INDEX TO ADVERTISERS.

**CARBON IMPORTERS.**
FRORUP, L. E.... 728
KIEWERT, CHAS. L., CO.... 724
REISINGER, HUGO.... 717

**ELECTRICAL & MECHANICAL EQUIPMENT.**
AMUSEMENT SUPPLY CO.... 707
BELL & HOWELL.... 719
CALEHUFF, CHAS. L.... 728
DETROIT ENGINE WORKS.... 727
ENTERPRISE OPTICAL CO.... 727
FOOS GAS ENGINE CO.... 730
FORT WAYNE ELECTRIC WORKS.... 725
HALLBERG, J. H.... 729
HUDSON ELECTRIC SUPPLY CO.... 724
KELLER, P., & CO.... 718
LAVEZZI MACHINE WORKS.... 711
MOORE-HUBBLE CO.... 699
PECK, W. H.... 717
PICTURE THEATER EQUIPMENT CO.... 719
SCHNEIDER, E.... 730
SMITH, L. C.... 711
STERN MFG. CO.... 717
WHITE SPECIALTY CO.... 719

**FEATURE FILMS.**
AMERICA'S FEATURE FILM CO.... 707
CHEYENNE FEATURE FILM CO.... 724
DUHEM & HARTER MOTION PICTURE CO.. 719
ECLECTIC FILM CO.... 650
FAMOUS PLAYERS FILM CO.... 647
FEATURE FILM CO. OF CANADA.... 707
FEDERAL FEATURE FILM CO.... 718
FRANKLIN FEATURE FILM CO.... 707
GENERAL FILM CO....692-693
GREAT NORTHERN SPECIAL FEATURE FILM CO.... 648
IMPERIAL FEATURE FILM CO.... 725
KINOGRAPH CO. OF AMERICA.... 721
M. & F. FEATURE FILM CO.... 719
MONOPOL FILM CO....698-700-4-6-8-10
NEW JERSEY FEATURE FILM CO.... 709
PAN-AMERICAN FILM CO.... 705
PILOT FILMS.... 701
UNITED FEATURE FILM CO.... 730
UNITED STATES FILM CO.... 695
VITASCOPE CO.... 703
WARNER'S FEATURES....644-645

**IMPORTERS & DEALERS.**
INTERNATIONAL FILM TRADERS.... 707
WESTERN FILM BROKERS.... 725

**FIREPROOF APPARATUS.**
TRAINER, C. W.... 727

**FILM EXCHANGES.**
BRADENBURG, G. W.... 721
C. C. FILM CO.... 719
FILM EXCHANGE, THE.... 711
LAEMMLE FILM SERVICE.... 727
LIBERTY FILM RENTAL CO.... 718
NORTHERN FEATURE FILM EXCHANGE... 707
OMAHA FILM EXCHANGE.... 699
UNIVERSAL FILM EXCHANGE.... 729

**FILM MANUFACTURERS** (Miscellaneous).
BRONCHO FILM CO.... 643
KAY-BEE .... 642
KEYSTONE .... 643
KINEMACOLOR CO. OF AMERICA....709-25
MILANO FILM CO.... 715

**INDEPENDENT FILM MANUFACTURERS** (Film Supply Co).
AMERICAN .... 640
FILM SUPPLY CO. OF AMERICA.... 715
GAUMONT CO....636-725
ITALA ....702-703
MAJESTIC .... 717
RAMO .... 642
RELIANCE .... 713
SOLAX .... 641
THANHOUSER .... 634

**INDEPENDENT FILM MANUFACTURERS** (Universal).
AMBROSIO AMERICAN CO.... 646
ECLAIR FILM CO.... 695
UNIVERSAL FILM MFRS....637-8-9

**LICENSED FILM MANUFACTURERS.**
EDISON .... 651
ESSANAY .... 635
KALEM .... 654
KLEINE .... 650
LUBIN .... 652
MELIES .... 731
PATHE FRERES.... 649
SELIG .... 723
VITAGRAPH .... 653

**LECTURERS.**
MARION, LOUISE M. (Miss).... 728
SMITH, NAT. B.... 696

**LENS MANUFACTURERS.**
BAUSCH & LOMB OPTICAL CO.... 726

**MISCELLANEOUS.**
A. B. C. CO.... 712
AMERICAN CINEMATOGRAPH CO.... 711
AMERICAN SONG SLIDE & POSTER CO.... 691
BIOSCOPE, THE.... 711
BOYLE, J. E.... 699
BRADY, A.... 696
CHALMERS PUBLISHING CO.... 728
CLASSIFIED ADVERTISEMENTS.... 708
DAVIDSON, R. M.... 713
EASTMAN KODAK CO.... 728
EXHIBITORS ADV. & SPECIALTY CO.... 722
EXHIBITORS FILM INSURANCE CO.... 709
FEICHMAN, J. L.... 707
HENNEGAN & CO.... 711
HEISER, GEO. H.... 711
HETZ, L....699-707
HOKE, GEO. M.... 725
KEHRLEIN, EMIL.... 724
McCUTCHEON, CHAS. D.... 707
McINTYRE & RICHTER.... 718
McKENNA BROS. BRASS CO.... 725
MOVING PICTURE WORLD (Binders).... 721
MOVING PICTURE WORLD (Bound Volumes). 713
MOVING PICTURE WORLD (Handbooks)... 645
MURPHY, P. C., TRUNK CO.... 711
NATIONAL TICKET CO.... 720
NATIONAL X-RAY REFLECTOR CO.... 721
NEWMAN MFG. CO.... 727
PHOTO RECORDS CO.... 699
PHOTOPLAY ADV. & SPECIALTY CO.... 723
RAW FILM SUPPLY CO....728
ROYAL TYPEWRITER CO.... 717
SARGENT, E. W.... 730
SHIPMAN, NELL.... 707
SIMON, WALTER C.... 699
TRADE CIRCULAR ADDRESSING CO.... 721
VAN HORN & SON.... 707
A. VANDERMALEN.... 707
VONNEGUT HARDWARE CO.... 726
ZENITH MFG. CO.... 730

**MOVING PICTURE MACHINE MFGRS.**
AMERICAN .... 728
EDISON .... 651
ENTERPRISE OPTICAL CO.... 697
POWER'S CAMERAGRAPH.... 732
SIMPLEX .... 690

**MUSICAL INSTRUMENTS.**
AMERICAN PHOTOPLAYER SALES CO.... 699
SCUELKE ORGAN CO.... 699
SINN, C. E.... 730
WURLITZER, RUDOLPH.... 709

**OPERA CHAIR MANUFACTURERS.**
AMERICAN SEATING CO.... 730
ANDREWS, A. H.... 730
BENNETT, GEO W.... 730
HARDESTY CHAIR CO.... 730
STEEL FURNITURE CO.... 730
WISCONSIN SEATING CO.... 730

**PROJECTION SCREENS.**
AMERICAN THEATER CURTAIN CO.... 726
MIRROROIDE CO.... 726
MIRROR SCREEN CO.... 726
SIMPSON, A. L.... 699

**SONG & ADVERTISING SLIDES.**
CLAPHAM, A. J.... 699
ERKER BROS.... 699
MIDLAND TRANSPARENCY CO.... 699
SCOTT & VAN ALTENA.... 699
UTILITY TRANSPARENCY CO.... 699

**THEATRICAL ARCHITECTS.**
DECORATORS SUPPLY CO.... 727

# Facts and Comments

NEWSPAPER reports on the panic in a moving picture theater in this city are most instructive to all who have watched the attitude of the press toward the electric theater. The report of the panic in practically all the big dailies is fair and correct. There is no wholesale denunciation, and the "flimsy" reporter's favorite phraseology such as "death trap," "holocaust" or "official negligence" and other fossilized rot is conspicuous by its absence. For once the papers tell the truth. There was a panic due to the idiot's cry of "Fire" and in no way whatever due to the moving picture. The presence of mind and quick action of the operator, who turned on the house lights to quiet the people, are mentioned at length and duly commended. The panic was one which might just as easily have occurred in a church or a school or a theater. The press quotes the Fire Commissioner as saying that the theater had complied with all the regulations of the law and the commands of the department. It is beyond human prudence and foresight to prevent the explosion of an idiotic mind in the midst of a crowd.

*

One lesson, however, exhibitors all over the country may well draw from this deplorable disaster. If the audience had been thoroughly enlightened as to the nature of a moving picture machine and the absolute safeguards with which it is surrounded there might have been less probability of a panic. It is the unknown which inspires fear and panics. Any man or woman or child who has been shown that the film on its way through the machine is protected against the possibility of an explosion will pay no attention to the fool cry of alarm. A small two page folder, briefly and plainly setting forth the facts, illustrated by a cut and thoroughly distributed among the audience will do much to prevent panics. Slides demonstrating the same fact would likewise be of decided value. It should be pointed out to the audience that noises in the booth or out of the booth such as the burning out of a fuse or the dropping of a heavy object are perfectly harmless and not to be feared.

* * *

THE question of grading film service according to the class of patrons is troubling many exhibitors. Some little grading can be done even under present conditions, but there seems to be room for much improvement. There are neighborhoods in which the so-called Western drama falls flat and positively annoys the patrons and, then again, there are sections where the Western drama will fill the house as no other attraction could. A recent visitor to the offices of The Moving Picture World told of his success in catering to all classes by judicious selections of programs. As he pays an enormously high figure for his film service he is allowed some choice in the selection of his programs. If a certain subject does not meet with his approval he is in a position to reject it. The small exhibitor rarely enjoys even so much freedom of action. He has not even a right of veto. Manufacturers and exchanges would do well to consider this point.

WHEN it comes to upholding the good name of the motion picture every exhibitor has it in his power to be a missionary and a press agent. The Moving Picture World prints in every issue much valuable material of general interest and thus saves the exhibitors the trouble and the time of preparing good press matter. We must root out prejudice and widen the circle of friends. The best way to bring this about is a systematic and intelligent use of the daily press. In other countries the manufacturers sustain the burden of educating the press. Here the exhibitors do this most important work. It is a labor of love in most cases and the exhibitors are satisfied with the knowledge of good work well done. We would like them to realize that the columns of this paper are intended to make their work more easy and more effective.

* * *

THE MOVING PICTURE WORLD has been giving proper prominence to the doings of the Ohio state convention. In reading the accounts of the proceedings one is struck with the spirit of harmony and co-operation which characterized every important step. Ohio has been one of the pioneer states in the matter of organization and has steadily maintained its progressive spirit. Whatever legislation will be written into the statute books of Ohio affecting motion pictures has had the attention of the men most vitally interested, i. e., the exhibitors. That is the ideal state of affairs. Many other state conventions of exhibitors are about to be held and we recommend to them the Ohio meeting as a model worthy of consideration and imitation.

* * *

FREAK legislation is one of the evils from which exhibitors of motion pictures suffer quite frequently. Of all the preposterous laws ever devised or enacted the so-called "five minutes intermission act" in Massachusetts and other New England states is probably the worst. By a process of reasoning wholly unfathomable to the ordinary understanding the law-givers have arrived at the conclusion that five minutes between reels will prevent panics, fires or untoward happening of any kind. If there is any thing that patrons of moving picture theaters hate it is the long wait. Five minutes between reels seems like fifteen minutes to people who have come to see and enjoy. Of course in many places the law has been nothing more than a dead letter, but it made exhibitors feel mighty uncomfortable to know that an inspector might drop in at any moment and insist on a literal enforcement of the law. This happened but recently to a prominent exhibitor in a large city. The inspector made him stop the full five minutes between reels. The next day there was a drop of almost fifty per cent. in the attendance.

*

The Moving Picture World believes that even unreasonable laws should be substantially complied with while they remain on the statute books. The proper remedy is agitation for the repeal of the law. It is therefore with great satisfaction that we record the action of

Massachusetts exhibitors who have addressed the legislature in a petition urging the repeal of the obnoxious law. A bill has been introduced in the legislature doing away with the five minutes' intermission and there are favorable prospects for its enactment into a law. The organized exhibitors in Massachusetts are a strong and intelligent body of men under capable leadership. We earnestly hope they will succeed in effecting the proposed appeal.

---

## Baker's Commandments.

By W. Stephen Bush

WHO is Baker? I did not know myself until I read a set of rules which he has set down for producers of motion pictures under pain of coming in conflict with the police force of the City of Detroit. Whatever limits his fame may reach hereafter, for the present his power over motion pictures through the enforcement of his rules is strictly confined to the municipal confines of Detroit.

Right here let us recognize this fact and gaze upon it steadfastly for a minute or two. A very small and a very short-sighted minority of motion picture manufacturers, together with occasional lapses of "National Censorship" are responsible for Baker. Baker is an effect, not a cause. Baker is the police censor. Baker is the man, who acts as a policeman, or attempts to act as such, in the realm of motion pictures. At the present time there is but one Baker and he is limited to Detroit, but if some of our producers, prominent and otherwise, go on favoring the crime-film every little village will have its Baker and censorship will carry the policeman's club in its coat of arms. Keep on showing hold-ups and burglaries and murders, spread sickening and gruesome spectacles upon the screen such as public executions for instance; depict more opium dens and gambling hells and you will Bakerize the standard of censorship all through the country. Each Baker will then be a little czar in his own domain, each constable will be a Dogberry to moving picture men. The making and showing of motion pictures will be hampered in a hundred petty ways and incalculable damage will result.

I do not believe for a moment that police censorship of motion pictures will hold in the courts, but why conjure up this evil when the veriest mite of prevention will afford a cure?

Do you realize what the Baker brand of censorship means? I have read his rules through carefully, just as they are printed in this issue of The Moving Picture World. I want to say that Baker's ideas are not all bad, on the contrary some of the rules he seeks to establish are much to be commended and have time and again been commended in these columns. As long as Baker confines himself to suggestions for the scavenger his rules are sound and sanitary. It is only when he goes beyond his jurisdiction as a scavenger that he fails utterly.

If we understand the functions of the police they have nothing whatever to do with the teaching of ethics and morality. Outside of Russia they have never been allowed to set up the standards in literature. Woe to the nation that has to call in the police to approve of its books and its works of art. Such censorship is repugnant to every American instinct and violates every American tradition.

The moment the police censor, as at present embodied in Baker, attempts to enter the field of morals and the drama he begins to labor like a rudderless ship or like a man struggling on the quicksands. Baker says every film story must have a moral. Why not have the moral set forth in words in say the last hundred feet of a reel or have it distributed by the ushers, while the operator is changing reels, "One moment please, here's the moral." Is there not a moral in every story, Mr. Baker? There are sermons even in stones. Does Mr. Baker realize that his standard of morality would empty the shelves of our libraries of some of the greatest masterpieces of human genius? None of the great tragedies of the world have, in any Bakerized sense of the word, a "moral" ending. Mr. Baker thinks that every film drama ought to end with virtue richly rewarded and vice duly punished. As Mr. Baker puts it: "a story must balance and contain just as much goodness as badness." How will Mr. Baker weigh the good and the bad? What scales has he found to perform this most delicate operation? Who has given him the vision of angels? What about life as it really is and as the film must mirror it? Even the little children know that the world is full of injustice. The films must have a moral, to be sure, but only as they reflect man and his little world. An artificial moral, a moral made to order, gets tiresome even in the nursery. Eliminate, aye, eradicate crime and immorality, but after crime and immorality have been banished let the utmost liberty prevail. The dramatic muse as she speaks to us in pictures must be free from such clogs and trammels as Baker would fasten on her.

From prescribing that every film must carry a moral duly certified by the police department there is but one step to prescribing what kind of a moral it must have. Mr. Baker says that wrongs committed by "the agents of the law or the agents of religion must never be shown in films." This reads like an extract from the Russian penal code. What would Mr. Baker have us do in a case like that of the New York Police who have been committing wrong for years and systematically? Would he allow the newspapers to print pages of words and pictures and suppress a film drama making this notorious state of affairs an object lesson to all the public? Failures of the law and miscarriages of justice are matters of history and have from time immemorial been considered legitimate subjects for the novelist and the playwright. Would Mr. Baker forbid us to produce films showing, for instance, the intolerant superstition and the cruel persecution of by-gone ages? Were not these wrongs against humanity committed by agents of religion? The annals of mankind are full of Dreyfus cases. Victor Hugo's masterpiece "Les Miserables," now shown in films all over Europe, could not be tolerated in Detroit, for the hero is a victim of the hardness of the law and the villain is the perfect type of a good and zealous officer of the law. Whom do you admire most, Mr. Baker, Jean Valjean or Inspector Javert? We cannot pause for more examples. The absurdity of Baker's Court of Films is too plain to need another word of comment.

Scarcely less ridiculous is Mr. Baker's position in the matter of dress. He wants everybody dressed "up to date" and nothing bare but the face and the hands. Morality like beauty is often in the eye of the beholder. Without going too deeply into the subject we would remind Mr. Baker of the anecdote told of Dr. Samuel Johnson. The great lexicographer was standing in front of a statue representing a nude woman. An old lady stopped beside him and after looking at the statue turned to Dr. Johnson with the words "Oh Doctor, don't you think this statue is indecent?" "No, Madam," replied Dr. Johnson, "the statue is not indecent, but your question is." If Mr. Baker prefers his Apollo in pants and his Venus in a Mother Hubbard, that is a matter between him and his taste or his conscience, but he must not try to impose his notions on others and threaten them with suppression if they venture to hold other opinions and dare to express them either in films or otherwise.

This attempt to arrest the eternal pendulum that swings to and fro in the moral universe and hold it in the police department of Detroit until it has been duly synchronized with the Bakerized code of ethics for motion pictures is enough to make a man sing in the presence of a new tax bill or laugh while an amateur is operating on his pet corns.

## Baker's Rules for Censors.

Royal A. Baker, Censor of Amusements for the Detroit Police Department, has issued the following rules for the censoring of motion pictures. Three examples of how Mr. Baker works precede the rules:

*"Billy's Burglar" (Vitagraph Special).*

1. Educational to crime.
2. Detrimental to law and order; causes mistrust and lowers the dignity of the agents of law and order.
3. Heroizes a child with firearms.
4. Heroizes burglar (his cleverness over others).
5. Moral's value lost.

*"His Last Performance" (Pathe Special).*

1. Containing no moral.
2. Murder in first degree.
3. Premeditated murder.
4. Murder by scheme.
5. Success by murder.
6. Carrying out revenge.
7. Successful revenge, without reverse.
8. Successful crime, without penance.
9. No value educationally or otherwise.
10. Educational to crime.

*"Reincarnation of Karma" (Vitagraph Special).*

1. No effective moral.
2. Highly suggestive.
3. Female character indecently costumed.
4. Story immoral and suggestive; ridiculous even as a legend.
5. No value educationally or otherwise.

*Formula.*

The use of this formula will eliminate much criticism of motion pictures:

1. Picture must contain a moral ending.
2. To make a story moral, have person or persons committing crime detected, prosecuted or serve a penance by loss, devastation or accidental destruction. Show that all wrong committed is paid for by reversed conditions or law.
3. Always have law supersede crime.
4. Don't show the miscarriage of justice.
5. Don't show agents of the law committing or assisting depredation.
6. Don't show agents of religion committing depredation or violating rules of their creed.
7. Don't show suicide (ever) or auto-suggestion of.
8. Never show strikers rioting, destroying property or committing depredation or violence.
9. Don't show arson, bombing or infernal machines or their use.
10. Kidnapping, seduction, Black Hand; avoid tricks educational to crime.
11. (a) Taking impressions of keys on wax, putty, etc.; filing keys, stealing keys.
    (b) Cutting telephone and telegraph wires.
    (c) Turning railroad switches, putting logs on tracks, throwing wrenches in machinery, tampering with devices which peoples' lives depend upon.
    (d) Criminals using autos as an instrument to assist depredation, escape; using empty freight cars for means of escape.
    (e) Picking locks, blowing safes, using a "jimmy" or a pinch bar, cutting out screening in doors and windows or breaking and entering, climbing porches, using ladders; avoid masking criminals.
    (f) Badger game, white slavery, street soliciting, vulgar flirtation.
    (g) Blackmail, swindle (unless impossible to be practiced).
    (h) Banding of criminals, gang rule, gang gunning.
    (i) Avoid showing gain or possibility of gain through crime; avoid dress suit burglars (Raffles).
12. (a) Having convicts escape from prison.
    (b) People assisting convicts to escape, smuggling into prisons saws and other tools to convicts.
    (c) Having people protect convicts after they have escaped.
13. People misinforming agents of the law as to the whereabouts of criminals.
14. Tricking agents of the law.
15. Don't show anything that will lower the respect of people towards the agents of law and order, as it is detrimental to furthering justice.

*Weapons.*

Firearms must be used with sense and reason, and not spontaneously.

16. (a) Avoid showing burglars using firearms to cover persons.
    (b) Using firearms on women.
    (c) Children handling or using firearms.
    (d) Never show the use of blackjacks, knuckles, etc.
    (e) Avoid stabbings and knife fights.

*Murder.*

There must be great cause for murder, motive; otherwise avoid.

17. (a) Avoid the use of more than one murder to a story.
    (b) Avoid premeditation, novelty, schemes, alibis by trickery, etc.
    (c) Murderer must always come to justice or penalty.
    (d) No dripping blood or ghastly wounds, extended pictures of dead people or enlargements of dead people.
    (e) Gang murder, choking, beating or kick, or any other violent manner of murder, such as the use of axes, etc.
    (f) Avoid the murdering of women.
    (g) No deliberate murder by criminals or burglars (have such murders in a scuffling fight).
    (h) Poisoning.
    (i) Premeditating crime so suspicion will fall upon innocent people (such as the use of another's weapon).

*Dressing Scenes and Figures.*

Nothing artistic is added to a scene by having characters lacking wardrobe, such as full tights, etc.

18. (a) Extremely low-cut gowns which show women's breasts when they stoop over in the picture.
    (b) Large nude figures in pictures (of no art value) as part of a stage setting.
    (c) Avoid pictures of completely nude savages, particularly nude babies.
    (d) Low drunken female denizens of the underworld.
    (e) Settings of scenes such as dens of vice (exaggerated pictures of underworld).
    (f) Narcotic dens, smoking opium, sniffing cocaine.
    (g) Houses of prostitution (show by auto-suggestion or one or two very quick scenes, no detail).
    (h) Avoid exaggeration of low dance halls, few scenes; have them quick.
    (i) Women smoking cigarettes (unless characters are staged in accordance).

*Brutality.*

19. (a) To animals, especially horse kickers; make branding scenes fast.
    (b) To women (without strong moral).
    (c) To children (without strong moral).

*Dancing.*

20. (a) Perfect tighting.
    (b) Correct stage settings for Egyptian and Russian dancing (if slightly suggestive).
    (c) No "Kootch" or suggestice (without strong moral, and then no enlargements).
    (d) Girls dancing on tables in cafés and saloons.
    (e) Women smoking cigarettes while dancing (scenes are always misrepresented).
    (f) No underworld dances, without moral; then make all scenes fast, short.

*Torture.*

21. (a) Perfect settings and costuming in accordance with the times of particular torture.
    (b) Make all scenes short and fast.
    (c) Avoid enlargements of agonized faces, and what torture machine is actually doing.
    (d) No slow death scenes.
    (e) Burning at stake, burning sticks put in eyes (very dangerous example for children, as they often practice in their play what they see in Western pictures).

*Producers' Features.*

22. (a) Exaggerated fights on edges of high cliffs and the throwing of persons off, unless powerful moral.
    (b) Avoid enlargements and slow scenes of sensational gun play and other acts.

*Hold-up.*

23. (a) No attempts or hold-up of trains, citizens; all other hold-ups must be done by auto-suggestion (avoid close detail and long scenes).
    (b) Avoid leaders like "He Stuck Him Up." Let picture or auto-suggestion be enough to tell the tale.

NOTE.—Attempts of murder and other crime is just as bad as the actual crime in regards to law and order. A story must balance so a moral will be effective. Many producers have an idea if a story comes out all right—meaning the police arrest the thief—they can sandwich as much sensation as they desire into the story. They are mistaken, for a story must balance and contain just as much goodness as badness. I advise studying character cutting and the use of character stories, social dramas, moral dramas, educational dramas, travelogues, comedies and so forth.

ROYAL A. BAKER,
Censor of Amusements, Department of Police, City of Detroit.

## FRANCIS X. BUSHMAN ON LECTURE TOUR.

Mr. Francis X. Bushman, until recently leading man of the Essanay Eastern Co., is now in the midst of a long distance lecture tour, taking in the largest theaters in the largest cities of the United States. He arrived in New York City this week, having finished his January engagements and is making his headquarters at the Screen Club, 163 W. 45th st. Mr. Bushman is open for engagements to appear at photoplay theaters for the next few weeks, prior to his return to studio work as leading man of one of the larger feature film companies.

This well known actor has been a tremendous drawing card all along the line. His engagements, according to the testimonial letters of exhibitors, have broken house records in every city, both for money and attendance. Mr. Bushman put in three weeks in and around Pittsburgh, and in Rochester, N. Y., he put in a whole week at one theater, The Victoria. Appearances were made by him also in Sandusky, Cleveland, Columbus, Youngstown and Camden, N. J.

Mr. Bushman is giving a brief talk on how moving pictures are made, after which a picture showing himself is thrown upon the screen and he proceeds to elucidate it with interesting remarks and dramatic lines. His popularity is not confined to his stage appearance alone. In every city visited he has been somewhat of a social sensation and has been obliged to attend banquets given in his honor by local societies and lodges, almost every night. He has been leading grand marches, making after dinner speeches, holding receptions and working overtime in similar fashion to such an extent that he has in every case earned the large sums that his contracts call for.

Mr. Bushman's presence in a city is good for many columns of newspaper space, and has the effect of popularizing a theater in a way that lasts for many days after he has gone. Licensed exhibitors who are desirous of stimulating business should get into communication with him through the Screen Club.

---

On a complaint of the Rev. Mr. Bird of Norway, Mich., J. O. Bergeron has been found guilty by a jury of having his motion picture theater open on a Sunday evening. The jury levied a fine which in its judgment seemed to fit the crime. Six cents was the amount.

# A Dangerous Invader

By Louis Reeves Harrison

THE Allied Arts met one night last week in the Plaza rose room. Vocalists, violinists and pianists charmed the assemblage with melody and harmony, orators declaimed, Hiram Maxim, bold and original constructive inventor, challenged discussion of the essential differences and aims of art and science. Much-venerated and loved poet Markham took up the gauntlet with earnest enthusiasm, novelist Rex Beach sat silent and observing; beside me was an artist fresh from a productive sojourn in Europe, and J. Stuart Blackton, aided by his beautiful wife, welded the dissimilar elements into sympathetic relation.

Like the brilliant novelist directly in front of me, like the talented artist at my side, like the silent and appreciative guests gathered there, I enjoyed the varied features of the entertainment, but these seemed to lose their old-time flavor when a richly dressed young intruder focused attention and held an audience of nearly a hundred intelligent people spellbound by a vigorous presentation of his claim, his demand, that he be accorded high place in the alliance. To sweet music he sang, yet uttered no sound. The resources of invention, the investigations of science, the unfoldings of nature, all furnished him strength, yet he covered his power with a mantle of beauty.

The Fine Arts trembled. He instilled blood into the veins of Sculpture. He simulated Architecture in destructive as well as constructive form. Painting gasped at his activities, then vented relief in a cunning smile at his lack of color, forgetting his tone. Literature bowed his head in reverie. Here was a powerful medium of thought transference, swift, easily understood, not shackled by vernacular, already so close to the universal heart as to menace the use of letters for the promulgation of knowledge.

"I am your sponsor," said Drama.

The Invader laughed. "You are mainly responsible for my defaults," he accorded. "Centuries ago, more than a score, you were the foundling of Aristotle and have scarce gained since then. That I am a half-grown boy, uncouth and badly-dressed at times, makes people smile, but I count my friends by millions. They laugh at your vanity, sneer at your stupidity, wonder that you cannot keep up with the times. You hold out all manner of false hopes, but you are too old and too set in your ways to please more than a few. You would not be so poor if you were not in the hands of the money-lenders. While you are so sour on me, I am rousing interest in you."

"Are you of Night's brood," asked Fiction, "that you always creep in under cover of darkness?"

"I am a Child of the Sun," replied the Invader proudly. "I do not blame you for guessing wide of the truth but why do you pretend to be prosaically real instead of entertainingly romantic. It is not for you to tell people how dull they are, but how attractive they might be. I have revived interest in the best you have done in the days gone by, and I am looking forward to the time your fancy will brighten my way. You, Poetry, History and Science, will some day find me to be a useful friend. Watch the screen and I will show myself in varied guise."

Fiction recorded this converse with customary accuracy and the show went on.

Immortal words appeared, the Battle Hymn of the Republic by Julia Ward Howe, like handwriting on the wall. Not only the stirring verses written in camp before Washington in 1861, but many views of the poet and philanthropist herself were presented to our eyes, a dream at once vivid and consistent, glimpsing her creative mood, portraying the torrent of her thoughts. All intelligent members of the audience seemed to be enthralled, and even those vanity boxes who sport eyeglasses on black tape appeared to understand. At least they looked wise. By their insignia, not their works, ye shall know Americans addicted to this second rate British affectation.

Lincoln came into view, not a strutting actor in make-up, not a lifeless portrait, but Lincoln of our ideals, of mournful dignity, his eyes of sorrow forecasting tragedy, whose immortality is assured if the unending existence of a great soul depends upon the grateful remembrance of a people. Living and moving before us was the Man of the Hour in the nation's agony, when a vital change for better or worse hinged upon the wisdom and courage of one creature so human that he was loved for his errors. How our minds were turned back to those dark days of struggle! How poor and weak our present efforts to attain complete liberty for our people!

The parting of wives and husbands, of mothers and sons, the march to the front, the crash of battle, even the rising of spirits from the battlefield's dead, all these were pictured in action, virile illustration of the poet's inspiration. We saw Lincoln remove the fetters of one form of slavery only to be reminded of how little has been attained in social justice since then, to realize that man does not yet enjoy that freedom to exercise his natural faculties so essential to his welfare and happiness.

"Movement!" cried the Invader. "Achievement is not possible without it. What I am accomplishing may prove a remedy for your paralysis. If I am a victim of error, it is through ignorance, but my mind is not planted with weeds of prejudice—I am open to reason and conviction—whereas you will be a long time finding your way to the truth if you cannot give up your false opinions and bad habits. I seek strength in this alliance, but your betterment is equally concerned. I am not established in the hearts of countless millions all over the earth because of their adherence to convention, but because of their heresy. They are reaching a faith in what is to be through doubt of the present utility of what was. This is my first appearance in the palatial home of a privileged class. I will show myself in another light, then I will return to the common people much beloved by Lincoln because God made so many of them."

Presto! A story by Rex Beach was visualized. It dealt with that wildest of derivative passions, jealousy, aroused in a husband by the attentions of an artist to his wife and fostered after the latter's tragic death that her daughter might be made an instrument of vengeance. The scheme reacted upon the author of it, and the futility of revenge was shown in dramatic scenes of great power and beauty. The artist at my side gasped at the exquisite selection of exteriors and pronounced them more fascinating than any still landscape she could paint. The author of the story sat entranced at this view of his creation or as if keenly enjoying the materialization of a vision. The sprightly inventor became rigid with intense interest. The poet nodded grave approval, then the end came, and the Arts looked around for the Dangerous Invader. He had vanished as silently as he came.

## "The Wages of Transgression" (Eclipse.)

Reviewed by James S. McQuade.

THE Eclipse people have turned out a film subject of more than average dramatic merit under the title "The Wages of Transgression," which will be released by George Kleine on March 5. The story reveals the attempts of a man, who poses as the friend of a business man, to bring dishonor to his friend's home, and necessarily requires delicate and skilful treatment to avoid giving offense to sensitive minds. The producer has accomplished the task with good taste, and in this he has been much aided by a comedy element in the story which relieves the somber tints of an impending tragedy.

The wife in the case is a woman of lofty virtue who is devoted to her husband and their only child, but the false friend is making an important loan to her husband, which is essential to his success in business, and she forbears to denounce him to her husband, for her husband's sake. The advances of the would-be home-wrecker are repelled by her with well bred contempt and chill dignity, although her feelings are outraged by the persistence and attempted liberties of the man. The impersonation of this character throughout is marked by excellent art, both in the repression and expression of feeling.

The husband and the villain have also been well cast, and the characters are presented with talent and force.

It remains for little Baby Roudes, a child actress of the Eclipse forces, who has already won a wide circle of admirers in this country, to furnish the sunshine of the production. As tiny Dolly Adams she creates a mirthful fuss when forcibly removed from the supper table by her nurse, as it is bedtime for her, and her mother's word is law. The nursery scene, while she is being undressed, is another exquisite bit of child characterization. But the crowning part of Baby Roudes' work in this film is seen when she determines to dress herself and rejoin the party from which she has been carried by force. She gets out of her cot and glides noiselessly to her mother's dressing room, where she contrives to array herself in odds and ends of that lady's apparel. The result is a fascinating picture of child life, and one laughs heartily as she adds the finishing touches to her appearance by using her mother's powder puff and eau de cologne, squirting, by poor aim, a little of the latter into one of her eyes, causing her dimpled baby cheek to pucker in sympathy. The accompanying illustration shows little Dolly Adams as she appears before the surprised members of the party.

Mr. Adams and Mr. Palmer are old friends; at least Mr. Adams, who is married, thinks so. Mr. Adams is in the manufacturing business and needs about $50,000 to develop it successfully. What more natural than that he should look to his friend, Palmer, who is wealthy, to advance the money on a mortgage of the property. Adams writes a letter to Palmer, requesting him to call at his home.

Palmer arrives before the appointed hour, in order that he may have a few minutes conversation with Mrs. Adams. In the scene that follows we learn that he is infatuated with that lady and it is also seen that she is cold and distant. Then he hands her the letter from her husband asking for the loan referred to. She is perturbed and ill at ease after reading it, but hides her real feelings and thanks him for his promise to lend the money. Adams arrives and it is decided upon to visit the factory before the loan is made. A check for the amount is turned over to Adams, who soon afterwards gives a supper party in honor of his friend, Palmer.

During the evening, Palmer attempts to pass a note to Mrs. Adams. She indignantly refuses to accept it. Then he goes stealthily to her dressing room and places the note in a finger of one of her gloves. This same glove is worn by little Dolly Adams when she surprises the party. She tells her father that she cannot get her finger in a certain finger of one of the gloves. He searches and discovers the note placed there by Palmer. He reads it. Then, hiding his anger, he motions Palmer to join him in the study. Soon afterwards a pistol shot is heard, and all members of the party rush to that room. A huddled up figure lies on the carpet. Palmer has paid for his transgression.

**Dolly Surprises the Party—From Eclipse-Kleine Subject, "The Wages of Transgression."**

# Sauntering With Kinemacolor

## Critical Review of the Work in Progress for Popularizing a Unique Idea in the Photoplay.

By Louis Reeves Harrison.

IF we only look at one side of a two-sided fact, it is not difficult for any of us to be convinced of the superiority of color photography over that of black and white. To argue for it is to be without an opponent. The facts on one side of it are too numerous, too familiar, too easy of demonstration to be worth discussion. Getting around to the other side of the matter and away from that to which most intelligent persons avowedly or tacitly subscribe involves dispensing entirely with We,-Us-&-Co. forms of enthusiasm.

I come in contact with too much self-aggrandizing talk in "Studio Saunterings" to be in the slightest degree impressed by assumptions of individual importance on the part of those who regard this New Art as merely a business proposition rather than as a wondrous medium of expression evolved by the patient toil of persistent genius in many men, rivaling written and spoken language in beauty and power, and as free to all who know how to use it with judgment and good taste as any other manifestation of what is created in human minds.

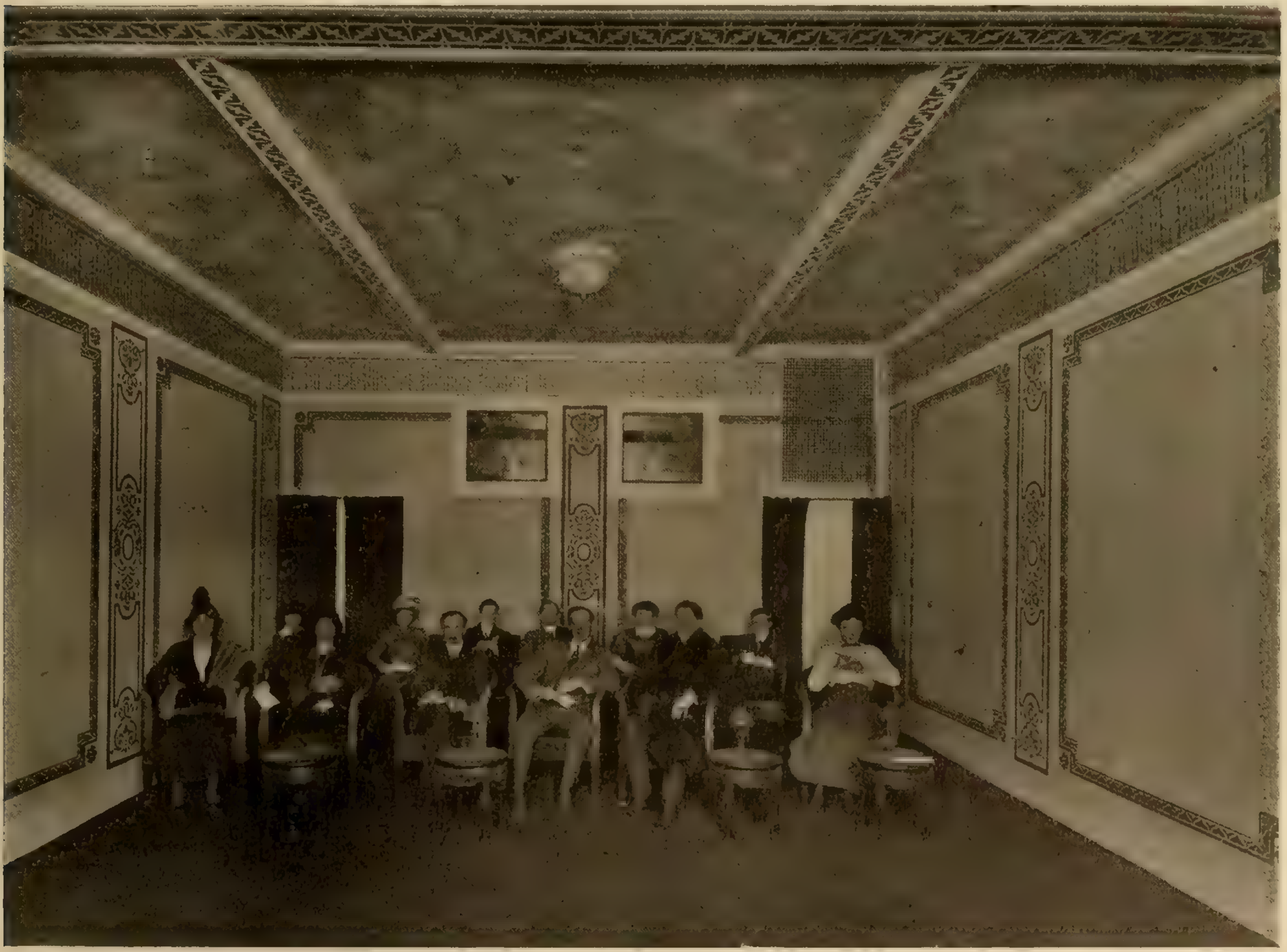
The fundamental error of those now engaged in the development of moving pictures is that of ascribing the charm exercised by a new method of representing thought and emotion to their highly profitable connection with it. The commercial men now profiting by early exploitation of what is really a means of giving forth facts, feelings and sentiments are so overcome by the reception people are according this new form of communication that only a few grasp the necessity of having something to communicate.

Henry J. Brock, President of the Kinemacolor Company.

As one who has ranged the wide field of future possibilities in the latest manner of promulgating ideas I did not visit the Kinemacolor people to learn from them what might be done in color photography of action, but what they were really doing. The facts of their actual accomplishment are the only ones of live interest and worthy of attention, hence I concluded to make a study of these on the outside before going to headquarters for data that has to be distilled from offerings of obviously biased information.

In search of the truth I visited a theater in my residence neighborhood and a lyceum further down town, the first with no propitious results, the second with an impression decidedly favorable. The audiences in both cases were intelligent and ready to subscribe to any advance in the quality of moving pictures. There can be no more dangerous mistake made than that of underrating the mental quality of a democratic American audience, of confounding people in the New World of to-day with those in the Old World of last century.

Americans have been taking the initiative in nearly all advanced forms of human effort, are assuming tremendous responsibilities in solving problems of the moment, are undertaking vast enterprises and carrying them to completion where others have failed and are as a mass decidedly superior to those individuals who provide entertainment and only see our workers in their moments of mental relaxation. Those generous and good-natured people, who are



The Littlest Theater, Where Kinemacolor Pictures Are First Shown to Critics.

marching forward in one irresistable direction, have no superiors in the audiences of the world. Not to believe in them is to declare one's self in the rear of the procession, and a camp follower at that.

There were Greeks as well as Americans at the Lyceum, not the conquerers of ancient times, but the conquered ones of to-day just taking on new spirit. Those who have lost in the clash of nations are the most enthusiastic and demonstrative in their patriotism, hence the Greeks applauded wildly at the sight of their people in the Balkan War pictures. What a contrast with the cool and critical Americans present! Any one who imagines it to be an easy matter to get at the drift of American opinion in an audience or elsewhere has another think coming to him. Our people reveal themselves to no superficial observer.

The highest educational value of the lyceum entertainment was that afforded by contrast between actual scenes of the Balkan War and the wondrous presentation of constructive work on the Panama Canal. Where there is a governing class, as in the Balkan nations, there will always be a discouraging waste of vital energy in the spoliation of one by another for no real intention on the part of those in power to benefit the people. The farmer of one tribe in that section of Europe derives no benefit from destroying the farmer of another tribe, and it is not to the interest of those who work and produce to have houses burned, fields laid waste and the interchange of industry made ineffective.

To every intelligent and disinterested spectator the presentation of these war scenes is an object lesson. Most impressive feature of them is an animated map of the Balkan States, showing the political changes that have taken place since the Fourteenth Century. Nothing more remarkable and instructive has been exhibited in historical geography. The same beautiful method could be used in our schools to show the territorial acquisitions in our own country from the time King James granted a little strip or two along the Atlantic coast to the Plymouth and London companies, through the French and Indian wars, the Early Colonial Grants, the Thirteen Original States and so on in the development of the United States of America.

The same method could be applied to the changes in France and Britania, to the partition of Poland, to the Empire of Charlemagne, to the Roman Empire, to the Persian Empire and to all the earlier powers in their alteration of boundaries and political divisions. Powerful lesson in showing the advantages in early times and undesirability to-day of those forms of government which crush out the life blood of the people in the pursuit of robbery by force of arms, waged on so large a scale as to seem honorable to those unaware of its real purposes.

We are confronted with problems of progress in the contrast between territorial invasion—though it is in this case a measure of retaliation for past wrongs—and the voluntary human effort made at Panama in the interest of all mankind. We are suddenly transported from the primitive gropings of desire to a widely different method of attaining an end, that of utilizing science, inventive art and manly vigor in constructing a work of permanent value.

I do not know of any sermon that would so deeply impress the idea of human progress as this presentation of what is going on in the Old World and the New World. I have no time at present to review it in detail, but those who do not see what is now being exhibited at Carnegie Lyceum will miss a delightful and edifying entertainment, one that is thought-inspiring, man of whose features are worth storing in memory.

The entertainment is already in its sixth week and bids fair to have a long run. The seat prices—all are reserved—range from 25c to $1.00, and the place was crowded when I was there. Think it over! Nothing but educational pictures and music. It may be said that New York City accommodates any form of entertainment, but how about the busy season at the Buffalo Museum of Natural Sciences, where thousands of children are attending educational lectures that would be much more attractive if illustrated by moving pictures? Educational pictures of the right sort will draw in any part of this country.

Kinemacolor has been more successful thus far in presenting historical and geographical facts of live interest than it has with photodramas. Moving picture enterprises of all kinds start from the commercial side. The medium itself is developed before much attention is given to what is to be conveyed through it. That is like hiring a theater and a company of actors and telling them to go ahead and cat. Act what? It has not yet reached some men in the business that recording and presenting natural scenery and facts simply replaces publications devoted to similar subjects. The moment they enter the dramatic field quality of what is to be recorded and presented is absolutely essential to success.

"It is a curious thing," remarks Charles Klein in the Saturday Evening Post, "that though everybody knows one must go through a regular course of training to become an engineer, only a handful of men seem to think it necessary to discipline themselves for work as dramatists." Equally curious is the idea that any old pointless story will do for motion picture audiences. But for this error clogging the wheels of moving picture progress the exhibitions would be attended by millions of people who now regard them as not even worth the small price of admission.

I have been reviewing some splendid Vitagraphs, some artistic Edisons, some thrilling Italas, some strong Pathes, some stirring Kay-Bees, some classic Thanhousers and others without fear or predudice, but I have watched in vain for a Kinemacolor photodrama that would measure up to the best products of its kind. I did not hesitate to say this to Mr. Brock when I invaded Kinemacolor headquarters, and the result was what might be expected. We came into collison, but I found him broadminded in the long run.

I was in pleasant frame of mind when I made the invasion, and this satisfied condition was very largely brought about by the courtesies of Mrs. Leist, one of those winning personalities who do a great deal of silent and effective work towards making a business enterprise generally popular. I found the manager, Mr. Brock, an intensive worker of large vitality and tremendous energy, with a fault on the side of fanatical devotion to duty. He is so saturated with Kinemacolor that it is a wonder his coat does not turn red and his waistcoat green.

The intense manager and I harmonized as long as I sat still and absorbed color, but he was promptly up and in arms when I attacked the quality of his photoplays. It is always a battle of brains for the honest critic. He has to have courage as well to go at a producer in his own stronghold. The Balkan War pictures paled when Manager Brock and I opened all our batteries in deadly conflict, but his diplomacy suspended hostilities. He conducted me into the finest exhibition room I have ever seen and softened my ferocity by having some enchanting pictures of travel shown.

Rambling in Paris put me at my ease, views of the bold and piratical coast of England where Cornwall juts out into the Atlantic Ocean soothed my feelings, then came the most beautiful of all natural scenery ever thrown on the screen, that taken in color from a boat plying the upper part of Lake Geneva. Scene after scene of beauty in form and color, of humble as well as majestic and romantic charm, greeted my eyes until I could not help thinking how John Ruskin would have enjoyed the picturesque panorama of Turnerian topography of mountainous crags and dark towers looming up into sky calm that softened their bold outlines.

The limpid water, the pleasantly cool greens of foliage, the solemn twilights, the hues in which Nature paints her enduring and matchless landscapes, all the exquisite truth of the sun's revelations were so recorded and transmitted that all the world might enjoy them at home. With Kinemacolor at its best, I saw what was being accomplished and realized that color gave the pictures the power of truth in the lights and shadows, that power of truth for which I have always been contending. The perfection of this method means an important contribution to human betterment.

I quote from my Ruskin in conclusion: "All men completely organized enjoy color; it is meant for the perpetual delight and comfort of the human heart. It is richly bestowed on the highest works of creation, and the eminent sign and seal of perfection in them."

## SOME GOOD KINEMACOLOR PICTURES.

At the weekly showing to the press on Wednesday morning the Kinemacolor company put on the screen two dramas, one topical, and one scenic. The latter is one of the most beautiful pictures yet produced by Kinemacolor—"Lower Lake Geneva, Switzerland." There are views of yachting, taken from the deck of a fast and steady craft; in panorama the viewers pass the city of Geneva, of Versoix, Nion and Rolle; in the distance are the snowclad peaks of the Savoyan Alps, a scene long to be remembered; views of Lausanne, and, best of all, sunset on the lake. This is a picture that will remind Kinemacolor followers of the famous "Sunset on the Nile." The photographer had the instinct of an artist. The dramas were "A Romance of the Canadian Wilds" and "Fifty Miles from Tombstone," both well produced and well acted. "With the Servian Army Before Adrianople" completed the program. There are many fine camp scenes, the last of which will prove of special interest. It shows the Servians running through a great redoubt to take up positions to repulse a Turkish sortie.

# John Bunny as Pickwick

## Episodes from the Celebrated Humorous Book of Charles Dickens Enacted at the Original Scenes.

Reviewed by Hugh Hoffman.

IT has long been a question here in America as to why there have not been more and better motion pictures emanating from England and environs. We have been told that atmospheric conditions are against it. Anyone who has ever inhaled a London fog can well believe that explanation. But it seems, nevertheless, to be a fact that whenever an American desires to take a motion picture with an Irish or English background he simply goes over there, takes his picture and comes back again, and photographically it turns out to be as good as could be done in America.

**Mr. John Bunny as Pickwick.**

If there exists anywhere a land that teems with artistic possibilities in the virgin state, that spot is England. There also are the original settings of the great wealth of English literature. English actors, speaking broadly, are much better trained to their profession than are their American brothers. Yet with all these advantages in favor of the English, it has remained for Mr. John Bunny, a bloomin' Yankee, to conceive the idea of doing Pickwick amid the original scenes described by Dickens. These pictures will be circulated as widely in England as in America; Englishmen will see and applaud them; many of them will say "Bravo," go home happy, and the incident will be closed, but England will still be open to American invasion of the enterprising kind.

Mr. Bunny got the Pickwick bee in his bonnet about one year ago. He went with the idea to Messrs. Smith and Blackton, of the Vitagraph Company, and from the very beginning they were 99 per cent. en rapport with the scheme. The idea was that Mr. Bunny should go to England and play the part of Pickwick with a supporting cast made up entirely of English types, these to be selected by him according to their especial fitness for the work. After six months of quiet preparation the Bunny party, consisting of your "Uncle Jack" (J. Bunny), Lawrence Trimble, director, George Bunny and Mr. Arthur Ross, cameraman, set sail last July for Merrie England; all of which has been duly chronicled in former numbers of this publication.

The pictures made by this expedition are about to be released and an advance view of them has been accorded. The report cannot be anything but favorable. To a lover of Dickens they are a treat to be dwelt upon much as a connoisseur of tobacco lingers over the smoking of a good cigar to prolong the enjoyment of it. The pictures are saturated with local color and in every instance they live up to the very letter of the word of Dickens. There are three distinct episodes in three separate reels. These episodes are taken from the first part of the book of "Pickwick Papers," the idea being that if the pictures meet with public favor, more episodes will be done later with the object of completing the entire book in motion picture form. The first episode is the meeting of the Pickwickians with Alfred Jingle, up to the denunciation of Jingle by Dr. Slammer after his duel with Mr. Winkle. The second episode is the shooting party and Pickwick's nap in the wheelbarrow on Capt. Bolding's land. The third episode is Pickwick's misguided effort to prevent the elopement at Miss Smithers' Select Seminary For Young Ladies. The first two reels will be released at the same time during February, and the third will be released a few weeks later.

Mr. Bunny as Pickwick needs hardly to be described. Nature endowed him for the part, and one who cannot imagine him as Pickwick must have imagination poorly developed indeed. In the first reel, however, Mr. Arthur Ricketts, an English actor, as Alfred Jingle, gave Mr. Bunny a close run for first honors. He is the Jingle of the artist Cruikshank to the very life, and when Mr. Bunny selected him for the part he had an inspiration. At the beginning Mr. Pickwick is seen leaving his lodgings; the very lodgings in Goswell Street that Dickens had in mind. An old fashioned cab bears him away to his friends. This cab was specially built from the only survivor of its kind; now in the British Museum. The great man is delivered to the meeting-place of the Pickwickians, where an altercation with the cabman results in the four truth-seekers being pummeled by the driver until the timely arrival of the eccentric Jingle.

The coach ride to Rochester, with Jingle in the party, is authentic up to the very door of the Bull Tavern. We observe the Pickwickians that evening dining and wining and being entertained by Jingle, the shabby genteel. When Mr. Pickwick, Mr. Snodgrass and Mr. Winkle become hors du combat and their heads are bobbing in heavy sleep, Jingle and Mr. Tracey Tupman, the great admirer of voluptuous womanhood, prepare to attend the charity ball. Tupman borrows the dress suit from the room of the unconscious Winkle for Jingle and the two fare forth. The incident of Jingle stealing the widow, Mrs. Budger (Minnie Raynor), from the explosive Dr. Slammer (Arthur White), is then taken up. The challenge is given and in

**Scenes from "Pickwick Papers," by the Vitagraph Company of America.**

the morning Mr. Winkle (Fred Hornby), is called upon by Dr. Slammer's second. The duel is arranged between Dr. Slammer and the bewildered Winkle, who thinks he must have insulted someone while in his cups the night before. Winkle and Snodgrass proceed that evening to the scene of the near-duel. When the mistake is explained, all hands proceed to the Bull Tavern to make merry. There Dr. Slammer and his seconds come face to face with Jingle and Tupman (James Pryor), whom they denounce with great scorn, all of which is wasted upon Jingle, who smiles his weary, knavish smile.

The second episode begins with the departure of the hunting party from Eatanswill; Pickwick, Winkle, Tupman, Mr. Wardle, Sam Weller, the guide, the boy and the dogs. Winkle, the great sportsman, is here given a chance to show what he can do. Shooting with his eyes shut he brings down a bird out of a flock and is more surprised than the others, though with great presence of mind he acknowledges the applause. Mr. Pickwick, being lame, has been wheeled along in a wheelbarrow by his servant, Sam Weller. Luncheon is taken from baskets under a tree on Captain Bolding's land, which adjoins the hunting field. Pickwick becomes convivial at the meal and feels called upon to make an address. Before he gets far the listeners perceive that Pickwick is hopelessly "soused" and presently he topples over into the barrow and is soon slumbering in a comatose condition. The others leave him there and resume the hunt. Captain Bolding, a pompous little duffer, happens to be making an inspection of his estate. He comes upon Mr. Pickwick slumbering peacefully. The captain, highly indignant, becomes more so when all efforts to arouse the great man fail. Bolding orders Mr. Pickwick wheeled to the town jail, where his friends find him that evening.

The third episode opens with Sam Weller and Job Trotter at the watering trough. Sam upbraiding Job gets from him the false information that Jingle, his master, will that evening elope with a young lady from the seminary. Sam takes Job into the presence of Pickwick, who is wallowing in his bed like a hippopotamus in a tank. There Job repents and tells of his master's perfidy, to the great horror of Pickwick, who determines to frustrate the elopement at all hazards. That night he is boosted over the seminary wall by Sam and takes his stand by the kitchen door. It begins to rain in torrents and Pickwick is treated to a fine shower bath. The females within become alarmed; they descend in a body and capture their would-be benefactor behind the door. As an evidence of good faith he consents to be locked in a closet until his identity can be established. When his friends arrive he is liberated and his round face beams forgiveness upon all.

### FAMOUS AUTHOR WRITES TWO-REEL "FLYING A" DRAMA.

Steward Edward White, who with Owen Wister and Ralph Connor, have done more to familiarize the world with the stories and traditions of the West than any other set of authors, is the writer of a two-reel subject just issued by the American.

Mr. White, taking into consideration the splendid histrionic powers of Warren Kerrigan, Jack Richardson, Pauline Bush, Jesslayn Van Trump and the other familiar characters in "Flying A" pictures, has turned his remarkable story powers to the evolution of a two-reel subject, especially fitted to the people and the field of production. In "Ashes of Three," the world of picture enthusiasts will receive a distinct treat in the novel story, clever acting and superb backgrounds.

Director Allen Dwan, to whom much credit is due for the general excellence of the offering, has quite surpassed himself in those little details which go to stamp a perfect production. Especially for this subject a Western town was built as correct to minor touches as the long experience of Mr. White and himself in matters of that nature would permit.

"Ashes of Three" is the first two-reel production made by the American in which those favorites, Kerrigan, Richardson, Bush and Van Trump have ever worked. This in itself, is enough to predict a warm welcome when the subject is released.

### DOBBS' PICTURES AT CARNEGIE HALL.

Beverly B. Dobbs' original Alaska-Siberia pictures "Atop of the World in Motion," will be shown at Carnegie Hall, New York, beginning Friday, February 7th. Earlier in the season the pictures were shown at Weber's Theater where they attracted large and well pleased crowds. Negotiations are now pending for a theater in the vicinity of Times Square, and before very long "Atop of the World in Motion" again will be seen on Broadway.

## Judge Lindsey and Moving Pictures.

By James S. McQuade.

Judge Lindsey of Denver, and his famous Juvenile Court are familiar to nearly every adult reader in the country. The great and noble service rendered by Judge Lindsey in dealing with boys and girls of tender years, who have violated the law, has been eulogized again and again in sermon, lecture and magazine article. Therefore when this upright judge, who has ever sought to reform the minor who has run foul of the law, makes the charge against moving pictures that they have a "depraving influence" on the childish mind, one is not only startled, but shocked.

A recent dispatch from Denver, which appeared in several Chicago dailies, describes the case as follows: "Four Sunday school girls, ranging in age from 8 to 10 years, confessed to Judge Lindsey yesterday that they are a part of a band of girls who have been robbing fashionable homes in Denver for two months. More than $1,000 worth of jewelry, it is estimated by the officers, has been stolen by the children.

"When arrested by the Juvenile Court officer, Katherine Gress, aged 10, who says she is the leader, had in her possession a promissory note for $300 and a $20 bill. The other girls arrested, and who confessed their misdeeds, are Mary Kenehan, 10; Frances Marlin, 8, and Jessie Kenehan. The Gregg girl was sent to the Girls' Training School at Morrison, and the others were sent to the House of the Good Shepherd in Denver.

"In her confession to Judge Lindsey, Katherine Gregg says she got her idea of robbing houses from moving picture shows. She declared her 'gang' would attend the shows where pictures of robberies were being displayed, and would study the methods of execution by the actors. Then, she says, they would go out and exemplify them.

"The 'gang' was broken up when one of the girls went into a confectionery store and offered a promissory note for candy. The storekeeper suspected that there was something irregular in the girl's possession of the note, and notified the Juvenile Court officers. Most of the money taken by the children, they say, was spent for candy and amusements.

"Judge Lindsey, in passing upon the case, said: 'This is the worst case of immorality among children I have ever had come before me. I am surprised, and all the more so since these girls' parents are fairly well-to-do people, and they tell me that they go to Sunday school every Sabbath. It is another case of the depraving influence of motion pictures upon the childish mind."

Without wishing to cast the shadow of doubt on Judge Lindsey's sense of justice or any reflection on his keenness as lawyer and judge, one must ask the question, in all fairness to the reputation of moving pictures, Did little Katherine Gregg, aged 10, tell the truth, and nothing but the truth, in her confession? When one remembers that Judge Lindsey has had many years of experience in dealing with such cases, and that he is expert in gleaning the truth from youthful law breakers, it is hard to suppose that he could have been imposed upon in this instance.

But there is another side to the question. May it not be true that the distracted parents of this child, when they discovered her transgressions, sought, in their great mental distress, to assign a cause? And from the fact that she and her companions frequented picture theaters, may it not have been the case that they, in her presence, laid all the blame on moving pictures, without any proofs whatsoever? The child could thus have been impressed that moving pictures were to blame, and impressed so strongly that she believed it. Her story to the judge could thus have been glibly told, and in a way that would convince even him.

But assuming that the child told the truth of her own volition, and that she and her companions did receive suggestions of crime by watching the presentation of a moving picture, it is a very serious matter. Such a conclusion can lead to only one plan for the safeguarding of minors in picture theaters. There must be a censorship of films for minors, and another for adults. There must be, in other words, children's programs and programs for adults. The destiny of the moving picture is for the uplift and education of all.

Wesley Memorial Church, of Atlanta, Ga., began the new year with a series of Sunday evening picture shows and lantern slides to illustrate the sermon. The program is amplified by the addition of the chorus choir of sixty voices. The first sermon was on "Saul."

# Motion Picture Exhibitors' League

## MINNESOTA EXHIBITORS' SECOND ANNUAL CONVENTION.

On January 28, 150 managers of motion picture theaters attended the second annual convention of the Minnesota branch of the Exhibitors' League of America, held in St. Paul. Mayor Keller made an address of welcome. He referred to the adverse criticism leveled at the motion pictures within recent months, and said that the exhibitors can do a great deal to arouse public sentiment in favor of correcting any existing evils.

The exhibitors voted in favor of drafting a bill to be presented to the legislature in favor of a state board of censorship, composed of men and women, which is intended to act in conjunction with the National Board. The bill is designed to make it a misdemeanor to show any film not passed by the National Board, or, in case that organization has not passed upon it, by the State Board. The Women's Welfare League of Minneapolis also wants a censorship board provided by the legislature, but objects to one having any affiliation with the national body. One of the women representatives was present at the convention, and while she did not address the body she did hold conferences with Otto N. Raths, president of the league. "We are just as anxious as any class of people in the state to have all objectionable features eliminated from the films," said Mr. Raths, "but with the judgment of the National Board passed upon a picture we do not see the need for further censorship by local boards on the same films."

George Osborne of St. Paul, was strong for the league's bill and against the plan of the women. "If we trust to the women for censorship," he said, "we couldn't show any pictures. Everything would be horrible. Believe me, if the women ever get to censor our pictures it'll be 'good night' for the show business."

The convention adjourned on January 29.

## PHILADELPHIA LEAGUE ELECTS OFFICERS.

The annual election of officers of the Philadelphia Exhibitors League took place Jan. 24, with this result: Walter Steumpfig, president; Charles Rapaport, first vice-president; George H. Roth, second vice-president; M. T. Walsh, treasurer; J. W. Pierce, secretary.

Arrangements for the big exhibitors ball, to be held on March 26, in Turnergemeinde Hall, Broad and Columbia Avenue, are about complete. The hall accommodates about 5,000 people and it is expected that it will be filled. Mr. Wallraver of the Franklin theater, is in charge of the arrangements.

## MOVEMENTS OF PRESIDENT NEFF.

President M. A. Neff, of the Motion Picture Exhibitors' League, of America, has issued calls for meetings of the exhibitors of Oklahoma, to be held in Oklahoma City, on February 11 and 12, at the New Skirvin Hotel, and of the exhibitors of Arkansas, to be held in Little Rock on February 14, at the Marion Hotel.

President Neff requests Oklahoma exhibitors to communicate with Carl Gregg, of Tulsa, and Arkansas exhibitors with S. A. Arnold, of Mena, who are acting as the chairmen of the arrangements committees. In his call Mr. Neff says:

"As evidence of the importance of exhibitors organizing and co-operating, I am forced to leave Cincinnati to-night to appear before a legislative body at Lansing, the capital of Michigan, to explain why an obnoxious state bill which has been introduced in the state legislature of Michigan should not pass, namely, a bill to charge $100 state license fee to run a moving picture theater in Michigan. Of course, it is unjust and should not be passed, but, nevertheless, without an organization this law would probably be passed by the state of Michigan.

"There are many unjust laws that are being proposed throughout the country and you will sooner or later have to meet the same conditions that other states have had to meet. You need a censor board, a state board for examining operators, a specially competent inspector for picture shows and many other things, which will later present themselves to you."

Mr. Neff will be present at both conventions. From Little Rock he will probably go to Houston, Texas, to meet with the Texas exhibitors and there to Gulfport, Miss., where a state meeting will be held. Fred Abbley will be the chairman of the committee on arrangements for the meeting at Gulfport.

President Neff will then go to New Orleans to hold a state convention for Louisiana; then to Birmingham, Ala., to meet with the exhibitors of Alabama and organize them. From Birmingham he will go to Nashville, Tenn., where a state meeting will be held under the direction of W. H. Wasserman.

## PREPARING TO FIGHT SUNDAY LEGISLATION.

Judge A. P. Tugwell, president of the Los Angeles, Cal., Association of Motion Picture Exhibitors, was selected by the picture men to represent them before the committee of the State Legislature, which will report on the proposed bill closing motion picture theaters of California on Sundays and allowing ordinary playhouses, concert halls and other places of amusement to operate. Tugwell left for San Francisco, January 29, and will there join the San Francisco delegation and proceed to Sacramento. The exhibitors of the entire State seem to be thoroughly aroused over this bill. They feel that it is unreasonable and unfair and they are prepared to fight it to the bitter end which, if the legislature insists upon passing it, will include the preparation of a State wide referendum petition and a reference of the bill to the voters of the State.

Since Tugwell was appointed to represent the Southern California exhibitors at Sacramento, further word has come down from the North to the effect that a so-called "Sunday rest" bill has been introduced in the legislature. If this should become a law it will make it a misdemeanor for any proprietor of a motion picture house to employ any person in his theater on Sunday. This bill is probably a piece of half-baked legislation which would be declared unconstitutional the first time it was taken into court, but the exhibitors will oppose it just the same.

The mention of Tugwell's name in this connection suggests also that he has recently become an exhibitor himself, having purchased the Rose Theater on Spring Street, between Fifth and Sixth, where he will cater to the Hotel Alexandria guests. When he bought the theater he sold his interest in the Sunset Film Exchange. He is still a member of the local motion picture censor board and is the oldest man in motion picture business, in point of service, in Southern California.

POWELL.

## EXHIBITORS FILM INSURANCE.

An organization to be known as the Exhibitors Film Insurance Company has been organized for the purpose of affording some protection to owners of picture theaters for loss of film by fire while in their possession. The headquarters of the company is at 421 Saks Building, Indianapolis, Ind., and the officers are F. J. Rembush, president; A. C. Miller, vice-president; M. M. Miller, secretary; and J. M. Rhodes, treasurer, officers and members of the Indiana Exhibitors League. The company's proposition is to issue a policy covering one or more films at a rate of $6.00 per year for each reel, the company assuming a liability of not more than $100.00 for each reel. Full particulars can be obtained from the company at the above address.

## BIOGRAPH RELEASE DATES.

The Biograph Company announces that, in view of its forthcoming additional release, its release dates, commencing with the week of March 3, 1913, will be Monday, Thursday and Saturday. The new release will come on Saturday.

# CHICAGO LETTER

By JAS. S. McQUADE

THE moving picture business has grown to such proportions and plays so important a part in the lives of millions of people by furnishing entertainment and instruction—not to speak of the great aggregate of capital invested in its manufacturing, distributing and exhibiting departments—that all who are heartily interested in its continued progress and welfare should view with alarm at the present time the birth of any influences that might tend to retard its march towards its certain and ultimate goal. That goal is not in sight, nor will it be reached until a higher civilization enables mankind to discover the successor of the moving picture; and until that higher step is taken from the plane of our highest present intelligence, the moving picture will perform a great work in the uplift of humanity.

Men now in partial control of the business may retard the progress of the moving picture in various ways, but they can never destroy it. It matters not whether millions of dollars be lost or gained in commercial strife over its development, the moving picture will fulfil its purpose. It does not matter much, however, if the accomplishment of that purpose is delayed; and it also matters much if men who have waged honorable competition in the business and worked zealously for the common good of all concerned in it should be losers because of the gross commercialism of others.

If there is to be competition among manufacturers, allied under whatever title, let it be confined to the production of films of better quality; if among exchanges, let it be shown by giving the greatest satisfaction to customers, and if among exhibitors, let it be demonstrated by success in pleasing their patrons.

The greatest, best and most lasting success to be achieved in any industry can be gained only by an equitable distribution of the fruits of success among all who have contributed to it. Friction means wasted power and the loss of opportunities.

### Valuable Educational Films in the Near Future.

Dr. Edward Burton MacDowell, globe trotter, lecturer and expert camera man, has again been heard from. The last mention made of him in these columns he was in New Zealand, but since then he has traveled extensively in China and has sent back to Wm. N. Selig some remarkable negatives showing life in that country.

For several months past Dr. MacDowell has traveled in the Philippines, and about eight full reels have been taken, the educational value of which can only be estimated by viewing them. It is safe to say that these eight reels of film will tell Americans more about their Philippine possessions than they have heretofore learned from all other sources.

Writing of his trip from Manila south, Dr. MacDowell says: "I made stops at Iligan, Camp Overton, Zamboanga and Jolo. At the latter place I remained seventeen days, until the steamer returned. I don't know when I have been so royally treated as at Jolo. Governor Gordon did everything in his power to make my visit pleasant, and was of invaluable assistance to me in my work. I desired first of all to see a Moro dance, and through his influence between four and five hundred Moros assembled on the drill grounds with their spears and shields, and performed the dance in a thrilling manner. I made a film of this.

"I then expressed the desire to meet the Sultan of Sulu, and the Governor sent over to Maibung, a distance of thirteen miles from Jolo. The Sultan came over and seemed to enjoy having a moving picture taken of him. A few days afterward I went over to visit the Sultan at his home, where I took other pictures of him and his surroundings.

"The next event was a caraboa fight, in which one pair hammered each other in lively fashion. Then the Governor organized a Moro fish drive. The news was spread, and next day 100 or 150 native outrigger canoes, or vintas, formed in a circular line around the point of a bay, and then closed in slowly with a rhythmic, rapping noise, made by the paddles on the sides of the canoes. When they get close together, men with seines and spears catch the fish."

Dr. MacDowell continues that he made motion pictures of a vinta race, with their multi-colored sails, which he describes as one of the prettiest in the boat line he had ever seen. At Camp Overton he saw the Reina Christina waterfall, one of the most beautiful viewed in all his travels. This is a perfect cataract about 200 feet high. It comes out of a canyon, which gives it a perfect formation and ideal surroundings. Dr. MacDowell got a fine picture of it, with the sun on the upper part and the lower part in the shadow.

Upon his return to Manila, Dr. MacDowell turned his attention to the schools, about which I shall let him speak for himself.

"The first school picture I took in the islands was a little nipa school on the island of Bongao. When I returned to Manila I planned a systematic visit to the schools here. First I visited the Normal school, the exterior of which had impressed me favorably, but when I went inside I was astonished at its completeness, the beauty of it and the work they are doing there, as will be shown by my pictures, which will surprise the American people.

"I was much interested in the School of Domestic Science, particularly in the kitchen, where little Filipino girls, dressed in their serving costumes, were engaged in an orderly manner serving a lunch to the pupils at a cost equivalent to the price of a street car fare. I made pictures of the girls at work, the pupils lined up at noon, and the pupils at lunch. Then I went into the weaving room and made pictures of the girls at work making native cloth on looms; also embroidery, hat and basket making."

Dr. MacDowell then visited the Deaf and Blind School, where he took pictures of the forty children while they were reciting "The Star Spangled Banner," with flags displayed, and also while they were at play. The funniest thing he saw there was a boxing match between two blind boys, who lambasted each other cordially while the bout lasted. Dr. MacDowell then visited Pagsanjan, of which he writes: "I have seen many beautiful gorges in my travels in the United States, Japan, Australia and elsewhere, but I must say this is in many respects the most beautiful gorge scenery I have ever witnessed." The gorge is 300 feet deep and 50 feet wide. The onlooker is struck by the beauty of the vegetation, which clings to every available holding place. The falls, too, are very picturesque. Among the pictures taken were some showing the banqueros tugging the boats up through the wild rapids and racing down them.

Dr. MacDowell next made about 1,500 feet of negative showing the cocoanut industry in its various stages. Among other pictures taken are several beautiful sunset views—one taken from the deck of a steamer and two from the Bridge of Spain, showing the tugs and cascos and the glow of the setting sun on the water.

All the negatives taken by Dr. MacDowell in his travels have been contracted for by President Wm. N. Selig of the Selig Polyscope Company. Dr. MacDowell is at present in Calcutta, and will make an extensive tour of India and adjacent countries.

### Chicago Film Brevities.

The forty-ninth annual meeting of the Chicago Dental Society, held in this city January 31st and February 1st, was marked by the interest taken in the presentation of a special film entitled "Toothache and Its Ravages on a Happy Home." The film was shown in the private projecting room of George Kleine, by special courtesy, and two exhibitions were required so that all present could see the picture. The exhibitions were held on Saturday, February 1st. Dr. Fred W. Gethro delivered an appropriate lecture during each exhibition. All present were highly pleased and declared the moving picture a marvelous and most interesting teacher.

* * *

In my review this week of "The Wages of Transgression" (Eclipse) I omitted to state that on the split reel is a most instructive educational subject of about 200 feet in length, entitled "Primitive Potteries in Dorsetshire." The fashioning of various vessels from clay will be followed with great interest. The trick photography at the close of this subject, which is quite amusing, will tax the wits of many in trying to account for it.

* * *

President Henry of Illinois Branch No. 2, Moving Picture Exhibitors' League of America, in speaking of the letter written by him to the American Song Slide & Poster Company, which appeared in an advertisement of that company in the issue of The World of January 18th, expressly states that the said letter was purely personal, and in no way connected with the league, and that it did not represent any expression of opinion by the league.

* * *

Mrs. R. R. Nehls, wife of Manager Nehls of the American Film Manufacturing Company, was seriously injured by an automobile January 22nd. She received severe injuries on the head and remained unconscious quite a time after the accident. Mrs. Nehls is in a very serious condition, but the doctors state that she will recover. The danger is heightened by the fact that Mrs. Nehls is in a delicate condition. Manager Nehls has been extended the warm sympathy of a wide circle of friends.

# Doings at Los Angeles

### Long at Los Angeles; Horsley, Too—Kinemacolor Active—Some Doings at the Selig Plant—A Big Batch of News.

PRESIDENT Samuel Long, of the Kalem Company is due here this week for an inspection of the Kalem studios at Glendale and Santa Monica. George Melford, the producer of the Glendale company, had planned a trip out to the Mojave desert to start a new two-reel picture, but postponed it when he heard that Long was on the way from New York. Without going into a trance, a clever fortune teller might predict that Mr. Long will form a third Southern California company before he returns East, although there has as yet been no announcement to this effect.

Melford's latest picture, finished this week, is another characteristic Kalem sermon. The subject treats of the honor system in the handling of convicts and will prove to be another strong presentation of the ideas which are being followed with such success by Governor West of Oregon.

Down at the beach gentle jolly jovial P. G. Hartigan is spilling off comedy releases with the regularity of clockwork.

### Horsley Comes, Too.

Another motion picture potentate who is in our midst is David Horsley, of the Universal company, formerly owner of the Nestor brand. Horsley has become a plain downright tourist for he comes to California every winter, alleging that business brings him when as a matter of truth he is stuck on the country and wants to live here. This time he is due to buy the piece of property he has coveted for three years and the next trip is scheduled to make a Californian of him.

Out at the Universal studios A. M. Kennedy, Pacific Coast manager, continues to make things hum. Ever since he arrived it has been a case of daily expansion. Today a new company is organized, tomorrow a new stage is being built, or plans for a new group of buildings are approved. Half the companies are at the Gower street studio in Hollywood and the other half at the big Oak Glen ranch. Kennedy insists on giving his personal attention to everything and the only problem he has not been able to solve is how to be at both places at once. In order to make the jumps backward and forward between the two places on what is his idea of schedule time he has been obliged to become his own chauffeur, for none of the hired drivers will drive fast enough to satisfy him. He has been caught twice by the speed cops and the next time, according to the speed ordinance, the Universal company will have to dispense with the services of its general manager for thirty days.

Here are some of the things Kennedy accomplished this week.

Organized a new company for Lincoln J. Carter, appointed Jack O'Brien assistant director to work with Carter, and himself supervised the starting of "The Flaming Arrow" which will be Carter's first production.

Completed the organization of a new Rex company for Director Lucas.

Reorganized the commissary department at the ranch.

Bossed the carpenters and mechanics while they pulled down the scenario department over the heads of the scenario editors and rebuilt it.

Hired Ethel Grandon, former leading woman for the Imp company and put her to work as leading woman for Director Ford.

Captured and killed the hoodoo which dogged Ford's footsteps during the making of his first release and pulled out a good picture where otherwise, in the course of natural events, it should have been a complete failure. This needs an explanation which is as follows:

There were twelve Universal companies at work in Southern California before Ford's company was organized, consequently it was No. 13. There were thirteen members in the company and thirteen scenes in the story. Ford made the first scene on January 13, 1913 at 10 o'clock in the morning. The last foot of film—a short retake—was finished at 11 o'clock the following Monday morning. Someone figured out that the elapsed time was exactly 169 hours which is 13 times 13. The name of the production was the only thing out of character. It is "The Atonement," a title which contains only 12 letters. It is a big military picture of the kind Ford does so well. During its production six soldiers were more or less seriously injured by accidents resulting from the careless handling of explosives.

"Dickie and Jimmy," the Oak Crest pets, otherwise Richard Willis and James Dayton the Universal scenario twins, are to be triplets for word has come from New York that the head office has captured another tame scenario writer and is shipping him on to this city. He is said to be a wonder, though his name was not given.

David Wall, a new director, now heads one of the Powers companies.

The Universal Indians who probably take their work more seriously than any other motion picture actors in the business, tendered Kennedy a formal vote of thanks the other day because they were permitted to play the part of Confederate soldiers in a Civil war picture. They explained that even Indians are human and like to win sometimes, and that they got tired of having to be defeated in all the pictures where they play their natural selves.

### Miles Busy with Kinemacolor.

Effective and really legitimate use of the vision effect in trick photography has been made by the Kinemacolor company in a three reel production which Producer David Miles is just completing. The title is "Steam" and assuming that Mr. Miles has carried out the scenario with his usual skill it promises to be one of the really notable films of the year. It will combine historical, scientific, dramatic, biographical and educational elements for it traces the development of steam from the time James Watt watched the tea kettle to its culmination in the modern high power locomotive. The chief incidents in the lives of James Watt, who made the first steam engine, and George Stephenson, who built the first locomotive, are woven into the story. Many weeks of research and preparation preceded the production. The film will show a faithful model of the original Watt engine in operation and also a working reproduction of Stephenson's locomotive. The first trip of this interesting engine is worked into the story and even the details of the man on horseback preceding it with a red flag to warn people off the track is reproduced.

In one of the vision scenes Watt dreams of the locomotive which Stephenson built after his death. Stephenson in turn has a vision of the ultimate development of his engine. In this picture there will be shown one of the largest and most powerful high speed locomotives ever built drawing a train of Pullman coaches at a speed of a mile a minute.

Another picture which Mr. Miles will undertake as soon as the costumes are completed will begin a historical series showing important events in the lives of great historical characters of this country. The first subject will be Nathan Hale. Mr. Miles proposes to close this picture with his hanging by the British as a spy. Following this there will be a sub-title "137 Years Later. 'Lest We Forget,'" introducing a view of the Nathan Hale statue in City Hall Park in New York City.

### Two "Utah M. P. Companies."

Harry A. Kelly calls attention to a similarity in the names of two Western motion picture companies which may lead to confusion. The recent production of the five-reel feature "100 Years of Mormonism" has given considerable publicity to the Utah Moving Picture Co. by whom it was made. The Utah Moving Picture Co., is a California corporation organized last Fall to take over from the Golden State Motion Picture Co., all rights to the Mormon picture and to exploit it. Mr. Kelly was the originator of the idea and sold to the Golden State company the original scenario and the contract with the Mormon church. There is also another motion picture organization called the Utah Motion Picture Co. It is organized under the laws of the state of Utah and has its headquarters in Salt Lake City. The incorporators were E. S. Wallace, D. Archer, J. A. Lee and H. A. Birch, all of Salt Lake City. Mr. Kelly has been employed by the latter company as general manager and producer. The company will manufacture dramas, comedies and educational subjects and has already completed two 1000-foot Western dramas. A studio and manufacturing plant is now being built in Salt Lake City. The company will operate there in the summer and in Southern California in the winter.

Mr. Kelly also alleges that he is the author of the scenario followed in the production of "100 Years of Mormonism." The makers of the film say that Nell Shipman was engaged by them to write the scenario, and that although a scenario was taken over from Mr. Kelly by the Golden State company it was found unsuitable and was not used. Mr. Kelly retorts that he employed a detective to watch the entire production of the picture and that his scenario was faithfully followed from start to finish. With both sides of the story now before them readers are invited to accept the version they prefer.

### K-B Active.

The Kessel-Baumann motion picture group at Edendale, where the offices of the Kaybee, Keystone and Broncho companies are located, has been branching out. A second Keystone company was organized this week with Henry P. Lehrman as director. This company will produce farce comedy of the kind the original company is doing under the direction of Mack Sennett. The new leading woman is Betty Shade who has been seen heretofore in Selig, Essanay and American releases.

The intellectual heftiness of the Edendale office, already the most highbrow motion picture institution in town, was considerably increased when Miss Jessie Booth was engaged as assistant photoplay editor. She will work with Richard V. Spencer who has charge of scenarios for the Kaybee and Broncho companies, but will practically devote her attention to the needs of the Broncho company.

Karl Coolidge is editor for the Keystone companies. Mack Sennett has just finished another military farce which Coolidge thinks will eclipse "The Battle of Who Runs." The presence of 500 persons in the battle scene will make it spectacular as well as laughable.

### More Color Pictures.

The probability that a studio for the manufacture of "Tricolor" process motion pictures may soon be located in Los Angeles was announced this week by Carl Walker, local representative of Alex Pantages, head of the Pantages circuit of vaudeville houses. Pantages has just concluded negotiations with the French inventors of the new process for the exclusive rights in all cities covered by his circuit.

According to Mr. Pentages' local agent the tricolor pictures are superior to the Kinemacolor pictures, a statement with which the Kinemacolor people probably will disagree.

"Kinemacolor films give reds and greens and the combination of the two colors in various tints," Mr. Walker explains. "Tricolor gives red, blue and yellow, and their combinations, orange, violet and green, in a thousand different tints. From these three primary colors every tint of nature is derived. The new tricolor process is analogous to the well known three color photography and color printing, and gives absolutely perfect results under the new French invention. Three films are run through the machine together and this necessitates a new pattern of projector."

### At the Selig Plant.

James L. Magee, one of the veterans in the Selig service, is back in the harness again managing affairs at the Edendale plant. Magee was relieved from duty a couple of months ago and instructed by Mr. Selig to pick a special company and prepare to leave January 1 for a trip around the world. He was to have sailed from San Francisco for Japan this month. Pending the arrival of Mr. Selig, who is expected in Los Angeles within the next thirty days, the journey was deferred, but it has not been abandoned.

Another big African hunting picture is on at the Animal Farm studio of the company. Passengers on the interurban line between this city and Pasadena were started one afternoon this week to see a long foot-train of negro native porters winding over one of the hills near Eastlake park with a elephant and several mounted men in white helmets at the head of the procession.

Lanier Bartlett, Selig's scenario editor, has gone to Panama on a sight seeing expedition.

### News Notes.

Seventeen seems to be the magic membership number for The Photoplayers. At each of the last three meetings seventeen new members have been taken in. The total active membership is now very close to 250. The next meeting is certain to produce enough new members to put the club over the 250 mark. That a social organization of such proportions could be formed in about two months exclusively among men actively engaged in the production of motion pictures shows what an important producing center Los Angeles has grown to be. The members of the club held a special election at their last meeting to decide which of the many leading women of the Southern California companies should lead the grand march with President Fred Mace at the St. Valentine's ball in Shrine Auditorium the night of February 14. There were 22 nominations and Mabel Normand, of the Keystone company, won by a small margin.

* * *

A bad fire in the building next door interrupted the business of the Optic Theater on Main Street, between Fifth and Sixth, the afternoon of January 23. When the first alarm was given, employees of the theater notified the audience that there was a fire in the neighborhood and announced that, as a precaution, the performance would be discontinued. The audience was dismissed quietly and without disorder, but five minutes later the theater was filled with smoke and for a time it seemed doomed. Meanwhile the Ocean to Ocean Motion Picture Company had sent a cameraman to the scene and one of the films he caught showed the audience leaving the building. Two days later, before the fire department had removed its men from the building, the Optic Theater was again in operation and its program included the motion pictures of the fire.

* * *

A. Lawrence Valk, a Los Angeles architect, who recently made a business trip to New York City and who, on his way home, stopped at the principal cities of the United States to study motion picture theaters, says that Los Angeles picture houses as a whole are far ahead of those of any other city, not even excluding New York. This city, he says, has more big, beautiful, modern picture houses and fewer cheap, inadequate, uncomfortable "store" theaters than any city he visited. His opinion is that of an expert, for he is a picture theater specialist who has devoted his attention exclusively to buildings of this class for the last five years, during which time he has designed and superintended the construction of 171 theaters.

* * *

"Gettysburg," in three reels, is the next big Civil War picture motion picture patrons the world over are promised. The Kay-Bee Company is producing it at Santa Monica canyon and Thomas Ince of course is directing it, with the assistance of Charles Giblyn. In the week it has been under way several of the big battle scenes have been finished. They called for so many men and such a layout of money that Ince did not dare risk having to retake any of the scenes and so eight cameras were turned simultaneously on each scene. During the first week 800 extra men were employed, and the problem of getting them down to the beach in the morning and back again at night was a grave one until the railroad company consented to put on four extra cars.

* * *

Plans for a new business block on South Hill Street just below Seventh, which will have a modern motion picture theater on the ground floor, were completed this week and the contract will be let within the next ten days. The theater has already been leased for a term of years by the Tally Amusement Company and Ed. Tally, of the College Theater, will manage it. The building will be completed in about five months and the theater will be in operation soon after July 1. It will have a seating capacity of 900.

* * *

Frank Powell, formerly director for the Thanhouser Company, has left that organization and is now kicking about foot loose and fancy free. He had several opportunities to go to work as director with companies in the East, but says he likes California too well to leave. The probabilities are that a man of Powell's ability and reputation will not be allowed to enjoy much of a vacation. This boost is not a family matter. Neither of us can trace far enough back to find where the genealogies come together.

* * *

The West Coast Magazine, a California illustrated monthly, in its January issue publishes an illustrated article by Nell Shipman, of Los Angeles, on Photoplay Manufacturers of America. An original idea is that of scattering throughout the article side-column thumb nail reproductions of the familiar trade marks of the different brands.

* * *

F. E. Norton and Frank V. Biggy have opened their commercial motion picture plant at 230½ South Spring Street. Instead of organizing a new company, as they planned, they have reorganized the Sunset Motion Picture Company. Norton is an expert photographer and Biggy is an experienced cameraman.

P. M. POWELL.

## DISTINGUISHED VISITORS AT ESSANAY STUDIO.

The Essanay Film Mfg. Co., was honored last week by visits from several national celebrities. Among the most prominent was Mr. Clair Briggs, the cartoonist of Chicago Tribune fame. Mr. Briggs drew a cartoon of "When a Feller Needs a Friend," (which a series of the above are now running in the Tribune), depicting a young boy standing in front of a motion picture theater broke and gazing toward the bill poster which reads "Broncho Billy here today." The youth was sadly wishing for a friend to come to his assistance. Mr. Sidney Smith, also of the Tribune, went through the Essanay plant. Thurston, the great magician, was more than delighted at the process of the "making of the photoplays." Battling Nelson and his wife called at the studio and had their photos taken.

# The Moving Picture Educator

## SAVE THE BIRDS.

### An Appeal to Children and How to Answer It.

JOHN BURROUGHS and Ernest Thompson, the naturalists, have issued a joint appeal to the school children of America. "An urgent appeal to you on behalf of our native birds, many species of which are in danger of extinction. The destruction of bird life in America is costing the farmers millions of dollars annually, through the constantly increasing devastations of harmful insects, upon which the birds feed. A measure is now before Congress to protect all migratory birds by the Federal government. Such a measure is greatly needed, or our birds will continue to decrease in alarming proportions." This universal appeal is timely, if the children of America ask the Senators and Representatives of their respective States to support this measure, there is no doubt their petitions will have weight. Another question here suggests itself. Would it not be a good thing to interest the children of America in birds more thoroughly? Without doubt both of these eminent naturalists would answer in the affirmative, this can in no way be done better than by the moving picture.

**Birds in their Nests** is a good subject at this time. This film shows the nests of different birds, also their modes of living in their native haunts.

**Sea Birds and their Haunts.** This film shows at close quarters how sea birds care for their young.

**Bird Sagacity** (also animals), showing the proficiency attained by birds that have been taught.

**African Birds.** Although a film of foreign birds, it will be of help in generally illustrating bird life.

Such an occasion as this affords a splendid opportunity for the exhibitor. An afternoon and evening devoted to a program of this timely and popular subject will secure for him the co-operation of parents and authorities; in addition to the value in responding to the nation-wide appeal of these eminent naturalists. To increase the program and make it more effective a picture showing the ravages of insects so detrimental to the farmer and which the birds destroy would be very appropriate. The Gaumont Company has a splendid film entitled "The Cabbage Caterpillar," which shows the detail, thoroughness and extent of the damage they accomplish. This combination would fulfill the immediate object of the exhibition, be highly interesting, very educational, and enhance the value and importance of the moving picture.

For all occasions and purposes of this kind, exhibitors should know that the Moving Picture Educator is at all times ready with advice and information, and will only be too pleased to answer all inquiries.

## LIVING PICTURES—PICTURES WHICH SURVIVE.

There are many pictures which are valued according to their age, irrespective of quality, value, or merit; the reason for this is two-fold, they either belong to an every-day appearing class, and strike no special note in the progress or signs of the times; or they are only "born for a day" and were never intended to amount to any more: each of these in the vernacular of the trade becomes "junk." There are other pictures which are destined to live—become useful, and permanent, as such, they may justly be termed "pictures which survive or living pictures," as they will not only live out their "day and generation," but will be useful for "generations yet unborn."

These living pictures are divided into three classes: entertaining, interesting, and educational. The entertaining are usually classed as "special feature films" and reproduce chiefly works of great authors successfully. The interesting are scenic, travel, descriptive, and illustrating industrials.

The educational are generally scholastic and deal with all subjects taught in any educational institution. Of these three classes the writer has a selected list of over one thousand distinct films, each one a "living picture." Is it therefore not to the advantage of many people (not exhibitors only) whom the exhibitor may influence to become acquainted with this wonderful and valuable collection. To any interested person or persons the Moving Picture Educator is ready to give the benefit of this accumulated knowledge and experience for the asking, with the hope of increasing the value and power of the "living picture."

## QUALITY REPEATING ITSELF.

For the second time within a few days the writer has seen the intelligent picture in the ascendant; not only justifying itself, but redeeming its faulty associates from unworthiness. In this instance the honors fell to Pathe's Weekly, always good because always interesting and satisfying to the mental appetite. Civic events in San Francisco showing the development of municipal ownership in street railroads is recorded. The funeral of Ambassador Reid in New York is an event of national interest. The English warship is shown together with the landing of the remains, and the procession to St. John's Cathedral. A picture of this kind with its international setting is of interest to every person who can see a moving picture.

The "Rose Carnival" in Pasadena, Cal., is a most picturesque event; it was particularly noticeable how the automobile gives occasion for greater and larger "floats" on occasions of this kind, some of those seen being marvels of design and decoration, affording excellent suggestions for those seeing these pictures who are interested in similar events. A four-horse chariot race is unusually good, being as genuine as any of earlier times and equally thrilling.

The royal rulers of Sweden are reproduced in excellent portraiture; the King and Queen are present at the unveiling of a memorial statue to a former Queen perpetuating her beneficent reign. Pictures of the after effects of disasters on both sea and land possess their own interest. The latest winter fashions in furs as seen in Paris pleased the ladies of the audience. Of the other pictures seen at this same exhibition none were of special moment; one a gambling house where "everything is on the level"—according to a notice posted over the bar, singularly contradicts the plot of the story, in that, after causing a youth to lose all his money, the honest gambler advises him not to play any more, "because he does not understand the game." The whole question was, is it possible to do evil that good may come of it? Another picture is of an unhappy home in which the wife threatens to retaliate for her husband's abuse; at this juncture he is shot, and for several years she suffers a wrong imprisonment until proved innocent. All such pictures, if they do not have a depressing effect, certainly cannot have any mentally invigorating results. People seeking pleasure and amusement cannot find them with a program of this character; it is here where the intelligent picture comes in and "saves the day," and people go away to forget, if possible, the sordid, yet carrying contented impressions of that which has met the receptive powers of their faculties.

## SOME OPINIONS.

It is worthy of special notice, that everywhere the subjects of those pictures which carry with them instructive or interesting information, are best received. A New York clergyman says in a daily paper, "I have seen the enthusiasm which greeted the films showing the features of travel in foreign lands." This opinion will be shared by all those who are sufficiently interested to notice what pictures afford the greatest satisfaction, as manifested by every audience of average intelligence. It is often given as excuse for an indifferent exhibition, that it is "what the people want," this is only true in part, it is what the people have been led to expect; hence the lower taste has been cultivated. Judging from the reception given to the intelligent pictures it is safe to assume that a cultivation of this taste will change the answer to the present reason given as to "what the people want."

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## Talking to Mr. Kehrlein.

MR. EMIL KEHRLEIN, JR., has been in New York for the past few weeks, and finding content in the fact that the Turner and Dahnken circuit does these things better than the average New York house. Mr. Kehrlein has not been "knocking," nor has he been bragging, but a few questions, innocently asked, permitted us to guess at what he thought.

The Turner and Dahnken circuit believes in enterprise, as we have shown before, and it seems to believe in the Kehrleins as representing enterprise, for there are Kehrleins all along the California coast. Emil Kehrlein is not so very long out of college, but he talks like a veteran showman.

"The house is the best advertisement," he declared the other day. "You must have a place where people like to come, where they are certain of a good bill, or all the direct advertising you can do will be wasted. We try to treat people so they want to come every time we change our bill. We get the biggest we can, and use all the licensed specials. It is a pity there are not more, for we could use many more than we get.

"We raise the price in accordance with the supposed value of the attraction, running from 15 to 25 cents for reserved seats, and we find that they pay both in direct return and in raising the standard of the entertainment the house is able to offer. Nothing is more valuable in making into regulars the occasional patron, and I think that the idea of reserving the seats is a good one, not alone in connection with the specials, but at any time. A man likes to know just what sort of a seat he will have. Lots of people do not care to stand in line in the lobby to wait their turn.

"Of direct advertising the newspaper column—if it carries reading matter with it—is the best, despite the cost, and we use as much space as we can afford. One thing wherein we differ from many exhibitors is the stress we place upon the educationals. Some houses, I understand, refuse to take the scenics, industrials and travel views. I think this is a mistake. We get all we can.

## Class Lists.

"At a considerable expense we maintain classified lists of professional men and others. If we have something like the Panama Canal, for example, we make a special appeal to engineers and contractors. The announcement of a visualized book is followed by the circularizing of the literary clubs and the school teachers. Medical topics, like some of the Edisons, are brought to the especial attention of the physicians, and ministers are approached when we know we shall have biblical or purpose plays.

"We do everything in our power to make the people realize that the motion pictures are something beside the 5-cent entertainment they used to be, and while this educational campaign is costly and helps those exhibitors who will not help themselves or us, we think that we derive the most benefit from it and make sufficient gains to repay this rather costly form of direct appeal.

"If all the exhibitors would follow our example and make their patrons realize what a tremendous power for good the pictures are when they are properly displayed and used, the 5-cent theater would soon be a thing of the past everywhere, save in the very smallest towns."

## Expensive, But—

Those classified lists are costly to keep up, and it takes many 2-cent stamps for mailing, but if you send a teacher an announcement of something that should interest her pupils, she is apt to tell the class, and the investment may show a thousand per cent. of profit. It's not so costly when you figure on that basis, is it?

Why not prepare a card like this:

> Name of Theater.
> Address.
> I am particularly interested in pictures dealing with............
> ..............................................................
> ..............................................................
> ..............................................................
> Please notify me (at your expense) when you have any pictures on these topics.
> Name ..........................................................
> Address ........................................................

Give these cards out to those in your audience who look as though they would appreciate such a courtesy. Then have a slide to be flashed at each performance to read:

> If you are interested in any particular subject, fill in the card to be had at the box office, and we will notify you, at our expense, when we have such subjects.

Build up a list and use it. If you will work for the list the list will work for you.

## Good for Winstock.

Melvin G. Winstock sends us a photograph and a letter. We cannot use the photograph, because it will not reproduce well, but here is the letter:

> I am sending you a photograph of a testimonial presented to me at our monthly entertainment, Tuesday evening, January 14. There is a little secret attached to this which I ought to explain.
>
> At Christmas time the employes of the company saw fit to go around and make a collection for the purpose of presenting me with a present in the shape of furnishing all sorts of things for my automobile—robes, cigar lighter, etc. I heard of it, and it has always been my principle while I have controlled the employment of men never to accept presents, and when I heard of it I delivered an address to the employes at the last monthly meeting, near Christmas, in which I as nicely as I could stated my views regarding this matter and absolutely refused to accept a present. The employes were then determined to show in some way their feeling for me, and it took the form of this little expression of good will, which was signed by every employe. I am very proud of it.

That's the sort of manager we like to hear about. We have regretfully parted with more than one $5 bill in our own theatrical days, and we know that even where the gift is made in the pure spirit of appreciation it hits some folks hard.

The photograph is that of a handsomely engrossed resolution, signed by all the employes, but in a cut it would look like a sample of printing ink gone bad, and so we will not smudge the column.

## Booming Mary.

The Tenth Street Theater, Kansas City, has something new in handling the "What Happened to Mary" series. This announcement is self-explanatory:

> ANNOUNCEMENT.
> On account of the great interest displayed in, and to accommodate numerous patrons who were unable to see
> The Woman's World Series of
> "WHAT HAPPENED TO MARY"
> Which was shown last week at the Tenth Street Theater, the management has arranged to show this same series at the
> TWELFTH STREET THEATER,
> 211 East Twelfth Street,
> For the week beginning January 20, 1913.

The first story is run Monday, the second Tuesday, and so on until the entire series, up to date, is concluded on Saturday, with the seventh story as part of the regular program and the sixth as an extra. With the exception of the seventh, all of the subjects are in addition to the regular program.

The Tenth Street holds its advertising well, using 24 pages and cover, about a third of it being outside advertising. It is our understanding that the program is farmed out, as is done in the case of most dramatic theaters. If you can't get ads for your own program, why not follow suit and turn it over to someone who can? It pays and is not lacking in dignity. To the contrary, a program well patronized by business concerns give the house added standing in the eyes of the patrons, no matter what you may think to the contrary. The artistic program is all well and good, but the wise man makes it a source of profit and gets just as much advertising for himself as though he paid for it.

## And the Cameraphone.

One of the Cameraphone bulletins in Pittsburgh (there are several houses so titled, the bulletin being changed for each) now carries some advertising, and some of these days we look to see the Bulletin a local film weekly for the public, with a paid subscription list that will get it the second class mailing privilege. There is a lot of good reading matter in the columns, and a lot about the films, so mixed that you get both, and the miscellaneous matter is well selected and properly edited. We are watching for a 16-page paper from them. It might be done now by using the advertisements, running the film stories once and telling which houses will have them, and when.

## From Inverness.

K. L. Allardyce-Arnott, resident manager of the Central Hall Picture House, Inverness, sends in a copy of his opening program and one of the book marks that formed the souvenir on that occasion. He writes that he has gathered many useful hints from this paper. The Moving Picture World long since outgrew a purely local circulation in the United States, as our correspondence clearly shows. We wish that others in foreign countries would follow the example of this management, the Arcade and others, and send to this department their advertising novelties.

The book mark souvenir is really novel—an oblong card 2¼ by 7 inches, with a 4-inch ribbon at each end. In a tiny window is inserted a single frame of film. The letterpress explains:

> The picture in the square is a piece of film, and if held to the light the picture will be clearly seen.
>
> This is the actual size of each picture, which, by means of powerful projectors and lenses, is magnified about 5,000 times, to reproduce our large and elegant pictures.
>
> Our program as shown measures over a mile and a half of these pictures.

The size of the picture on the screen is not stated, but it must be large since the house seats 1,500 persons. In that case the estimate is too low. An eight-foot picture is magnified 9,216 times, and a ten-foot picture 14,000 times, as a little figuring will show.

It is possible that Mr. Allardyce-Arnott got the idea of the film from an item in this department some time ago. At any rate, it is a good one, and something that will be preserved. In case anyone wants to try it over, here it should be noted that in this improvement on the original idea the card is double, the ends of the ribbon and the film being glued to one card and the other pasted over. This increases the cost considerably, but it makes a far neater job, and this is something that will be kept as long as it will hold together and treasured as a curiosity.

In Great Britain civic dignity is highly thought of, and the fact the Central Hall was opened by the Provost (Mayor) magistrates and town councillors. Portraits of the Provost and his wife appear on the marker.

The back cover of the program gives a cut of a very handsome 50-foot front, the first cover page carrying a portrait of the Provost. As the programs cost 2 cents each, they do not represent an expense. There is a greeting on the third page, the opening program on the fourth and fifth, and the sixth carries the following day's bill. The prices of admission range from 6 to 24 cents.

We would like to hear from the management on the subject of newspaper and other advertising.

### Mulish Reindeer.

The Lyric Theater, Texarkana, Texas, sends a photograph of an advertising wagon used at holiday time. It is plainly to be seen that the reindeer are mules in masquerade, but we can't expect reindeer to flourish in Texas even in winter, and the really clever make-up no doubt excited attention and kept the house in mind at a time when holiday shopping was a distraction. This sort of thing is good for the house if it shows cleverness. It's a sign of enterprise, and enterprise usually is the assurance of a well-run house.

### Mr. Chaney Enlarges.

N. E. Chaney, of the Orpheum Theater, Hillsboro, Ohio, writes an apology for coming in so often, which is very foolish, because Mr. Chaney always comes with ideas, and managers with ideas are more than welcome to these pages.

Mr. Chaney's "excuse" for this latest appearance is a sixteen page and cover monthly program. He uses a lithographed front, and in this stands on the same plane with the two-dollar dramatic theater, except that the cover is not specially drawn for him; a fact not apparent to his patrons.

The larger space gives him more room, and he makes good use of what he has. He takes for his own use much more than half the space, and the rest is sold to local firms, including the first automobile advertising we recall having seen in a photoplay theater program. The foreign ads not only make possible an inviting issue, but ensure a small profit as well. Mr. Chaney's argument may interest others. It reads:

> TO MR. ADVERTISER.
>
> We call your especial attention to the fact "that program circulation is based upon the popularity of the theater and the number of patrons attending daily." That as a publicity medium through which the up-to-date advertiser can gain immediate and far-reaching results, our program has no equal in this city. Our program runs for one month at a time and goes into and remains in every home in this city for that period. It is made attractive by giving the full synopsis of every photo-play shown during the month, together with cuts of the most popular players. In view of these facts we claim your attention as an advertising medium.

### Read Proofs.

The proof reading on the first issue is poor. A Modern Atalanta becomes A Modern Atlanta; the First Settler's Story, the First Settles, and little things like that, but the hints as to the subjects are well done, snappy and interest provoking. Take that for A Modern Atalanta, which reads:

> "A MODERN ATALANTA" *Vitagraph.*
>
> A pretty girl had three suitors. She agrees to run a foot race with each one separately, the one beating her in the race she will marry. Well, she runs away from the first two, but the third man comes in first. The other fellows, when they find they cannot win, help the third man. There was a cow mixed in the affair, and you will have to see the picture to find out the trick. She got the fellow she wanted anyway. Edith Storey was the girl; Morrison, Lincoln and Richmond were the men. Which one do you say got her?

This piques the interest and holds the attention. It is much better than the full synopsis where it can be done with snap, but it is not easy to write.

Much attention is paid to names where these are available, and names are played up in a heavier type than is used for the titles, which shows what Mr. Chaney thinks about it. We think that a better effect could be had by using a heavy type for the titles and running the names in a heavy italic, which makes the names stand out even better without detracting from the titles.

Cuts are used to embellish the pages and they are well printed, more particularly in view of the fact that fine screen cuts are mostly employed. Mr. Chaney has every reason to be proud of his issue. We look to see a magazine supplement the next development

### A Novelty Card.

The Scenic theater, Oakland, California, uses a novelty mailing card that will attract attention. The centre of the card is black with the white outline of a man's head, the mouth being open. To the left is a white ball and by a familiar law of vision the man seems to swallow the ball as the card is brought close to the face.

The top of the card carries the line "This is a moving picture." Below the cut is a line of direction and then merely the name of the theater, its manager, location and the statement that the pictures are changed daily. We think that something like this would have been better in connection with the top line:

> But the Moving Pictures at the Scenic Theater are very different. They represent the best that can be produced with the aid of $10,000,000 capital invested in twelve plants. That's what's back of the entertainment at the Scenic—ten million dollars—and brains.

The card lives up to one of the chief requirements in that it is something that will be carried about by the recipient and not immediately thrown away, but that is all the more reason why the argument should have been made stronger. Herman Muhr runs the house and we think that he'll do better with the next card.

### Still a One Sheet.

The Orpheum theater, Haverhill, Mass., still sticks to a one-sheet weekly program, announcing the three features on the three programs. They put a lot on one sheet of paper and put it "punchily" to coin a word. Spending as much money for features as they seem to do, we think that this single sheet should be augmented by some small pocket card for those who want to keep track of the coming events without carrying the big sheet about with them. The large sheet is about 7 by 21 inches and not handy. It does well enough to display to advantage the titles, but a pocket card might be appreciated by those who appreciate good shows.

Where a really attractive list of offerings is given the list itself should be attractive.

### Not Quite.

The Tenth Street theater, Kansas City, prints a picture of Miss Gene Gauntier, whom it calls a Vitagraph player. Miss Gauntier is so well known that the break is a bad one.

It is so seldom that the Tenth Street goes wrong on its data that we are surprised but forgiving, but many managers are showing an increasing carelessness in labeling their portraits. It is bad for the house as it affects unpleasantly those fans who know all the players. They are apt to think less of a house that seems to know so little of its subject.

### A Selig Envelope.

The Selig Special envelope for A Cowboy Millionaire, has been prepared with the usual completeness by the Publicity Department. It carries a large sheet of press material, full data as to cuts, electro advertisements and a special musical program. It also announces a cut in the price of special paper to ten cents a sheet when ordered in lots of ten of a kind at one time. These envelopes are such a help to the exhibitor that it is a pity that all manufacturers do not follow the Vitagraph example in supplying press notices for each release and the Selig plan of printing these on a special sheet that may be cut up without spoiling the other matter of record.

Managers appreciate these helps and consciously or otherwise look with the greater favor on those brands which offer the most complete service.

### Reproachfully Stated.

Carey Wilson told us that he was going to send us one of the anniversary programs of the Criterion theater, Rutherford, New Jersey—but he did not.

### There Are Others.

Dean R. Daynes, of the Broadway Theater, Salt Lake City, writes that he has his own printing plant. He was intending to keep this for a writeup later, but he states the fact in answer to our suggestion that there are others besides the Canadian manager possessing their house printing plant. We are going to withhold the data until Mr. Daynes comes forward with his promised description of the new house plans. We do not want to use the few facts until we have the complete story and samples of the work. We hope that Mr. Daynes will repeat what he has already told us and add the other essential facts.

We think that many houses might establish a small plant for the purpose of doing rush jobs. Where the local paper does the work, and the slight cost carries also press notices in the paper, it is not worth while, but now and then there are times when houses could make a good percentage of the cost if they could get a bill out more quickly than the local office can do it. It does not have to be a very large press to get out a rush job, and with type properly chosen the outfit need not cost above $50 or $75 plus the cost of the press itself, which will run from $50 to as much as you care to pay.

# The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

## Eats!

WE'VE been waiting more or less patiently for one of the committee appointed to conduct the next photoplaywriters' dinner to make a noise.

There has been no noise!

None the less, there is going to be a photoplaywrights' dinner, probably on Saturday evening, March 1st, also probably at the Taverne Louis, which is French for the former Flatiron Restaurant. The price probably will be two dollars a cover, and no extra ten cents for bread and butter.

These are the rules:

Any photoplaywright or person interested in photoplaywrighting is eligible to attend, irrespective of their connection with the business.

Each guest is entitled to escort a person of the opposite sex, though such an escort is not insisted upon.

No ticket can be had later than Thursday, February 27th. Positively no one will be admitted without ticket, and there will be no tickets sold after the above date.

As the full price will be turned over to the restaurant, it is required that each application be accompanied by cash, express or postoffice order *and* a stamped and self-addressed envelope.

We had a bully good time last dinner. Let's make this even better!

As this dinner is being run for the photoplaywrights, and not for the financial advantage of any one person, it is requested that no orders be sent by those who do not expect to attend, "to help the thing along." If you can't come, do not send for a ticket. If you can come, *come*.

At this dinner the long-talked-of Inquest Club will be brought into being. It has long been on our mind to start this, but we've been busier with work than a hound purp in the sand flea section. We are ready now. It's up to you.

### Low Down.

Recently a Western concern filmed "The Face on the Floor," perhaps better known by the incorrect title of "The Face on the Barroom Floor." The fact that the author of the poem, H. A. D'Arcy, is press man for the Lubin company makes the swipe seem a bit mean—but why didn't Mr. D'Arcy put on the poem himself?

Just the same, it is coming it low down to pirate the stuff of a fellow filmer, and we hope that Mr. D'Arcy gets after the infringers. We believe that he still has his copyright protection.

### Copyright.

We are getting sick of the copyright question, particularly as most of the inquiries are practically requests for information as to just how far the inquirer may go in stealing the work of another, but we are going to tackle the subject once more, and after this those who want to know will have to buy this copy.

Copyright is no more than this: You have created, from your own mind, something of general interest. To induce you to give this matter to the public, or "dedicate" it, as the expression goes, you are assured by the Government, by act of Congress, that if you publish or "dedicate" this work and copyright it, you will be protected to the full in your rights.

Certain classes of submissions are provided for. If your work falls within this classification you are entitled to register your work with the Copyright Office, which is a part of the Library of Congress, and administered by a Register, the present incumbent being Mr. Thorvald Solberg, who has done more to bring the idea to a state of perfection than probably all of his predecessors combined.

But by act of Congress, Mr. Solberg can do only certain things. If you have written a book he can accept for registration two copies of this book. If you have written a play, a lecture or an article for some paper, he can accept a manuscript of the lecture or play or a printed copy of the newspaper article. He can accept for registration a copy of a map, a copy of a song or instrumental composition, the photograph of a work of art or two copies of a photoplay produced for sale, or one copy of a photoplay not produced for sale. This last may be in manuscript form, accompanied by cuttings from the film.

The Copyright Office makes record of this entry according to class, issues a certificate to this effect, and this matter is either turned over to the Library of Congress, certain other libraries designated by Congress, or returned to the writer for preservation, properly marked for identification.

This is as far as the office can go. It accepts for registration any proper matter offered it. If you and I both write the same story it does not matter whether you or I really have written it. Both stories will be accepted and registered. It remains for you and I to fight the matter out in the courts. Unless fraud very clearly is shown the practice is to accept the first entry of registration.

But the office deals only with matter dedicated to the public. A script of an unproduced photoplay has no more standing in copyright law than has the unpublished novel or fiction story. The office deals only with matters published or "dedicated to the public," and not with matters that at some future time will be so dedicated through publication. But a clause in the copyright law specifically provides that no such matter shall be deprived of its right at common law before publication. It is only after this publication that the copyright office intervenes, but once matter has been published it is taken for granted that unless copyright protection of the matter is claimed through entry and registration, the matter is dedicated to the public without reserve.

But should you publish a novel, for example, and enter the same with the Copyright Office, all rights remain with you. You have entered the story, but a play made from this story is your property; a photoplay made from this story is your property, because in copyrighting the story and printing the copyright notice you give warning that this idea is your own property and that you claim all rights.

If you write a story, and John Smith makes a photoplay of it, if you can show that John Smith got his idea from your story you can collect the damages provided by law. If you do not copyright the story, it is the inference that you do not regard the matter of sufficient importance to be deserving of protection, and John Smith and Jim Jones and Henry Smith are equally at liberty to make your idea into a play, a photoplay or a song, because you have given to the public an unprotected idea.

More than this, if Jim Smith copyrights a play done from your unprotected story, another dramatization, following the lines laid down by Smith, cannot be offered. Smith makes into a play your unprotected fiction story. He is entitled to protection and profit if he wishes to claim it.

But you must copyright the idea as a whole. If you write a poem on the sunset, and call it "Sunset," and Sue Springer also writes and copyrights a poem on sunset, you both have the right to call your poem "Sunset" so long as your own and the Springer version are unlike. But if you write a poem on sunset, and Sue Springer uses the title and the idea of the verse so closely in approximation of your own thought and phraseology that one seems a steal from the other, you can shut off the Springer version at common law.

In copyright law you stand on an equal footing, and neither has the right to a title apart from the idea, but if it is apparent that you have written a play called the "Inner Law" because another play called "The Inner Law" has been a big theatrical success, common law will ignore the fact of copyright and regard the infringement as an invasion of the civil rights of the owner of the original title.

More than this, if you have written a play called "When Men Grow Old" and have laid it on the shelf after a brief experience with the theater; if another author comes along with a play of the same title and makes a hit, you cannot prevent the use of that title, and may, perhaps, be liable to suit if you revive your own dead play.

A title alone cannot be copyrighted. It is but a part of your offering. You can use the title used by another if the two stories do not conflict and it is plain that you are not merely seeking to make gain on the strength of a more popular production of the same title. Under copyright law your rights are the same, but under common law you never relinquish certain privileges, one of which is to profit by the work of your brain or hands.

In other words, you can use a book title for a photoplay, but not if you clearly seek to convey the impression that this photoplay is taken from the book.

Copyright runs for 28 years, and may be renewed for a similar period. You are not permitted to make use of any matter appearing under copyright since about 40 years, as the renewal may have extended the original 14-year period.

You cannot secure copyright protection until your work has been dedicated to the public through publication either in print or in film, but the publication of a book holds to you the dramatic and photoplay rights, and a book may be anything printed and actually offered for sale, the offer for sale being more or less technical or theoretical.

If you want to protect your photoplays before sending them out, have them printed as a book, and copyright the book. If you wish to protect a certain type of play, have a series of stories printed as a book, and trust to common law to uphold your rights in other and similar stories.

In brief, copyright is simply legal entry of your claims and a legal establishment of priority. It is not a cure-all, and when you write on your script that "this story is copyrighted and all infringements will be prosecuted," you make the editor laugh a little, but you do not scare him. He knows that he can have you punished if he wants, because you cannot copyright a photoplay not printed as a book, and the erroneous statement that you *have* done so lays you liable to prosecution under Federal law—which is a most inconvenient thing.

If you are a photoplaywright, keep away from copyright and trust to the honesty of the companies. Don't say you have copyrighted what you have not, and do not steal the copyrighted property of others.

### Harry Furniss Speaks.

Sir Henry Furniss, who came over here to put on some of his own plays for the Edison company, doesn't seem to like photoplay writing as a business, and he takes a rather unique stand in an article in the London Bioscope. One curious contention is that:

> One must not lose sight of the fact that to write plays is essentially work for an artist rather than an author or dramatist, for the artist sees and thinks in pictures, and, if in addition, he is gifted with the faculty for construction, he is pre-eminently the individual to cope with this particular class of work.

We do not agree with Mr. Furniss. We have yet to see an artist materialize into a good photoplaywright. Mr. Furniss did some capital work, but it was because he is as much a writer as a caricaturist. It was not because he could, as an artist, think pictures that he got his stuff over, but because he had the ability to write down what he thought in such a fashion that the director could understand. At that Mr. Furniss stood over the director and practically directed Mr. Miller who directed the pictures.

One does not have to be an artist to think in photoplay. One has to be a photoplaywriter. One does have to think in a picture, but not the still picture. The man who can, in a few brief sentences, convey his idea to a director must be able to see the picture act itself with reasonable distinctness, but seeing pictures of this sort is vastly different from thinking out some work of still art. We do not say that an ability to see the action is absolutely essential, but most of those who do good work can see the picture as they write it. They do not write it to conform absolutely to what they see, but seeing the picture gives them an idea of the possibilities of the action and they convey as much of this action to the director as will permit the scene to be gotten over.

Mr. Furniss goes on to explain that the outside writer gets about $15 a script on the average (he must have been sending in to Hal Reid), but that the advanced writer gets from $20 to $25. And this from England, where two guineas (about $10) is regarded as something extra!

Many writers will take $15 to $25 for a full reel, knowing that their work is inexperienced, but Mr. Furniss was in a studio that probably pays more for its stuff than any other maker of film we know of.

He goes on to argue that most writers fail because they do not realize that the average story is written about some property or mechanical effect, which will be news to many producers. We wonder if Mr. Furniss saw "The New Church Carpet," which was being run when he was in the Edison studio. Unless a church sociable is an "effect" we don't know what novelty there was in that—outside of story and real heart interest.

Later on he gives it as his opinion that "the game is not worth the candle," because plays are hard to sell, and they must be played on an "eight foot stage."

We are afraid that someone has been rejecting the Furniss scripts, for he entertained no such soured views on photoplay while he was here, about a year ago, and expressed himself then as being delighted with everything. Surely he has had some scripts back.

### Detail.

We saw a script the other day in which the rather good idea was hopelessly buried beneath a mass of useless detail. The first scene was a wedding, and the writer took a page and a quarter to tell how the wedding was run. There were the pews shut off with white ribbons, there were six ushers in afternoon dress, and there were as many bridesmaids in "lawn party dresses," whatever that may be. All the details of the entrance and exit of the wedding party and the ceremony itself were given in full, about thirty-five lines in all. Cut to proper length, it looked more like this:

> 1. Church—wedding ceremony just concluded –Tom and Bess come down aisle toward the camera and exit—others follow.

That's less than two lines of typewriting, but it tells all that really needs to happen in the scene. The rest is overweight. The average director probably knows as well as the average minister just how to run off a wedding, even though some pictures may not show it. Take it for granted that he does, and merely indicate the essential. The essential in this case was that the hero was just married to the heroine, and about nine minutes of business was written into an eighteen-minute play just to get that fact over.

When you write an office set do not state that there are desks and chairs and a hat rack. The director has an office of his own, with a chair and a desk and possibly a hat rack. Just write it "office" and leave the rest to him, unless you must have something that most offices do not have. "Office, large waste basket essential," calls attention to the fact that some of the business of the scene calls for a large waste basket, but if any old waste basket will do, leave it to the director. If Harold has to throw a letter into the basket, write that "Harold throws letter in waste basket," and the property man will be told to get a waste basket somewhere between eighteen and forty-eight inches high.

In spite of all that has been said on the subject, writers persist in hiding their essential action in a mass of unimportant detail. There surely is a happy medium between the page to a scene and the brevity of another recent script which recorded that "they gave her the money; she drops dead." Of the two, the latter is to be preferred, but average up.

### The Fifty-Seven.

Do not try and have fifty-seven varieties of story in one script. If you start it as a drama, keep it dramatic, and do not suddenly turn on the tears in a comedy. And above all, do not turn to comedy unconsciously. We read a story the other day that started as a comedy, turned into drama and wound up in burlesque, and the writer was blissfully unconscious of having travestied the dramatic. In an effort to obtain an unusual finish he became so wildly improbable that even the kiddies would have laughed at the situation.

### The Fiction Writer Again.

We are in receipt of another letter from one of the sort of writers that gets five cents a word from Collier's. He makes the same plea that everyone else does not write from that point of view. He thinks that if three and four hundred dollars are offered for stories that the photoplays will become real literature.

Personally we do not believe that the offer of three hundred or three thousand dollars will materially improve the output of stories. For that matter we do not believe that the average writer of five-cent-a-word fiction can write a story worthy thirty dollars. We have seen the work of writers in that class, but we seldom saw one of their stories that was worth as much as the average output of the photoplaywright as distinguished from the general literary worker.

It's not a question of price, but of training. The high-priced fiction writer thinks in words and ideas. He invents novel plots, cunningly contrived situations, but he does not think in action and the butcher boy who does think in action is apt to develop into a better photoplaywright than the man who thinks in polished phrase.

The writer suggests the experiment but ignores the definite fact that the experiment has been tried repeatedly in the past three years. We know companies right now that would gladly give $300 for stories worth $250, but they cannot find them, because the work of well known and highly trained writers when deprived of their fluency of phrase is of no greater value than the play of someone who has made a stufy study of photoplay but who could not sell a story to the Saturday Evening Post in a thousand years.

For that matter there is no reason why the work should command as much as the story. The story must be written and polished and repolished before it will pass one of the large companies. The trained photoplaywright should not take two hours for a full reel. We wrote a $50 play this morning in fifty minutes. Does the fiction writer average that?

The situation suggests the old act of the Russell Brothers. Jimmie Russell couldn't think of a name short of two dollars, but came down to fifty cents by half dollar cuts. The author who thinks that he could write a story for $300 should start at $50 and work up. That's what he had to do with fiction. More than this writer have sold stories to Courtlandt Young for three dollars without prejudice to what came after.

There are but eighteen minutes to a photoplay. It is a rarely skillful writer who can put the laughs and the tears into that brief space. Do not try it unless you know positively that you are one of the few. Frankly, we would not try it—not more than once.

### Take a Vacation.

If you find that your ideas are drying up and that the work comes hard, drop writing for a week and see how much better you can do when you go back to the typewriter. You are not losing time, for quicker work will soon enable you to catch up.

### Doesn't Pay.

We got another of those near-onion-skin scripts the other day, with the ingenious statement that the sender saved two cents each way on every script he sent out.

Nothing of the sort. He lost the full sum of postage each way on the scripts, because no self-respecting editor with two or three hundred scripts on his desk is going to bother with tissue scripts. He has not the time. If it costs eight cents a round trip, instead of twelve, there is an actual loss of eight cents, to say nothing of the lost chance of a sale.

It doesn't pay to be too cheap. Postage mounts up, but if you spend postage to no avail, stop spending postage and write and study without making submission until you can turn out a better script.

## Inquiries.

**NOTE**—Replies cannot be sent by mail. State name of character. Do not ask for "leads" or "that man." Addresses cannot be given here, but a list of studio addresses will be sent for a stamped and self-addressed envelope. Only questions of general interest will be answered. Replies cannot be repeated.

**M. J. McC.**—The only thing you can do seems to be to wait. If the company voluntarily got in touch with you, it argues an intention to be decent. Give them until March first at least As we said before, we know nothing of the company. It does not regularly release.

**W. R.**—The successful suitor in "Pirate Gold" was J. Jiquel Lanoe.

**DOROTHY**—Harold Lockwood played Frank Franklyn in "Harbor Island." Fernando Galvez played the Squaw Man in "When Edith Played Judge and Jury."

**T. N. G.**—Do not ask for "female leads," ask about the characters you are interested in, please, and then we'll know what you are talking about. How can we tell whom you think the lead when there are two parts of almost equal importance? In "The God Within" the blonde girl was Miss Blanche Sweet, the Angel of the Camp, Miss Clair McDowell. After this ask for characters if you want definite information.

**TEMPORA**—You're a bit out of date with your questions. Eighteen months is the general limit. Sorry.

**M. E.**—You've got us. No company that we know of maintains a herd of camels, but any company in Los Angeles or Florida could do Arabian stuff. Look at Selig's "In the Tents of the Asra." No camels, but the real desert flavor. Selig also likes battles, ditto Kay-Bee and Bison.

**532 COLLEGE STREET**—That's a funny sort of name to sign to a letter, don't you think? Is it your own, or assumed as a pen name? Give us your real name next time. Any company will take "a story with a bride in it." if it is the sort of story the company wants. Most any company will take a "running" story, if by the latter you mean a story about foot racing, but it must be a story.

**L. K. C.**—Miss Mabel Normand has not been acting with "The Perfect Woman" company. If she has been advertised as being with this aggregation, we think Miss Normand would appreciate information to that effect. Miss Normand is not "formerly" with the Keystone. She is an "is-er."

**M. F. L.**—Miss Pickford was in neither of the plays mentioned by you

**H. H. P.**—Miss Florence Geneva played only in "Two Daughters of Eve." After that she went to a dramatic company, "Oh! Oh! Delphine."

**ORIENT**—We do not get that first question in our cards. Robert Heron was the tender-hearted boy in the Biograph of that title. We have named the three friends. Miss Marie Wierman was Ellen in "The Old Oaken Bucket."

**A. M. M.**—Please give the correct title of the Thanhouser.

**O. S. M.**—Read this paper and keep posted. Mr. Johnson has not been out west and Mr. Costello cannot very well go into vaudeville and around the world for the Vitagraph at the same time.

**MARIE**—Solax does not give casts and the number of inquiries has not seemed to call for a special identifier. The Biograph Identifier is sending the reply to the second question. Miss Mignon Anderson was the little stenographer in "A Will and a Way."

**J. S.**—Joe King played Lieut. Burr in "The Blue Grass Romance."

**J. A. T.**—You have not the correct title for that supposed Vitagraph. Biograph, Solax and Eclair have used the title, but not Vitagraph. There is no cast extant, in or out of the Lubin office, for "The Senorita's Butterfly." Adele de Garde played the child in "The Vulture and the Doves." The other children we do not place.

**A. N.**—Miss Gauntier was not "replaced" at Kalem's. Mr. McGovern and Miss Elder are both with Pathe. As for those other questions! ! !

**L. A. F.**—We know of no company besides Keystone asking for synopses alone.

**B. M.**—When you want to ask a lot of questions take a sheet of paper. Don't crowd it all on a postal card. We have no catalogue of companies in New York City. Send a stamped and addressed envelope for a free list of the companies in New York and elsewhere

**MRS. T.**—Where the synopsis alone is asked for the story should be told in greater detail than where it is all told in the plot of action and the main points only mentioned in the synopsis. As many scenes make a split reel as are needed to tell the story. If the action is not too long it is a split reel. If it is too long it is a whole reel, but the action and not the number of scenes determine the length. Some split reels run ten scenes and some fifty.

**BIOGRAPHER**—Even so. Miss Mary Pickford was the stenographer in "The One She Loved."

# Projection Department

Edited by F. H. RICHARDSON

### A Queer Proposition.

MR. J. FRANK MARTIN, president and secretary of the Photoplay Entertainment Company, Pittsburg, Pa., sends in description and blueprints of what is claimed to be a method of removing the heat from the light ray, at least—and this is the queer part—insofar as it affects celluloid. Patent is applied for, if not already granted. Briefly the idea is this:

Just in front of the condensers place a ray filter constructed as follows: Between two glass discs hermetically seal a sheet of clear celluloid .05 to .1 of an inch in thickness, to which has been applied, on one side, a film of emulsion similar to that used in photographic processes. The idea is explained thus, the correctness or incorrectness of the theory not being vouched for by this department. To the ordinary person heat is heat, with no variation, except as to its intensity. From a scientific standpoint, however, several varieties of radiant energy exist, each of which is propagated through space by waves of different length. What will heat one substance will not always heat another, and some substances are susceptible to all the varieties of radiant energy. If a piece of clear glass be placed at or near the aperture of a moving picture machine, with a celluloid film behind it, and both subjected to the concentrated light from the condensers, it will be found that the glass will show but little or no rise in temperature, whereas the celluloid will heat and quickly ignite. The explanation is that the glass condensing lenses absorb all the heat waves which effect glass; the air between the condensing lenses and the aperture absorbs all the waves affecting air, but both those mediums afford free passage to those waves affecting celluloid, or other substances than glass or air. There is much more to the explanation, but it is along the same lines. The whole thing sums up in the claim that celluloid and photographic emulsion placed next the condensers will absorb all those heat rays affecting celluloid and photographic emulsion, thus preventing any considerable rise in temperature of the film at the aperture, even though exposed to the light which would promptly ignite wood, were it held in front of the film.

Now when I first looked that proposition over I was inclined to scout the whole thing. But I've learned that things which seem strange and improbable ofttimes are facts, nevertheless. I therefore procured a clear stereo slide cover glass, and, much to my astonishment, when held in front of the aperture of a moving picture machine, with the full light of projection on, it showed but very slight rise in temperature. Try it out for yourself. However, I am in doubt as to the feasibility of the scheme presented, even allowing that the celluloid will remove the heat rays affecting that substance, as claimed, thus rendering the film itself immune. The celluloid performing this duty will, I should presume, get very hot and, inasmuch as celluloid furnishes, in part, its own oxygen for combustion, will probably carbonize at least enough to cause discoloration, even though hermetically sealed. But in all this I am but speculating, not even being convinced that the claim made by Mr. Martin will hold water—or heat, rather. As the inventor proposes to market his invention, we shall see what we shall see. It is all very interesting, anyhow.

### Many Thanks.

Mr. J. H. Hallberg, New York City, writes:

> Have just received copy of your new Motion Picture Handbook, second edition, and take this opportunity to congratulate you upon the very complete work you have produced. The book cannot fail to be of great benefit to each individual reader and, at the same time, to the motion picture industry as a whole, because it will educate those interested in the exhibition of motion pictures.

Also Mr. Robert W. Kiewert, of the Chas. L. Kiewert Company, Bio Carbons, says:

> You surely deserve words of praise for the splendid "get up" of the second edition of the Motion Picture Handbook. You have covered every point so minutely that it surely will be a great help to the motion picture manager and operator.

For these words of commendation, gentlemen, accept my thanks. Both Mr. Hallberg and Mr. Kiewert are men whose opinion is of value, therefore their approval of the work is highly appreciated.

### Toggle Gear Trouble.

Beaumont, Texas, elucidates his difficulty as follows:

> Cannot get the grind out of toggle gear of my Power's Six. Have tried every way I know. If you can tell me how to get rid of this trouble you have my thanks.

Turn to P. 284 of the new handbook. With framing lever clear up, grasp horizontal bar 683, and if you can move it sidewise, and if connecting link 682 moves with it, then loosen screws 745 and tighten setscrews (2 of 'em) 744 just a little, until horizontal bar 682 is held snugly, after screws 745 are re-tightened, but without binding. Now, if bar 683 can still be moved sidewise, tighten screw 728 tight. Now, if this does not help matters, examine and see that shaft 679 (setting on base of machine), which fits in hole 742 and carries toggle gear 678 (lying at base of machine), is not badly worn. If it is, order another at once. Meanwhile set shaft 679 up snugly against the gear endwise, so as to hold all the "wobble" possible out of the gear. Now when all this is done, if matters are not helped, try casting 684 and see if it is, by any chance, loose (might try this first, by the way). If not, then, with a brass, or copper punch against one side or the other, using a light hammer, carefully tap on the punch so as to force the casting slightly sidewise. If this helps, all right. If it makes matters worse, tap it the other way. If all this fails, I'm afraid the machine will have to go to the factory or a repair shop. Presume you have your handbook now, as you have one ordered.

### Troubles Galore.

Bryn Mawr, Pa., forwards a bundle of troubles as follows:

> An operator in a house seating 500. Modern in every way, but, alas, like many another, they skimped on the most important part of all—the operating room. It is of asbestos board on 1-16 inch angle iron frame, hung from ceiling by 1/8 inch flat iron hooks bolted to rafters of the roof. There are no diagonal braces to insure rigidity. Floor is of lumber, with asbestos board on top. The floor, held by that light frame, is so flexible that I cannot move about without having moving pictures (wrong kind of "moving") on the screen. Have two Power's Six A projectors, Hallberg a.c. Economizer and a 70-foot throw. Ordered lenses to give a 16-foot picture, but only get one 14-foot. House opened Xmas and we are doing good business. The loop setter on my machine doesn't work. The bracket and roller of setter seem to be too heavy for the film to lift, and the film tightens around the roller and clatters. Am having troubles of my own with the exchange. We pay $50.00 per week for four reels per day, with extra feature Saturdays; supposed to be 20 to 30 day service. One reel came apart in 15 places in the machine. Found splices made with pins. Don't have time to go over the films before showing, as we don't get them until after noon and start at 2.

It is too bad that exhibitors will persist in economizing on the most important part of the whole house—the operating room, whence comes practically the entire show. I note they have gotten up-to-date equipment in the operating room, but have spoiled it all by building a flimsy shell which moves every time the operator does. Also, I'll bet there is no proper vent flue (for safety in case of fire, see P. 80 of handbook), though the room is right up against the roof, rendering its installation childishly simple. As to the films, unless you can secure service from an exchange which inspects its films properly, it is up to the management to have some one, other than yourself, inspect and repair them. The reports on Power's loop setter are universally favorable. The trouble you name is probably due to your making too short a lower loop, so that when you frame the carriage up the loop tightens against the roller of the setter, but not sufficiently to trip it. The remedy is to quickly frame the carriage clear up, which will probably trip the setter, and lengthen the loop, or else reach in and trip the roller up with the finger. But if you do this *don't* hold the roller up. Just flip it up with the finger tip, releasing it instantly. If you hold it you will make the loop too long. Try making your lower loop a trifle longer. Show this answer to your employers and explain that it is utterly impossible to avoid vibration of the picture on the screen unless they brace that room and make the floor perfectly rigid. Probably they don't realize the error they have made. Show them pages 76 to 81 of the handbook and ask them to read them over carefully. Then get them to read all the subject "The Operating Room," beginning on page 65.

### Focal Length of Condensers.

Columbus, O., asks:

> You advised me to use two 7½ cond. lenses on a 10-foot picture at 70 feet. Field is white all over in stereo, but through M. P. lens it is yellow around edges. Have another house with 12-foot picture at 60 feet. What condensing lenses do you advise?

Same thing—two 7½ lenses. Due to the difference in stereo lens and M. P. objective lens focal length it may be necessary to move your lamp forward or back when switching from stereo to M. P. or vice versa. Theoretically you should have much longer focal length lenses than 7½, but they are hard to get and expensive and you can get good results with the ones you have though switching from stereo to M. P. brings in complications. You should have a separate dissolver for best results. You will find this dealt with, briefly, on P. 363 of the handbook. I advise two 7½ lenses with all objectives (M. P.) over 4½, except where objective focal length is excessive—say 8 inches and up.

### That Bug.

Washington, D. C., writes, ordering a handbook and remarks:

> Would say that I have seen pictures in which a letter is shown and a common fly would calmly promenade across it. Suppose Mr. or Mrs. Fly lit on the letter as it was being photographed. If this is true of a fly, then any other insect might do the same thing. I think New York is right.

Yes, dear boy, that's all right, but all the placards I've seen being photographed had letters at least one inch high. Now several samples of brother

Bug have reached me already, and in them all the insect is as long, or longer than the letters. Thus, if the sizes of these placards have been reduced, then your explanation holds good; otherwise the fly would have to be of very heroic proportions. I have taken steps to get at the facts. Will publish them when received.

## Hats Off, Gentlemen!

For this is from a lady operator, Muriel Rhode, Cincinnati, O. Now don't get excited for she is m-a-r-r-i-e-d, and her hubby is right there on the job with her. She writes:

> Enclosed find money for handbook. So many of the brothers speak of the glass port scheme. Should think it would affect the focusing of the picture. I found the light from the lamp and spot hurt my eyes, so I wear a light-weight hat pulled down tightly over my head and peaked up in front, so I can see the picture without any light shining in my eyes. Another advantage is, one does not feel the heat so much. My husband and I are partners in the theater. He has the management of the business while I have charge of and operate the mechanical part. Have two Power's Fives, which is a pretty good machine. Have a 1913 model Motiograph on the way to us now. House seats 200. Is quite a nice little place. The decorations are in dark red. Plaster screen, with black border. Electric piano. Four bunches of red grapes contain the exit lights.

It's a good thing you're married, Mrs. Rhode, or there would doubtless be an exodus of bachelor exhibitors to Cincinnati. Some of 'em don't like to pay operator's salaries anyhow, and they'd figure—well, never mind what they'd figure, for it would take two to make the bargain. Seriously, Mrs. Rhode, we are glad to welcome you to the department as a genuine working lady motion picture operator, having charge of an operating room in a sure enough theater. The hat you sent would serve it purpose very well, indeed. It is a very coarse Panama, by mail, 55c from H. W. Davis & Co., Cordova Blk., St. Augustine, Fla.

## Higher License.

Mr. Wm. C. Phillips, High River, Alberta, Canada, writes, setting forth certain troubles.

It seems, from a clipping enclosed, that a law is proposed to be passed in the province of Saskatchwan, where the operator's license is, by the way, $15 per year, raising the theater license from $20.00 to $300.00 per annum. Also it is proposed to limit the number of picture theaters to one for each 5,000 population. Brother Phillips, after setting forth the above, continues:

> Have noticed many complaints as to condenser breakage. Here is how I prevent that trouble, and, with me, at least, it works perfectly. I simply remove the entire top of my lamp house. To break a lens would be a novelty to me. Am not only an operator of long standing, but a camera man as well, having worked with the Chas. Urban Co. for a number of years. I wish yourself and the department all success.

As to the license threat, it is but a threat as yet, the bill not having passed. It would be well for Sask. exhibitors to have slides made calling attention to the proposed law, and to the fact that a $300 license will very likely mean a raise of admission fees. The people will probably do the rest. Exhibitors have a much-neglected way of reaching the public through slides. A $15 operator's license fee simply amounts to putting a tax on the fact that a man is willing to labor and earn his daily bread. Fifteen dollars is even more than the worst grafting lawmakers we have here in the United States have dared to impose on operators. If a man won't work he is dubbed a "bum;" if he will work, in Sask., he is to be charged about 1-52 of his wages for the privilege. Glorious. Removal of the lamphouse top cannot be recommended. It would not be allowed in cities. Removing the back is better, but even that is not allowable in cities, though perfectly safe.

## Local Union No. 160.

Cleveland, O., informs us that No. 160 I. A. T. S. E. still has its hat in the ring, as follows:

> Do not often see Operator's L. U. 160 mentioned and take this opportunity to assure you we are very much alive. Our boys have always worked very hard to build up and maintain good working conditions, rather than a great name. We believe we will compare favorably with any local in the country, when it comes right down to "things accomplished." I submit the following: Much enthusiasm was shown at last meeting of L. U. 160, which was largely attended. Annual reports of officers showed progress all along the line. Retiring officers were given a rousing vote of thanks. New officers are as follows: President, S. M. Hulbert; Vice-President, S. Shaw; Financial Secretary-Treasurer, H. Holmden; Recording Secretary, L. Shafranek; Segeant-at-Arms, H. J. DesChambeault; Inner Guard, O. Kurr; Business Agent, Benj. Brown; Delegate to I. A. T. S. E. convention, S. M. Hulbert. The office address is 310 Prospect Ave. The fact was brought out that we are about 98% strong in this city. With the new members just initiated we are now in position to supply the new non-union houses with union men as soon as we can persuade them to accept union service.

Glad to hear such good report. Trust you will prosper in the coming year, and *make the union slide synonymous with good results on the screen,* remembering always, that *good pay and good working conditions bespeak good service.*

## Indian Head Disputed.

Toronto, Canada, writes as follows:

> Have read, with interest, Indian Head's explanation of Canadian license law, P. 46, Jan. 4 issue. Am afraid his knowledge is gleaned from laws governing his own province. In Canada we have no uniform law governing theaters or taxation. Each province has its own set of laws. In Toronto the exhibitor pays a business tax to the city, based on the value of his business, plus $50.00 a year for his theater license. In addition he has to pay the government of the province $75.00 a year. (Whew! Anything else? Ed.) for a machine license on each machine. You may therefore see that the Chesley brother was quite correct in his assertion, Nov. 23 issue, and your criticism was perfectly justifiable. I was near forgetting the fact that the operator also must contribute his little five every year for his privilege of earning his living. In return for this the competent operator is supposed to be protected from Jimmy-The-Usher, but, up to date, this part of the programme has not been enforced, though the five is carefully collected. I heartily indorse the stand taken by the World on the cigarette coupon matter. Such schemes only serve to lower the dignity and standard of the business as a whole.

And there you are! What I have said previously covers the matter. I am opposed to any "license" fee exceeding $2 per year for operators. As to the theater tax, why not educate the general public on that matter through the medium of slides? A number of theaters could club together and have slides made from carefully prepared matter. They could then run them successively in the various houses. One of the slides might read like this, for instance:

> "LAWMAKERS HIT POOR MAN'S THEATER!
>
> We are assessed $75.00 for the privilege of installing a second projection machine in order to give you a better show. Ask your representative *why* this should be so."

That is, of course, merely a suggestion as to matter to be prepared. Exhibitors can reach more people, in a more effective way, through the medium of slides on their screens, than can a newspaper. You are neglecting opportunities lying at your hand.

## Loses Upper Loop.

Albert Lea, Minn., orders a handbook and writes:

> Everyone has troubles. Here is mine. Have a 1912 Motiograph and lose my upper loop. Except on two occasions it has been on the same brand of films. I also have a knock, which seems to be in the intermittent sprocket. Have set all bushings up, but it seems to do no good.

Possibly the loop-losing is caused by (*a*) badly worn teeth on intermittent sprocket. (*b*) idler roller 108, Fig. 110, P. 250 of handbook, not being set closely enough to, or too close to the sprocket. It should be away from sprocket by about twice the thickness of a film. Adjust with screw 23½, Fig. 110. Also see General Instruction No. 3, P. 214, General Instruction, No. 8, P. 216 and General Instruction No. 12, P. 217 As to the knock, it may be that your intermittent sprocket is loose on its shaft. Take carriage out (see Inst'n No. 35, page 257, handbook) and examine. Possibly the star and cam need adjustment. Directions will be found in Inst'n No. 36. However, I think you will find the trouble lies in the ball and socket of ball arbor O55, Fig. 112, P. 254. When this becomes worn it usually makes some noise. Read Instruction No. 49, page 261. I think after carefully reading the Motiograph instructions in the handbook you will readily locate your trouble and be able to apply the remedy.

## Reducing Flicker.

Rome, Ga., writes, ordering a handbook and says:

> Have gained many valuable ideas through the Department. This little city has 15,000 people. Projection is good. We use two Edison Model B projectors. One has a three-wing and one a two-wing shutter. The two-winger flickers unless run at pretty high speed. I reduce the tendency to flicker as follows: without a film in strike an arc and frame the carriage up and down slowly, while running the machine, until the point of least flicker is found. Then thread in frame and the trick is done.

I'm afraid, brother, your imagination worked overtime when you evolved that particular scheme. I know of no reason why the position of the framing carriage should make any difference in the flicker. I guess you would have to show me that, Rome. Glad to know projection in your city is good. Keep it that way.

## In Trouble.

Avon, Ills., orders a handbook and says:

> What I want to know is what focal length condensers I ought to use with a 10 foot 4 inch picture at 58 feet. Have a 6½ next the arc but don't know what the other one is. Have used as much as 30 amperes, but don't get the light I should.

I think you will find that two 7½ condensing lenses will fill the bill, your objective being about 5½ e.f. Keep the lenses, both condensing and objective, *perfectly clean.* Use either ½ inch or ⅝ cored above and ½ inch solid below, set as per Fig. 101, P 211 of handbook and you should get good light. You ought to get very good illumination on a 10-foot picture with 20 amperes, but try ½ inch cored above with that amperage.

## Your Opinion, Gentlemen.

Pennsylvania sends in the following:

> Kindly inform "New York City" (P. 262—Jan. 18 issue) that "bugs is bugs" and the ones he saw were the real thing. This is easy enough to explain. A bug crawls across the letter or title-card while the camera is taking and hence appears in the finished film. Now something about myself. I was employed as assistant in a certain theater in town. Had been there but a few days when the operator went out to smoke a cigarette (smoking is strictly prohibited), leaving me alone with a machine which he knew was not working right, although I did not. The lower magazine rollers were so close together that they would not pass a large, or badly made patch easily. Not suspecting that anything was wrong, I was watching the screen, when an especially heavy patch caught between the rollers. The film bunched up under the lower film guard till the pressure became so strong as to force open the guard and, although I tried to close it in time, the film caught fire. Now I do not think that this was my fault and I did all I could to put it

> out and avert a panic. Unfortunately the operating room was in the course of reconstruction and the fire shutters were not put up. However, I put the fire out without any property damage except a few feet of film and started the other machine in time to prevent any loss of life or injury by panic. However, the whole thing was blamed on me and I was discharged. I have tried to get employment in other theaters but everybody seems to have heard of the fire. I spoke to a friend about this, and he said that Mr. ————, my former employer, had told all the other managers in town about the accident and that I could not secure another place as assistant unless I would go to another city. This I am not in a position to do. I think it is a dirty trick if he is doing this, as work is hard enough to get in this place under any circumstances. How do you think I could regain the good opinion of the managers in this town? For obvious reasons I do not give the manager's name, and for the same reasons, I wish my own name and that of the city suppressed.

Now here is a case which presents several angles. I should like to know just how managers and operators view it, assuming that Pennsylvania has stated things exactly as they are. Personally I am of the opinion that the manager has small grounds to blacklist the man, since he himself was very deep in the mire in running with an incomplete operating room, thus endangering his audience. The operator himself should have been fired and I would have had small sympathy had he been blacklisted. On the other hand the helper, *if he were employed as a competent operator* (upon which much hinges) ought to have discovered the trouble before it reached such an acute stage. But, again, he stayed right there, put out the fire and started the second machine at once, which was more than creditable to him. In view of this fact I believe the managers of his city will do well to give the brother further trial. He has demonstrated himself to be a man who can act intelligently in an emergency, as well as act quickly, and he has learned his lesson. Give him another trial, I say. What is your opinion of the whole matter, gentlemen?

## Rectifier Input.

Mr. Lyman W. Ward, civil engineer, Goldendale, Cal., asks the Projection Department the following:

> I am unable to ascertain, authoritatively, exactly what the energy input of a mercury arc rectifier is. What I desire to know is how many kilowatt hours a mercury arc rectifier, operating from 220-volt feeders, supplying 25 amperes to the arc, will take from the line; also when supplying the arc 30 amperes. Am using an economizer at present which consumes 2¼ k. w. per hour from a 220-volt supply, with 34 amperes at the arc.

In order to be absolutely certain of my grounds I referred this matter to the General Electric Company, and have their reply, as follows: Supplying 25 amperes to the arc, about 1.74 k. w. would be taken from the lines; supplying 30 amperes, the input would be about 2.11 k. w., assuming a 50-volt arc. Of course, if the arc be operated steadily for one hour this would mean that number of kilowatt hours.

## Kansas City Hands Des Moines a Wallop.

Brother George E. Dighton, L. U. No. 170 I. A. T. S. E. lands on Brother Merrill, Des Moines, all spraddled out, thusly:

> I notice a letter from Mr. Will Merrill, of Des Moines, Iowa, in the issue of January 11th and I want to answer him. Do you think you are right, Mr. Merrill, in joining the I. B. E. W.? You say that your local will stay with the I. B. E. W. until your cards are recognized all over the United States and Canada. I am afraid you will have a long wait. I admit, between two crafts that we are more electricians than stage employees but on the other hand ask the old-timers who have been in the business for twelve or fifteen years what they were before taking up the craft of the "Reel-and-Crank" and eight out of ten will answer that they were stage hands before they ever saw a machine, and a good many operators will tell you the plain truth that they know only enough electricity to wire booths according to the code book and properly handle their arc. Now, on the other hand, Merrill, do you think that you belong to a building trade or the amusement craft? The A. F. of L. used good sound judgment in giving the operators into the jurisdiction of the stage employees for the simple reason that we are an amusement craft and the I. A. T. S. E. jurisdiction granted by the A. F. of L. covers the amusement crafts. While the I. B. E. W. is a building trade and classed as such by the A. F. of L. The I. A. T. S. E. has been handling the amusement end of the game since 1893 and have studied how to handle the amusement people and keep peace and at the same time get results. Do you think, Merrill, that your sister local of electricians would take you out and put you to work at a journeyman scale if you were down and out? They might give you work as an apprentice if you were right good, and you could earn as much as 30 cents an hour, sometimes.
>
> On the other hand the I. A. says that other locals shall work sister local men in preference to outside extra men and I will say that no I. A. man ever goes on a job but that he draws the scale of a journeyman, whether he be stage employee or operator. Tell me, Friend Merrill, how many towns in the United States is your card good in? Not one in ten. The I. B. E. W. operators' fight in St. Louis a few years ago ought to be enough to teach you what side of the fence you belong on. The A. F. of L., Friend Merrill, will show (you) where the operators belong under the head of the amusement craft. Let me tell you that the best stage employees in the country cannot pass the examination to be an operator, neither could the best electrician pass our examination. It is not the question of which outside craft you know the most about but which craft you belong to, amusement or building trades. The international grants us anything that is within reason and is a true friend and a staunch one to the stage employee and operator alike. It is the grandest and strongest organization that I have ever belonged to and I have belonged to a few.
>
> Your statement may be the case as you see it, but, Merrill, for the love of Mike, take off your smoked glasses. Don't you see the advantage in having ten thousand men back of you instead of a thousand? Do you know there is an I. A. local in over 300 cities in the United States and Canada? How many I. B. E. W. locals have you in the same territory? Do you mean to tell me that your judgment is better than the majority of the whole U. S. and Canada?

Now, Friend Merrill, don't you get mad. Dighton lives in Scrap Town, Hand-'im-A-Wallop country, state of Knock-'im-Out (I know the "Village by the Kaw" from stem to stern, or used to anyhow) and he simply writes from the shoulder, without any intention of doing anything else than set forth the facts as he sees them.

## A New Operator Poet.

From Springfield, Mass., comes a somewhat lengthy poem, "The Moving Picture Operator," dedicated to L. U. No. 186. We regret that the demands upon space prevent its publication in full, but extracts read as follows:

"While taking in the picture show
And the wonders on the screen,
Do you ever give the man a thought
Who is to you unseen?
I mean the operator man,
Who makes the pictures move—
The one who hand and eye employs
To make the show run smooth.

"A little trouble up above,
You crane your necks to see
What kind of fool they've got up there—
He's busy as can be.
He has no time to mind your quips,
He's something else to do;
With hand and feet and brain alert
He's working for the show.

"His work is open to the world,
And anyone may see
The least mistake that he may make;
Therefore he tries to please.
He always does the best he can,
And honestly can say
Ofttimes he'd use you better,
Could he but have his way.

"Kind reader, I have said enough;
Now, when the show is punk,
Please don't jump to conclusion that
The operator's—good night!"

Wherefore I declare Brother W. A. Clark, secretary L. U. No. 186, I. A. T. S. E., duly elected into active membership in the Ancient and Accepted Order of Poetical Poets. I trust he will never regret the step he has taken. A recess is now declared, to shake hands with the new member.

## Angels (Camp).

From Mr. O. J. L. Byers, Angels Camp, Cal., comes the following:

> Attached find M. O. for handbook. Am now in my new theater. Seats 500, and is the only M. P. house in this county. Business is very good. Use licensed service, six months old, from Gen'l Film Co. Films are in excellent condition. Haven't had a stop in so long I can scarcely remember the last one. Have new Motiograph; 80-foot throw, 6½ and 7½ condensing lenses, latter in front and 14 inches from aperture. Took Mr. Ghost out by bringing the condensing lenses very close together. Use 60 amps. a. c. and have good, clear light all over screen. Take current through a Butler formostat, which takes 30 amps. from the line. Have motor-driven projector; also motor drive rewinder. Took your advice when building new operating room and installed large vent in ceiling. Find it much cooler now. (See page 80, handbook.) On page 157, January 11 issue, Brooklyn sets forth his trouble. I had one like that. Tried many things without result. Finally installed No. 6 wires from transformer to lamp. That ended the trouble. Brooklyn will find his wires too small somewhere. Mine were much smaller than No. 6. In closing I want to say that I would not know how to run my theater without the M. P. World.

I fail to see why small wires would cause such a trouble as Brooklyn describes. If any one can advance a reason why Friend Byers is right let him stand forth and be heard. Small wires would choke down (reduce) the current. Reducing amps. certainly would not cause carbons to get red hot and needle. Success to the new house. May it continue long in the Land of Amusement, and prosper.

## Union Rules.

Palestine Texas, writes:

> Have copy of old handbook, which was worth its price many times over. Have ordered copy of the new one. It has not yet arrived. Would like to know if the I. A. T. S. E., or any local branch of same, has, or can have, the right to make a ruling which would prohibit the proprietor of a M. P. theater from operating his own machine. Would also like to know whether or not a proprietor could be a member of the I. A. T. S. E.

This department will uphold the union in all things which are right, but it will not support it in the doing of wrong. And it is wrong to attempt to prevent a man who is a competent operator, and who is a *bona fide* owner, from operating his own projection machine. The man, *if competent*, has the unquestionable right, I believe, to operate his own property. No; a proprietor or manager cannot, of right, belong to the union. I ran the water works engines in your city for a year, and afterwards the electric light engines. Bent R. Walker, of your city, is an old valued friend of mine. Give him and Mrs. W. a week's pass to the show for me, will you?

## Charter Will be Closed.

Brother Wm. H. Hyde, secretary L. U. 273, I. A. T. S. E., New Haven, Conn., writes, under seal of the union, as follows:

> Kindly, through the department, advise all operators in our vicinity that all sober, reliable and competent operators, having knowledge of projection sufficient to enable them to pass a rigid examination, and who desire to enter our local, should apply on or before February 10th, 1913, as after that date the charter will be closed until such time as the law of "supply and demand" warrants us in reopening same. Application blanks may be had from Secretary Hyde, P. O. Box 960, New Haven, Conn. Initiation fee is $25.

Now, here is a local which is taking the right course, in giving due warning to all operators of the impending closing of the charter for an indefinite period. Having had such warning, there are no just grounds for protest on the part of any one unable to get in during the closure. It is the right, manly, straightforward course for a local to pursue in such matters. It is acting fairly by those likely to be affected by such an act on the part of the union. I would like, however, to ask secretaries to send such important matters as this in ample time. You see, an item cannot be published the same week received, without a great deal of trouble, and if it comes later than Tuesday morning (that is to say, reaches me, personally, later than that) it cannot possibly be published until the week following, and will have to be put through special even to get in then. That is what was done with this. It came too late to be published the week received, hence had to be held over and put through special this week, which brings it to publication but very little in advance of the charter closure. However, that was no fault of the local or its secretary. They did not understand conditions. The getting out of a 108-page weekly is more of a proposition than most people realize. It is like a railroad train that has to start on time in order to arrive according to schedule. Matter is all made ready and in hands of the printer the week before—that is, the reading matter is. It has to be or the paper would never in this world be gotten out on time. As a matter of fact, most of the reading matter is prepared two weeks before—that is, the matter in the various departments. This is bad in one way, but gives us ample time to examine proofs and correct errors, and it cannot be avoided, anyhow.

## That S. & H. Camera.

Mr. J. M. Phipps, Pittsburg, Pa., offers the following suggestion:

> Referring to "Green Trading Stamps," page 261, Jan. 18 issue, I think what was intended was to ask for a B. & H. (Bell & Howell) camera. Possibly the asker of the question did not write it plainly and you mistook the first letter. If my surmise is correct, tell him he may secure one from the Bell & Howell Company, 217 W. Illinois St., Chicago, Ills.

Many thanks, Friend Phipps, but it was the contributor's error, if any one's. The "S. & H." was typewritten and perfectly plain. Did not know that Bell & Howell made a camera. Knew they made many M. P. appliances, including a printer, but the camera matter is news.

## Carbon Set.

Orleans, Nebr., says he has received his handbook and has set his carbons as recommended, but that they always burn as per D, Fig. 98, handbook. This simply means, as he will learn by reading page 210, that his lower carbon is advanced just a little too much. He must understand that, as I have said in the last line on page 209, a.c. carbon adjustment must be very close indeed. "Somewhere near" won't do. The adjustment must be exactly so, especially when using low amperage. Orleans also says he has ordered, and just received Mr. Hallberg's special economizer, and that the instructions therewith say to set the carbons so that they will be in perfect vertical alignment, and with some machines that cannot be done, in which case purpurchase of a new lamp is recommended! As to this, I cannot agree with Mr. Hallberg. What I have to say on carbon setting will be found on pages 204 to 212 of the handbook, and it applies to all cases, regardless of what particular current reducing device may be used. But this does not prevent you're following other advice if you prefer to. Mr. Hallberg and I have "had it out" on this subject before. We will never, I think, agree on that particular point.

## Bugs, Bugs, Bugs.

Mr. Ralph W. Proper, Kansas City, and something like two dozen others, have commented on the bug question, all agreeing that it must be an insect which has alighted on the placard and had his "picter tuk." Most likely that is really the explanation, but I shall know soon. The relative length of the title letters and Mr. Insect is what puzzles me. One of the large manufacturers, in a sub-title of whose film a fly appeared, and to whom I submitted the question as to how a fly would or could appear as large as the letters of the title says:

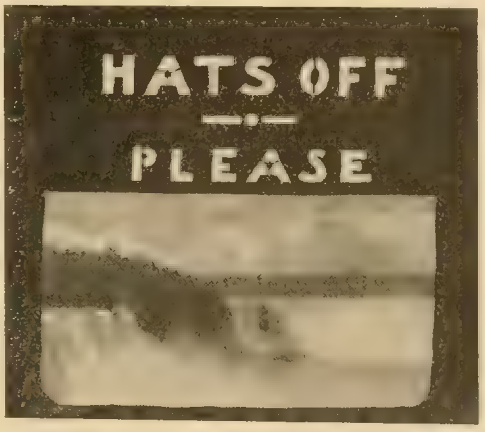
> Your favor of the 16th instant is at hand. We note that the fly question is not yet settled.—that is, of course, the question of the fly which was photographed on the piece of film which you sent us. By way of illustration, we will presume that the placard to be photographed is the regulation distance from the camera and, a proper distance between the placard and the camera, there is arranged a square piece of glass, on which is the fly. When the photograph is taken the fly, of course, will appear as you see it on the film. In a way, we are inclined to believe that this fly was not so very well focused. We trust this will make the matter clear to you.

And there you are! This reply makes it apparent that the fly, from some reason best known to the manufacturer, was, at the expense of some trouble, purposely photographed in the title. Help, Watso! The butcher knife!

## A Clever Scheme.

Mr. Jack Smukler, Detroit, Mich., sends samples of announcement slides he makes. His plan is decidedly clever and effective, if carried out with care and good judgment is used in the selection of slides. It is as follows:

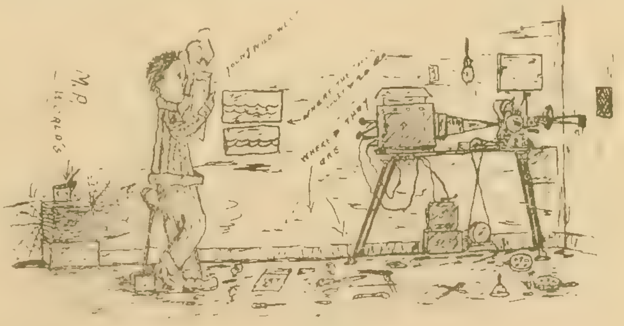
> Select a suitable song slide, open it up and remove the emulsion from a portion of its surface, say one-third or one-half, either at top or bottom. With a letter stencil, of the kind which punches letters in cardboard, stencil out the message you wish to convey, place the cardboard over the clear portion of the slide and bind up again.



One of the slides submitted reads "Brief Intermission to Change Pictures." This appears over a man and woman standing at an open window, the upper half of which was removed. The woman is shaking her finger at the man, evidently, but the effect is that she is looking at the man and pointing to the message above. The picture on the lower half of the other slide is removed, and, in stencil letters appears the words: "Ladies Under Forty Please Remove Their Hats." The upper half of this slide has a boy and girl seated on the top rail of a vine-draped rustic fence, with a beautiful cloud effect and a full moon behind them. I set this forth to show that friend Smukler not only has evolved an ingenious plan, but he also used taste and good judgment in its application. The idea is shown in the illustration, though the scene (Niagara Falls) is hardly the most appropriate. The clear space could be coated over and written on instead of using the stenciled cardboard.

## Artist Operator.

We are running to ART this week. First a poet, and now a pen-artist operator. The brother, Mr. Ed. Bunch, Mena, Ark., sends in the accompanying sketch and writes:



> This is the first time I've bothered you, but, some time since, I noticed Washington sent a sketch of his operating room, designed to show how the operator's domain should be kept. Well, this sketch is designated to illustrate conditions in many (Too many.—Ed.) operating rooms. I am hoping my poor effort will escape the waste basket and not be laughed at by Mr. Hoffman.

Huh! If Hoffman d-a-r-e-s to even giggle at anything in *our* department we'll bite him. I'm sorry to say I've seen too many operating rooms which might have served as a model for the sketch. Those Worlds and the accumulated cobwebs chime in remarkably well with the general scheme of things, as set forth. Come again, Brother Bunch. You're all right.

## Marietta, Ohio.

wants to know (*a*) Address of National Waterproof Film Co. (*b*) Proper focal length of condensing lenses for a 6 foot picture at 20 feet. (*c*) What issue of MOVING PICTURE WORLD contains Edison machine instructions.

(*a*) Last I knew the address was 4200 W. Adams St., Chicago, Ills. (*b*) Two 6½ lenses. (*c*) Edison instructions, as well as instructions on Powers Six, Standard, Motiograph and Simplex, revised and corrected, are contained in the new handbook. They were simply given advance publication in the Department for the benefit of operators.

# Comments on the Films

## Licensed

"HOW FATTY MADE GOOD" (Vitagraph), Jan. 31.—This is a tale of the country—of pigs, of apple orchards, of tree climbing by a fat man. A limb of the tree breaks when the fat man is on it, and there is a fall of bulk and of pride. A maiden decides she likes better a slimmer fellow; she accepts an invitation of the successful rival to go to the theater. In front of the show house the fat man is bluffed and fails to fight. He goes to a "pug" and gets a lesson. He decides he is a scrapper. In the show the leading man makes a hit—with the girl. After the show is over he walks away with her. He takes her on a cab ride. The fat man is the driver; this is the result of no accident, either. The horse is driven at a furious pace out into the country. The actor is pulled out of the cab; the fat man knocks him down; the fat man knocks him down twice. Then the matinee idol fights. But what's the use? The fat man falls on him; the stage man has just enough strength left to make a getaway across the fields. Fatty and the girl get up on the driver's seat and return; the poor actor walks the ties. It may not sound funny, but it is.

"THE SENATOR'S DISHONOR" (Kalem), Feb. 1. A well played drama. E. L. Davenport has the role of Senator Vane, detected by Congressman Lord (Tom Moore) in accepting a bribe. Alice Joyce plays the role of the woman who accepted the man of position in preference to the young lawyer she loved. There are some strong situations. It is too had it was necessary to kill of heart failure the Senator just to make a "nice" ending. Fiction is often stranger than fact—in moving pictures.

"PRIVATE SMITH" (Lubin), Feb. 1.—Wilbert Melville, the author of this picture, shows that he knows something of the pecularities of a soldier's life, and has made a good offering. The plot is modeled after an often used pattern, but has been developed with a fine sense of values and it seems as though every thing in it contributes to the author's object and consequently carries the spectator straight to the house of romance. At the end we sympathize with every one of the characters and warmly, which is about as good a thing as can be said about such a picture. There is some natural and human acting in it, although the leading woman shows inexperience. She seemed to be feeling her part too much to be able to give a clear picture of the character. With a little practice and a little more coldness, she will find what are means and may turn out to be a genius. Earl Metcalf plays Private Smith, who, sorely tempted, steals some company money in the keeping of Sergeant Ross (Edwin Carewe); but in the end, being kindly treated by Ross' sweetheart (Edna Payne), confesses. E. J. Phillips and Lucia Villa have roles. There are also some pretty scenes. A good picture.

"ALONG THE COLUMBIA RIVER" (Pathe), Feb. 1. The Pathe camera that is "seeing America first" is at present up in the Northwest, and this month it shows us the Columbia river. There are some interesting salmon fishing pictures; but for the most part the offering is devoted to scenic views. The country is very rugged, rocky and grand. The photographs are finely stereoscopic and clear throughout; at times they are perfect.

"THE GREAT PRAYER OF THE ARABS" (Pathe), Feb. 1.—An instructive picture, taken in southern Algeria. It shows a host of white robed Arabs praying towards Mecca at the end of the mouth of Ramadan. The two on this reel make a fine offering.

"THE PRINCESS AND THE MAN" (Edison), Feb. 1.—That Bannister Merwin wrote this poetic and effective story would be plain without his name on the screen. It is a romance, not a love story, and its setting might well have been one of the small German kingdoms of about 1847, just before the revolution that sent so many of Germany's best citizens to America. Chas. J. Brabin deserves much credit for the care and imagination he has shown in producing it, for it is a fine offering. Its object is to contrast the sincere mistake of aristocracy with the earnest truth of an oppressed people and then to bring the two together on the common humanity that both must respond to when the sunlight is let in. Miriam Nesbitt plays the heroine-princess who first feels the appeal of the people and whose desire to find out for herself is the step that carries the dramatic situation to its climax. Augustus Phillips plays the "man," a poet who is a revolutionist, but will not stand for violence. It is made a truly poetic character and we never liked this skillful player so much as in this role. Marc MacDermott plays the old king, somewhat decrepit, but still a king. He and Miss Nesbitt are both truly royal. Charles Ogle is a real revolutionist and Mary Fuller has a character midway between his and that of the poet. Richard Ridgley got a good laugh in his comic role as guard. Bigelow Cooper is a first class colonel and Robert Brower is all that was desired as the prime minister. It is an offering that will be liked much.

"A DAY THAT IS DEAD" (Edison), Jan. 28.—Our own personal opinion of what makes a beautiful picture is different, it seems, from that of many others whom we meet. With us, humanity, when shown truthfully, has more beauty than any background. Yet this picture, "A Day that Is Dead," awakened much enthusiasm, because its backgrounds are finer than usual and are well photographed. Truly, such pictures of the sea as it gives are worth while, for the scenes along rocky shore with the angry billows yeasting over it are magnificent. The story is not at all worthy of the poem which gave the suggestion, and the quotations from it—"Break, break, break on thy cold, gray crags, O sea"—give to it nearly all the depth that it has. If it had not been set in England and in the peculiar costumes of that country about a hundred years ago, it would have escaped many counter suggestions. To begin with, no English peasant would have been fool enough to think himself equal to a lord—not until he was angry. Then there are the distinctly Californian buildings and, last, the Catholic church and the priest. The story was impossible in America or in any old world country. But the scenes were surely fine.

"A SERENADE BY PROXY" (Edison), Jan. 29.—A light-hearted farce which Alice Washburn, as a romantic cook; William Wadsworth, as the lovelorn hired man and Edward O'Connor, as the family coachman, make very amusing. These players don't appear in every scene; and there is no real comedy except when they do. Gertrude McCoy plays the daughter of the house; F. A. Lyon and Mrs. W. Erskine, are her parents and Augustus Phillips is her lover. The story which they play seems better written than acted. It doesn't hold the attention very strongly for it hasn't enough life. The photography is good and, taken as a whole, the picture gives excellent entertainment.

"ON THE THRESHOLD" (Lubin), Jan. 28.—This may not be the first Lubin picture in which Ernestine Morley has played—we haven't noticed her before. She leads in it, as a mother who is passing through her first serious quarrel with her husband. As usual, their child is the means of reuniting the two young people; but there seems to be much more freshness and humanity than usual. It's strange how these two qualities go together. They make this story commendably worth while; but they are due more to Ernestine Morley's forceful and unconstrained picturing of the situation and to G. O. Nicholls' careful direction than to the scenario. The leading woman shows breadth; she is as convincing and also as distinct when she is in the reaction from passion as in the tense moment, and as much so in her showing of commingled tenderness and fear as of angry rebellion. Director Geo. O. Nicholls' pictures are standing out very well for significance and for truth. With this material he ought to go far. His offering has much beauty and will be liked. We might point out one unfortunate thing—if the father needed his overcoat, or could stand it, even in his emotion, why did he let his little girl go to sleep in his arms with bare feet and only her night dress on? Edwin Cartridge plays the father; Mary Smith is the grandmother and Fuller Baus is the tertium quid. It is a good cast.

"THE BULGARIAN ARMY IN THE BALKANS" (Eclipse), Jan. 29.—A little better photography would have shown us the faces of these brave men or shown more of them. Such men were worthy of being made known to all the world; it would do the world good, the more as many of them are now dead. The picture was taken at a frontier town just before they made their dash to fame and to destruction that has not been in vain, for they have freed their countrymen from degrading slavery and won back land that once was their own. Just as it is, it is a picture to see and remember.

"HUBBY DOES THE COOKING" (Eclipse), Jan. 29.—On the same reel is this farce that is perhaps a bit too much like others of its kind to be very acceptable to old time spectators. It is clown work and there is some freshness in it, of course. It is not vulgar so much as rough. There are dishes broken, etc.

"HUBBY'S POLLY" (Pathe), Jan. 29.—Paul Panzer is an accomplished actor and seems to be getting better every day, which doesn't imply that he wasn't good two years ago, for he was. In this picture he is very comical and it isn't an altogether easy situation to handle. It is a well written picture in which the wife getting her husband's note referring to a parrot finds a baby (left by the cook) behind the screen—the bird was behind the other screen. The trouble with it is that it is too long and drags a little before the beginning of the trouble. It is very fairly acted throughout and makes a serviceable offering.

"A CANINE MATCHMAKER" (Selig), Jan. 28.—William Duncan is at his best as author and producer in pictures with a different atmosphere than this which tells a love story, though it be with much freshness and with many good points. The dog's part doesn't add a great deal to the picture's final result and the number of tramps seems to us a bit of exaggeration. It is a fair offering, but it isn't a masterpiece.

"THE EMPTY STUDIO" (Selig), Jan. 29.—If a dark and beautiful face would alone make one a picture of tragedy, Adrienne Kroell would be a very Media. It is no great matter to her that she isn't for she has good abilities as an actress, even though she cannot at present rise to the magnificent heights needed for this particular picture. In its lower strata she walks securely and is an appealing figure in her role, an unsuccessful artist. One the other side of the picture is James Fowler, the son of a rich merchant, who has been disinherited because he, too, will paint, "daub" his father calls it. These two are brought together by a common interest, the prize offered for a painting of Tragedy. The incidents that lead up to their meeting and to the painting of the girl by the man are only fairly convincing, but have been carefully made by Director Hardee Kirkland and the whole is beautifully photographed. Lillian Leighton has an interesting part as a charitable Irish woman; she acts so well that one can't always recognize her in her different roles. Ethel M. Parsons deserves more credit for her freshly imagined situation and for her story's one big scene than for marked skill in dramatic construction. She hasn't thought up inevitable things, but seems to have taken the first incidents that suggested themselves.

"AILEEN OF THE SEA" (Melies), Jan. 30.—Mildred Bracken, in this picture, saves a very commonplace story by most natural and convincing acting. The scenario doesn't lack a good or even deep idea; but its author has not taken care to develop his situation artistically; there are incomparable things in it. The girl is dying because her lover is absent. Her father mortgages his boat to pay for a specialist who cures her and she now consents to marry another man to save the boat. The picture shows that she is happier with her husband than she would have been if she had married the first lover and the spectator's interest comes from the way it is acted by the leading woman. The photography is fair.

"SAVED BY HIS HORSE" (Pathe), Jan. 30.—Producers have learned how to make a chase of a stage by Indians truly effective. When well done it can never be anything but terrible and the time probably will never come when it will be unacceptable to the majority; but there must be no faking. Both the stage and the Indians, in this picture, go as fast as they can; the producer has kept his Indians far enough behind so that they can go fast and near enough so that they still suggest danger. It is a well written and ably conducted offering from first to last; and though the unbelievably intelligent horse that goes for assistance doesn't excite the emotion in the spectator that a more convincing messenger might, in the picture as a whole, it is a small matter. It makes a very true thriller

"THE LESSON" (Selig), Jan. 30.—There is one character in this picture that will attract notice. It is a clearly drawn young working man played by Jack Nelson, and though not a very engaging character, looked at as an acquaintance, he brings into the picture a breath of life from the great world of living people who are as God made them. Not all the characters of the story, which was written by J. E. Hungerford and produced by Oscar Eagle, are as real or natural, but all are fair. The writer seems to have tried to heighten his story's dramatic quality by increasing our pity for the heroine's poor family, around which the story turns. This wasn't necessary and the result is not wholly fortunate. Baskets of fruit and bread carried in charity are also theatrical; it is an aristrocratic and snobbish thing to do, likely to give offence to the poor family. As far as we can find out the spectators don't especially commend such baskets in pictures. Winnifred Greenwood plays the girl, with Frank Weed as her father, a rather healthy looking sick man, and "Timmy" Sheehan as her lame brother. Charles Clary plays the charitable floor walker who has excited Jack's jealousy and who, with his wife and child, visits the poor family with the basket. The photography is excellent.

"THE MASHER COP" (Biograph), Jan 30. The cop was detailed to "get" mashers and is dressed like a woman. Trying to stop an elopment, he manages to get something started which ends happily for everybody himself included. It isn't quite so good as the other on the same reel.

"WHAT IS THE USE OF REPINING" (Biograph), Jan. 30.—The opening situation of this picture is first-class comedy and it develops into very good farce. Farce following comedy is apt to seem flat for the time while it is winning its own welcome on an entirely different plan. There is just a little of the picture that is not at once perfectly clear, but it is all played in the right spirit and makes a good offering.

"THE PRIDE OF ANGRY BEAR" (Kalem), Jan. 29 A picture that, as a whole, is fresh and presents a new interest; it also has freshly pleasing backgrounds. This comes from its idea and its new scenario and not from its treatment, for there is much in its scenes that gives us the impression that we have seen it before. This short-coming is noticeable in nearly all makes of pictures and comes largely from the fact that we see so many from the same studios; it will not be so apparent to the occasional spectator. This offering was taken along some quiet stream and some of its scenes are lovely. In its showing of Indian character, it gets over very well, although that carrying of the Indian heroine by her white lover made some uncomplimentary laughter Such incidents are only for the gallery William West is commendable as the Indian chief and Francellia Billington is most engaging as his daughter.

"THE SHERIFF'S STORY" (Essaray), Jan. 30.—A story of the West, told in a gilded city bar by a sheriff to three club men. It is about a prisoner of his who got away. The narrator is, of course, the principal actor in the tale; but the barroom scene is thrown back every now and again to keep the spectator among the group of listeners. This is commendable; it makes the picture more intimate. The tale is worth while and very entertaining. We have seen another picture in which the pursued managed to deceive his pursuer by a seemingly mortal wound painted on his breast; but the picture is full of freshness and a very acceptable offering. It will be enjoyed.

"THE ALTAR OF THE AZTECS" (Selig), Jan. 31.—An unusual picture with an extremely interesting atmosphere. It's naturally a love story and deals with the discovery of a rich gold ledge once known to the Aztecs; but long lost. It probably was suggested by a real temple of prehistoric Mexico some good views of which are included; but its author has carefully laid out his plot and the picture shows none of the haphazard looseness that has begun to seem almost the rule with photoplays made to order. It opens in New York and with some perfect interior sets in the home of a rich merchant whose daughter resembles an old painting of an Aztec princess, her ancestress. This fact plays no part in the story, it is brought in merely for atmosphere, an atmosphere, by the way, that the picture doesn't pretend to develop. In the novel of this type the girl usually has something to do with finding the mine; is looked upon by the natives as a goddess or something of that kind and the scenario writer perhaps knew that the spectator would follow the well-known clue and that his picture would get an added touch of mystery. We commend him for it, but wish that he could have taken the time to make two reels or more; he shows that he can be interesting. The author is J. C. Cowles and he knows how to make an acceptable picture, and Henry McRae, its producer, can put one over. Hobart Bosworth plays the American mining engineer who discovers the "lost ledge" and so wins the girl, who is played by Phyllis Gordon. Henry W. Otto plays the girl's father and F. Galves and A. E. Garcia have parts as Mexicans. The photography is of the best and the offering plainly took the audience into camp. The sub-titles are not just what was wanted.

"BROTHERS" (Biograph), Feb. 3.—A solemn and affecting death scene opens this picture of a quarrel between two brothers who really loved each other. The value of the opening scene, which throws into strong light the emotional character of the brothers, especially of the older one, is felt at the end, where, by a fortunate chance, a terrible tragedy is averted by hardly more than a moment. The picture is not harrowing, for one feels after it is done that those two brothers must be the very closest of friends from that time on through their whole lives. The story was speedily produced, and perhaps was projected a bit too fast—at any rate, it seemed just a bit obscure in one or two places; yet even under these conditions it was very effective. In the characters we find that same respect for truth that we have come to expect in pictures from the Biograph studio. Both the brothers and that queer "non-committal girl" were clearly imagined and most certainly rung true. As for the girl, we know one who is in many ways like her—one of the queerest people we know—a truly country character. The "leaders" seem unusually poor to us. The use of the word "lady" instead of girl is a bit stilted, and we think that the screen explanations might have been made clearer. The photography is fair. A strong offering

"A PERILOUS CARGO" (Edison), Jan. 31.—A not very effectively made melodramatic picture, fabricated to use an old hulk of a ship, high and dry on the rocks, which at the climax is shattered by dynamite. If the story gives excitement—and it does at certain moments—it is by contagion, not by suggestion; by the running about and gesticulating of the players, and never by the convincing development of a dramatic situation. The fact that too many things in it give the producer's expedients away makes it seem very artificial. We had to see it with three audiences; in one it was laughed at; in the others, while there were some who seemed to be watching closely, some plainly didn't. The producer had two ships, and they were not enough alike. We can't praise the writer of the script, either; but we cannot pass without praising the players—it is remarkable that they accomplished so much. Walter Edwin and Herbert Prior, but especially the former, who has the lead, do fine work. John Sturgeon, as the lighthouse keeper, and Edna Flugrath, as his daughter, also do well. William Betchtel and Richard Ridgely, the conspirators, had ungrateful roles and seemed a bit too melodramatic—they had to do something. The photography is fair and some of the scenes are very interesting.

"AND HIS WIFE CAME BACK" (Vitagraph), Jan. 29.—James Young, as author and producer, has given us a very laughable little picture, with John Bunny, Kate Price, Flora Finch and Mrs. B. F. Clinton in a situation which, if not wholly fresh, has an entirely new and very amusing development. It certainly captured the audience. Its quality is more like sparkling ice than a laughing summer breeze. John Bunny flirts with Kate Jones across the air shaft, and Spinster Finch has her eye on them. She sends a telegram and John's wife comes back. But these four individuals are far more interesting than average people even in photoplays.

"SHE MUST ELOPE" (Lubin), Jan. 31.—There is a good deal of fun in this brisk farce, but it is hard to tell whether the author or the producer deserves the credit. The treatment of her poor boarder by the landlady shows knowledge of the world, and the best that the picture has is this fun of wisdom. These details and the clever, fresh way in which the old situation has been handled make it go. Its most noticeable shortcoming is that Spottiswoode Aitken is not old enough to play a doddering old man—it is noticeable that he has all his teeth. Mae Hotely, as the romantic old maid, is very funny, and she is well supported by Robert Burns. Author, E. W. Sargent, and producer, A. Hotaling.

"WHAT'S IN A NAME?" (Lubin), Jan. 31.—On the same reel is a bright little comedy by Bertha Hirsch which, though slight and very short, is most enjoyable. There is an extremely pretty scene in which is a contrast between the different beauties of two women, light and dark. The wife is fooled by one of her husband's notes from a business man named Wifey and referring to another business man named Undertaker. The leading woman isn't a great actress, but a fair one, and her prettiness plays for her. Kempton Green plays the husband; Isabelle Lemon, the wife; while John Smiley is Wifey, and S. Aitken is Undertaker. It was produced by Joseph Smiley.

"THE HORSE THAT WOULDN'T STAY HITCHED" (Kalem), Jan. 31.—A farce that would have been better if the horse had let himself out, but it is too plain that he would have stayed hitched if they had permitted it. There is fun in it, though not so much as there might have been. John Brennan is the man who owns the horse and sells it to Ruth Roland's father, a gouty invalid. It is for Ruth to ride, but she leaves it hitched to her father's chair.

"ST. AUGUSTINE, FLORIDA" (Kalem), Jan. 31.—On the same film is this scenic of the oldest city in the United States. The photography is perfect and the subject very interesting.

"A TALE OF OLD TAHITI" (Melies), Jan. 31.—We have already reviewed this fine offering at length, and at this time need only add that it was received with great favor by a large audience composed of many kinds and conditions of people—an audience that made a good criterion to judge by. The picture of last week, "A Ballade of the South Seas," had perhaps a finer, more poetic story behind it, but it was a bit too fine for the gallery. There were some who didn't understand it. This is not only a beautiful but a popular offering and will be liked by every one. Personally, we preferred the other; it was a gem. To tell the truth, it was a bit too good for the uncultivated understandings of some.

"THE CHAMELEON" (C. G. P. C.), Jan. 31.—We have seen chameleons and flattered ourselves that we knew something about them, but we learned more in ten minutes from this film than we thought possible. The chameleon is such a strange creature that he seems a comedian, one of nature's naturals. It is a fine offering, indeed, beautifully photographed, and will take everywhere.

"MAKING OF HATS" (C. G. P. C.), Jan. 31.—On the same reel is this instructive industrial showing how hats are made in the Philippines. The two on this reel ought to be a feature in the majority of houses.

"PATHE'S WEEKLY NO. 6," Feb. 3.—The best items this week are the views of the Gould-Shepard wedding. These pictures were taken at the beautiful Gould homestead at Tarrytown and include portraits of all the Gould family. The other items are good.

"THE PROSECUTING ATTORNEY" (Kalem), Feb. 3.—There is freshness and an entertaining atmosphere in this picture that develops an old situation in the expected way. As soon as we see that suspicious looking window in the library of the district attorney we expect the convict who has threatened him to escape from prison, and in this we are not disappointed. This event caused marked laughter in the audience. Yet, because of the story's natural and, for the most part, careful conduct, and because it is acted in an unforced and simple way, it pleases. It happily lacks the sentimentality so often found in this story and has one very novel thread of interest. Its perfectly made scenes are well photographed and often beautiful. The prosecuting attorney is played by Guy Coombs; his wife, by Alice Hollister; their little boy, by Master George Hollister, and the criminal, by Robert Vignola. All do commendable work. We dare place the offering as, in our estimation, third among all today's releases. We haven't yet seen the Selig special.

"OVER THE BACK FENCE" (Edison), Feb. 3.—The opening situation of this picture doesn't promise anything out of the ordinary, and, except for pretty scenes and pretty acting, it doesn't provide anything exceptional. The author seems to have seated himself and turned out a conventional commercial comedy. There is some freshness in his idea, but it is not rich in true comedy—indeed, we think that nearly all the comedy comes from the producer and the players, who deserve credit for making an entertaining, if not very substantial, offering. The photography is almost perfect. C. J. Williams is the producer, with William Wadsworth and Alice Washburn playing the older people, and Harry Beaumont and Bessie Learn in the parts of the two young folks. All are surely acceptable. Marion Carr is the author. The picture made a ripple of laughter which came and came again while it was on the screen.

"CUTEY AND THE TWINS" (Vitagraph), Feb. 3.—A comedy that becomes thoroughly enjoyable when once it gets started, although it seems a bit slow in the first few scenes, but in these Wallie Van's acting is the saving grace. Mr. Van plays "Cutie," a college "fusser" who gets so perfectly "stung" in just the way he deserved that the spectator enjoys the showing of it as much as though he were on the spot and it was happening to one of his own acquaintances. The twins are Edna and Alice Nash, two sisters who look alike. Their ages, in the story, are nine each, but they borrow their mother's dresses and, in the park, flirt with "Cutey." Later he calls and is shown up to the nursery. His classmates and the parents are "on" and enjoy it. The early scenes do not make us believe in them, but when the situation is shown it is so good that we have to believe in it. Florence Turner plays the mother, and Hughie Mack the father of the twins. James Young produced it from Marguerite Bertsch's script. The authoress deserves commendation for an unusually fine comedy idea.

"THE LOST NOTE" (Lubin), Feb. 3.—A melodrama featuring Ormi Hawley, who plays an innocent heroine accused of theft and put behind prison bars. It is a very thin, old-fashioned picture and isn't deeply interesting. Guy D'Ennery plays the minister who left a $5 note where the poor but proud girl or her blind mother would find it. James Moore plays the deacon who drops a note and then accuses the girl of stealing it. Clarence Elmer (a young man with some personality) plays the half-wit who finds the deacon's note after the girl has been arrested and bailed out by the minister. Mary Smith and Jane Gale have parts. The photography is good. Walter Starkey wrote the script, which Lloyd Carlton produced.

"THE HOUSE IN THE WOODS" (Lubin), Jan. 31.—A melodramatic picture with some beautiful sets, and which is perfectly photographed. Melodramas are very acceptable to spectators when they convince the emotions; they do not need necessarily to convince the mind. This picture's shortcoming lies mostly in the abruptness of its transitions. For instance, the girl's father gets word from his villainous nephew that his son-in-law has stolen his valuable painting. No proof is offered, but the old man puts on his coat and goes to the "house in the woods" and, after a short conversation that seems to consist mostly of "You did" or "I didn't," sends his daughter and her husband out of the house that he owns. All the trouble that the author took to make us believe this is to make the father into a foster father. It doesn't convince the emotions. Eleanor Kinkhead is the authoress of the story. Ormi Hawley plays the lead, with Guy D'Ennery as the hero. Irving White is the father, and James Moore the villain who in the end confesses. Clarence Elmer deserves credit as the old darkie butler.

"HYPNOTISM IN HICKSVILLE" (Essanay), Jan. 31.—Augustus Carney plays a good comedy character in this rural farce, and his work alone makes it an amusing offering. He is a stingy old farmer, in disposition so "near" that he counts the coffee beans. He doesn't want the hired man (John Steppling) making love to his daughter (Beverly Bayne), and won't give him enough money to see the hypnotist. John gets the old man hypnotized and there are some lively and amusing results. Eleanor Blanchard, E. H. Calvert and Miss Smith also have roles and, especially the last, add a good deal to it. Augustus Carney is in his best form and seemed to capture the audience, that laughed again and again after the picture got really under way.

"THE MAKING OF BRONCHO BILLY" (Essanay), Feb. 1.—Featuring G. M. Anderson, this picture provides fresh entertainment, with a good story of a tenderfoot's experience in a rough town out West. Clever gun play is the feature of it, but it is substantial and well put on. The spectators seemed to like it. The photography and backgrounds are excellent.

"THE GOVERNOR'S DAUGHTER" (Selig), Feb. 3.—Two years ago the Selig company produced this picture with Hobart Bosworth in the leading role, and did it well—much better than at this time. The script was better written for this picture (it naturally would be), but the actors, with the sole exception of the man's old mother, do not reach the same level and do not, as a whole, begin to touch the others in the force with which they impress the picture's intention on the imagination. Their acting is fair, for the most part, and there are one or two fine moments. Where the action is vigorous, as in the out-of-door scenes and the prison scenes, the picture holds, but the scenes in the governor's house, except the ending, are not effective. The mother is played by Eugenie Besserer; the man who is almost hanged is Harold Lockwood; the governor's daughter is Kathlyn Williams, and Lem Parker plays the governor. Henry W. Otto and William Hutchison have good roles. We miss the fine prison scenes of the former picture—they were great.

## Independent

"THE RICH MR. ROCKAMORGAN" (Champion), February 3.—Showing, in a series of attractive outdoor-views, how a young man from Wall Street, posed as a rich young millionaire. He succeeded in this deception until the real millionaire came along and denounced him a sad imposter. The river views from the deck of the yacht are good and the love scenes nicely pictured. A good offering of the light, social type.

"A SPICY TIME" (Imp), February 3.—This picture ambles along in a congenial way and leads up to some genuinely funny situations. The tramp who steals the widow's pies, the mischievous children who put pepper in both pies and roses, the amorous widower, and other characters are pleasing. The scene in the court room, where everybody is seized with a sneezing fit, is a sure laugh producer. Good comedy.

"ONE ON AUNTY" (Nestor), February 3.—A farcical half-reel, in which a young couple meet with adventures on an automobile trip. The palming off of the hobo on the severe aunty, as Lord Trump, furnishes the chief humor of the picture. The photography is good.

"JED HOLCOMB'S PRIZE BOX" (Nestor), February 3.—This, on same reel with above, is the best and most original rural comedy we have seen in a long time. The plowing contest is novel and the girl's substitution of herself for the prize sheep, is pleasing. A good comedy skit.

"BILLY'S BOARD BILL" (Gem), February 4.—A typical "Billy" offering, featuring Mr. Quirk as a female impersonator. The plot is fairly novel, but we have seen him in more spontaneous parts. The manner in which he acquired the theater tickets was something new, and the scene in the theater, where the various Romeos were awaiting their Juliet, was amusing. Billy did a little too much winking at the camera. This tends to keep constantly in mind the fact that it is a moving picture and destroys the illusion. A very passable comedy.

"MONA, OF THE MODOCS" (Bison), February 4.—A two-reel production, which suffers from lack of a definite plot. As a series of pictures of Indian warfare it possesses some merit, but at no time is there a definite story structure to pull on the observer's interest. The detached episodes will pass, though the attack on the cabin was not very realistic; but on the whole we cannot commend this as a strong offering.

"FOR THE CHILD'S SAKE" (Eclair), February 4.—A lawyer marries an actress a year after the death of his first wife. His daughter grieves so constantly because her mother's picture is removed from the wall that she is threatened with blindness. Nothing cures her grief till the picture is restored to its place. The clear photography and good acting do everything possible to make this pathetic subject matter convincing, but it cannot be called a powerful conception.

"FATTY AND THE BANDITS" (Nestor), February 5.—There is a lot of ginger in this Western comedy, which leads up to a very laughable situation. The plight of the imitation bandits and Fatty's capture of the real ones makes a corking humorous film.

"ANIMATED WEEKLY, NO. 47" (Universal), January 29.—Pictures of the Gould-Shepard wedding, with individual views of George and Frank Gould, Prince de Sagan, Duc de Tallyrand and others, undoubtedly lead the interest in this number. In addition we have views of Cardinal Gibbons, English Royal troops, fashions, etc.

"THE BRANDED SIX SHOOTER" (Frontier), February 5.—Clear, sharp pictures and brisk acting combine to make this Western offering above the average in merit. The love story develops quickly and the manner in which the jealous brother assists in the stage holdup is nicely developed. The views of the trail in the arid, mountain country are interesting. A good offering.

"THE LOVE CHASE" (Eclair), Feb. 6.—In these times, when good comedy pictures are rare, it is seldom one goes over the mark and includes too much good stuff. This two-reel offering tells a very delightful love story in the first reel, with the best views of Niagara Falls we ever saw. The hero's pursuit of the girl could well have ended here. But this is not the case. Instead the plot goes over into the second reel, which gives us some more excellent scenes, including some fine views from the Singer building in lower New York, and a ball game in Brooklyn. Then the hero has a curious vision and a lot of things happen. A live tiger attempts to interfere in his love chase, but of course it was not successful. A diverting comedy offering.

"THEIR MUTUAL FRIEND" (Powers), Feb. 7.—A very dramatic offering, with Edwin August in the leading role. The scenes in which he is put through the third degree, in an effort to wring from him a confession for a crime he did not commit, are very tense and realistic. The opening scenes on the grounds of the California hotel are also good. A strong offering. It may be added that Mr. August is the author of the story as well as the leading character.

"THE STRIKE-BREAKER" (Nestor), Feb. 7.—A strike story, with its scenes at a Western mine. Certain incidents are very highly colored and border on the sensational, but the interest is held throughout. The girl brings in the money for the striking men just as the hero is holding them back from dynamiting the mine.

"ACCIDENT INSURANCE" (Crystal), Feb. 9.—A good comedy idea, well worked out. Pearl White does a thriving business writing accident insurance until a series of fake accidents occurs and the company fails. Bright and entertaining.

"HER LADY FRIEND" (Crystal), Feb. 9.—This, on same reel with above, is also amusing. The unattractive woman finds her stock rising when she becomes an heiress, and the hero adds a cipher to the figure, which immediately gets her a husband. A pleasing reel.

"BUILDING THE GREAT LOS ANGELES AQUEDUCT" (American), Jan. 30.—One of the most complete expositions of a vast engineering project ever thrown on the screen. In a series of clear, sharp pictures we see many features of this 223-mile aqueduct, which is to bring water from the valley of Owens River to the city. The great syphon, which crawls through the desert and over hills, is shown; various tunnels, of which there are altogether 140, are shown; a 52-mule team moves across the picture, hauling parts of the syphon, and in one place a mountain stream dashes across a concrete bridge especially made for it. Such a film is a valuable chapter in the education of most any one.

"BUD TILDEN, MAIL THIEF" (Reliance), Feb. 12.—The very definite story in this film grips the attention immediately and there is no lack of interest throughout the film. The manner in which Bud robs the mails to "save his future wife from insult" is well worked out. The court scenes are good, and the scheming Hank gets just punishment at the close. A good, live story, well presented.

"A CLOSE SHAVE" (Punch), Feb. 3.—A half-reel with a very slight comedy plot, in which two girls pose as lady barbers and put the safety razor man out of business.

"SOME DOCTOR" (Punch), Feb. 13.—This, on same reel with above, shows how a doctor in need of business gets up a smallpox scare and vaccinates the neighborhood. Mildly amusing.

"WOMEN LEFT ALONE" (American), Feb. 1.—The jungle man leaves his wife and goes to the sea, and the man of the sea leaves his wife and goes to the jungle. They meet each other's wives as a result, and trouble is avoided only by the flight of the jungle wife to her own husband. The seaman then returns to his home, and all ends happily. The picture is not quite as strong as some offerings we have had of this type, but the pictures are well taken.

"ANDREW JACKSON" (American), Feb. 3.—A two-reel historical offering which will perhaps best be appreciated by those familiar with the life of Andrew Jackson. To the ordinary observer it represents a series of detached incidents, each interesting in itself, but lacking the element of suspense or story interest. The characterizations are good. The duel scene, in which Jackson changed the position of a button on his coat, and by so doing saved his life, was interesting. The second reel has considerable action, leading up to the surrender of General Packenham at New Orleans. The manner in which Jean La Fite tendered the services of his band to Jackson was nicely shown.

"CALAMITY ANNE'S VANITY" (American), Feb. 8.—The slight comedy interest in this concerns itself with the efforts of the burro woman to outshine a visiting society woman from the East in point of wearing apparel. She gets a fine hat and gown and parades about the small Western town, but arouses no enthusiasm, and at last gives up in disgust.

"WHEN THE STUDIO BURNED" (Thanhouser), Feb. 4.—A series of views, with the recent fire at the Thanhouser's New Rochelle plant as a basis for the picture. James Cruze, Marguerite Snow, the Thanhouser Kid and other members of this company appear in proper person, all greatly concerned over the fire. But the story interest is lacking, and the picture will serve mainly to advertise further the burning of the company's property at this point.

"HOW MRS. McFADDEN LOOKED OUT" (Thanhouser), Feb. 7.—An amusing half-reel, in which Mrs. McFadden continues placidly looking out of her window while her daughter elopes with the iceman and the house takes fire. A fireman turns the hose on her and finally attracts her attention.

"LOS ANGELES THE BEAUTIFUL" (Thanhouser), Feb. 7.—On same reel with above. Entertaining views of the City of Angels, which has been the scene of so many moving pictures. The downtown section and surrounding parks are shown, also the National Soldiers' Home at Sawtelle.

"HIS UNCLE'S WIVES" (Thanhouser), Feb. 2.—By the terms of his uncle's will, an artist suddenly inherits his relative's six wives, who come to him from Constantinople, unexpectedly. His sweetheart, of course, makes serious objections, and he finally packs them off to join a theatrical troupe, and happiness is restored. Well pictured and rather entertaining.

"SEVEN AGES OF THE ALLIGATOR" (Thanhouser), Feb. 2.—Interesting pictures of alligators from the time they are squirming little reptiles that can be held in the hands, until they are hundreds of years old. "Okeechobee" is said to be 500 years old, and certainly looks like an Egyptian mummy. Instructive and well worth while, though we have seen similar pictures before.

"TEACHER WANTED" (Majestic), Feb. 9.—Picturing the life of a young Western girl who can ride and shoot with the boys of the ranch. She goes to an Eastern college and returns five years later to teach school. The older boys try to have fun with her, but she makes them dance to the noise of her gun. An old theme worked up rather well. The photography is good.

"THE INTERRUPTED ELOPEMENT" (Majestic), Feb. 4.—A well-pictured story with a conventional plot, in which the father gets a shotgun after his would-be son-in-law. The hoboes have a good makeup, and the struggle at the end is well shown. Harry arrives on the scene just in time to save the girl and her father from the tramps, and is promptly made one of the family.

"THE EXTRA BABY" (Majestic), Feb. 2.—Here is a picture story with some interesting features. Jack goes West after his engagement with Helen is broken. She becomes a nurse, and later brings ten babies West for adoption. One baby is left over, and Jack takes that one, and Helen along with it. Quite a good story.

"TOM, DICK AND HARRY ON THE JOB" (Punch), Feb. 6.—A fantastic offering, well pictured, but without much point to it, so far as we could see. The characters are pictured at the bottom of the ocean, with fish swimming about them. As an oddity it has some merit.

"JUST KIDS" (Punch), Feb. 6.—A comedy trifle, in which the mischievous boy ties a dog to the baby carriage and throws the baby out. Very slight.

"THE SHARPSHOOTERS" (Kay-Bee), Feb. 17.—A two-reel war story of characteristic excellence, featuring as the villain a sharpshooter, who is the rival of Jack, the hero. The opening scenes depict Jack as a young blacksmith, in love with the girl, who hesitates between himself and his rival. War is declared and both enlist, on opposing sides. During the fighting the sharpshooter wounds Jack, who is imprisoned. Later he makes his escape. The death of the drummer boy at the hands of the sharpshooter is pathetic. Good photography and a story of definite plot and interest.

"A DOCTORED AFFAIR" (Keystone), Feb. 27.—A comedy trifle, in which the hero poses as a doctor. Mabel's father discovers this and gives immediate chase, but all ends happily.

"A RED HOT ROMANCE" (Keystone), Feb. 27.—This half-reel, shown with the above, has more of a story. The characters appear in Spanish costume and the love interest becomes very acute. The rivals battle for Mabel's love, and one of them is suspended over a high cliff, down which they both finally roll. This has amusing moments.

"MABEL'S HEROES" (Keystone), Feb. 13.—A series of pictures in a California park, in which Mabel's lovers alternately bribe holdup men to rob the other fellow. A fairly amusing absurdity.

"HER BIRTHDAY PRESENT" (Keystone), Feb. 13.—This, on the same reel with above, is a comedy in which two tramps carry on a duel with revolvers. One of them, who has possession of a stolen necklace, calls an officer, who turns out to be the real owner of the trinket. Both are arrested.

"THE FAVORITE SON" (Kay-Bee), Feb. 7.—A two-reel picture of warfare, in which two brothers take the leading parts. The favorite son is at heart a coward, and in the end the other wins the girl. The battle scenes are vivid and freshened by new features. One in which the army crosses the stream on horseback is notable; also the scene in prison and the escape of the prisoners. The love story is worked in logically, and as a whole the production is of first merit.

"AN UNWILLING RESIGNATION" (Gaumont), Jan. 23.—A comedy, bordering somewhat on the eccentric French type, but moving rather slowly. Most of the picture is given up to the efforts of a man to recover from the mails a letter of resignation written to his employer. His indignant wife and their three children assist. The chief moment for smiles is when the child remails the letter after it has finally been recovered.

"AT MIDNIGHT" (Rex), Feb. 6.—This is not a pleasant picture. A wife enamored of worldly pleasures acts as nurse for her son, dangerously ill. In a moment when the son is alone he reaches to a table and takes an overdose of medicine, resulting in his death. The mother's life is despaired of. A burglar breaks into the house and is captured by the butler. He bears so close a resemblance to the dead son that the father substitutes him for a moment and saves the life of the mother. Such remarkable coincidences are not convincing. The work of Lillian Langdon, as the mother, was excellent.

"THE MAN OUTSIDE" (Imp), Feb. 6.—Good drama, in which William E. Shay, Jean Acker and William E. Welsh participate.

"A FRONTIER MYSTERY" (101-Bison), Feb. 8.—The picture does not hold. There is a thrill at the close, when the mother, who has for years sustained herself in the wilderness without visible means of support, and also maintained a rifle with a supply of ammunition, is restored to sanity and greets the grown daughter whom she had last seen as a baby when Indians attacked a wagon train. The photography is up to the Bison quality, there is plenty of action—riding and shooting—but the story lacks heart interest.

"EVA" (Mecca), Jan. 25.—This picture, made in England, has many fine settings, both interior and exterior. The story is interesting. The work of the actors, however, seems to be that of stage people unacquainted with picture work. Their quality is unquestioned; their lack of training for the camera is apparent. However, this is a matter which is easily remedied under intelligent direction. The addition to the Universal program of this brand should strengthen it.

"HIS SISTER" (Rex), Feb. 9.—This picture would deeply interest by reason of the remarkable photography of beautiful outdoor scenes. Added to these important factors is good acting by an especially competent cast, headed by Lois Weber and Phillips Smalley. There is a fine bit of comedy at the close, when the trio of female scandal mongers learn that the "man in the house" of the fiancee of the minister, which fact they had hastened to report to the head of the parish as soon as they discovered it, was none other than a brother.

"IN A WOMAN'S POWER" (Imp), Feb. 13.—In this two-reel subject William E. Shay and Jane Fearnley do excellent work. To the latter falls the hardest characterization; her interpretation of the hysterical adventuress, later the maniac, is unusually strong. R. V. Ferguson, as the decrepit admirer, is good, and so is Jane Acker, as the wife of the paroled convict. There are elaborate interiors, large groups, and much care has been given the production.

"PERCY M. BALDWIN, TRIFLER" (Victor), Feb. 7.—In this picture Owen Moore has the part of an artist who changes his affections on slight provocation. It is an insipid film.

## Kinemacolor

"THE VIOLIN" (Kinemacolor).—Good drama. A story written around an old violinist, the owner of an ancient instrument, compelled thorough poverty to pawn it. An unscrupulous pawnbroker disposes of the violin to a rich musician, who later falls in love with a girl who proves to be the daughter of the old player. Through these two the old man gets back his treasure.

"THE STRUGGLE" (Kinemacolor).—A football player injured in a game is given morphine. Later he becomes addicted to its use. The struggle comes when, after falling in love with the sister of his chum, he tries to break himself of the grip of the drug. A brother discovers him when taking an injection of morphine and compels him to accompany him on a trip to the desert. There the battle is fought. There are many strong situations and picturesque scenes.

"MYSTIC MANIPULATIONS" (Kinemacolor).—Here are given many sleight-of-hand feats facilitated by tricks of the camera. The showing of the different colored fluids in glasses adds to the interest of the performance.

"THE ALCHEMIST" (Kinemacolor).—This is a strong drama laid in the days of castles, princesses and superstition. There are many fine costumes, some beautiful scenery and fair acting.

"ON THE CORNISH RIVIERA" (Kinemacolor).—There are many fine views of the coast along the southern shore of England.

"CORSETS AND WAISTS" (Kinemacolor).—A picture showing fashions in waists and some new styles of corsets. The picture will be of interest to women—perhaps also to men.

# Manufacturers Advance Notes

### "THE GUIDING LIGHT" (Lubin).

This is a very dramatic episode of the New England coast made by the Lubin No. 1 company at Cape Elizabeth, Maine, Barry O'Neil, director. The local is absolutely true and the story taken from folk lore of the village. It is a two-reel picture released January 27th.

Peter Fife is the lighthouse keeper at Casco Bay. He has a beautiful daughter of 17, who is blind. Harry Barbour loves her. He has been saving all the money he can to have an operation performed on her eyes and he gives the money to Fife. One day Dick Drayton tries to steal the money and, being caught by Peter, is severely thrashed. Drayton in revenge succeeds in putting out the lamp in the lighthouse. The keeper discovers it and attacks Drayton, but is overpowered by a blow upon the head. Marie discovers her father and he tells her about the light. Though blind she gropes her way to the tower and lights the lamp just in time to save a fishing smack containing her lover and his crew from being dashed upon the rocks. Marie's reward for the fearful experience comes when the operation is performed and her eyesight is restored and Harry's reward is the hand of the heroine of Casco Bay. This beautiful story features Harry Myers and Marie Weirman.

Scene from "The Guiding Light" (Lubin).

### THE SPIDER (Eclair).

In this picture we get a glimpse of the Japanese idea of drama. The scenes were taken in Japan and acted by native actors. The picture is hand colored, which brings out the extraordinary beauty of the costumes. There is no mistaking a Japanese villain; he is bad clear to the heart, as his diabolical grimaces immediately indicate. The sweetheart in a Japanese play is not so backward as our American heroines. When she gets a note to meet the hero, she is pleased nearly to death from the moment she gets the note to the very end. She is so attentive to him, that the pictures gives the impression that the order of courting is reversed in the land of the Chrysanthemum. The hero is indeed a hero and he seems to take it for granted that a certain amount of homage is due him on that account.

This story is about a lover who keeps an appointment with his sweetheart, but they are continually interrupted by the villain who is always on their trail. While they are gathering flowers in the field, the villain catches a poisonous spider and squeezes its venom into a bottle of drinking water belonging to the lovers. The hero drinks and dies. The heroine stabs the villain with her poignard. Not caring to live with her lover dead she also takes her own life and there is an end of all the characters in the play. It is one of the most elementary plots in the world, but the picture has its interest in the way it is done, which is strictly from a Japanese viewpoint.

### THE CLUTCH OF CONSCIENCE (Pathe).

One of those rattling, good western stories, replete with stirring incidents of the living of life in the rough, that will set the whole country applauding its dash and spirit is "The Clutch of Conscience," a Pathe western story to be released on February 13th.

Pete Lonsdale, a typical bad man and gambler, after losing all his money is riding out of town when he sees Joe Fanwood, a prospector who has staked a claim, panning gold. Joe is too trusting and for his unwariness he is robbed and left senseless in a patch of wood. Pete rides back to the gambling game and invests his ill-gotten gold. He loses. In the twinkling of an eye he has shot out the light, taken the dealer's gold and departed, but not without a slight wound. When the smoke has cleared away the sheriff finds the dealer dead. He gathers his posse and pursues Pete. Pete, faint from the loss of blood enters a cottage where a woman is rocking her baby to sleep. By means of a locket she wears Pete learns that the woman is his sister whom he has not seen since they were children. He asks her the name of her husband and she tells him, Joe Fanwood. He shows her a locket identical with hers to prove their relationship and asks her to hide him from the sheriff. She opens the trap door, lets him into the cellar, then spreads a blanket and a pillow over the trap. She lays the baby on them and is bending over the child when the sheriff enters. He is easily put off, however, and leaves the house satisfied that Pete is elsewhere.

Scene from "The Clutch of Conscience" (Pathe).

Pete's wound is dressed and he leaves. His sister bids him good-bye through her tears. He rides away until he finds Joe Fanwood slowly regaining consciousness. He revives him, gives him all the gold—and a locket for Mrs. Fanwood, then rides away across the border.

Action is the keynote of this film and it is therefore, bound to furnish the pleasant excitement that pleases any audience. It will be released on February 13th.

### NEW THANHOUSER LABORATORIES.

Thanhouser Film Corporation have established temporary laboratories at New Rochelle in fireproof buildings at Main Street and Echo Avenue. The new location is about as close to the railroad depot as the old, and is one of the most improved pieces of factory property in the city. The Thanhouser business office will remain awhile in the Cooley Building. The new machinery that had been ordered for the old plant just prior to the fire will be put into the new laboratories without delay. The latter will not contain a single piece of wood other than office furniture.

## "In a Woman's Power" (Imp).

In this two-reel drama Jane Fearnley does strong work, the sort that sticks to you, that comes back to you hours afterward or during the next day. It is as the hysterical woman, later the maniac, that she is most impressive. William E. Shay plays the role of the discarded lover of the adventuress. Mr. Shay is always good. He is seen to best advantage in serious work, for it is always plain that he takes his work seriously. R. V. Ferguson has the part of the aged suitor, the successful one for a time, and in his portrayal of the old beau, on the verge of doddering senility, makes the most of his role. Jean Acker plays the wife. There is a large cast. The settings are carefully arranged; particularly does this statement apply to the scenes in the gambling salon. Herbert Brenon produced the picture.

George Reardon, a man about town, is thrown over by Cora in favor of old Lewisohn; he has money, while Reardon has spent all of his. Reardon takes his dismissal to heart and reproaches Cora. In a rage she seizes a pistol and threatens him. He grapples with her. In the scuffle the weapon is discharged and the woman is slightly hurt in the neck. The police enter, and the woman accuses her former lover of shooting her. He is sent to prison for ten years. The woman is scarred for life. When his sentence is half served Reardon is paroled. He falls in love with a girl who has no knowledge of his prison record. He disregards the terms of his parole and does not report. He changes his name.

Scene from "In a Woman's Power" (Imp).

Cora has opened a gambling salon. In the company of a friend, Reardon, who has married Marcelle, visits the place. Cora recognizes him and begs him to return to her. Reardon declines. Cora has Reardon followed, and later sends a letter, threatening to denounce the paroled man to the police. Reardon goes to Cora, to plead with her. His wife discovers the note and follows her husband. She learns that her husband has been in prison and hears the adventuress call up the police and inform them of the address of the man who has violated his parole. The two go to their home to await the arrival of the men of the law. When the policemen arrive at the home of Cora they find a raving maniac. They so report to the station; the man at the desk writes a note to Reardon that the police can pay no attention to the ravings of an insane person. Later Cora, on her deathbed, sends for the Reardons, and she asks and receives the pardon of the man she has wronged.

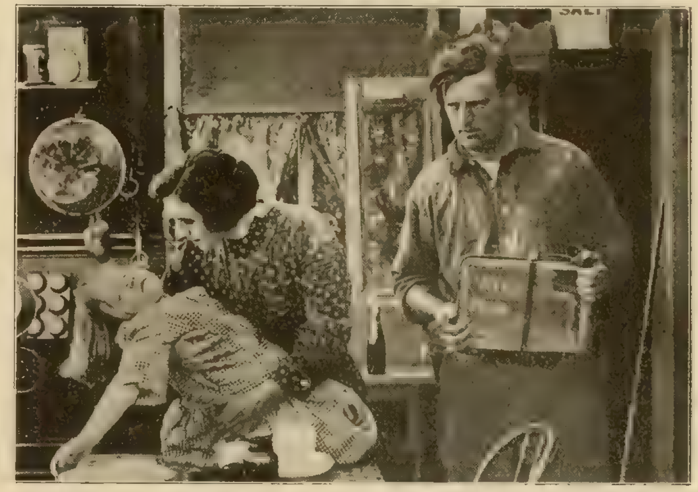
### NORTH STAR AMUSEMENT CO. OPENS NEW THEATER.

At the corner of 106th street and Fifth Ave, New York, the North Star Amusement Co., will shortly open a beautiful new house seating over 1000 people. Motion pictures will be shown exclusively. Through Mr. J. H. Hallberg "The Economizer Man," they have purchased two latest model Simplex Projecting Machines. Mr. Hallberg also reports the sale of an Edison Model B. machine, with Hallberg A. C. Economizer, to Union Electric Supply Co., of Providence, R. I., and also another of the same make machine to Chas. P. Gilmore, Oswego, N. Y. Also Power's 6A to Lawler Bros, Greenfield, Mass.

### "BRONCHO BILLY AND THE SHERIFF'S KID" (Essanay).

A pathetic story of the West is depicted in a gripping and powerful drama of the above title. Mr. Gilbert M. Anderson, as a rough Western outlaw, but with a heart full of love for children, gives a remarkable interpretation of his most appreciable talent.

Broncho Billy, having disturbed the laws of the state, is thrown into jail. The warden hands the outlaw a cup of water and a piece of stale bread. The latter grabs the warden's hand, pulls it through the bars and threatens the former with a broken arm, unless he unlocks the door. Broncho Billy, having gained his freedom, takes to the woods. The sheriff is notified of Broncho Billy's escape, and goes after him with a deputy. He is surprised at hearing the fall of a body at the foot of the ravine. Pulling his gun from his holster, he rushes in the direction of the noise. He finds a child, about five years old, unconscious from a fall. He takes the young girl to her home, where the mother thanks Broncho Billy from the bottom of her heart. Broncho Billy returns to the woods. The sheriff discovers Broncho Billy in the underbrush and fires at him, and shoots him in the wrist. Broncho then returns to the child's home, where the mother bandages his wound and promises him protection. The sheriff returns to his home, where he finds the child in bed suffering from the fall. Broncho Billy in the next room, trying to reach for a glass of water, accidentally knocks over the wash pan. This arouses the sleuth instinct in the sheriff. He demands that his wife tell him who is in the room. She refuses. Broncho Billy, taking a shotgun and holding it up with one hand, enters the room and covers the sheriff. The sheriff's wife explains to her husband how Broncho Billy had helped the injured child. Broncho Billy backs out of the room into freedom.



Scene from "Broncho Billy and the Sheriff's Kid" (Essanay).

Baby Audrey as the sheriff's kid, demonstrates her juvenile talent in this pathetic feature. G. M. Anderson, in his world wide character role of "Broncho Billy" gives a splendid and interesting performance from beginning to end.

This production is booked for release February 22nd.

### "TEACHING HICKVILLE TO SING" (Essanay).

Predominant in this hilarious comedy of incidents, is the remarkable counterplots. Getting away from the ordinary run of theatrical scenarios, this excruciatingly funny comedy is in a class by itself. How many times have pictures been thrown on the screen of stranded theatrical troupes? Hundreds, and yes, maybe thousands, but never has one been shown with effectiveness as the unprecedented comedy sensation "Teaching Hickville to Sing." Exhibitors will be given a treat, that will draw uncountable patrons to their theaters by the booking and exhibiting this photoplay.

Miss Beverly Bayne as Dolly Featherheels, a soubrette, brings out all of her clever characteristics. Her ability to portray parts of this kind has been phenomenal. Augustus Carney, the "Gibraltar of Fun" as the "Shrimp" gives the audience many laughable moments. Eleanor Blanchard in the role of the old maid, plays her part in her comical characteristic manner, which never fails to please photoplay patrons.

This production is booked for release February 20th.

## MRS. MARSTON NOW IN FILMS.

After a retirement of twelve years from public amusement, Mrs. Lawrence Marston, wife of the veteran legitimate director now staging photoplays for Thanhouser, has come back—via the film route. And she never thought she would ever act again! She had made a resolution on that score at the time of her retirement, because she felt she could not do all a wife and mother should if she pursued the profession of playing, with its enforced separations from the loved ones. And telling of how she "came back," Mrs. Marston says:

Scene from "Good Morning, Judge" (Thanhouser).

"The blessing of picture work to the married professional woman is that it is stationary work. You are chasing from city to city in stage work, which kills home life. You can work in pictures and have your home life. I was not aware of the boon pictures are to so many acting people until Mr. Marston took up picture directing. Then I came to the picture studio and saw. Behold! and here I am back in harness myself!"

Her first film work is as the Amazon who exclaims "Good Morning, Judge," in the picture of that title released Sunday, Feb. 9th.

## SOME SELIG RELEASES FOR FEBRUARY.

"The Governor's Daughter," released by Selig on Feb. 3rd, is a story of life in the West, in which Kathlyn Williams, Eugenie Besserer, Harold Lockwood, and Henry Otto are all seen to good advantage.

"Sweeney and the Million," released by Selig on Feb. 4th, shows the comical experience of Sweeney, a hodcarrier, who suddenly falls heir to a million dollars. The ease with which he spends his fortune and is again reduced to hod-carrying is extremely laughable. Lillian Leighton, and Messrs. Cox and Lancaster play the leading roles.

In "The Three Wise Men," released by Selig on Feb. 5th, Thomas Santschi, Bessie Eyton, Wheeler, Oakman, Frank Clark, and Fred Huntley all appear in parts well suited to their individual talents. The picture itself is well entitled to be called a Selig feature.

"How It Happened" was released by Selig on Feb. 6th. This is a drama of the West in which circumstantial evidence plays an important part. Those popular Selig Western players, William Duncan and Myrtle Stedman, do excellent work.

On Feb. 7th, Selig released one of their famous wild animal dramas. It is called "The Artist and the Brute," and is intensely gripping in its story and daring situations and incidents. Miss Kathlyn Williams is once more seen in hand to hand struggles with ferocious leopards. Hobart Bosworth and Al. Garcia also play important roles.

"Pierre of the North," is a dramatic story of two French Canadian trappers who follows the blazed trail of Le Bon Dieu with disastrous results. Messrs. Bosworth, Garcia, and Rawlinson appear in this story of the far north.

"Don't Let Mother Know," is a drama of modern day people teaching the bliss that sometimes comes from ignorance. Carl Winterhoff and Adrienne Kroell play the principal roles. Released by Selig on Feb. 11th.

"Her Only Son," is the story of a country boy who seeks his future in a great city. The city tries to get him but he gets a grip upon himself before it is too late and wins out. Harold Lockwood, Herbert Rawlinson and Henry Otto play leading parts in this drama. It was released on Feb. 12th by Selig.

Selig's release for Feb. 13th, is entitled "Bill's Birthday Present." It is a merry Western comedy in which William Duncan, Myrtle Stedman and Lester Cuneo appear.

"A Little Hero," is the title of the first half of Selig's split reel which was released on Feb. 14th. It is a story of the thrilling experience of two western children during a disastrous prairie fire. "Baby" Lillian Wade, Selig's famous child actress is seen in a sensational rescue scene. On the same reel is shown "Buddha," on educational subject of unusual interest which shows the colossal work of art made from bronze by the Japanese in 1252 A. D.

## "FATHER AND SON" (Great Northern).

This drama deals for the most part with the ingratitude of a son who had gained promotion in the army and found himself outranking his father. The latter is a sergeant and has seen long service on the field of battle, but for some reason or other the son, who has been promoted to a lieutenancy, requests his father to retire so that he will not be humiliated by serving under his son. The father, on the other hand takes it as a honor to serve under his offspring, but the latter still persists in his determination that the father must retire or seek other quarters. The broken hearted old man finally decides to present his resignation to the colonel in command, but as a war is imminent, the veteran is urged to remain and go to the front in the cause of his country.

Scene from "Father and Son" (Great Northern).

He consents and covers himself with glory in many encounters, but on one occasion, during a review of the officers, the son, who is in command of a detachment of which his father is a member, deliberately fails to salute him when the officers are being congratulated for their valor. The old man's heart is almost broken and in the next encounter he pushes himself into the vanguard and not only saves his son's life, but saves the day. During the battle he is cut down by a cavalryman in the ranks of the enemy and dies on the field of battle. His son is at his side and when the body is carried to the field hospital, the commanding colonel orders that unusual dignities be shown. The son stands abashed at the side of the army stretcher and finally arises to uncover and show reverence to the body of the father whom he had urged to retire from the service.

On the same reel is a series of Danish landscape scenes showing interesting marine views of the coast of Jutland.

## TO MANAGE FOREIGN BUSINESS.

Claude Patin, assistant manager of the Paris Gaumont office, has been detailed to the Flushing office of the Gaumont Company to take charge of foreign affairs.

## SIMPLEX IN MELIES' STUDIO.

The Melies Manufacturing Company, have selected a Simplex Projector, made by The Precision Machine Co., 317 East 34th Street, New York, for installation in their studio at 204 East 38th Street, New York. Over twenty of the photoplay manufacturers are now using the Simplex Projector.

# Motion Picture Patents Co. Wins

### Justice McCall Decides Against New Litigation of Greater New York Film Rental Co.

Justice McCall, sitting at Special Term Part 1, of the Supreme Court in an opinion handed down last Wednesday, disposes of the attempt of the Greater New York Film Rental Company to resume its litigation against the Motion Picture Patents Company after the latter corporation had defeated the Greater New York Film Rental Company on an application for an injunction in the appellate courts.

Justice McCall does not go into the merits of the case but decides the question as presented to him by the pleadings. The attorneys of the Greater New York Film Rental Company had asked leave to reopen the case by the service of a new and amended complaint. The Justice on the papers before him dismisses the complaints of the Greater New York Film Rental Company and decides in favor of the Motion Picture Patents Company. The full text of Justice McCall's decision is given below.

Greater N. Y. Film Rental Co. v. Motion Picture Patents Co. et al.—The determination of the motion for an injunction *pendente lite* adversely to the plaintiff, with affirmance upon appeal, is fatal to the plaintiff's case as presented by the motions for judgment on the pleadings. The opinion of Mr. Justice Bijur, which I follow as indicating the law of the case, proceeds upon the discussion of an underlying infirmity in the cause of action by reason of the revocable character of the license given to the plaintiff, without which license he has no rights to assert as the complaint is framed. He cannot have a decree for a new or reformed agreement for a license, since as pointed out in the opinion the collateral oral understanding had with respect to the written agreement could not alter what was expressed as a complete contract with full knowledge of what it contained and accomplished, and every ground which is suggested upon the present argument as supporting a cause of action in equity was involved in the decision expressed. The proposed amended complaint, as I read it, does not make a better case. Nothing is alleged which could support reformation of the license agreement, for there was no mutual mistake in its execution nor even a unilateral mistake. The contract was made as intended and as understood, and at best the plaintiff relies upon a promise by the licensor not to enforce its accepted and undoubted legal rights. Specific performance of that promise is not open to the plaintiff, as ruled upon the motion for an injunction, and whatever the result of the issue sought to be tendered as to the alleged conspiracy out of which the licensor obtains its control of the patents or rights in question, no relief to the plaintiff can follow without the giving of a license to which it has no right and which the court cannot, directly or indirectly, compel any person to extend. Upon the general subject of an alleged conspiracy the case presents features common to those existing in Majestic Motion Picture Co. v. Motion Picture, &c., Sales Co. (Law Journal, October 19, 1912), wherein it was said by Mr. Justice Bischoff: "The plaintiff, engaged in the manufacture of moving picture films, seeks relief against the result of an agreement between the defendants whereby the sale of its product in the market enjoyed by the defendant Moving Picture Distributing and Sales Company is restricted. The theory of the action is that the agreement in question is unlawful as tending to restrain trade. From the allegations it appears that this defendant corporation has built up a trade of distributing motion picture films in the interests of firms affiliated with it, and has refused to the plaintiff the use of its channels of distribution, except at a rate of payment excessive of the charge made to its affiliated firms for the same service. In other words, the plaintiff asserts the right to compel those concerned in a private lawful enterprise to receive it as an associate and give it the benefit of a trade built up through efforts which it has not seen fit to make for its own independent benefit. In matters closely touching the public interest a monopoly of trade to the exclusion of one whose service might further the public good may be regulated or restrained, but the subiect matter of this action—a distribution of motion picture films—is not within the class of public utilities. The case of Rosoneau v. Empire Circuit Co. (131 App. Div., 429) is in point and is controlling." My conclusion is that the defendants are entitled to judgment on the pleadings and that no case of sufficient merit is presented by the proposed amended complaint to justify the granting of the motion for leave to serve it.

Under this decision the victory of the Motion Picture Patents Company in the above case, is final and complete.

## WARNER'S FEATURES NOTES.

There have been many alterations in the offices of Warner's Features, at 145 West Forty-fifth street, in anticipation of the big business that will follow the launching of the productions of the Gene Gauntier Feature Players, the Satex films, the Imperial, and one other company now in process of formation. Extra quarters for the use of the rental department have been taken on the eleventh floor of the same address.

Jack Warner, who has been in charge of the Kansas City office, has been made manager of the Buffalo branch. H. E. Lippitt is now at Kansas City. He will take over the business formerly handled by the Omaha office. H. W. McGeary, formerly of Chatanooga, Tenn., well known throughout the South, has taken charge of the Atlanta office and reports a large increase in business.

Mr. Warner has received the still prints of the first picture made by the Imperial company; George P. Hamilton was the producer. Albuquerque, N. M., is the scene.

## "THE MIRACLE" IN WASHINGTON.

"The Miracle," the four-reel feature of the German Art Film Company, had a sensational run at Tom Moore's Garden Theater at Washington, D. C. The reels had been hired for three days, but the crowds came so fast that the engagement was extended to a whole week.

## SELIG ELEPHANT THROWS MAN TWENTY FEET.

Anyone who thinks that the beasts, held in captivity at the Selig Wild Animal Farm in Los Angeles, are of the domesticated barnyard variety, and therefore easy for the actors to work with, would have changed their minds if they had been watching one of the companies engaged in staging a scene from a wild animal play at the farm one day last week. "Toddles," one of the Selig elephants who had been working beautifully in a remarkable East Indian picture in which he plays the principal part, suddenly seized Al Filson, one of the players, around the neck with his sinuous trunk and hurled him twenty feet through the air and into the farm lake. Filson is rather a heavy man and well past middle age, so that the experience of being suddenly lifted from the ground by the head and "chucked" twenty feet through the air didn't appeal to him overmuch, although he insisted upon doing the scene over again the next day in order to secure a good negative in place of the one destroyed by the accident. That he managed to escape without serious injury was due to his falling in the water. "Toddles" was severely punished for his "break" and, although sullen, proceeded with his part.

## GREAT NORTHERN SCENICS.

In addition to its regular releases, the Great Northern Film Company is presenting a series of scenic films which should prove of interest, not only because of their excellency in photography, but also because of the subjects selected. Scenic views of the rugged coasts of Norway, Sweden and Denmark are rarely presented, and it has remained for the Great Northern Film Company to present these in addition to a number of landscape and agricultural views. Among the latter are views of Jutland, on the coast of Denmark, and in this are shown marine views, and also the activities of the farmer folk. This is said to be particularly interesting, because it depicts the vim and energy with which the rugged peasant folk reap their harvests.

Another instructive series of motion picture views are to be seen in a series of views off Kullen, a cape on the west coast of Sweden. These pictures were taken from the deck of a steamship, and the effect is said to be most realistic from an educational standpoint. The Great Northern company intends making a specialty of scenic subjects for the purpose of meeting the demand for educational subjects.

## SIDNEY OLCOTT IN TOWN.

Sidney Olcott, director of the Gene Gauntier Players, came up from Jacksonville, last week with the first pictures produced by his company. He brought the negatives of a two and a three reel subject, the first prints of which revealed some remarkable pictures. For sensational war scenes it is doubtful if any thing has been produced equal to those which compose these productions. Mr. Olcott returned to Jacksonville last Wednesday.

## THE PICTURE THEATER EQUIPMENT COMPANY SALES.

Two Power's 6A's, with Motors, Inductor and entire equipment, to the City Theater, 530 Spring street, Jersey City Heights, N. J. One Power's 6A to Mr. L. C. Gasteiger, 103 Avenue A, New York City. One Power's 6A and Power's Inductor, Mirroroid Screen, and entire equipment to the Red Bank Amusement Co., Red Bank, N. J. One Edison Model B and Transformer, to Mr. E. Buchwald, Ballinger, Texas. One Simplex Projector, to Mr. F. E. Allen, Elmhurst, L. I.

## KEHRLEIN WILL HAVE CIRCUIT.

Emil Kehrlein, Jr., of San Francisco, Cal., who has been in New York for the past two weeks, returned to the coast last Friday with a well defined plan to establish a circuit of twenty or more picture theaters in California and other coast states. Mr. Kehrlein says his company will operate only straight picture houses and will charge a rate of admission of ten, fifteen and twenty cents. Houses will be leased and purchased where possible, but the company will build if necessary. Ample capital has been secured to insure the success of the project.

## PICTURES EXPOSE FAKE SPIRITUALISM.

The Pan American Motion Picture Company has been organized in Chicago, to exploit a picture designed to expose the tricks of the fake spiritualist medium. This picture was made by Miss Eva Fay and her husband Fred V. Curtis, well known to the patrons of vaudeville theaters. The officers of the Pan American Company are Fred V. Curtis, Donald J. Clark and Joseph Blake.

### R. H. COCHRANE.

The accompanying cut shows R. H. Cochrane, formerly of the Cochrane Advertising Co., who has established a national reputation as an ad. writer of unusual originality and force. For years Mr. Cochrane has been a silent partner of Carl Laemmle, and he is now a prominent executive in the affairs of the Universal Film Manufacturing Co.

Mr. Cochrane has relinquished active association in the Cochrane Advertising Co., and will devote all his time to the film business. With his brilliant attainments as a writer, in addition to sound business judgment, Mr. Cochrane is certain to loom up big in the film game.

### "SNOOKUMS" BROUGHT TO LIFE.

And now comes Eclair with the announcement of the famous McManus cartoon series, "The Newlyweds." This company has just announced that, beginning in March, they will have a two or three reel feature every Wednesday in the Universal program, beginning March 5th with "The Crimson Cross," in three parts. When the change is made, Eclair will have two release dates each week in the Universal program, Wednesday and Sunday. Among the Sunday releases will be "The Newlyweds." This series will undoubtedly make a genuine hit, since the cartoons are actually brought to life and made to move by trick photography. Several of this series have been shown to a number of prominent exchange and newspaper men who were really enthusiastic about the pictures, pronouncing them a real "scream."

### MONOPOL'S FIRST FEATURE SHOWN.

The Monopol three-reel feature picture, "As in a Looking Glass," was shown to a small audience of newspaper men and friends at the Broadway Theater on Wednesday evening. This was too late to be reviewed in this issue, but we will print an account next week. There is a strange, almost weird fascination in this story as pictured. Marion Leonard plays the leading role and is supported by a strong cast. In acting, backgrounds, photography and general conduct it is a big offering.

Another new film manufacturer! This time it is a Denver corporation, the Columbine Film Company. It is capitalized at $100,000. It is intended to locate in South Denver, where both day and night studios will be maintained. Three companies, of fifty people each, it is said, will be employed. Five "champion cowboys" will be members of one of the outfits. The board of directors will be Lester Park, Otis B. Thayer, E. B. Deu Pree, Byron Park and William E. Foley. Mr. Thayer, who was formerly with Selig, will be managing director.

### EXAMINATION POSTPONED.

The taking of testimony in the suit of the United States against the Motion Picture Patents Company, the General Film Company and others which was to have been resumed at the Hotel McAlpin on February 5th has been postponed until further notice, owing to engagements of counsel for the government. Inquiries at the offices of the United States District Attorneys of New York and Philadelphia failed to elicit any definite information as to the time and place of the next hearing.

### GARRIOZZA NOT PRODUCER OF "FALL OF TROY."

Learning of the announcement that Garriozza, the principal producer for Savoia Film Company, has been claimed by that company as the producer of the "Fall of Troy," the Itala Company has cabled a statement to Harry Raver, its American representative, contradicting the claim and announcing that Garriozza had no part in the production of the "Fall of Troy."

### MONTREAL'S NEWEST EXCHANGE.

The newest and largest feature exchange in Montreal, Canada, is called the Feature Film Company of Canada. Its first release is the Ambrosio feature "Satan." At an exhibition for the trade in the Strand theater, Montreal, on January 30, this picture was given a splendid endorsement. The Feature Film Company has the entire Canadian rights for "Satan."

### PUNCH AT JACKSONVILLE, FLA.

The Punch motion picture players have established their studio at the Florida Ostrich Farm and Zoo. Members of the company are Harry Lilford, Alice Inward, Arthur Finn, Grace Heath, Jenny Gill, May Presell, Virginia Westbrook, John Kimball, Clifford Saums, Herbert Rice, and Charles H. Weston, director. Mr. Weston is an old Jacksonville boy and had his first stage experience playing various animal parts in musical comedies. Their stay here is indefinite.

### A NEW JERSEY BOARD OF EDUCATION WANTS KINEMACOLOR.

The Board of Education, of Arlington, N. J., has applied to the Kinemacolor Company of America for a service of educational films in natural motion photography. The Board wishes to give a Saturday matinee and evening exhibition of the educational films in a hall in one of the Arlington schools, the hall seating 800 people.

### "ONE HUNDRED YEARS OF MORMONISM" A SUCCESS.

The six-reel production, "One Hundred Years of Mormonism," had its first presentation at Salt Lake City, Utah, Monday evening, Feb. 3, at the Salt Lake theater. The house was crowded and the audience showed its approval of the story told by the picture by frequent applause.

### COBB SELLING "RAMO" PICTURES.

C. Lang Cobb has joined the ranks of the film boosters again, this time as advance agent of the new company known as "Ramo." At present Mr. Cobb is over in Boston explaining the beauties of the new brand to the Yankee exhibitors. He expects to go through to the Coast if necessary to put the "Ramo" on the market right. Some film booster is Cobb.

### GILBERT CLAYTON WITH KINEMACOLOR.

Gilbert Clayton, for many years well known as a stage director, has been engaged by the Kinemacolor Company of America to stage some of the natural color fashion films which are becoming such a feature of the Kinemacolor service. Mr. Clayton was stage manager for James T. Powers in "Two Little Brides" which closed some two weeks ago.

### POWER'S INSTALLATION.

The Orpheum Theater of Boston, Mass., has just installed through the People's Photoplay Company of New York, a Power's Cameragraph No. 6A.

At a meeting of the Photoplayers held on Saturday evening, Jan. 25th, in Los Angeles, there was a vote taken as to who was the most popular leading woman in the moving picture industry. The vote was taken to decide who was to lead the grand march at the Photoplayers' ball, to be held at the Shrine Auditorium, on February 14th, with President Fred Mace, and when the ballots were counted Miss Mabel Normand, of the Keystone Company, was elected by a very handsome majority.

## CORRESPONDENCE

### LOUISVILLE.

THE strike situation in Louisville has shown no change of consequence, both exhibitors and strikers evidencing a disposition to fight the question out to the end. The Louisville Photo Play Association, which recently decided that the best policy was to allow the public to forget the affair, is finding the operators and musicians equally determined to keep the affair fresh. Not only are the strikers distributing placards through the city, but negro men carrying banners have been posted along the street in front of each of the eighteen houses composing the Association. Each carries a sign, reading, "This theater is unfair to union labor." The strikers, however, are finding themselves coming out second best in the struggle. Attendance at motion picture theaters has shown no decrease beyond that caused by stormy weather, and with a return to better conditions, receipts have assumed their normal volume. That the operators and musicians are in severe straits is indicated by the announcement that a number of operators have secured some old films and will tour Kentucky with them, showing in various towns. In the meanwhile, the high average of the pictures shown at Association houses has been maintained by the new operators.

George Steurle, Jr., son of George Steurle, a stockholder in the Broadway Amusement Company, escaped drowning in Beargrass creek recently by a slender margin. Young Steurle, who is but twelve years of age, was taking so much interest in the swollen stream that he lost his balance and fell into the stream. He was rescued by a fireman, after it seemed that he was lost.

Charles Olson, an officer of the Central Film Service Company, of Indianapolis, spent several days in Louisville recently. It is probable that Mr. Olson will again be seen in the role of wrestler, his recent work in Louisville in that line having attracted much attention.

The work of Wheatley Glasscock, the blind violinist, has been of such high caliber that Dave Levinson, owner of the Novelty, will make Mr. Glasscock a permanent attraction. The blind youth is a good violin player, an expert on the piano, and is the possessor of a melodious voice. The combination has proven a strong one, and the boy has been the recipient of much praise. He will be seen at the Novelty until he arranges to make his debut in vaudeville.

Kinemacolor has continued to prove a strong drawing-card at the Majestic theater. While the Kinemacolor films have proven a success in every respect recently, feminine patrons have been most favorably impressed with the latest styles, as presented in colors.

The shoe and moving picture business seem to be interlinked to some extent in Louisville. Al Wagner, the young giant who at one time accepted the public's tickets at the Novelty theater, has returned to Louisville and is now floorwalker in a shoe store. Arthur V. Sheckler, at one time a shoe salesman, is now at the head of the Inter-Southern booking agency, which supplies vaudeville for moving picture theaters. Another notable instance is Louis J. Dittmar, now manager of the Majestic theater, and considered one of the most progressive in the country. Mr. Dittmar was formerly a shoe man, and was president of the Louisville Shoe and Leather Club. He now occupies the same office in the Louisville Photo-Play Association.

Devotees of the moving picture are finding the films instructive as well as amusing, and efforts are being extended in Covington, Ky., to have the moving pictures adopted in school work. The School Commission of the city is said to look favorably on the plan, and the matter will be taken up in the near future. Dr. Alvin Ranshaw, a member of the commission, has come out with a public endorsement of the animated pictures. "I think the moving pictures would be a good thing for Covington schools," stated Dr. Ranshaw. "They are of highly educational value." Motion pictures are now being used in Paducah, Ky., schools, their success in that city attracting general attention.

The collapse of a motion picture theater under course of construction at Cincinnati, O., has resulted in a discussion of ways and means of eliminating such accidents in the future. Concrete was being used in the work. After going over the question, the Executive Committee of the Cincinnati Chapter of the American Institute of Architects has exonerated the owners of the theater from blame. The committee recommended the employment of a concrte expert by the Building Commissioner's office to enforce the laws and see that owners get value received for their money. This followed a proposal that owners be forced to employ a concrete expert at their own expense.

With a capitalization of $25,000, the Huntington, Ind., Motion Picture Company has been formed in that city. T. G. Perfect, Harry A. Perfect and O. E. Perfect are associated in the new enterprise.

The Palace theater, at Shelby and Rupp streets, has changed hands, Simon Switow being the purchaser and Mose Bass the retiring owner. Mr. Bass will give his entire attention to other interests. The Palace theater is now a member of the Louisville Photo-Play Association and will employ non-union labor until the present strike of operators and musicians is ended. Mr. Switow also operates the Crystal theater on Market street, which has been the object of many attacks by the strikers. The Louisville Photo-Play Association has displayed impressive tactics since its formation. Fearing that the field was becoming overcrowded, a member of the Association a few months ago purchased a theater and then closed it up. Now comes the transfer of a union house to a member of the Association, who has proceeded to convert it into a non-union amusement place. There is now not a single straight moving picture theater in Louisville using union labor. The Avenue and Hopkins, the chief houses outside of the Association are using vaudeville, the same being true of the Norman theater, Twenty-first and Portland avenue.

The newest invention of Thomas A. Edison, the Kinetophone, will probably be seen in Louisville moving picture houses in the near future, despite the fact that the Keith interests are said to have secured the exclusive rights. Several exhibitors are dickering for the local privileges. Those who have seen the Kinetophone in action say that it is entirely practical. Manager James Weed, of the Louisville Theater and B. F. Keith have announced that the kinetophone will be seen in the Kentucky metropolis shortly. Exhibitors of Louisville are deeply interested in a bill drafted by the Ohio Motion Picture Exhibitors' League, the feature of which is a provision for the establishment of an Ohio State Censor Board. This board is to censor all films shown in Ohio, each film being taxed $1. The bill was drafted by L. S. Miller, of the law firm of Miller & Frost, which recently was retained by the Ohio League. The new regulations are in line with the recommendations of Governor Cox in a recent message. The proposed bill would make it unlawful for any film to be shown in Ohio without first meeting the approval of the State Censor Board. This board is to be composed of three members. The chairman will receive a salary of $2,000, and his assistants $1,500 annually. A secretary, whose salary shall be $1,200 a year, is also provided for. Any exhibitor convicted for violation of the proposed law will be liable to a fine of not less than $50 and not more than $500 for each offense. There are now 946 moving picture theaters in Ohio, all of which will be affected by the proposed measure. The bill further provides for the establishment of two classes of operators. Those receiving an average of from 81 to 100 per cent in efficiency examinations will be given licenses for two years, those falling below that grade securing only annual licenses, with permission to serve in theaters of 500 seats or less. At the expiration of the year, another examination must be stood, while the first-class operators will be able to extend the two-year period by the payment of $5. A Board of Examiners is the final provision of the bill. The chairman shall receive $1,200 annually, the other two members $1,000 and the secretary of the board $800.

Moving picture operators of Paducah, Ky., must pass examinations before Electrical Inspector Patrick Kilcoyne before permits are issued, according to a recent announcement by Mr. Kilcoyne. The inspector, after looking over facilities in Paducah theaters, announced that all houses are in first-class condition, as far as fire-prevention is concerned, and that the only danger now comes from the possible inexperience of operators. To insure capable men in the booths, all will be subjected to a thorough examination.

Work on the theater to be erected by the Central Amusement Company, of Cincinnati, will begin immediately, the contract having been awarded to Theodore Hirschfield & Sons Company.

Including theaters now under course of construction, Cincinnati will have over 90 motion picture theaters in the near future. Hamilton county will have more than 100. The estimate, given by an exhibitor, does not include those planned. There are now 83 moving picture houses in operation in Cincinnati, the total seating capacity being 23,000. This is compared to 31,000 seats offered by the legitimate theaters. Moving picture theaters now under construction include one on McMicken avenue, near Vine street, 500 seats; 930 East McMillan street, 600 seats; northeast corner of Fifth and John streets; Third and Lawrence streets; Woodward theater, Main and Webster streets and another in Hyde park.

The Nickelodeon, Henderson's pioneer moving picture theater, is to be remodeled shortly in order to keep the house abreast of the times. Stanley Spoehr is owner of the theater. The floors are to be lowered to permit of slooping interior, while the walls will be redecorated. Mr. Spoehr also is head of the Lyric theater company, of Henderson.

N. E. Scales has purchased a building at Lebanon, Tenn., and will spend several thousand dollars on remodeling it for a moving picture theater. The new house will be ready for operations early in the spring.

George A. Bleich has made improvements in the Garrick theater, of Madisonville, Ky. The screen has been enlarged, and other changes made.

Patrons of the Majestic theater were recently treated to a visualization of Maupassant's story of the unfaithfulness of a wife and the malignant revenge of the husband. Kinemacolor was the company offering the picture, with a modern touch added by similar conditions. The presentation has aroused quite a discussion among patrons as to the legitimacy of the proposition. It is conceded, however, that the works of Maupassant are thoroughly worth while on the screen as elsewhere.

G. D. CRAIN, Jr.

### IN THE MISSISSIPPI VALLEY.

W. WATTS, owner of the Vaudette, Springfield, Ill who is threatening to break into magnatedom, is busy with his two new acquisitions—his new Chicago house and the state rights for the Kalem "From the Manger to the Cross."

The religious special production has attracted quite a little attention already in the middlewest due to the scrap-book series of the pictures which were published by a dozen of the leading papers, and there were a number of interested exhibitors at the first run given January 22, in the Vaudette to members of the Springfield press, clergy and Illinois moving picture men. Two sets of reels will be used in Illinois and the larger cities of the state will be systematically booked. Harry Thurston, a son-in-law of Mr. Watts who dropped a professional career to take an interest in "From the Manger to the Cross," will have charge of the first set of reels. The lecture for this set will be given by Ben C. Whitney who has done such successful work in the central states with "Dante's Inferno" and other high-grade features. The publicity end of the attraction will be given especial attention as each city visited will receive its share of special paper and newspaper advertising.

Labor and building troubles have delayed the progress of the new Vaudette that Watts is having erected at 543315435 South Ashland Avenue in Chicago and February 15 was fixed as the earliest date for opening. It has been decided that Charles Kizer, who has been in charge of the projection at the Springfield house, will be the manager of the new place. The house, which will cost $40,000, is 50 feet x 140 feet, with an auditorium 40 feet x 75 feet and will seat 600 persons. The lobby, 14 x 16 is of marble and mosaic tile. The indirect lighting system will be used throughout with 400 incandescent globes and two arc lights for the street. A color scheme of old rose, gold and white will be used for the handsome interior, set off by plush draperies and brass railings. The same projection policy that prevails at the Springfield house will insure good pictures for the Ashland avenue patrons as two Power's 6a Cameragraphs have been ordered. The $10,000 two-manual pipe organ built by Joseph Bruner, which has chimes and xylophone effects will be installed. This music will be supplemented by an orchestra of piano, violin, cornet and drums. The exact program policy has not been determined and it may include a touch of vaudeville. Watts has a ten year lease on the place and as he has been successful in his Springfield enterprises it is expected he will make the Windy City house pay.

Clifford R. Brown has purchased the Court theater at Kankakee, Ill., from S. B. Roach. Mr. Roach has also retired as managing editor of the Kankakee Republican. The new proprietor has been operator at the LaPetite theater for the last five years.

Hill & Oaks, of Chicago, showed moving pictures in connection with a good roads meeting, under the auspices of the Towanda Improvement Club at Towanda, Ill.

Managers of the theaters at Danville, Ill., held a meeting and decided that the question of Sunday theaters should be put up to the people rather than to test the case in court. This would give the sentiment of the patrons and decide the issue for all time.

The Elite theater at Burlington, Iowa, held a grand opening January 15, in honor of its new $1000 mirror screen. Invitations were issued for the event.

The Pathe Weekly No 2 proved a good attraction at the Vaudette in Springfield, as it was possible to feature Governor Deneen presenting to the Federal Government a monument erected by the people of Illinois to the Illinois men who died and suffered in the Andersonville Confederate Military Prison in 1864 to 1865. The same film also contained the Mississippi River Power Company's dam at Keokuk, Iowa, in which there is a great deal of local interest.

Myer Abe and Harry Broody have purchased the building in Des Moines, Iowa, occupied by the Star theater from I. Ruben who has a ten year lease on the property.

The moving picture show at the Central opera house at McHenry, Ill., has been conducting a baby show.

J. F. Pettit, formerly a passenger conductor on the Lake Shore railroad, has purchased the Rex theater at 404 South Main street, Elkhart, Ind., from O. M. Grubb. Pettit will personally manage the enterprise.

Illinois exhibitors are somewhat surprised that the freak bills already drafted for the state legislature have not included one for the censoring of moving picture shows. The legislature, however, is not yet organized and it is expected before the session is over, that some of the pseudo statesmen will propose an act, whereby the town marshal, the highway commissioner and the pound master will have a right to decide what is moral and what is degrading. Representative Jones, of Marshall county, is the champion of the people in Indiana. His bill provides for a board of censors, to consist of a man chief inspector at a salary of $1,500 a year and an assistant woman censor to receive $1,000 a year. It shall "approve each film, reels or view which is moral and uplifting and withhold approval from those which are suggestive and tend to debase or corrupt the morals." The words "approved by Indiana state board of censors" must appear on all films that are approved. No film can be shown that has not been so approved. The censors are authorized to charge a fee of $5 for each examination. Representative Myron L. Burt, of Bedford, Iowa, sprang into the breach and designed a measure for the Iowa legislature that will provide for a state board of censors. He sees in this plan a way to free the moving picture houses from all objectionable pictures and he classes as objectionable all pictures that depict crime and lawlessness. A fee will be charged for each examination of a film in order to support the new state department. He believes that he can enlist all the educators, club women, city officials and moving picture men in the state in his movement. It would be a misdemeanor to exhibit a picture without the caption "approved by the censorship of Iowa."

Joe F. Gstettendauer of Rock Island, Ill., has written a letter to the city commission of that city protesting against an advance in the price of admission to moving picture shows for Saturday, Sunday and for holiday performances. He declares that these are the only chances that a laboring man has to attend the show.

An inspection of the theaters of Freeport, Ill., is said to have resulted in a report that all the moving picture houses were in first-class condition. Several managers were allowing crowds to stand in the aisles and with this fault remedied the photoplay houses are in a safe condition.

The Celestial at Pekin, Ill., has been equipped with fire escapes at the request of the city authorities.

The age of the operators proved a stumbling block in the passage of an ordinance in Springfield, Ill., providing for the licensing of all operators. It was found upon investigation that one operator who was the sole support of his mother was under age and it would be a cruel commissioner who would legislate such a youth out of his job, especially if he had proved competent.

The Sunday show problem still looms large in the middlewest. At Springfield, Ohio, a portion of the proceeds was given to the local fund for fighting tuberculosis. This action was attacked by Rev. R. H. Hume, pastor of the First United Presbyterian church. He declared the municipal court had no more right to say that they might run providing they gave a part of their proceeds to charity than a man had to murder a fellow with the understanding that he was to give a part of what the man had in his pockets to his family. He would not dispute the statement of the agent of the tuberculosis hospital who expressed herself as being glad to get the money because it was needed in her work and that the pictures were wholesome and uplifting, but the pastor shows the absolute moral decay which follows a desecration of the Sabbath. Picture houses in Des Moines, Iowa, cannot open on Sunday mornings because ministers are said to have protested that the children were kept away from Sunday school. Chief of Police J. W. Jenney, has issued orders that shows be kept closed until noon. The Sunday question as a public issue will not down in Bloomington, Ill., and it is not unlikely that the proposition to open theaters of the city on Sunday will be voted upon at the municipal election in April. The proposition was defeated last April when a special election was held. The theater owners believe that they have a better chance to win this year when the proposition is decided at a regular election when more voters will turn out to cast their ballots. The business men, too, are said to be taking an interest in the question because shows in all the other cities, of any consequence, in Illinois are operated on Sunday.

The Colonial Photo-Play Theater Company, of Joliet, Ill., has been incorporated with a capital stock of $12,000 to do a general moving picture and theatrical business. The incorporators are Frank L. Scheidt, Roy C. MacMullen and Leon H. Sandiford. An extension sixty feet deep is being built at the rear of the Colonial theater in Joliet. The lobby is also being enlarged and a new mirror screen installed.

The Majestic theater at Jacksonville, Ill., has been redecorated.

Jacob Moelk has closed his theater in the old Housman building at Stoughton, Wisconsin, and will open a theater in the Erickson building in that city.

The Empress theater at Bloomington, Ill., opened January 11, with a program of moving pictures and songs.

A composition contest for children was used as a means of exploiting the Paul J. Rainey animal pictures in Peoria, Ill. The Rainey pictures have been very well received throughout Illinois.

Evangelist Arthur Long delivered a much advertised sermon upon "Popular Amusements" at the Christian Church, at Pittsfield, Ill. Of course, it resembled the typical evangelistic sermon upon that line twisted to attack moving pictures. Burr Swan, editor of the Pittsfield Republican, owns the moving picture show in Pittsfield and if there is a man who has done more good in any one Illinois community, he has not been discovered.

Manager W. O. Stevens of the Eagle theater at Princeton, Ill., will install a new pipe organ.

Another charge has been hurled at the head of moving picture men. In Springfield, Ohio, John Woods, city scavenger declares that the women go to the picture shows in the afternoon and lock the garbage can in the back porch and it is impossible to secure a satisfactory system of garbage collection.

Manager Buss of the Orpheum theater at Freeport, Ill., who has been forbidden by the city officials to run a vaudeville show on Sunday, has solved the problem by giving vaudeville six days in the week and on Sunday offers four reels of pictures with orchestra music for five cents.

The three reels of pictures of Des Moines, Iowa, taken by the Capital City Film company were shown at the Golden theater in that city in addition to the regular program, the week of January 15.

The Central Illinois Amusement company has opened a vaudeville and moving picture show in the opera house at Auburn, Ill. The house has been remodeled and redecorated and fireproof operating rooms have been installed. Two shows are given each night.

The prompt action of Miss Martha Christman, ticket seller at the Capital theater in Springfield, Ill., lead to the arrest of William Abell, confessed counterfeiter, and the discovery of a crude counterfeiting plant at his home. When she discovered a raised bill she called an officer and the man was taken into custody.

Business men of Pesotum, Ill., are interested in a movement to start a picture show in that city as electric light service is to begin in May.

The Empress vaudeville theater on Second street at Clinton, Iowa, has gone out of business.

The Royal theater at Litchfield, Ill., recently gave a Wednesday afternoon penny matinee for school children when the "Holy City" was shown.

Miss Ruth Straley, singer, was a special attraction at Dreamland theater, Canton, Ill., recently.

The Larkin company of Buffalo, New York, which deals in premium products for the household, is conducting a big exhibit in Springfield, Ill., and in connection with the display, showed its film "The Box From Larkins" and "A Trip to Niagara Falls" at the vaudette theater. The Princess theater at Rochelle, Ill., was used for exploiting the industrial film "Farming with dynamite" January 7. Tickets were furnished through a local store.

John Laffey has gone out of the restaurant business at Delavan, Ill., and will devote all his time to the Savoy moving picture theater.

A company has been formed at Denison, Iowa, to build a new opera house. A site has already been purchased.

The New Albany Theater Company of New Albany, Ind., has been incorporated with a capital stock of $1000. The directors are William J. Goodbub, George S. Herbs and Frank Smith.

The Pastime theater at Galesburg, Ill., is now giving a three reel show.

The Princess Feature Photoplay theater at Rockford, Ill., has inaugurated a new policy for picture houses of that city. The matinee price of five cents is unchanged but the evening admission will be ten cents. As the house gives four reels of exclusive pictures it is believed the change will be satisfactory.

Manager Reel of the Moline theater at Moline, Ill., was host to the children of the Bethany home at a performance of Lyman H. Howe's moving pictures.

Elmer Hawkins, manager of the opera house at Mahomet, Ill., has placed an order for an electric player-piano with a harp and flute attachment to be used at his picture show.

The Paul J. Rainey animal pictures were so popular at the Grand in Aurora, Ill., that they were booked for a return engagement February 9, 10, 11, 12.

The Huntington Motion Picture Company of Huntington, Ind., has been incorporated with a capital stock of $25,000, to operate amusement places. The incorporators are T. G. Perfect, H. A. Perfect and O. E. Perfect.

The city council committee at Quincy, Illinois, decided that owners of moving picture theaters will be charged a license of $1000 a year or $5 a day if they desire to charge an admission over ten cents.

Industrial moving pictures furnished by the General Electric Company, were shown at the second annual electrical and industrial exposition at the North Dakota Agricultural college at Fargo, N. Dak.

The Grand Amusement Company of Chicago, Ill., has been incorporated with a capital stock of $12,000, to do a general theatrical and amusement business. The incorporators are, Solomon Darmstadter, Herbert J. Freidman and Leonard B. Zeisler.

F. H. MADISON.

## NEW ENGLAND.

P. HEINE announces that he has purchased from the Fidelity Amusement Company, of Springfield, Mass., the Globe theater, one of the best appointed vaudeville and picture houses in that city. This house is located on Main Street, and is popularly understood to be a good profit maker. W. E. Cleary has been secured as general manager, and the policy will be as before. The house has a seating capacity of a little less than 600.

The Union theater, Providence, R. I., seems to be prospering with Mutual films, and the management reports "perfectly satisfied." The Union is a B. F. Keith house and always does a satisfactory business.

Caribou, Me., may be in the woods, but it certainly can boast of a live photoplay house, the Dreamland, and a manager, E. B. Tinker, who is also very much alive. The Dreamland is a cosy, up-to-date house that has no trouble in doing nicely on picture programs.

In Boston, they don't hesitate to ask $1.50 for reserved seats to see motion pictures, and this is just what Captain Amundsen is doing at the Tremont Temple. The Captain is showing some extraordinary reels, "Discovery of the South Pole," and is delivering a lecture on them. Fifty cents is the lowest price, and business is most brisk.

Those remarkable motion pictures entitled "Homer's Odyssey" came back strong in Boston recently, when Marcus Loew strongly featured them at his South End Theater, at five and ten cents admission. Such a masterpiece as "Homer's Odyssey" never fails in its appeal to the public, as was proven by the large crowds attending the South End.

The full bench of the Supreme Court of Massachusetts handed down an opinion to the effect that the Mayor of any city has a perfect right to revoke the license of a theater if he believes the character of the production is detrimental to public morals. This, of course, includes moving picture houses, and is of interest to every exhibitor. The ruling was the result of a case in Woburn, Mass., where the mayor of that town revoked the license of a local photoplay house, the full details of which appeared in these columns at the time. Mr. McGann, owner of the Woburn theater, carried the case to law, through Attorney Kelly, and lost his case by the above decision. Mr. Kelly informed the writer that his client will now take the case to Washington.

The Scenic and Casino theaters, both photoplay houses of Westbrook, Me., have entered into an agreement to fight their common foe, the Star theater, which had its initial opening on January 1. The Star is a thoroughly modern and up-to-date theater, and would most likely make large and uncomfortable inroads into the Casino and Scenic. These two houses are giving away tickets, during the afternoon performances, which are good for admission to the other house for the evening performance. In this way the Casino and Scenic hope to divert trade from the Star, managed by Walter J. Cuddy, formerly of Keith's theater, Portland. E. T. Maybury is president of the Star Amusement Company.

S. E. Sherman, of Bristol, Conn., was not at all daunted by the fire that recently swept away his moving picture theater, and is now at work on a new one that is to eclipse the old house in many ways. Mr. Sherman has plans, calling for a theater to seat 1500 people, including a balcony and box seats. The new theater will be excellently located on Laurel Street with a frontage of 65 feet, and a depth of 125 feet. Thoroughly modern and fireproof construction is called for in every way; in fact, brick and iron will be used almost exclusively. Vaudeville and pictures are to be shown at the new house which should be ready by April 15, at a cost of 50,000.

H. A. Chenoweth, manager of the Shawmut theater, Blue Hill Avenue, Roxbury, Mass., has decided to give three shows daily, instead of two as the former policy called for. A daily matinee will be given, with admission at 10 cents, and in the evening two complete shows are scheduled, starting at 7 p.m. For these performances, the prices will be 10, 15 and 20 cents. Reserved seats are to be had for the evening shows with a change of program bi-weekly. Two shows will be given on Sunday evenings. Manager Chenoweth is making good at the Shawmut, and is living up to his name as being a live, able executive.

Loew's South End theater has changed its picture policy, under the general management of N. N. Brooks, and is now showing Universal reels, instead of the former Mutual service. It is stated on most reliable authority, that the reason for this switch can be found in the fact that the Automatic Vaudeville Company of New York, which controls the Palace and Comique theaters, as well as its interest in the South End, desired the two last named theaters to be served with Mutual films. This the Mutual folks could not do, having made agreements with theaters in the vicinity of the Palace and Comique, not to give service to any other houses in that section of Boston. As Mr. Brooks, the Boston representative of the Automatic folks, desired to have all his Boston theaters receiving pictures from the same concern, it was deemed necessary to switch the South End to the Universal program.

Sam Davidson, head-shipper of the New England Universal Film Exchange, Boston, is a happy man. Reason? He is now a married man.

F. H. Kimball, manager of the Standard theater, Bellows Falls, Vermont, finds business excellent, and states that the Standard is doing well and will do even better when Bellows Falls folks realize the quality shows always given. A good bill of vaudeville and pictures is the policy.

Mr. M. Gilman, assistant manager of the Beacon theater, Boston, has the sincere sympathy of the trade in the loss of his mother, who died recently.

In order to stimulate trade, the Keith theater, Portland, Me., has started a pony contest, to be decided by popular vote. Whoever receives the largest number of votes will be presented with a pony team. The contest runs until June 15, and is open to boys and girls only. Manager James E. Moore, reports much interest in the contest. This house is using licensed films to good business.

M. C. Blumenberg of the Casco theater, Portland, Me., has installed a new orchestra that seems to please greatly. Business continues good at the Casco, with pictures and singing novelties.

Two members of the Portland, Me., fire department met their death while fighting a fire, and, as usual, the moving picture theaters came quickly to the front, to help the unfortunate families of the two firemen. Benefit performances were given on January 9 and 10 by Manager I. M. Mosher, of the New Portland theater and by William E. Reeves, of the Big Nickel.

The Gilmore theater, Springfield, Mass., has a new manager in the person of T. Ash, Jr., of Enfield, Conn.

Alderman Walsh is now the man in charge of granting licenses for Sunday performances in Springfield, Mass., having been appointed to this position by Mayor Denison.

On January 11, Mr. James Donovan of the Casino theater, Taunton, Mass., gave a complimentary entertainment for the Young Men's Catholic Temperance Society.

James Boylen has decided that he will manage his new theater, now almost ready, at Taunton, Mass., instead of placing the house in charge of a manager. It will be opened early in February.

Manager James H. Donovan of the Central Square theater, Lynn, Mass., reports that his house did an unusually large business this week when vaudeville was added to the regular picture programs; and that this policy will be continued until further notice.

Manager Fred Lovett, of Lawrence, is mighty well pleased that his employers, Messrs. Toomey and Demana have transferred him to the Broadway and Premier theaters, of Lawrence. Mr. Lovett formerly managed the Nickel theater, of that city, which is owned by the same concern. Mr. Lovett is a clever, hard working manager, and makes good. John R. Oldfield is now in charge of the Nickel theater.

The Woman's Club, Brattleboro, Vt., made arrangements with the Princess theater, that city, and gave a benefit performance on January 22, in the interests of the Day Nursery. Two shows were scheduled with admission at 25 cents. The Boston office of General Film Company supplied the films, free of charge.

Ralph McCausland is now in charge of the Empire theater, Brattleboro, Vt., succeeding F. B. Blake.

An esteemed contemporary, dealing with matters pertaining to vaudeville principally, and with this industry, now and then, incorrectly states that "If the bill introduced at the Masschusetts State House by Senator Bagley, of East Boston, becomes a law, it will mean that every picture house would have to add acts to the bill or go out of business." This is entirely at variance with the truth of the matter. The bill framed by the Massachusetts State Branch No. 21, of the Exhibitors' League of America, states that it shall be permitted to show pictures continuously for one hour, at the end of which time there shall be given five minutes of some other form of amusement. At present 20 minutes is the longest time allowed for the exhibition of pictures; to be followed by five minutes of something else, after which pictures can again be shown for another twenty minutes. The law, most emphatically, does not say that "moving picture shows shall not last for more than one hour," as stated by the vaudeville publication.

Bernard M. Corbett, a Boston boy, for some years a traveling representative of the Edison kinetograph, has resigned. Mr. Corbett will return to Massachusetts for a well earned lay-off, before closing a deal, as several nice offers have been made him. Mr. Corbett is a great favorite in this section, and is well known to all the New England trade.

The Coleman theater, Southington, Conn., has had a prosperous opening, according to a report. The house is owned and managed by D. O. Coleman, who erected an up-to-date theater, showing a strong picture program.

The Rhode Island Dental School, of Providence, R. I., has decided to employ moving pictures to show children how to care for the mouth. The State Board of Health is co-operating with the dental school along these lines and pictures are to be made and exhibited throughout Rhode Island. There is no quicker and easier way to draw public attention to the absolute necessity of keeping the mouth and teeth in good condition, than to employ the means above outlined.

Motion picture managers appeared at the State House, Boston, on January 23, before the committee on mercantile affairs, to urge the bill of Joseph Mack, manager of the Hub Theater, Boston, and president of the Massachusetts State Branch of the Exhibitors' League of America, amending the act of 1908 which restricts the exhibition of films continuously to 20 minutes, and requires that another form of entertainment be given for at least five minutes, before the pictures are resumed. Mr. Mack's bill provides for a maximum period of one hour for continuous exhibition. District Attorney Henry C. Attwill, of Essex County, who, with Hiram E. Miller, of Lynn, was counsel for the league, said that if the original purpose of the act was to protect the eyesight, that the objection was no longer reasonable, because of the distinct improvement of the pictures and machines. Chief of police J. W. Whitney did not oppose the bill. James H. Devlin, of the law department of Boston, opposed the bill on the ground that the twenty-minute law was the result of careful medical examination. The matter is now under consideration.

A fire that started at 5 a. m. January 21, at Lynch's Theater, Woonsocket, R. I., a photoplay theater, did about $75,000 damage. The Exchange Building was wrecked, and Lynch's house is on the first floor. The house seated about 1,000. Indications point to the operator's booth as the place where the trouble started. The heaviest losses were sustained by the Woonsocket Realty Company, owners of the building. Mr. Irving W. Smith, proprietor of Lynch's Theater, has a loss of about $10,000. Only a short while ago the wiring in the operator's booth was changed and accepted as satisfactory by the proper authorities.

A new incorporation is the Boston Feature Film Company, of Boston, a $10,000 concern, with Harry F. Campbell, Samuel Grant and Ephraim N. Cook as the promoters. The Dreamland Theater Company, incorporated for $5,000, has the same directors. Mr. Campbell and Mr. Grant are widely known in this section, having been associated with the business since its infancy.

The Eastern Theater Company has filed its papers of incorporation at Boston for $30,000. Frederic S. Elliott, Charles J. Beatey and Irving L. Rich are named as the promoters.

Joseph N. Carr, who managed the Nelson Theater of Springfield, Mass., since William Fox took over the house, has left the Nelson and is now managing the City Theater, Fourteenth Street, New York, succeeding Mr. Ben Leo.

It is reported in Boston that Michael Shea, of Buffalo, N. Y., intends to build a theater in Toronto, Canada.

On January 20, the Hartford Theater, Hartford, Conn., rounded out forty-four years of existence. Manager Fred Dean, of the Hartford, states that his house is showing bigger returns now than ever before. The house is playing to vaudeville and pictures. Like many other theaters that now play the pictures, the Hartford formerly was a "legitimate" theater, playing Shubert attractions.

Edward Shields, formerly manager of the Bijou Theater, New Haven, Conn., is now at the helm of the Nelson Theater, Springfield. Mr. Shields is a well-known manager of much ability, and is one of William Fox's best men. The Nelson is doing well, with a program of vaudeville and pictures.

Springfield moving picture operators held their second annual ball on January 29. Great preparation were made.

The Franklin Square Theater, Worcester, Mass., has been purchased by S. Z. Poli, the theatrical magnate. The Franklin Square is the second largest theater in Worcester, and was sold by the Willard Taylor Estate on an order of the Probate Court, on January 16. It is understood that Mr. Poli paid about $150,000 for this most desirable property, which will probably play vaudeville and pictures before long.

Fred Murphy, formerly well known to theatrical folk in this section, is now on the job again as assistant manager of the Boston offices of the Mutual Film Corporation.

Burton Holmes, the well-known globe trotter and lecturer, is doing a record-breaking business at Tremont Temple, Boston. With prices ranging upward to $1.00 Mr. Holmes is playing to S. R. O. Some exceptionally fine motion pictures are being shown on Mr. Holmes' present engagement.

Salem, Mass., photoplay theaters expected great things when John F. Hurley became mayor of that city not long ago, due to the fact that Mr. Hurley, in his campaign speeches, prior to his election, had told the voters that he stood for a more liberal observance of the Sabbath, and that one of his first moves would be to grant licenses to photoplay theaters, to allow them to run Sunday afternoons and nights. Mayor Hurley attempted to carry out this promise in spite of the hue and cry raised by ministers, reformers and religious organizations, but an opinion, rendered on January 24, by City Solicitor M. L. Sullivan that the mayor has not the power to permit the electric theaters to open on Sunday, balks his efforts along that line. Mr. Sullivan finds that under the new city charter, the city council has the power to grant all licenses except those granted by the license commissioners, and the mayor has only the power to supervise the licenses. It is expected that the city council will refuse to grant the Sunday licenses.

The R. D. Marson Moving Picture Company, of 597 Washington Street, Boston, has installed two Simplex machines in Keith's Theater, Portland, Me. Mr. Marson reports excellent business, both in the supply lines and in film rental.

H. M. Goodhue, manager of the Bijou Theater, Fall River, Mass., reports that his house is doing the best business in its career, and that the mirror screen has been a most distinct addition to the house.

James Barrett is lecturer on the films at the Lynn Theater, Lynn, Mass., and Manager Jeff Callan reports that Mr. Barrett's work has made a hit with his patrons.

The Cambridge Theater, Lynn, Mass., opened to the public on January 27, and is managed by Mr. Arthur E. Lord. A bill of feature pictures is the policy.

There seems to be much distress these days in Fall River, Mass., and it is all about Mayor Kay and the licenses for Sunday openings. Mayor Kay failed to approve certain applications for Sunday afternoon shows. It looks as if the Academy of Music will be the only theater allowed to be open on Sunday afternoon, while the St. Michaels, Palace, Bijou, Academy of Music, Star, Globe, American Hall, and Lyric will be open Sunday evening. For some reason, the Puritan has not secured its license and Mayor Kay is quoted as stating that the cause for this was the fact that the manager of the Puritan had not placed his application on time.

The Globe Theater, Boston, was the scene of a real tragedy this week, when Miss Delia O'Hare was suddenly taken ill with heart trouble, and died in the theater.

Work is now being started in earnest on the new Million Dollar Theater at Scollay Square, Boston. The old building is being torn down, and a large force of men are at work.

An educational theater party was held on Tuesday evening, January 28, by the New England section of the Electric Vehicle Association of America, at which members of that body of the Electric Motor Car Club; many city officials and officials of the fire departments throughout New England were present. A block of 200 seats was reserved for the visitors at the Bijou Dream Theater, Boston, and a special exhibition of pictures, showing the Springfield, Mass., fire department in action; several pieces of apparatus being battery propelled, and the parade of the Electric Motor Club, of Boston, last Memorial Day, when scores of electric vehicles were driven through the streets of Boston were shown.

The William Fox circuit, of New York, has just purchased the new theater now being built at New Britain, Conn. This house should be ready for its opening performance by March 15, when regulation bills of vaudeville and pictures will be presented. It is understood from reliable authority that John Zanft, general New England representative for William Fox, put the deal through for the New Britain Theater, which represents an outlay of nearly $175,000, with a seating capacity of nearly 2,000. This house will be one of the finest in New England devoted to vaudeville and pictures, and is a distinct addition to Mr. Fox's growing chain of New England theaters in Hartford, Springfield and Waterbury. The only real opposition to the New Britain Theater is Keeney and McMahon's house, also a first-class theater.

William Fox hopes to open his new theater at Waterbury, Conn., by February 28, when big programs of vaudeville and pictures will be the policy.

The Trimount Theater Company, of Rutland, Vt., was awarded $1 damages in its suit against Smith and Casey, a vaudeville team, for a broken contract.

S. Kantor, manager of the Canton Theaters, at Norwalk and Danbury, Conn., reports excellent business in both theaters. Manager Kantor has signed an agreement to use the new talking pictures in each house.

The Camden, Maine, Opera House is now playing to picture programs, having indefinitely eliminated the vaudeville. The Opera House is doing a very nice business, with good pictures, and sees no reason why it should throw away good money on bad vaudeville.

Al V. Rosenberg, manager of the Rockland Theater, Rockland, Me., has changed his policy, and is now changing his films on Monday, Wednesday and Friday, having decided to do away with the daily change idea.

The Kinemacolor Company has opened an office in Boston, Mass., at 162 Tremont Street, under the charge of W. E. Atkinson, who states he will have all the Kinemacolor releases for the entire New England territory. Kinemacolor is a great favorite in Boston, as is attested by the large crowds going to the Tremont Temple to see the Kinemacolor reels that are shown there from time to time.

HENRY.

## PHILADELPHIA.

WILLIAM BARRY is about to have erected a new theater at Sixth and Girard Avenues, which will be one of the model places in that section.

A report is out to the effect that Cullen & Conway, of the Drury theater have purchased a site for a new theater which will cost about $150,000. It is also stated that the plans call for a house which will seat about 2000.

The new Artic theater, at Atlantic City, is meeting with great success according to Manager S. Stern, who was a visitor in Philadelphia recently.

Another moving picture theater will soon make its appearance at No. 1918-24 North Front street. It is to be conducted under the management of George Weber and A. W. Munsick. The buildings occupying the site of the new theater are now being torn down.

Announcement was made a few days ago that the old Restein Hall, one of the oldest landmarks in South Philadelphia, will be demolished to make room for a theater which will cost something like $50,000. Just who are the contracting parties could not be learned.

The Subway motion picture theater located at Reading, Pa., which is in course of construction, will be opened in February. The theater has exit doors on the four sides of the building, and affords more means of egress than any other picture house in the state.

Plans for a theater to be built at Sixtieth and Locust streets are being sent out to the local builders for a contract price. This theater will cost about $175,000.

The Model Amusement Company has conveyed to David Sablosky, the theater building, No. 425-27 South street for a consideration of $70,000, the assessed valuation.

E. Throp has opened a new picture house at Lesburg, N. J., and is receiving the patronage of the entire community. Ten cents for four reels of pictures is the policy of the house.

The Egg Harbor theater has been meeting with such great success that Manager King will enlarge the place, increasing its seating capacity to about 800 persons.

Walter Martin, manager of the Grand theater, Vineland, N. J., has been laid up with a complication of diseases for the past few weeks, but is now recuperating and is expected to be up and around before long.

A large number of the churches of Philadelphia are running picture shows during the week days, and are entertaining large crowds. The St. Patricks Church is giving a show every night, while the St. Peters Church, Fifth and Girard streets, is showing pictures twice a week.

C. H. CONGDON.

## INDIANAPOLIS.

THE city building inspection department has begun a rigid enforcement of the ordinance governing the construction and arrangement of motion picture houses, particularly in regard to emergency exits. Several places have been ordered to provide better emergency exits, and many have been found where the illuminated exit signs, required by the ordinance, have not been provided. Motion picture theater men are showing a willingness to assist the inspection department in its efforts to carry out the provisions of the ordinance.

Mrs. Gertrude E. Oakes, who for many years had disbursed charity funds provided by motion picture theaters, died at her home here on January 14. She was sixty-two years old and devoted most of her life to charitable work. The motion picture theaters contribute $100 a week from their Sunday performances, for charity. A memorial in the form of a cottage at Cheeryvale fresh air farm is to be erected and called the Oakes cottage, by the motion picture theater interests.

A vigorous protest against a proposed increase in the annual city license fee from $25 to $100 is being made by the owners of some of the smaller houses on the outskirts of the city. These men say that a $100 license fee would practically be prohibitive, while the downtown houses appear to be satisfied with the proposed increase.

Owners of motion picture theaters in the Eighth Indiana Congressional district recently met at Muncie for organization purposes. Two locals of the Indiana Exhibitors League were formed. T. C. Lacey was elected president of the local formed for Muncie and John Rosenberry president of the Anderson local. The two new locals expect to pay special attention to having motion pictures introduced as a part of the regular course in the public schools.

W. J. Goodbub, George S. Herbst and Frank Smith have organized the New Albany Theater Company, at New Albany and will conduct a motion picture theater in that city. The company has been incorporated with an authorized capitalization of $1,000.

A film exchange will be conducted at Warsaw by the newly organized Wayne Film Corporation, which has been incorporated with an authorized capitalization of $20,000. Those interested in the company are A. D. Whitman, O. W. Clemmer and W. P. Clemmer.

Safe blowers recently entered the office of the Wells Bijou theater at Evansville and, after blowing a safe open, escaped with $1300. It is thought that the safeblowers hid in the theater after the last night performance.

John B. Davidson of Muncie, Richard Kilmere and Adam McCormick have organized the Middle West Film and Exchange Company, which will conduct a film exchange in Indianapolis. Articles of incorporation, showing an authorized capitalization of $10,000, have been filed with the secretary of state.

A new motion picture theater is being erected in this city by George Schick at the southeast corner of Sheldon street and Roosevelt avenue. The building is to be a one story brick, fireproof structure and will cost about $6,000.

A motion picture theater will be conducted at Huntington by the Huntington Motion Picture Company. This company has just been organized and incorporated by T. Guy Perfect, Harry A. Perfect and Ora E. Perfect and is capitalized at $25,000.

With an authorized capitalization of $50,000 the New Era Amusement Co., has been organized here by P. H. Rich, E. F. Harrold and J. I. Wolmer, and will conduct motion picture theaters in different parts of the state.

C. L. CUMMINS.

## Among the Exhibitors

**Hillsdale, Mich.**—This city will have a new opera house.

**Philadelphia, Pa.**—A syndicate of investors will purchase dwellings at 1313 Girard Avenue, corner Girard Avenue and Watts Street, and will build a theater on the site.

**Milwaukee, Wis.**—A. L. Reis, president of the Central Amusement Co., which owns and operates the "Butterfly" theater, has sold his holdings in the enterprise to eastern capitalists.

**Gurley, Ala.**—The Gurley Realty Co. is having the old city hall transformed into a playhouse.

**Indianapolis, Ind.**—An order to make several alterations in the moving picture theater at 504 E. Washington St., has been sent to Wm. Kirchner, proprietor, by Thos. A. Winterrowd, city building inspector.

**Milo, Ia.**—This city will have a picture show, J. D. Banning of Des Moines has leased the opera house.

**Cleveland, O.**—Plans have been completed and contracts awarded to Felix Heinrich for a new moving picture theater building to be erected on E. 79th St. for Eugene Propper.

**Baltimore, Md.**—Plans are being drawn by F. E. Beall for a moving pcture theater at Edmondson Avenue and Pulaski Street for the Edmondson Amusement Co.

**Philadelphia, Pa.**—Irwin & Leighton have a contract to erect a theater at St. Charles Place and the Boardwalk, Atlantic City, for Selter Bros.

**Freeport, Ills.**—S. B. McManus, of Dixon, who managed the local opera house three years ago, has written to Freeporters in an attempt to interest them in a new opera house.

**Philadelphia, Pa.**—Plans for a large theater to be built by the Garden Realty Co. at a lot on the northeast corner of 60th and Locust streets, by A. E. Westover. Cost $175,000.

**Manistique, Mich.**—Charles Ekberg, has purchased the Princess theater from Mr. White and will operate it in the future.

**Coin, Ia.**—E. W. Johnson has sold his moving picture business to Frank Dutton, who will take possession.

**Warsaw, Ind.**—Slater & Patten, will open a moving picture theater in this city.

**Denison, Ia.**—A new opera house building to cost $50,000 is proposed for Denison, backed by prominent Germans of the city.

**Jamaica, N. Y.**—A new vaudeville house to cost $250,000 will be erected in Fulton St., near Twombly Place, Jamaica.

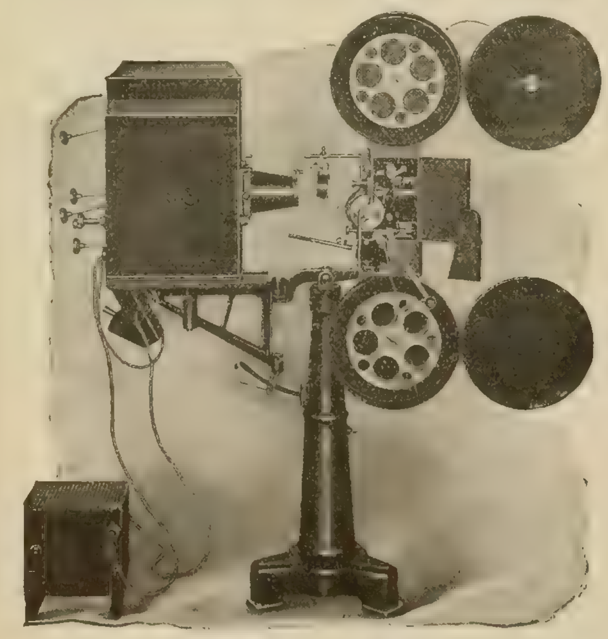
ACCURACY

What is it worth to you?

How many times have you ordered repair parts for that other machine and when they arrived they didn't fit? How many hours have you wasted trying to make them fit, and even then you knew you hadn't done as good a job as you required, but you had cussed and fussed and then let it go at that.

Many, many times we have heard operators say, "Why don't the manufacturers make parts that fit?"

So we made up our minds that we would make all parts of our machine absolutely accurate no matter how much it cost, and it does cost like sin, but it is going to pay us and pay you, Mr. Exhibitor, and Mr. Operator. With that in mind we named the company The **Precision** Machine Co., and we have lived up to that name in the full sense of the word.



Simplex

projectors are made of the best materials possible to find for the purpose, and that fact combined with their accuracy insures such long wear that those who are used to other makes of machines are astonished at the condition of Simplexes that have able, for they are **accurate.**

When the time comes, however, that new parts have to be used you can depend upon it that they will fit. They will go on like an old glove, not too loose or too tight, but just comfortable, for they are **accurate.**

A machine made that way cannot help but be better than that other kind.

Our Name is Your Guarantee.

Catalogue A will tell you more about it.

MADE BY PRECISION MACHINE CO. 317 EAST 34th STREET NEW YORK

# Calendar of Licensed Releases.

## Current Releases

### MONDAY, FEBRUARY 10th, 1913.

| | |
|---|---|
| BIOGRAPH—The Press Gang (Comedy) | |
| BIOGRAPH—Oh, What a Boob (Comedy) | |
| EDISON—Barry's Breaking In (Comedy Drama) | 1000 |
| KALEM—The Buckskin Coat (Drama) | 1000 |
| LUBIN—Down on the Rio Grande (Drama) | 1000 |
| PATHE—Pathe's Weekly No. 7 (Topical) | |
| PATHE—A Drama in the Air (Special, 2-reel Drama) | |
| SELIG—Pierre of the North (Drama) | 1000 |
| VITAGRAPH—A Trap to Catch a Burglar (Comedy) | 1000 |

### TUESDAY, FEBRUARY 11th, 1913.

| | |
|---|---|
| CINES—For Mother's Sake (Drama) | 1000 |
| C. G. P. C.—The Electrotyping Process (Industrial) | |
| C. G. P. C.—The Salt Industry (Industrial) | |
| EDISON—The City of San Francisco (Scenic) | 1000 |
| ESSANAY—Odd Knots (Comedy) | 1000 |
| LUBIN—The Higher Duty (Drama) | 1000 |
| SELIG—Don't Let Mother Know (Drama) | 1000 |
| VITAGRAPH—Papa Puts One Over (Comedy) | 1000 |

### WEDNESDAY, FEBRUARY 12th, 1913.

| | |
|---|---|
| ECLIPSE—A Business Shark (Drama) | 1000 |
| EDISON—Dangers of the Street (Descriptive) | 500 |
| EDISON—A Heroic Rescue (Comedy) | 500 |
| ESSANAY—The Girl in the West (Comedy) | 1000 |
| KALEM—The Belle of North Wales (Drama) | 1000 |
| PATHE—The Artist's Trick (Drama) | |
| SELIG—Her Only Son (Drama) | 1000 |
| VITAGRAPH—Buttercups (Drama) | |
| VITAGRAPH—The Panama Canal (Topical) | |

### THURSDAY, FEBRUARY 13th, 1913.

| | |
|---|---|
| BIOGRAPH—A Father's Lesson (Drama) | |
| ESSANAY—Across the Great Divide (Drama) | 1000 |
| LUBIN—Orange Growing (Industrial) | |
| LUBIN—The Rest Cure (Comedy) | |
| MELIES—Unmasked by a Kanaka (Drama) | 1000 |
| PATHE—The Clutch of Conscience (Drama) | |
| SELIG—Bill's Birthday Present (Comedy) | 1000 |
| VITAGRAPH—The Weapon (Drama) | 1000 |

### FRIDAY, FEBRUARY 14th, 1913.

| | |
|---|---|
| C. G. P. C.—The Hedgehog (Industrial) | |
| C. G. P. C.—Borneo Pottery (Industrial) | |
| EDISON—The Doctor's Photograph (Drama) | 1000 |
| ESSANAY—The Three Queens (Drama) | 1000 |
| KALEM—The Game Warden (Comedy) | |
| KALEM—Trixie and the Press Agent (Comedy) | |
| LUBIN—The Regeneration of Nancy (Drama) | 1000 |
| SELIG—Buddha (Scenic) | |
| SELIG—A Little Hero (Drama) | |
| VITAGRAPH—The Man Higher Up (Drama) | 1000 |
| VITAGRAPH—The Chains of an Oath (Special, 2-reel Drama) | 2000 |

### SATURDAY, FEBRUARY 15th, 1913.

| | |
|---|---|
| CINES—One on Them (Comedy) | 1000 |
| EDISON—The Old Monk's Tale (Drama) | 1000 |
| ESSANAY—Broncho Billy's Ward (Drama) | 1000 |
| KALEM—A Life in the Balance (Drama) | 1000 |
| LUBIN—The Mayor's Waterloo (Comedy) | 1000 |
| PATHE—From Pen to Pick (Comedy) | |
| VITAGRAPH—Polly at the Ranch (Comedy) | 1000 |

## Advance Releases.

### MONDAY, FEBRUARY 17th, 1913.

| | |
|---|---|
| BIOGRAPH—Drink's Lure (Drama) | |
| EDISON—Confidence (Comedy-Drama) | 1000 |
| KALEM—The Peril of the Dance Hall (Drama) | 1000 |
| LUBIN—The Lost Son (2-reels-Special-Drama) | 2000 |
| LUBIN—Wild Man for a Day (Comedy) | |
| LUBIN—Training a Tightwad (Comedy) | |
| PATHE—Pathe's Weekly No. 8 (Topical) | |
| SELIG—Two Men and a Woman (Drama) | 1000 |
| VITAGRAPH—A Corner in Crooks (Comedy) | 1000 |

### TUESDAY, FEBRUARY 18th, 1913.

| | |
|---|---|
| CINES—The Conjurers (Comedy) | 570 |
| CINES—Views of Narni and Lake Trasimeno (Scenic) | 435 |
| C. G. P. C.—Love (Drama) | |
| EDISON—His Enemy (Drama) | 1000 |
| ESSANAY—Bound to Occur (Comedy) | 1000 |
| LUBIN—The Engraver (Drama) | 1000 |
| SELIG—The Pink Opera Cloak (Drama) | 1000 |
| VITAGRAPH—Just Show People (Drama) | 1000 |

### WEDNESDAY, FEBRUARY 19th, 1913.

| | |
|---|---|
| ECLIPSE—Snakes and Frogs (Nat. Hist.) | 265 |
| ECLIPSE—Getting Even (Comedy) | 735 |
| EDISON—After the Welsh Rabbit (Comedy) | 1000 |
| ESSANAY—Where the Mountains Meet (Drama) | 1000 |
| KALEM—Panic Days in Wall Street (Drama) | 1000 |
| PATHE—The Prodigal Brother (Drama) | |
| SELIG—The Early Bird (Comedy) | 1000 |
| VITAGRAPH—Beau Brummel (Drama) | 1000 |

### THURSDAY, FEBRUARY 20th, 1913.

| | |
|---|---|
| BIOGRAPH—There Were Hobos Three (Comedy) | |
| BIOGRAPH—An Up-to-Date Lochinvar (Comedy) | |
| ESSANAY—Teaching Hickville to Sing (Comedy) | 1000 |
| LUBIN—Annie Rowley's Fortune (Comedy) | 1000 |
| MELIES—St. Joseph's Taper (Drama) | 1000 |
| PATHE—Maggie Tries Society Life (Comedy) | |
| SELIG—Nobody's Boy (Drama) | |
| SELIG—The Yosemite Valley in Winter (Scenic) | |
| VITAGRAPH—Views of Ireland (Scenic) | |
| VITAGRAPH—Mr. Ford's Temper (Comedy) | |

### FRIDAY, FEBRUARY 21st, 1913.

| | |
|---|---|
| C. G. P. C.—The Great Centipede (Pop. Science) | |
| C. G. P. C—How Briar Pipes Are Made (Industrial) | |
| EDISON—The will of the People (Drama) | 1000 |
| ESSANAY—Identical Identities (Comedy) | 1000 |
| KALEM—The Cold Storage Egg (Comedy) | |
| KALEM—Odd Occupations In New York (Typical) | |
| KALEM—The Redemption (2 reels-Special-Drama) | 2000 |
| LUBIN—Art and Honor (Drama) | 1000 |
| SELIG—Range Law (Drama) | 1000 |
| VITAGRAPH—Cinderella's Slipper (Drama) | 1000 |

### SATURDAY, FEBRUARY 22nd, 1913.

| | |
|---|---|
| CINES—His Redemption (Drama) | 1000 |
| EDISON—The Minister's Temptation (Drama) | 1000 |
| ESSANAY—Broncho Billy and the Sheriff's Kid (Dr.) | 1000 |
| KALEM—The Mountain Witch (Drama) | 1000 |
| LUBIN—The Unknown (Drama) | 1000 |
| PATHE—His Date With Gwendoline (Comedy) | |
| PATHE—Picturesque Tasmania (Scenic) | |
| VITAGRAPH—The Locket (Comedy) | 1000 |

**POSTERS**
A. B. C. and VITAGRAPH
1 sheets, - - 10c
3 sheets, - - 35c
6 sheets, - - 65c

**PHOTOS**
SEND $2.00 for a dozen or $4.00 for 25 Handsome Photos of Licensed Players.
Size 11x14

**POST CARDS**
150 Mutual, Universal, Association Players to choose from.
Price, $4 per 1,000

**THREE-SHEET POSTER FRAMES**
Space in Center for 1-sheet Poster
6 DIFFERENT DESIGNS 6
Sent Postpaid for $1.00

**STRIPS**
One Sheet Size 6 x 28
50 DIFFERENT SAYINGS 50
60c a 100--Any Assortment

**PASSION PLAY**
3 kinds 1 sheets 10c each
2 " 3 " 25c "
HERALDS
Undated, $2.00 a 1,000
Dated, . $3.00 a 1,000

**PRINTING**
"Not how cheap, but how good"--our motto.
Our Work will satisfy you :: Our Prices will suit you.

*Agents wanted in the United States and Canada*
EXHIBITORS' ADVERTISING & SPECIALTY CO. Arthur D. Jacobs, Pres. & Gen. Mgr. 30 Union Square, N. Y.
*Write for free Catalogue and Advertising Matter.*

# SPECIAL

# THE REDEMPTION

**Feb. 21, 1913** **Kalem, Two Reels**

A strong moral drama in which is proven the theory that "a criminal is only a criminal because he has not had the proper opportunity to develop an honest character."

"Red" Ellis, a knight of the underworld on whom the experiment is tried, twice starts to betray Grey, his benefactor, but each time his conscience restrains him. The second time, however, his old gang outwits him and one of their number makes off with a necklace belonging to Grey. The guilt falls on Ellis; but Grey, still believing in Ellis, allows him to go on his promise to recover the necklace in half an hour. The time has almost expired when he rushes in to Grey's parlor gripping the necklace in his hand.

---

# THE LOST SON

**Feb, 17, 1913** **Lubin, Two Reels**

John Nolan, in the heat of anger, strikes down his opponent with a billiard ball and, believing him dead, runs away. Ed Jennings, the injured man, recovers.

Nolan's mother advertises for him and instructs the police to find her boy, but in vain.

Ten years later, George, his younger brother, holding a position of trust and supporting his now widowed mother, is robbed of some of his employer's money and tries to make it up by playing the races. He loses, and in desperation returns to the "bookie" and tries to put up his watch. The "bookie" opens it and sees his mother's picture. George tells him that Jennings is alive, and the little family is reunited.

# GENERAL

# FEATURES

February 14, 1913.

## Chains of an Oath

Vitagraph. Two Reels.

The father of Donia, a pretty Russian peasant girl, whom he has betrothed to Gregory, compels her before departing for America, to take an oath to return and become his wife. In America Donia falls in love with Ivan, a fellow countryman, who has become Americanized and is in every way a worthy young man. Ivan asks her to become his wife. She is reminded of her oath to Gregory and, heartbroken, returns to her native land.

Ivan follows her to Russia and is discovered by Gregory while pleading with Donia to return with him. Furious at Ivan's attentions to his betrothed, Gregory dogs his footsteps awaiting an opportunity to kill him. During events which follow Gregory awakens to the realization that Donia does not love him, and placing Donia's hands in Ivan's, he revokes the oath and leaves them alone in the ecstasy of their love.

February 10, 1913.

## A Drama in the Air

Pathe. Two Reels.

Ray Newell and Paul Van Arsdale, aviators, are in love with Betty Chapman. Betty announces that she will accept the winner of a race soon to be held. Newell, fearful lest he lose the prize, disables Van Arsdale's machine.

During the race, Van Arsdale's machine, slightly in the lead, suddenly drops to the ground and he is buried under the wreckage.

Newell's treachery is unearthed in a clever manner by Van Arsdale's friend, Harry Wilson. Later Betty and her father visit Van Arsdale in the hospital and Betty naively informs him that he has won her heart, if not the race.

February 7, 1913.

## The Last Blockhouse

Kalem. Two Reels.

**A vivid portrayal of Western Frontier days, based upon historical incidents.**

A party of Western pioneers, while constructing a block house, are guarded by a troop under Captain Steele. Crow, a renegade half-breed, tries to become friendly. He annoys Dot, the wife of Jim, a young settler, and is quickly repulsed.

Crow, infuriated at her scorn, incites the Indians to attack the settlers. The block house is destroyed. Crow captures Dot before the attack and rides off toward the camp.

Jack, the sole survivor, manages to reach the young husband, who is away in the woods, while Jim and Captain Steele recapture Dot from the Indians and in a hand to hand struggle with Crow, Jim avenges the fate of the pioneers.

February 3, 1913.

## The Millionaire Cowboy

Selig. Two Reels.

**A brilliant comedy which smacks of the clean humor of the Western Plains.**

During a wonderful exhibition of horsemanship and cowboy skill "Bud," the foreman of the Diamond S Ranch, is handed a telegram summoning him to Chicago to claim a fortune left him by an uncle.

There he falls in love and marries the stenographer in the office of his attorneys.

After a year he tires of the monotony of the life he leads and wires for the entire outfit to come on to Chicago and wake the town up. They carry out instructions elaborately, much to the embarrassment of Mrs. "Bud." After they leave, "Bud" embraces his wife and to her great relief whispers "Never again."

January 31, 1913.

## A Tale of Old Tahiti

Melies. Two Reels.

Teria, the daughter of one of the most influential chiefs of Tahiti, falls desperately in love with a young French Midshipman.

She pleads with her father to secure him for a husband. The French officers laugh at the idea.

The chief orders him taken prisoner. He loves Teria, but loyalty to his country demands his return. He is held captive despite his efforts until an expedition from his vessel comes ashore and tears him away in the very height of his love, with only her last gift—a flower—by which to remember the sweetest experience of his existence.

January 27, 1913.

## The Guiding Light

Lubin. Two Reels.

Peter Fife, keeper of the light at Casco Bay, lives alone with his 17-year-old daughter born blind.

Harry, the girl's lover, saves all of his scant salary and gives it to Fife for an operation to restore Marie's sight. Dick Drayton is caught in the act of stealing the money and soundly thrashed. Bent on revenge he extinguishes the light. Marie through her quick wit and fortitude restores the light, thereby saving Harry and his companions, who are in danger of being dashed on the rocks in the darkness.

The brave girl's reward comes in the form of a successful operation and her engagement to Harry.

# FILM CO.

# Calendar of Independent Releases.

## Universal Film Mfg. Co.

### Current Releases.

**SUNDAY, FEBRUARY 9th, 1913.**
REX—His Sister (Drama)
CRYSTAL—Accident Insurance (Comedy)
CRYSTAL—Her Lady Friend (Comedy)
ECLAIR—The Guilty Hand (Drama)
**MONDAY, FEBRUARY 10th, 1913.**
IMP—Fresh Air Filkins (Comedy)
NESTOR—Aunt Betty's Revenge (Comedy)
NESTOR—In Temperance Town (Comedy)
CHAMPION—A Daughter of Virginia (Drama)
**TUESDAY, FEBRUARY 11th, 1913.**
GEM—Billy Fools Dad (Comedy)
BISON—On the Frontier Line (Two-reel Drama)
ECLAIR—Silver Fox (Drama)
**WEDNESDAY, FEBRUARY 12th, 1913.**
NESTOR—The Little Peacemaker (Drama)
POWERS—The Man Higher Up (Comedy)
FRONTIER—The Ranch Girl's Measurements (Comedy)
UNIVERSAL—The Animated Weekly No. 49 (Topical)
**THURSDAY, FEBRUARY 13th, 1913.**
IMP—In a Woman's Power (Two-reel Drama)
REX—The Widow and the Widower (Comedy)
ECLAIR—A Large Night (Comedy)
**FRIDAY, FEBRUARY 14th, 1913.**
VICTORIA—The Duelists (Drama)
POWER—His Ideal of Power (Drama)
NESTOR—The Mystery Cave (Drama)
**SATURDAY, FEBRUARY 15th, 1913.**
IMP—Binks Did It (Comedy)
IMP—Ben. The Stowaway (Comedy)
BISON—In the Red Man's Country (2-reel Drama)
MECCA—Panama Canal (Scenic)

### Advance Releases

**SUNDAY, FEBRUARY 16th, 1913.**
REX—Billy's Double Capture (Drama)
CRYSTAL—Strictly Business (Comedy)
CRYSTAL—An Awful Scare (Comedy)
ECLAIR—The Terrible Daughter (Drama)
**MONDAY, FEBRUARY 17th, 1913.**
IMP—Hello Central, Give Me Heaven (Drama)
NESTOR—When a Man Marries (Comedy)
NESTOR—Tournament of Roses (Topical)
CHAMPION—Her Stepmother (Comedy)
**TUESDAY, FEBRUARY 18th, 1913.**
GEM—Billy's Strategy (Comedy)
101 BISON—The Song of the Telegraph (Two-parts Drama)
ECLAIR—The Telegraph Operator (Drama)
**WEDNESDAY, FEBRUARY 19th, 1913.**
NESTOR—The Harvest (Drama)
POWERS—Snow White (3-parts Juvenile)
FRONTIER—The Girl of the Range (Drama)
UNIVERSAL—The Animated Weekly No. 50 (Topical)
**THURSDAY, FEBRUARY 20th, 1913.**
IMP—An Imp Romance (Drama)
REX—Below Stairs (Comedy)
ECLAIR—The Great Unknown (Two-parts Drama)
**FRIDAY, FEBRUARY 21st, 1913.**
NESTOR—The Purchase Price (Drama)
POWERS—Two Sides of a Story (Drama)
VICTORIA—The Appeal (Drama)
**SATURDAY, FEBRUARY 22nd, 1913.**
IMP—Binks the Strikebreaker (Comedy)
IMP—A Study In Crayon (Novelty)
101 BISON—The Bugler of Company B (2-parts Drama)
MECCA—The Call of Mother Love (Drama)

## Mutual Film Corpopation

### Current Releases.

**SUNDAY, FEBRUARY 9th, 1913.**
MAJESTIC—Teacher Wanted (Comedy)
THANHOUSER—Good Morning, Judge (Comedy)
**MONDAY, FEBRUARY 10th, 1913.**
AMERICAN—The Fugitive (Drama) ........ 1000
KEYSTONE—The Jealous Waiter (Comedy)
KEYSTONE—The Stolen Purse (Comedy)
**TUESDAY, FEBRUARY 11th, 1913.**
MAJESTIC—The Winner Loses (Drama)
THANHOUSER—A Mystery of Wall Street (Drama)
**WEDNESDAY, FEBRUARY 12th, 1913.**
RELIANCE—Bud Tilton, Mail Thief (Drama)
BRONCHO—The Wheels of Destiny (2-reel Drama)
MUTUAL—Mutual Weekly No. 7 (Topical)
**THURSDAY, FEBRUARY 13th, 1913.**
AMERICAN—Pecos Pete in Search of a Wife (Comedy) 1000
KEYSTONE—Heinze's Resurrection (Comedy)
MUTUAL—The Frog (Nat. Hist.)
MUTUAL—Funnicus the Celebrated Artist (Comedy)
PUNCH—Some Doctor (Comedy)
PUNCH—A Close Shave (Comedy)
**FRIDAY, FEBRUARY 14th, 1913.**
KAY-BEE—Smiling Dan (Drama)
THANHOUSER—Some Fools there Were (Comedy)
**SATURDAY, FEBRUARY 15th, 1913.**
AMERICAN—The Romance (Drama) ........ 1000
RELIANCE—Within the Ten Counts (Drama)

### Advance Releases.

**SUNDAY, FEBRUARY 16th, 1913.**
MAJESTIC—The Hired Dress Suit (Comedy)
THANHOUSER—Half Way to Reno (Comedy)
**MONDAY, FEBRUARY 17th, 1913.**
AMERICAN—The Finer Things (Drama) ........ 1000
KEYSTONE—Mabel's Heroes (Comedy)
KEYSTONE—Her Birthday Present (Comedy)
**TUESDAY, FEBRUARY 18th, 1913.**
MAJESTIC—Girl, Artist and Dog (Drama)
THANHOUSER—The Pretty Girl In Lower Five (Drama)
**WEDNESDAY, FEBRUARY 19th, 1913.**
RELIANCE—The Bells (2-reel Drama)
BRONCHO—The Sharp Shooter (2-reel Drama)
MUTUAL—Mutual Weekly No 8 (Topical)
**THURSDAY, FEBRUARY 20th, 1913.**
AMERICAN—The Cowboys Heir (Drama) ........ 1000
KEYSTONE—A Landlord's Troubles (Comedy)
KEYSTONE—Forced Bravery (Comedy)
MUTUAL—(Title Not Reported)
PUNCH—By Parcel Post (Comedy)
PUNCH—Rowdy Starts Something (Comedy)
**FRIDAY, FEBRUARY 21st, 1913.**
KAY-BEE—The Counterfeiter (2-reel Drama)
THANHOUSER—The Two Sisters (Drama)
**SATURDAY, FEBRUARY 22nd, 1913.**
AMERICAN—Love Is Blind (Drama) ........ 1000
RELIANCE—Evelyn's Strategy (Comedy)

## Film Supply Co.—Current Releases.

**TUESDAY, FEBRUARY 11th, 1913.**
GAUMONT—Hop O' My Thumb (Juvenile)
**WEDNESDAY, FEBRUARY 12th, 1913.**
GAUMONT—Gaumont's Weekly No 49 (Topical)
SOLAX—The Eyes of Satan (Comedy)
**THURSDAY, FEBRUARY 13th, 1913.**
AMMEX—The Cowgirl and the Knight (Drama) ........ 1000
GAUMONT—Catching the "Big Sneeze" (Comedy)
GAUMONT—Under the Microscope (Scientific)
**FRIDAY, FEBRUARY 14th, 1913.**
LUX—Leopold and the Leopard (Comedy)
LUX—A Modern Architect (Comedy)
SOLAX—The Thief (Drama)
**SATURDAY, FEBRUARY 15th, 1913.**
GAUMONT—(An Educational and Topical Subject)
GREAT NORTHERN—Father and Son (Drama)
GREAT NORTHERN—Danish Landscape at Yutland (Scenic)

### Advance Releases.

**MONDAY, FEBRUARY 17th, 1913.**
AMMEX—The Coward (Drama)
**TUESDAY, FEBRUARY 18th, 1913.**
GAUMONT—When All Was Dark (Comedy)
GAUMONT—The Vale of Ossola
**WEDNESDAY, FEBRUARY 19th, 1913.**
GAUMONT—Gaumont's Weekly No. 50 (Topical)
SOLAX—Burstup Holmes (Comedy)
**THURSDAY, FEBRUARY 20th, 1913.**
AMMEX—The Quality of Mercy (Drama)
GAUMONT—Love Thy Neighbor (Drama)
**FRIDAY, FEBRUARY 21st, 1913.**
LUX—The Leopard and the Burglars (Comedy) ........ 429
LUX—When Uncle Made His Will (Comedy) ........ 544
SOLAX—Till the Day Breaks (Drama)
**SATURDAY, FEBRUARY 22nd, 1913.**
GAUMONT—(An Educational and Optical Subject)
GREAT NORTHERN—The Indian Servant (Comedy)
GREAT NORTHERN—Kullen, the West Coast of Sweden (Scenic))

*The World's Greatest Picture Player*

# Helen Gardner

# *in* CLEOPATRA

CHARLES L. GASKILL, Manager-Director

---

The Unsurpassed American-Made Picture Drama

**TOWERING MAJESTICALLY ABOVE ALL EUROPEAN IMPORTATIONS**

---

State Right Buyers, Follow the Road to Success!
WIRE NOW! :: Don't Wait Until It's Too Late!

---

## UNITED STATES FILM COMPANY

SOLE DISTRIBUTORS

145 WEST 45th ST. = = = = NEW YORK CITY, U. S. A.

---

# IMPORTANT ECLAIR RELEASE CHANGES

Owing to the phenomenal success of our American feature productions, we are pleased to be able to announce for the future

## A FEATURE EVERY WEEK

Beginning February 25th the Eclair Company will discontinue their Tuesday release in the Universal program, and beginning March 5th with "THE CRIMSON CROSS" in three parts, there will be a two- or three-reel feature every Wednesday. Our releases then on each week will be Wednesday and Sunday. Among our Sunday releases we will present the comedy HIT of the year—a series of animated cartoons based on the famous Newlywed pictures of McManus. We will give you

## SNOOKUMS NEWLYWED

and his parents really brought to life.

On February 13th the release will be "A LARGE EVENING" instead of "THE MAN WHO DARED" which two-reel feature will be released February 27th.

The two-reel feature, "THE GREAT UNKNOWN," will be released February 20th.

We send our semi-monthly Bulletin of live news and a beautiful slide of Miss Barbara Tennant *FREE* for the asking.

We have a magnificent set of photos of our American Stock Company which we sell for only 15c. each unmounted and 30c. mounted. You will like them. Be sure you see Bulletin No. 35, out this week. WRITE US FOR ANY ASSISTANCE.

## ECLAIR FILM COMPANY

225 WEST 42nd STREET, NEW YORK CITY

# LICENSED FILM STORIES

## CINES.

**THE CONJURERS** Feb. 18).—Penniless, as usual, Stout and Thynne hit upon a bright idea for raising funds. Advertising themselves as sleight-of-hand performers, they entertain a large and enthusiastic audience. Stout poses as the "wizard," while Thynne, hidden under the table, attends to most of the "magic," The scheme works well until Thynne, taking a fancy to a chicken which is used in one of the tricks, quietly disappears through the door with it. Stout bravely keeps up the performance alone, but during the excitement which prevails in connection with the disappearance of a member of the audience in a magic trunk, manages to sneak off after his partner. Their flight is soon discovered, and the crowd pursues until the two impostors are hauled over to the police.

**VIEWS OF NARNI AND LAKE TRASIMENO** (Feb. 18).—After witnessing several unusually interesting panoramic views of Narni, we are shown scenes along the River Nersa and the famous Lake Trasimeno. A visit to a pheasant preserve on the Isle of Polvese concludes the subject.

**HIS REDEMPTION** (Feb. 22).—Anne and Joseph are engaged to be married and are as devoted as any pair of lovers can be, until, one day, a friend informs Joseph that Arthur, the brother of his intended bride, is a bandit. Greatly shocked, Joseph relates what he has heard to his fiancée, and insists upon breaking off the engagement. Anne closely watches her brother's actions and, one day, secretly overhears him with one of his accomplices planning a robbery. At the appointed time the two bandits conceal themselves near the highway, and when a carriage rounds the corner, quickly spring out to halt it. But, to their astonishment, who should step out but Anne, who, tearing the disguise from her brother's face, rebukes him severely. Unable to endure the condemnation, Arthur seeks refuge in the hills, where later, in solitude and remorse, he is discovered by Joseph, to whom he makes a full confession of his crimes, and promises to lead an honest life in the future. Joseph forgives, and arm in arm they return home, where a complete reconciliation takes place, and love lives again.

## ECLIPSE.

**GETTING EVEN** (Feb. 19).—Detective Slender is hopelessly seeking a clue to the Alice Cole murder mystery when his daughter, Maud, shows him a photograph which she took of a young man in the park that morning. Slender has a sudden inspiration: the photograph accords with the description of the alleged murderer. He therefore has it published as such with a well-written story, in the "Evening News."

The next morning the young man is greatly surprised to behold his picture in the paper, represented as that of the murderer, and remembering the incident in the park, resolves to take revenge. While the young lady was taking a snap-shot of him, his camera wasn't idle. He now sends her photograph to the newspaper with the story that Alice Cole could not have been murdered or he could not have obtained her picture in the park the day before.

The genial detective is greatly dismayed to see his daughter's picture under the name of the famous Alice Cole in the newspaper, and accompanied by Maud, immediately rushes over to the office to complain. There they meet the young man, however, and explanations are folllowed by a hearty laugh over the whole affair and the beginning of a friendship between the young people.

**SNAKES AND FROGS** (Feb. 19).—A remarkable nature study subject, showing how snakes are captured and the venom extracted; interesting specimens of Green Tree frogs conclude the film.

## LUBIN.

**TRAINING A TIGHTWAD** (Feb. 17).—Mrs. Wad wants some money, but Wad reminds her that he gave her a dollar the week before, and goes to his office to fire the boy, because he finds a penholder in the waste paper basket. The Wad girls get the idea of having a rummage sale to get the money from their father, and win their mother's consent. The papers get hold of the story, and Wad rushes home to stop the sale. The bystanders prevent any action, and when he appeals to a policeman, the officer buys an old hat and tells Wad to chase himself. Wad goes to the station house, but gets thrown out. He then comes home to buy out his wife's business, which is offered for $5,000. The lesson lasts.

**WILD MAN FOR A DAY** (Feb. 17).—Two stranded actors being down and out, ask a carnival manager for work. He tells them he has no work, but he has a good scheme to make money. He says he has a large wild man's cage which is empty, but if one of them will blacken up and play the wild man and the other act as lecturer and barker, he will share the profits equally between the three. They accept and an argument arises as to who will be the wild man. Finally the short fellow says he will be wild man. They start in business and a large crowd comes to see the savage. The barker then says he has a scheme to double business; he will frame up an escape and cause the farmers for miles around to join in the chase. That night the wild man is let loose and given an hour's start. Then the barker rings the fire bell and tells the farmers that the wild man has escaped. He is liable to kill all of the women and children he meets. They form a posse and start out to hunt him. They see him two or three times in the moonlight, but he always eludes them. Finally, at an arranged place, he is captured by the barker and several of the show boys, who chain him down to the bottom of a wagon and stand guard over him. They bring him back, put extra chains on him and a large guard around the cage. Next day the farmers for miles around bring their families to see the savage they helped to catch last night. On the last night of the carnival the manager, wildman and the barker are busy counting their money and laughing when an old maid from the village peeps in through the curtain and sees them and hears them talking. She rushes away and pulls the fire bell, arouses the village and tells them what she just saw and how they had all been humbugged. They are all excited when the constable suggested to turn the hose on them. They run a line of hose over the tent, pull open the flap and play the hose on them, washing all the color from the wild man. Then they tear down the tents and chase the showmen out of the town.

**THE ENGRAVER** (Feb. 18).—Red Galvin is chief of a gang of counterfeiters, his headquarters being an old shack in the mining section of the West, where he and his men pose as prospectors. One of the gang, John Taylor, an expert engraver, who is in the last stages of tuberculosis, has almost completed the plate of a twenty-dollar gold certificate. His daughter, Madge, loathes her father's work. One day, when Galvin is particularly brutal to Taylor, a quarrel ensues, which causes Taylor's death. A strike is declared by the bank note engravers in a city several miles away, and Ralph Davis, an expert engraver, who is the sole support of his mother, is unable to secure employment. He places an advertisement in the local newspaper, which is seen by Galvin, and Davis receives an offer of steady work. Davis accepts and on his arrival at the shack is told at the point of a pistol to complete the work on the plate. He refuses and puts up a fight, but is overpowered and forced to obey. As the plate is nearing completion, it is necessary to secure a supply of sulphuric acid, and Galvin writes an order for the liquid, which he places in an envelope and gives it to Jose, a half-witted Mexican. At this moment the guard warns Galvin of the approach of a horseman and as Galvin leaves Davis seizes the opportunity to outwit him. With the assistance of Madge, he attracts the attention of the Mexican, takes the envelope from his pocket and hastily writing a note stating that "he is held captive by a gang of counterfeiters," he loosens the seal of the envelope, and slipping his note inside, reseals it and puts the envelope back into Jose's pocket. When the Mexican arrives at the general store and delivers the note, the proprietor notifies the sheriff and Jose is followed back to the shack. The lookout, however, discovers the approach of the sheriff and gives the alarm. Galvin locks Davis in another room and in the hurry to make a getaway, the oil stove is overturned, setting fire to the shack. Several of the sheriff's men rescue Davis and others pursue Galvin, who is shot and mortally wounded. Galvin, with his last breath, exonerates Davis.

NAT. B SMITH
LECTURER
68 Hudson St., Hoboken, N. J. Phone 1361 Hoboken

**ANNIE ROWLEY'S FORTUNE** (Feb. 19).—Harry Waters, a detective in the employ of a New York agency, is assigned to the task of locating Annie Rowley, whose godmother in England has willed her a hundred thousand dollars. Before they left England the Rowley family had been mill workers, so the detective begins a search of mills in the cities. He locates Annie in Philadelphia, but conceives the idea of winning the girl's heart before telling of her good fortune, with the idea of gaining control of the money himself. His plans are well laid and he succeeds in impressing the girl, much to the sorrow of Jim Graham, her "poor but honest" sweetheart.

The Rowley family is a large one, but it doesn't daunt the detective. He takes them all automobiling and otherwise makes a "good fellow" of himself. In Bing street, where the Rowleys live, Waters becomes known as "Annie Rowley's dude." Jim Graham is naturally suspicious of Waters, and one day confronts him, asking his object in courting Annie. Waters declares that he is a rich man and intends to marry the girl. Jim realizes that he has no right to interfere if Annie wants to marry Waters, who has wealth to offer. Jim decides to give up the girl. But when Waters finally proposes, Annie finds that her heart really belongs to Jim and hesitates to become engaged, despite the urging of Waters and her mother. She says she wants time to think. That night when Waters leaves her house, he has to pass a corner, the hang-out of the neighborhood toughs. The toughs dislike "the dude" and pick a fight with him. Annie sees the fight from her doorstep, and rushes for assistance. She finds Jim and begs him for her sake, to save Waters from the gang. For her sake Jim goes to the rescue and is being beaten himself when the police arrive and arrest all hands. A cut over Jim's eyes is all Annie needs to know that she loves him. The prisoners are searched at the station house, papers are found on the detective which prove what he is and apprise Annie of her good fortune. Jim guesses she doesn't want him, now that she's rich, but she tells him she really loved him all the time and loves him more than ever now and needs a manager for the mill she's going to run.

**THE UNKNOWN** (Feb. 20).—Julio, an unknown peon in Spain, desiring to increase his value by studying English, is caught by the majordomo and abused. The young man takes exception to the abuse and strikes his overseer. Realizing the penalty, he runs home and determines to sail to America. He tells his parents and leaves. In the meantime, the gendarmes search but fail to find him. He arrives in Mexico, and from there overland to the United States. After crossing the line, while he is waiting to be passed by the immigration authorities and custom inspectors, he sees a child standing in the middle of a railroad track upon which a train is approaching rapidly. He drops his bundles and runs to the rescue of the child, catching him in his arms as he is struck by the engine and both are thrown to the ground. The child's sister comes in time to take her little brother up in her arms and finds him uninjured, but the unknown man is taken to the hospital, where he lives for some time. Prior to his recovery, Juanita had secured her father's permission to have him visit them, and after he leaves the hospital he goes to their home and is given employment, becoming the personal body servant of the child.

Juanita's sweetheart, Robert Tyler, returns from abroad after a long absence and is welcomed by her. The unknown witnesses this meeting and is heartbroken. Later Robert and Juanita are married and leave home. The unknown determines to return to Spain and his parents. He starts overland back to the coast, but en route he meets with an accident; he falls over a cliff where he is discovered by a cowboy, who reports the accident to a detachment of United States Cavalry. They go to the unknown's rescue and find that an injury to his head has caused him the loss of his voice. He is succored by them and we leave him in the hands of power and kindness.

**ART AND HONOR** (Feb. 21).—Arthur James, a young artist from the North, goes south to the home of J. W. Hawkins, a southern planter, to paint a portrait of the former's wife. James is treated hospitably by the planter and made to feel perfectly at home. After a few days, Hawkins goes away on a business trip, leaving the young painter to begin the portrait. James is delighted with the beauty of the place and with Grace. She is much younger than her husband, and for the first time in her life is enjoying the companionship of a man her own age.

The portrait is begun in the attic, which is the only place where James can find the proper light. An old-fashioned dress, with a low neck bodice, is

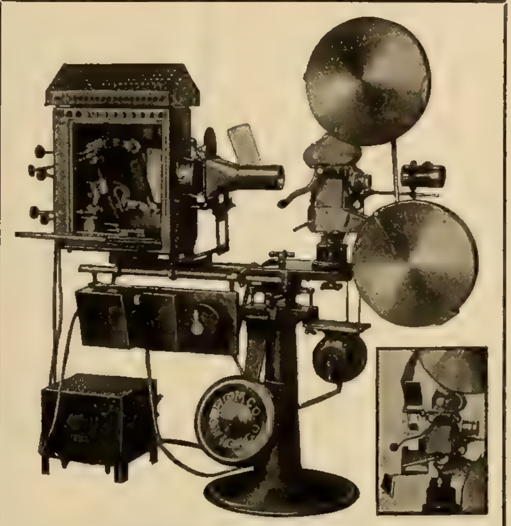
A. BRADY
124 E. 14th STREET
71 W. 23rd STREET
N. Y. CITY

PRINTING
HERALDS
—AND—
CIRCULARS
OF LICENSED FEATURES

SIGNS
We make a specialty of the Better Grade as well as the cheaper kind.

FEATURE SLIDES
20c.
Send for Catalogue

# DON'T BE MISLED



Motiograph 1002-M.

## The Motor Driven Motiograph Equipment No. 1002-M

*APPROVED BY*

***National Board of Fire Underwriters—Is the Best Projection Machine on Earth***

We invite comparison with the heaviest advertised machine —You will find that liberality is a better salesman than paid space in journals.

You get more real and actual value in one $250.00 MOTIOGRAPH than in two machines of that price of another make.

Our quality is not to be compared with those cheap, heavily-advertised, "assembled" machines you have wasted good money on.

**The most successful watch factory.**

**The most successful automobile factory.**

**The most successful Motion Picture Machine factory is that one which still does, and always did, make every part and screw in one factory and under the personal management of its own officers.**

Beware of any "assembled" machine—Buy the machine that invites mechanical comparison, and yet projects the most perfect picture there is—that "painted on the wall" kind.

MANUFACTURED BY

**The Enterprise Optical Manufacturing Co.**

MAIN OFFICE AND FACTORY

**564-572 West Randolph St. CHICAGO, ILL.**

EASTERN OFFICE
30 E. 23RD STREET, NEW YORK CITY.

WESTERN OFFICE
833 MARKET ST., SAN FRANCISCO.

AND THE FOLLOWING JOBBERS:

Williams, Brown & Earle, Phila.
Calehuff Supply Co., Phila.
J. H. Hallberg, New York.
Feature Film & Cal. Light Co., Pitts.
E. E. Fulton, & Kleine Optical Co., Chicago.
R. D. Marson M. P. Co., Boston.

and all branches of the General Film Co.

unearthed from an old trunk, and Grace daily puts it on for the sitting. Their constant companionship results in their falling in love without either of them realizing it.

On the planter's return he asks to see the portrait. His anger is aroused by the low neck dress and by a new look that he sees in his wife's eyes and he turns abruptly on James and accuses him of a breach of trust. James denies it so emphatically that Hawkins is convinced and apologizes. Grace realizes the true state of her feelings and goes to James to help her. He sends her away and all night fights his battle between love and honor. The next morning at dawn, before anyone is awake, he rides away alone.

## VITAGRAPH.

**A CORNER IN CROOKS** (Feb. 17).—Two hoboes, Shorty and Sandy, arrive in town by local freight. They steal a newly-filled nursing bottle from a baby and start the kid bawling. The nurse girl comes to its assistance and discovers the cause of its distress. She notifies the town constable, and he and she and his assistants start in chase of the tramps. They are captured and brought before the chief of police. While he is listening to the complaint of the nurse girl and the witnesses, Sandy knocks the constable over the railing, and during the confusion, the scallywags escape. They hold a council of war and Sandy starts out on a foraging expedition. He secures some clothing and fresh bread, wrapped up in a newspaper. While they are eating the bread from the newspaper, their eyes light upon a notice offering a reward of fifty dollars for their arrest. Sandy has an idea. Shaving off his beard and donning the newly-acquired clothes, Sandy leaves Shorty sleeping and goes to the local chief of police, tells him he has information which will lead to the arrest of the tramps. He sends his constable to arrest the law-breakers and Shorty is apprehended and brought before his Honor. Sandy receives the reward and Shorty is fined ten dollars. Sandy, pretending to sympathize with the offender, pays his fine and Shorty is released.

**JUST SHOW PEOPLE** (Feb. 18).—The performance of "Mlle. Rose," the wife of "Piquet," the leading clown at the Hippodrome, is applauded by thousands. She is the sensation of the age, in her triple somersault from a trapeze platform at the top of the theater into a net below.

Mons. Le Bang, an acrobat, looks with covetous eyes upon her and he tries to win her love. He entices the clown to drink and gamble, to keep him away from his home, while he pays court to his wife. She is insensed at her husband and La Bang tries to poison her mind against him.

One night at the theater Le Bang tells her her husband is a drunkard and asks her to leave Piquet and live with him. She repulses him by striking him in the face. Piquet enters the dressing room at this moment, very much under the influence of liquor, and noticing his wife's agitation and Le Bang's attitude, is suspicious and denounces him. Le Bang resolves upon revenge. He cuts one of the guy ropes of the net she uses in her act, is detected by Piquet, and has the clown locked up in his dressing room accusing him of being fighting drunk. The sensational feature is due. Rosa is about to make her dive. Piquet smashes his way out of his room, rushes to the stage and warns her of her danger. She, thinking him intoxicated, does not heed him. Piquet climbs to the trapeze on which she is standing and prevents her from jumping. Le Bang, enraged, follows him. The two men struggle on the platform. In the conflict, Bang, by a misstep, plunges to the stage into the net, the severed guy-rope breaks and he is killed. Rosa throws her arms around Piquet and far above the astonished audience, they stand in love's embrace.

**BEAU BRUMMEL** (Feb. 19). — In the early part of the Nineteenth Century, Beau Brummell was the most talked-of person in all the world, the extreme of fashion, the personification of elegance and the most pretentious individual imaginable.

Helen, the daughter of Lord Ballarat, falls a victim to his charms, although she is warned by the Duchess of Devonshire, against him. Beau, not the least disconcerted, persists in his attentions to Helen and proposes to her. He is an intimate of the Prince of Wales and all the nobility of the period. They copy his style and ape his manners. Lord Devonshire and the Prince of Wales are very close friends, and when Beau Brummell insults the prince, the lord forbids Helen seeing Beau until he apologizes to the prince. Helen pleads with him to make amends to his highness, but he refuses, rather than disregard his own conceit or sacrifice his overbearing pride.

The prince does not fail to resent Beau Brummell's effrontery and through him, Beau's privileges and importance are very much lessened in swelldom. He indulges in all sorts of extravagances, irrespective of his means, and is soon reduced to social and financial ruin. Yet his pride is not at all disturbed, for he takes occasion again to snub the prince, whom he chances to meet. In desperation, Brummell endeavors to recoup his fortune with his few remaining crowns, by staking his all at cards and he loses.

He is now besieged by creditors and placed in a debtor's prison. Helen Ballarat, in sympathy, sends him, through her bankers, five hundred pounds, and he is released. With shattered mind, he retires into seclusion, and after five years of destitution he is rescued from poverty and the madhouse by his old friend Alvanley, who gives him a comfortable home where he passes his time in dim memories of the past.

**MR. FORD'S TEMPER** (Feb. 20).—My, but he has a terrible temper! Even on the return voyage of their honeymoon, Mr. Ford's temper is painfully apparent when he violently objects to being disturbed by the sailors. Again, when he has a difference with the taxi chauffeur in the settlement of his fare. He is naturally a gentleman, but his ungovernable temper makes him almost brutal. His young wife is almost driven to despair when Ford takes exception to the attention shown her at an evening reception which they are giving at their home. He flies into such a passion his behavior drives their friends in horror from the house.

One evening, his wife is cleaning a pair of gloves, and placing them on a pair of hand-forms, standing them in the window. The shade being down, the shadow of Mr. Ford can be seen wildly gesticulating, apparently striking his wife. A policeman passing the house sees his actions and when Mrs. Ford appears to fall upon the floor, sees the false hands in a supplicating attitude. He immediately summons other policemen and they try to break into the house.

Mr. Ford, hearing the banging on the door, rushes downstairs and violently protests against their intrusion. They point to the window and he rushes upstairs to his wife's room, followed by the policeman. When they see the harmless forms on the windowsill, they all indulge in a hearty laugh at the expense of the over-zealous officer. This turn of affairs brings Mr. Ford to a full realization of his prevailing fault. He solemnly promises his wife to mend his ways.

**VIEWS OF IRELAND** (Feb. 20).—There is but one Ireland, and those who have had the good fortune of having visited this interesting country can testify to many quaint, beautiful scenes which meet their astonished vision. The views presented on this film are the same magnificent scenes brought within the reach of all.

**CINDERELLA'S SLIPPER** (Feb. 21).—Surrounded by every indication of wealth, Alice Morton, the only child of an indulgent father, is courted by Jack Leigh. Being in moderate circumstances, Jack is too proud and conscientious to ask Alice to marry him and live in less pretentious conditions. Through unfortunate business transactions and a sudden slump in the market, Alice's father, not only loses his money, but, upon learning of his losses, is stricken with heart failure and dies, leaving Alice almost penniless. She is obliged to teach music, to earn a livelihood. Jack loses all trace of Alice just previous to her misfortune when he was compelled to go elsewhere in his business interests.

Their reunion comes about in a very singular way. Alice is invited to attend a reception, and in preparation, purchases a pair of dancing slippers at once of the city stores. On her way home with them she loses one of the slippers. Jack is now settled in the city, a successful business man, comes along and picks it up. Not knowing who the owner is, he takes it home with him. Alice does not wish to give up the evening's entertainment and wears one slipper and one of her walking shoes. She attends the dance and some of her more fortunate acquaintances who are jealous of her beauty, detect that Alice wears two different kinds of footwear. She is somewhat fussed and they ridicule her embarrassment. Jack Leigh, who has also been invited to the reception, is very much sought after by the girls. His escort happens to be a friend of Alice and she introduces her to Jack. They both recognize each other immediately. They are so pleased that they cannot hide their joy. Jack tells her about the episode of the slipper. She confesses that it belongs to her. He then takes the lost slipper from his back pocket, telling her he has carried it in the hope of some time finding its owner. She shows him her slippered foot and then the other with the walking shoe on it. Jack sees at once that the slipper he found and the one on her foot are exactly alike. He kneels down, removes her shoe and asks her to be his wife.

**THE LOCKET** (Feb. 22).—Intently talking to a friend in a street car, Mrs. Jenkins shows her a locket which she had just gotten from the jeweler which contains a photograph of herself. Continuing her conversation, she replaces, as she supposes, the locket in the side pocket of her coat, but instead of doing so, she inadvertently places it in the pocket of Mr. Bunny, who is sitting next to her. When he reaches home, his wife finds the locket. While he is sleeping on the lounge, she becomes so upset at this unexpected discovery, she angrily and hastily goes to her parent's home, leaving a note for her husband, telling him she refuses to live longer with so base a deceiver and he will now be free to give his attentions to the woman whose locket he carried in his pocket. On awakening, Bunny finds the note, and ignorant of its cause, thinks his wife crazy and calling her parents up on the telephone, tells them to humor her delusions until he reaches their home.

In the meantime, Mrs. Jenkins has discovered her loss and comes to the conclusion that Bunny, the man sitting next to her in the car, was a pickpocket, and stole the locket. She and her husband notify the police, but with no result. In the evening, she and her husband are on their way to the theater and meet Bunny on the street, hurriedly going to his mother-in-law's home in search of his wife. She recognizes him as the man who stole her locket, calls an officer and has him arrested. Bunny induces the officer to allow him to go to the rescue of his wife first and Mr. and Mrs. Jenkins go with them.

After reaching his mother-in-law's home, where he finds his wife, the whole matter is cleared up and Mrs. Bunny realizes how her hubby was made an innocent victim of Mrs. Jenkins' suspicion and her jealousy.

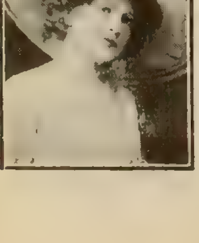
## ESSANAY.

**BOUND TO OCCUR** (Feb. 18).—Mr. and Mrs. Carney are sublimely happy until Carney's father-in-law presents Mrs. Carney with a dog. The Carney household is turned into a veritable "lion's den." Mr. Carney leaves his home, goes to New York, joins a club, and lives there. Several months later Mr. Carney is presented with a telegram from his wife stating that he is the proud father of a son, and to come home immediately. The new father packs up his belongings and goes home. His wife meets him at the door and together they go to the bedroom where he brushes his wife aside, makes a rush for the cradle, throws the drapery to one side, and discovers that his new son is a pup. Whether Carney leaves home again or not is left to the imagination.

**WHERE THE MOUNTAINS MEET** (Feb. 19).—Dad Melton gives consent to the marriage of his daughter, Florence, to Ben Stapleton, with the understanding that Ben protect Florence and guard her with his life. Ben agrees. The two lovers leave Dad Melton and go to the neighboring town. A year later deserted, Florence returns to her father's humble home with a new born babe. Dad Melton swears vengeance, and starts out to find Stapleton and kill him. Stapleton is discovered with another woman and is shot. Sometime later at the trial, Dad Melton is requested to tell the jury why he shot Stapleton. Melton explains. He is discharged. Stapleton, now remorseful for his conduct, tells the judge that he will right the wrong. Florence and Ben are married. Dad Melton rejoices in the happy reunion.

**TEACHING HICKVILLE TO SING** (Feb. 20).—A fly-by-night theatrical troupe is stranded. Dolly Featherheels is left in the small vilage of Hickville without funds or friends. The constable of the town asks the young lady if he can be of any assistance to her. She explains matters to him. The officer takes her to Deacon Cogwell's house, where she is told to make her headquarters until she receives funds from the East.

During her stay the young fellows of the town become infatuated with fair Dolly. One, the village cut-up, suggests that Dolly form a singing school. This she does. The cut-up, Augustus Car-



AS IN A LOOKING GLASS

What BUYERS and PRACTICAL film men say:

"'As in a Looking Glass' is a revelation in motography to me. . . . Never before have I seen as much real action in every foot of a film as in this one. . . . Accept my order for two sets of every Leonard feature you release."

Joseph Hopp, President of Standard Film Co., Chicago, Ill.

Controlled by MONOPOL FILM CO., 145 W. 45th St., New York

A MARION LEONARD FEATURE PRODUCTION

# Song Slides.

**A. L. Simpson, Inc.**

"My Sweet Cordelia"—Pub. by F. B. Haviland Pub. Co., N. Y.

"Seems to me the World is Singing Marguerite"—Pub. by Edmund Lyons, Peace Dale, R. I.

"Is it Love or Admiration"—Pub. by J. Fred Helf, Co., N. Y.

"You are the Rose of My Heart"—Pub. by Church & Paxson, New York.

"I will love you when the Silver Threads are Shining among the Gold"—Pub. by McKinley Music Co., Chicago, Ill.

"I'd Like to take a chance with You"—Pub. by Chas. I. Davis, Cleveland, O.

"My Rose in a World of Tears"—Pub. by Church, Paxson & Co., New York.

"Laughing Eyes"—Pub. by Church, Paxson & Co., N. Y.

"Somewhere in Dixie Lives the Girl I Love"—Pub. by Church , Paxson & Co., New York.

"I'm Going to Take the Train for Home Sweet Home"—Pub. by Shapiro Music Co., New York.

**Scott & Van Altena, Inc.**

"Daddy Did a Wonderful Thing"—Geo. Meyer Music Co.

"Then I'll Stop Loving You"—Leo Feist.

"Take Me to Roseland, Oh, You Beautiful Rose"—Ted. Snyder.

"All Alone on Broadway"—Chas. K. Harris.

"Melinda's Wedding Day"—Leo Feist.

"Daddy Has a Sweetheart and Mother is Her Name"—Jos. Stern.

"Those Dixie Eyes of Southern Gray"—Haviland.

"I'm Going Back to Memphis"—F. B. Haviland.

"Curse of an Aching Heart"—Leo Feist.

**WALTER C. SIMON**
Composer and originator of phototunes. Special music written to ANY film : :
**1965 Webster Ave., Bronx, N. Y. City**
**Telephone 6282 Tremont**

**MAKE 'EM YOURSELF SLIDES**

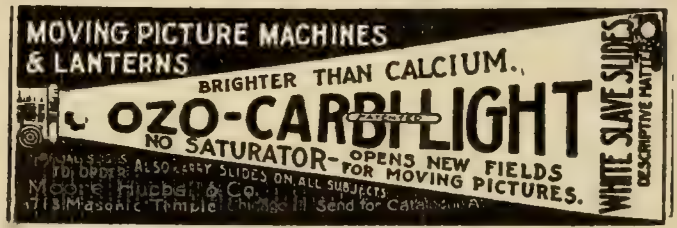
Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

**UTILITY TRANSPARENCY CO.**
**1733 West 9th St. Brooklyn, N. Y.**

**SLIDES of All Kinds**
Send for Catalogue "W" of our new line of beautiful
ANNOUNCEMENT SLIDES
Each slide illustrated from life and most exquisitely colored.
*Advertising Slides at Reasonable Rates*
Our Song Slide Catalogue of 500 different songs free to anyone for the asking.
**SCOTT & VAN ALTENA, 59 Pearl St., New York City**
**THE SLIDES THAT HAVE SET A STANDARD**


MOVING PICTURE MACHINES & LANTERNS
BRIGHTER THAN CALCIUM.
OZO-CARBI-LIGHT
PATENTED
NO SATURATOR-OPENS NEW FIELDS FOR MOVING PICTURES.
TO ORDER: ALSO CARRY SLIDES ON ALL SUBJECTS
Moore Hubbell & Co.
713 Masonic Temple Chicago Ill Send for Catalogue A
WHITE SLAVE SLIDES
DESCRIPTIVE MATTER

A POSTAL will bring our new slide catalogue. A complete stock of motionpicture supplies always on hand.
CALCIUM GAS
MACHINES SPOT LAMPS CARBONS
TICKETS CONDENSERS RHEOSTATS
GAS OUTFITS ARC LAMPS PARTS
STOCK ANNOUNCEMENTS & ADVERTISING SLIDES, ONE ILLUSTRATED, 40 CENTS, POSTAGE PAID
**ERKER BROS. OPT. CO., 608 Olive St., ST. LOUIS**

IF You Wish to make Your Business Known, Run an Ad on this Curtain
For Advertising Rates See Theatre Manager

**MAKE YOUR OWN SLIDES**
**WITHOUT AID OF PHOTOGRAPHY**
From Newspaper Cuts, Post Cards, Etc. Announcement Slides, Advertising Slides, Slides from Political Office Seekers' Cards, just the thing for elections. Slides can be made in a few minutes, plain or in colors. Where colored picture is used, colors will appear on slide same as in original. Complete outfit and directions, $1.00.
**MIDLAND TRANSPARENCY CO.**
313 Ramge Bldg. Dept. W Omaha, Neb.

**DISTRIBUTER**
**For Rose's Ring Sprocket**
Theatre Equipment
Machines Repaired
**J. E. BOYLE**
**530 Main Street Dubuque, Iowa**

**Theatre Pipe Organs**
All sizes of Pipe Organs for Theatre purposes built to order.
Write for catalogue and estimates.
THE WM. SCHUELKE ORGAN CO.,
Milwaukee, Wis.
T. D. HUME, Chicago Representative,
711 Transportation Bldg., Chicago, Ill.

THE SIMPSON SOLAR SCREEN
The only Metallic Screen without seams, patented. Buy the real thing. Beware of imitations
ALFRED L. SIMPSON, Inc.
No. 113 W. 132nd St., N. Y. City

**REMEMBER WASHINGTON'S BIRTHDAY ! ! !**
Portrait slides of Washington—Plain, 25c.; Sepia, 35c.; Colored, 50c.; by Parcels Post, Prepaid.
**Life of Washington**—12 Slides, Plain, $3.00; Colored, $6.00, including reading.
**A. J. CLAPHAM, Mgr.** ***Fine Art Slides*** **130 W. 37th St., New York City**
Send for our new 1913 catalogue; it's full of good things.

20,000 roll tickets, $1.20; 50 % cored carbons, $1.15; stereopticon objectives, 50c to $3.00; stereopticons, $15; rheostats, $3 to $5; arc lamps, $1.75, $2 and $2.25; condensers, 50c; calcium jets, $2.80; acetylene jets, $2.50; gas generators, $3.50; Moving picture objectives, $2.75; jackets, $2. List of moving picture repair parts at fair prices. Sprocket wheels, 85c; films 1c a foot. Catalogue. All makes of moving picture machines repaired at reasonable prices.
L. HETZ, 302 East 23rd Street, New York City

**PRECISION CAMERAS**
are built like a watch and are the equal of any imported camera—then why pay revenue? Complete portable and stationary developing outfits. We ship for trial. Write for particulars.
PHOTO RECORDS CO.
38 W. 40TH ST. NEW YORK CITY.

**The "Fotoplayer"**
***"Music for the Pictures"***
**130 Kearny St., San Francisco, Cal.**

**FILMS FOR SALE**
**Fifty Reels $4.00 Each**
Not Less Than Three To An Order
OMAHA FILM EXCHANGE
OMAHA, NEBRASKA

ney, commonly known to the "village-ites" as the "Shrimp," creates a furore at the first meeting. He is ejected. Later he annoys Miss Featherheels by serenading her with a flute beneath her window. He is captured by his rivals and locked in the woodshed. Dolly disappoints the "natives" by returning to New York with her sweetheart, who has come on to take her home. "Shrimp' is released from his prison and, not knowing of Dolly's departure, plays again beneath her window. He is surprised when a hand comes forth from under the window shade. He kisses it fondly. He is more than surprised when he discovers the owner of the hand is the old maid, Sue Simpkins. At this moment Shrimp's four rivals arrive on the scene. They make Shrimp promise to marry the old maid.

**IDENTICAL IDENTITIES** (Feb. 21).—Andrew and Bill, twins of different caliber, live in the same apartment. Andrew is of the goodly sort, while his brother is a full-fledged sport. Bill, while out with two or three friends, accidentally brushes against a building which has been freshly painted. Returning home he sends for a cleaner who comes and gets the suit. Andrew complains to his brother of a severe headache. A note is delivered to Andrew requesting that he call at his sweetheart's home to discuss arrangements with her father for the church fund benefit. Bill suggests telephoning that Andrew is too ill to attend. A better idea comes to him, however. He puts on his brother's suit, discards his cane and goes to his brother's sweetheart's home. He is requested to play a piece on the organ and shocks his new acquaintances who have taken him to be Andrew, by playing rag-time. In the meantime Bill's suit arrives at his apartment and Andrew dons it. The good brother is met on the street by several of Bill's friends who, not detecting the difference, insist that Andrew join them in a drink. Andrew does so and "Oh, what a headache." The two brothers return to their apartment, where they retire. They both dream of their experiences of that day. The two brothers are played by one man. The confusion that develops in the brothers impersonating each other is screamingly funny.

**BRONCHO BILLY AND THE SHERIFF'S KID** (Feb. 22).—Broncho Billy, having disturbed the laws of the state, is thrown into jail. The warden hand of the outlaw a cup of water and a piece of stale bread. The latter grabs the warden's hand, pulls it through the bars and threatens the former with a broken arm unless he unlocks the door. Broncho Billy, having gained his freedom, takes to the woods. The sheriff is notified of Broncho Billy's escape and goes after him with a deputy. He is surprised at hearing the fall of a body at the fact that Hargrave's daughter is married to his holster he rushes in the direction of the noise. He finds a child about five years old unconscious from a fall. He takes the little girl to her home and the mother thanks Broncho Billy. Broncho Billy returns to the woods. The sheriff discovers Broncho Billy in the underbrush, fires at him and shoots him in the wrist. Broncho then returns to the child's home where the mother bandages his wound and promises him protection. The sheriff returns to his home where he finds the child in bed suffering from the fall. Broncho Billy in the next room, trying to reach for a glass of water, accidentally knocks over the wash pan. This arouses the sheriff. He demands that his wife tell him who is in the room. She refuses. Broncho Billy, taking a shotgun and holding it up with one hand, enters the room and covers the sheriff. The sheriff's wife explains to her husband how Broncho Billy had helped the injured child. Broncho Billy backs out of the room into freedom.

## SELIG.

**TWO MEN AND A WOMAN** (Feb. 17).—Raphael Salvator, one of artistic New York's youngest and most highly famed portrait painters, is commissioned by Banker Hargrave to paint the portrait of his daughter from a photograph. Salvator, unaware of the fact that Hargrve's daughter is married to his old fiend Conrad, falls passionately in love with the photograph. He puts his best work into the portrait and develops a masterpiece. The finished painting is sent by Hargrave as a present to his son-in-law and daughter. By coincidence, Salvator arranges to spend his vacation with his old friend Conrad, whose wife he has never met. Upon arrival at the Conrad's,' he meets Carrie, and the shock of her identity partially crazes him. He keeps secret his love for Conrad's wife until at last it overpowers him. Then in a wild frenzy of jealousy he destroys the painting, wrecks the Conrad home and slays the unconscious object of his misery—Carrie. He is apprehended in his work of destruction and killing by Conrad, and the two men grapple. During the struggle the frenzied men fall from the veranda into the lake below, and the tragedy ends with the rippling waters gradually quieting o'er the murky grave of two former friends.

**THE PINK OPERA CLOAK** (Feb. 18).—Ella Markham is left penniless and alone in the world through the death of her father. She is advised to seek work in Chicago and arrives in that big city with many misgivings but a stout heart. She secures employment as demonstrating model for a fashionable modiste. Laura Keene and her mother, ambitious social climbers, enter the shop in quest of an opera cloak. Ella displays and sells them an expensive pink garment. They ask her to deliver it at their home and Ella departs with the package. As she is leaving the Keene residence, Ella passes handsome John Foragan, who is calling on the Keene's. As Ella is departing from the house, Laura's young brother accidentally mashes a peach on the new opera cloak, causing a bad stain. He runs from the room to escape the wrath of his mother and sister. Ella is sent for and told that she had ruined the coat in delivering it. She denies this, but is forced to take the cloak back to her employer. The modiste refuses to believe Ella's story, and she is discharged. Young Foragan overhears the incident and, thoroughly disgusted, seeks out Ella and offers her a position as companion to his invalid sister. Later Ella and Foragan are married and the Keene's are placed in an embarrassing position, when they call to meet Foragan's wife for she is wearing the pink opera cloak.

**THE EARLY BIRD** (Feb. 19).—Huntington Morgan, a leading man "out of work," finds himself one day penniless and breakfastless. This is his lucky day, however, and fortune leads him straight to a wallet containing several hundred dollars in greenbacks. The wallet was dropped by footpads, who had held up a wealthy real estate man named Alesbire. In the wallet is Aleshire's address. Aleshire, however, has recently rented his town house to a spinster, Miss Hahaffy, and has moved to a suburb.

Overjoyed at his find, Morgan crosses the street toward a restaurant to stay the pangs of hunger. He is knocked down and rendered unconscious by a passing automobile. The owner of the car finds Aleshire's address in the wallet, concludes that the victim is the owner of the name, and forthwith transports him to the Aleshire town house. Miss Mahaffy is out. A maid, who has just been hired that day, allows the frightened car owner to deposit the injured actor in Miss Mahaffy's bed. Miss Mahaffy soon returns. Also Mr. Morgan awakes. He takes in the situation in a moment, and cleverly allows the flustered spinster to believe him to be Mr. Aleshire, whom she has never seen in person, having done business through his agent. The fun waxes fast and furious. Mr. Morgan's false pretenses are at last discovered, but he handles his discoverers so cleverly that he gets away with the roll of greenbacks after all.

**NOBODY'S BOY** (Feb, 20).—Little "Bobby," a ragged but good-hearted newsboy, is left an orphan by the death of his mother. Mrs. Lane, a rich society woman, loses her boy about the same time. She mourns the loss of her child and spends much of her time at his grave. One day, while at the cemetery, she meets "Bobby" who is crying over the grave of his mother. Mrs. Lane questions the child, learns his story, and adopts him. "Bobby" becomes a model child, but one day, chancing to meet some other boys in play, he falls from grace by soiling his new clothes. Mrs. Lane reprimands him and sends him to his room. "Bobby" misunderstands the motive and decides to run away. He sneaks out of the house and goes to the grave of his mother. There he finds his foster-mother, Mrs. Lane, in the act of placing flowers on his own mother's grave. Unseen by her, the child hurries home and resolves to be the bestest boy in all the world thereafter.

**THE YOSEMITE VALLEY IN WINTER** (Feb. 20).—A unique travel picture showing the beauties of California's fairyland.

**RANGE LAW** (Feb. 21).—Ted, the foreman of "The Diamond S. Ranch" is in love with Dora, Dad's daughter. Tafe is the leader of a band of desperate characters that have been terrifying the neighborhood for some time. He sees Dora and immediately decides to try and make an impression upon her. Tafe and his friends apply for work at the ranch, but Ted doesn't like their looks, and refuses to employ them. "Dad," however, overrules Ted's objections and sets them to work. Soon after this, Tafe insults Dora. Ted hears of it and after roughly handling their leader, he discharges the entire band. Tafe and his roughs steal a herd of unbroken range horses from the ranch, in an effort to wreak revenge upon the foreman. Ted apprehends the thieves and gives chase. During the pursuit the outlaws become hard pressed and are forced to drive the entire herd at break-neck speed over the plains and foothills. They are eventually captured, and pay the penalty for their misdeeds, while Ted is rewarded by the hand of Dora.

## KALEM.

**THE BUCKSKIN COAT** (Feb. 10).—Joe, a dissolute settler, comes to the little church where Ed and Nell are being married. He realizes that Ed has won a prize which he has lost through his profligate habits. He tramps through the woods until he reaches the Indian camp. The unhappy man casts his lot with the Indians. He spurns the love of red Wing and assumes a mantel of impregnable silence.

One day Joe passes the cabin where Ed and Nell have their home. The renegade watches the young woman and determines upon revenge. A few days later, while Ed is at work in the woods, the renegade sees the young settler's buckskin coat on the ground. He appropriates the coat, and after mutilating it with his knife, takes it to the cabin, where he informs Nell that her husband has been injured. Through this subterfuge Nell is led to the Indian camp, where Joe disillusions her and declares that she will never return to her husband.

Red Wing hastens to the village and informs Ed, who secures a number of settlers and succeeds in liberating his wife.

**THE BELLE OF NORTH WALES** (Feb. 12).—Gladys and Owen plight their troth and begin to make their plans for the future. Owen, proud of his conquest of "The Belle of North Wales," finds he has an added incentive to reach the goal toward which he has been striving—the ownership of a small farm and a happy home.

One morning the Hon. Percy Morander arrives at the crossroads and, asking for refreshments, is served by Gladys. Morander invites her to go for a spin in his motor. Gladys gives little heed to what Owen may think and she enjoys the novelty of a ride in Morander's car. Owen sees the couple and is broken-hearted. He comes to Gladys, charges her with being unfaithful and in the resultant quarrel his ring is returned to him. A party of ruffians, learning of Morander's presence in the vicinity, plan to attack and rob him. Owen overhears a chance remark which informs him of Morander's impending danger. The young farmer has a momentary struggle with his conscience and finally subduing all thought of revenge he renders timely assistance. Morander realizes that he has been extremely selfish. He brings the sweethearts together and wishing them good luck, continues his journey.

**THE GAME WARDEN** (Feb. 14).—In his free and easy life which rarely brings him in touch with the outside world, Heck Thompson is of the opinion that he need not observe any law which conflicts with his viewpoint. The young mountaineer therefore takes it as a personal insult when the Game Warden arrives and posts a notice in a public place.

Heck tears down the notice and further demonstrates his contempt by disregarding the regulations and hunting as he sees fit. His conduct does not escape the attention of the officer who arrests the young man and conducts him to jail. Seeing that he has no defense, Heck pays his fine and sets forth to wreak vengeance on the Game Warden. Heck's sweetheart, Alice, attempts to dissuade him and meeting with no success, she goes out to warn the officer. She is just in time to assist the Game Warden when he meets with an accident in the mountains, breaking his leg, and assists him to her cabin.

The cabin catches fire and all escape, save the Game Warden. Heck returns from his uncessful mission, meets the distracted family and is told of the officer's peril. The mountaineer's finer instinct asserts itself and running into the burning building, he drags the Game Warden to safety. Heck eventually realizes that the Game Warden makes a better friend than an enemy and he develops a wholesome respect for the law.

(Continued on page 704.)

AS IN A LOOKING GLASS

A MARION LEONARD FEATURE PRODUCTION

What BUYERS and PRACTICAL film men say:

"The greatest American feature I have ever seen. Put me down for two sets of all Leonard productions for Eastern Pennsylvania."

J. Bruce MacDaniel, Gen. Mgr., State Rights Film Co., 1204 Race St., Philadelphia, Pa.

"'As In a Looking Glass' is certainly one great production."—Joe Engel.

Controlled by MONOPOL FILM CO., 145 W. 45th St., New York

# PILOT FILMS

**"ONE-REEL FEATURES"**

TO THE TRADE.-

This Company will make one-reel features, each one far removed from the ordinary grind, and in fact three-reel stories condensed into one. Pictures which will make a lasting impression.

"THE BLACKSMITH'S STORY," released FEBRUARY 13TH is suggested by a well known poem. Fading scenes tell in a striking manner a remarkable story. The whole thing is daintily arranged, finely edited, and will be long remembered.

Our second release, FEBRUARY 20TH, "THE TWO GLASSES," is taken from a poem by Ella Wheeler Wilcox, by Special Permission.

GEO. A. MAGIE

---

**WE WANT GOOD SCENARIOS**

**PILOT FILMS CORPORATION**
120 SCHOOL STREET, YONKERS, N. Y.

# ITALA REFUTES
## CLAIM BY OTHERS
### REGARDING
# "FALL OF TROY"

A self-styled European Feature Film Corporation publishes a statement in a recent issue of *The World* to the effect that one Dr. Garriazzo, producer of their film "Salome," also produced the ITALA masterpiece "THE FALL OF TROY."

The Itala Company refutes such claim and wishes the trade to know that the ITALA ORGANIZATION, justly reputed to be the most perfect in all the world, is still intact.

## Read This Cable and Think It Over

"ITALA FILM," Columbia Theatre, New York:

Agency Savoia Film Co. advertising Salome, claims Garriazzo was producer Fall of Troy. Contradict at once this impudent boast, and state that author and even humblest collaborators Fall of Troy are still members Itala Company, while Garriazzo had not the slightest part either in invention or execution Fall of Troy.

(Signed) ITALA FILM, Torino, Italy.

# Itala Imitators Are Thick as Flies

Expressions such as "Our films are equal to Itala" or "He was formerly with Itala" are heard on every hand, thus emphasizing the popularity of the First and Foremost Feature Producers of the world. Itala begs to inform its friends here and everywhere that, regardless of expense, the most famous and talented artists will, as heretofore, appear in Itala Features, and that Bigger and Better Novelties may be looked for in the future.

# Itala Film Co. of America

**HARRY R. RAVER, Director General**

**THREE REELS** COPYRIGHT 1913 **NINETY SCENES**

**AN INTERNATIONAL SUCCESS Staged and Enacted by the Original Directors and Artists of The Famous "FALL OF TROY"**

# The Great Aerial Disaster

**READY FOR SHIPMENT ABOUT FEBRUARY 15th**

**THREE GREAT POSTERS**

**A High Class Itala Feature for Critical Buyers and Exhibitors Who Do Not Hesitate To Pay the Price**

**Limited Territory Available**

**Big Films Cost Big Money To Make ITALA FEATURES Come High But Are Snapped Up Quickly**

**SIX LOBBY PHOTOS**

MARCA DEPOSITATA
ITALA-FILM
·TORINO·

*WRITE FOR CONFIDENTIAL PRICE FOR YOUR WANTED STATE*

## ITALA FILM CO. of AMERICA

HARRY R. RAVER, Director General
Columbia Theatre Building, New York

MARCA DEPOSITATA
ITALA-FILM
·TORINO·

---

## ANOTHER VITASCOPE TRIUMPH

A FEATURE SENSATION DE LUX

# THE THEFT OF THE SECRET CODE

**COPYRIGHTED FULLY PROTECTED PIRATES BE WARNED**

**STATE RIGHTS ONLY**

**IN THREE PARTS**

A dramatic portrayal of a battle of wits between an international adventuress and a world wide famous statesman.
A THRILL IN EVERY SCENE
See the race to the frontier between an automobile and a military aeroplane.

**Scientists Wonderstruck! Baffled! Amazed!**

FIRST TIME EVER SEEN ON A MOTION PICTURE SCREEN
LIVING X RAY MOTION PHOTOGRAPHY
SEE THE SEARCH OF THE FEMALE SPY UNDER X RAYS

**VITASCOPE CO., 145 W. 45th St., New York**

**TRIXIE AND THE PRESS AGENT** (Feb. 14).—Trixie Blossom, a popular actress, has an efficient press agent who wishes to secure some free publicity for the young woman. He therefore prepares an article, stating that she has been robbed of her jewels and then sets forth to effect the burglary himself. To his consternation he discovers that two real burglars have been there first. Nothing daunted, the press agent recovers the jewels, captures the burglars and then proceeds to capitalize on the affair.

**A LIFE IN THE BALANCE** (Feb. 15).—Edward is unable to withstand the lure of the gaming table and squanders his money. He is a near relative of Florette, a wealthy and charming young lady, and Edward knows that in the event of her death he will come into her estate. At the lawn party given in celebration of Florette's birthday, one of the young ladies sprains her ankle and Dr. Albers is summoned. Dr. Albers renders skilled assistance and becomes a warm friend of the hostess.

Sometime later Edward receives word that Florette is quite ill. A dastardly scheme occurs to him and he immediately calls upon Fealy, an unscrupulous doctor noted for malpractice. To him he confides his plan and it is agreed that Fealy shall be presented to Florette and prevent her recovery. Edward introduces Fealy to his cousin whose insinuating manners appeal to the invalid girl and she accepts the proffered services. Florette grows perceptibly weaker and the miserable conspiracy is in a fair way to succeed when the very vice in which Edward indulges becomes the means of changing the situation. The gambling room visited by Edward is raided and a fierce struggle between the officers of the law and the gamesters takes place. Edward escapes from the building, badly injured, only to fall in the path of an automobile driven by Dr. Albers who is on his way to visit a patient. The subsequent kindness which Dr. Albers exercises toward Edward brings the young man to his senses and makes him conscious of the enormity of his conspiracy against his cousin. When Dr. Albers is told of the plot he takes charge of Florette's treatment, restores her health and brings about the conviction of the malpractitioner.

**THE PERIL OF THE DANCE HALL** (Feb. 17).—After the death of his wife Pablo Florenti, an Italian, takes his little daughter, Pepita, and embarks for America, where he secures employment as a common laborer. Reaching young womanhood, Pepita becomes a typical American girl and is a source of joy to her father. One morning the old man meets with an accident while on his way to work and is assisted to his home by Ralph, a young motor-cyclist policeman. Ralph thus makes the acquaintance of Pepita. Pepita has refused several invitations to visit a public dance hall, knowing her father's objections. Her acquaintance with the honest police officer causes her to temporarily forget the affair, but there comes a day when her girl friends prevail upon her to accompany them to the hall. That night she informs her father of her purpose, and when he protests she upbraids him and flounces from the room.

As the evening progresses, Pablo is unable to shake off his apprehensions, and he makes his way to the dance hall. When the odd character appears in the hall he is made the subject of derision and his anxious inquiries for Pepita are met with ridicule. Suddenly he hears a voice and breaking away from his tormentors he seizes his daughter. The place is suddenly clothed in darkness, when the officers of the law arrive to close the hall. Shots are fired, only the flashes indicating the turmoil. When the lights are turned on it is found that Pablo is seriously wounded.

When, later, Pepita realizes the consequences of her conduct, she makes her old father happy by promising never to go to such a place again, and still happier by pledging her troth to the young policeman.

**PANIC DAYS IN WALL STREET** (Feb. 19).—Edna Harding acts as secretary to her father, a Wall Street broker. On a falling market, Harding sustains losses which cripple him financially, but the stock manipulation which crushes him brings a fortune to Thomas Gregg, a young broker. Edna finds it necessary to secure employment, and as she has developed a lodged hate for Gregg, whom she has never seen and with whom she has no intimate acquaintance, she conceives a bold idea when the young broker advertises for a stenographer. Edna obtains the position and planning a system of signals with a friendly broker whose window faces hers, she proceeds to give out bits of information which she gains in her new office.

As time progresses, Edna is brought to a realization of the fact that Gregg is not such a bad fellow after all. She notices his charitableness and consideration for unfortunate ones. Much to her distress, Edna discovers that she is falling in love with her kind-hearted employer, but she does not abandon her determination to ruin the man who wrecked her father's business. At an important meeting, Edna learns of impending transactions and betrays her employer. When the day of action arrives, Gregg's rivals in full control of affairs completely baffle the young man, who is unable to cope with them.

Just as Gregg is about to be crushed, he is visited by an old veteran to whom he has extended an act of kindness and who furnishes the necessary capital to thwart the operations of the rival organization. Gregg rushes to the floor, stems the tide and returns to his office victorious. Unknown to Edna he has made an investment in her name which enables her to share in the profits and when she humbly confesses her duplicity he proposes a life partnership and is accepted.

**THE COLD STORAGE EGG** (Feb. 21).—Eva longs for a lover and discovers to her consternation that no likely suitors ever visit the egg packing establishment, where she is employed. Unable to curb her romantic spirit she one day places a small photograph of herself on an egg, together with her name and address, and secretly packs it.

Several years pass. Jones labors assiduously at the village store and comes to the conclusion that it is time he had a helpmate. While he is thus soliloquizing, he unpacks a crate of eggs which has recently been delivered from cold storage and is captivated by the smiling face of Eva. Jones arranges with his employer to take a vacation. Jones reaches the address and, behold, the ideal of his dreams welcomes him at the door and bids him enter. But visions of romance are rudely shattered when he sees two small children playing on the floor. The call is a short one. Jones says things on the way home and breaks the egg with fitting ceremony. He decides that in the bestowal of faith, eggs are to be avoided together with princes.

**ODD OCCUPATIONS IN NEW YORK** (Feb. 21).—In the great metropolis of New York there are thousands of people making a living by unusual occupations, which are seldom thought of by their busy brothers who are engaged in better known pursuits. In this production the spectator will be able to spend a few moments with the wood butcher; the line-up man; the window demonstrator; the umbrella-mender; the bird hospital; the steeple-jack; the man who warns pedestrians on Death Avenue and many other interesting characters.

**THE REDEMPTION** (2 reels—Special—Feb. 21).—Harrison Grey, an eminent sociologist, advocates the theory that a criminal is only a criminal because he has not had proper opportunities to develop an honest character. One of Grey's newspaper articles comes to the notice of Edward Graham, a friend of the sociologist. Graham, skeptical to the extent of being cynical, laughs at Grey's theories and informs his friend that they cannot be proven.

The two men walk into a park to continue the discussion. "Red" Ellis and Mag Milford, two members of the underworld, pass through the park and attract the attention of Graham. The latter, recognizing the character of the passerby, tells his companion that the way has opened for him to test his theory. "Call this young fellow over, extend him an act of kindness and you will soon see that you have not only lost your time, but have opened the way for this crook to take advantage of you." Grey accepts the challenge and makes Ellis' acquaintance. He gives the young fellow money and invites him to call.

Ellis joins his friends and tells them of the affair. The money is soon spent and he decides to accept the invitation to call at the Grey residence, thinking he will have an opportunity to ply his trade. The hospitality of the sociologist completely disarms Ellis for a time, but when the occasion presents itself, the crook pockets a purse which Grey has purposely left on the table as a temptation.

When he reaches the street Ellis is troubled by a guilty conscience for the first time in his life but he is not strong enough to follow its dictates. At a street corner, he sees a Salvation Army meeting. Heretofore, he has scoffed at the earnest mission workers, but now something within causes him to stop and listen. He overhears the testimony of a happy man who has given up his evil ways and the message is not lost. Ellis retraces his steps and, full of remorse, restores the purse to its owner. "You are mine!" exclaims Grey. "Never again will you return to your old life."

Ellis is taken into the Grey household and a promising position is secured for him. Through his industry, he rapidly progresses and becomes a respected member of society. One day, while on his way to work, Ellis is accosted by two of his old companions, Mag and Shifty. They invite him to visit the old meeting place and are disgusted when he refuses.

Ellis resolves to save Mag, whom he has long admired. He therefore visits the dancehall and in a moment of weakness is tempted to take a drink. Losing control of himself, he tells the gang of a necklace, which he has recently seen in the Grey residence and they induce him to secure it. Ellis returns home and finds the jewels. Just as he is about to join the gang he awakens to the mistake he is making and buries his face in shame. Mag, who has been suspicious, looks through the window and learns that Ellis has overcome the temptation. The woman creeps into the room and, unseen by Ellis, makes away with the necklace. The noise of her departure is heard by Grey, who is entertaining Graham in the parlor. Grey and his guest come into the room, where they discover the loss of the jewels and the compromising attitude of Ellis. The young man is horrified when he sees that the gang has outwitted him. He pleads his innocence and while Graham smiles with cynical satisfaction, Grey declares that he still has faith in the unfortunate man. Anxious to free himself from suspicion, Ellis states that he will secure the necklace and return with it in half an hour. Despite the protests of Graham, Grey permits Ellis to depart.

The young man finds it no easy matter to keep his word. Mag refuses to give up the jewels and when he finally secures them he is attacked by the gang. After a desperate struggle Ellis gains his freedom and, with the necklace tightly clutched in his hand, he bursts into Grey's parlor. The time has almost expired, but the sociologist's faith has never wavered. Graham is obliged to acknowledge that Grey's theory has been given a practical demonstration and cordially shakes hands with Ellis.

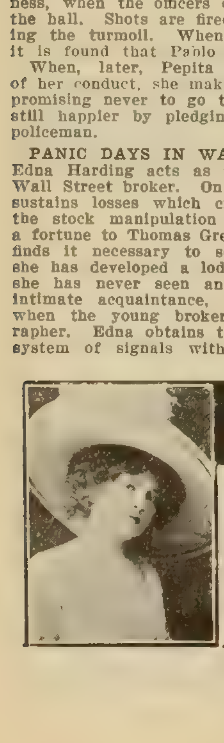
**THE MOUNTAIN WITCH** (Feb. 22).—Edwin Revell, a young clergyman, receives the appointment as minister at the Church of the Village of Fairbrook. In the letter which advises the young man of his appointment, it is pointed out to him that—owing to the old age and feebleness of his predecessor—a part of the congregation has become somewhat indifferent and negligent. The new minister, however, is received at his new post with kindness. He finds particular friends in Jacob Drake, a deacon and magistrate in Fairbrook and in his daughter, Christine, who at once becomes impressed with the strong personality of the young clergyman.

Revell finds a certain defiant attitude among the church members who have grown into neglect, but a particularly difficult problem presents itself for the new minister in the case of Garrie, The latter, a recluse, is a middle-aged peasant woman whom the villagers dislike and, because of her peculiarities and reticence, call "The Mountain Witch." Through an unusual chain of circumstances Revell gains for Garrie the respect of the community and pacifies a certain ignorant family which has been led to believe that Garrie is in league with evil spirits.

## MELIES.

**MOLLY'S MISTAKE** (Feb. 27).—Sam, a young fisherman, and his wife, Molly, lead a simple, happy life on a little fishing island. One day a yacht anchors off the island and a party of city folks land for luncheon. Molly wanders toward the group and Jack, one of the party, is smitten with her beauty. Unconsciously she is attracted by his clean-cut city appearance and returns home thinking of him.

The party needing water, Jack and several others call upon Sam. Sam introduces them to Molly, who directs them to the nearest spring. Returning from the spring, Jack calls upon Molly and escorts her to the luncheon party. They offer her



AS IN A LOOKING GLASS

ART EXPERIENCE REPUTATION

Art—MARION LEONARD. Experience—S. E. V. Taylor, Producer. Reputation—MONOPOL FILM CO., Distributors of Masterpieces ONLY. YOU GET THE BEST EFFORTS OF ALL THREE.

Controlled by MONOPOL FILM CO., 145 W. 45th St., New York

A MARION LEONARD FEATURE PRODUCTION

# SPIRITUALISM EXPOSED!

## WONDERS WILL NEVER CEASE!

## THREE REELS

## YOU STATE RIGHTS MEN—ATTENTION

**Here Is the Money —the Real Money.**

**A Masterpiece of Photography.**

**A Realism.**

**Event Extraordinary in the Moving Picture World.**

**The Greatest Feature Film Ever Produced.**

**Every Inch a Revelation.**

**FAMOUS FEATURE FACT**

MISS EVA RAY.

This film will cause the greatest commotion that has ever been created in the Moving Picture World. Believers, doubters and skeptics will all rush to see this marvel. Miss Ray appears in this picture in person, assisted by the king of all mediums, Mr. Fred W. Curtis. All the spooks, the bunk, the bells, the departed friends. Shows how to make Spirit Pictures. Exposes everything. Interesting, entertaining, instructive. We will treat all alike on this production. First come, first served. Write, wire or call.

## Miss Eva Ray, The World's Greatest Medium, Exposes Spiritualism

## The Pan American Motion Picture Co.

**First National Bank Building :: :: Chicago**

champagne, which she at first refuses, but after much persuasion, tastes. Then Jack, by flattery and caresses, induces her to accompany them back to the city. But hardly are they aboard the yacht when Jack forces his kisses upon Molly, who then divines his evil intent.

Meanwhile Sam has returned broken-hearted to find his wife gone. But his sorrow is not of long duration, for Molly has demanded her release and returns that evening, takes up her duty of mending Sam's fishing nets, and so he finds her—truly repentent for her mistake and still his loving wife.

## EDISON.

**THE OLD MONK'S TALE** (Feb. 15).—The tale deals with a dark-eyed beauty of Spanish blood who had won heart after heart and has put them all aside because they did not bring her a lap full of jewels. A stranger fell under her spell and although she knew that he had won her heart yet she would not surrender herself until he had secured the jewels she so long sought.

Another fair Senorita, who was jealous of the attentions that the gallant paid to the coquette one day, creeping close to the stranger, told him where he could get the jewels his sweetheart longed for.

He at first laughed at the idea, but the seed of evil had been planted and something slowly crept into his soul, and going out into the night he wended his way to the mission by the sea and took the jewels that decorated the neck of the Madonna. Then he fell at the feet of his loved one and tossed into her lap the jewels, but before his eyes there was a haunted dread.

At a ball given by the Governor there was laughter and gaiety. The coquette was in all her glory; ropes of pearls hung from her neck and the stranger stood pale and calm beside her. Suddenly above the joy and mirth a cry sounded and the voice of a certain priest was heard. His voice rang out in denunciation of a crime, a theft, a desecration of their altars. The place was in a tumult and threats of vengeance were in the air. Hot words, a struggle and the guilty lovers escaped through a window. Out along the path to the sea they went. A moment's pause upon the brink and a shot rang out which ended the life of the guilty lover. The heartbreaker saw the body of her lover sink into the waves and a moment later she leaped after him. So ends the tale told by the old monk at the mission by the sea.

**CONFIDENCE** (Feb. 17).—The president of a suburban bank refuses a loan asked by one of the citizens of the place and "to get square" the man circulates a rumor that the bank is not in safe financial condition. The plan is so successful that a run is started in spite of the president's assurances and knowledge of his solvency. A young clerk in the bank, anxious to do something which will make the president favor his suit for the latter's daughter, hits on a plan to restore public confidence.

With the girl he goes to an old nail mill and fills the empty coin bags from the bank with nails. Just as the last money is being taken from the vaults and the depositors are frantic, they see the youth and girl drive up guarding with shot guns an express wagon apparently loaded with bags of bullion. Confidence is restored by the sight of so much ready money and, of course, the president feels enough of the same quality to indorse the young man's aspirations cordially.

**HIS ENEMY** (Feb. 18).—George Trent is the son of a widowed mother. He is engaged to marry Sylvia Bennett, and is a cock-sure egoist. An old clergyman, his mother's friend, gets him a chance with a prosperous architect in a large city, but his faults get him into a nest of trouble. He is careless with his work, unwilling to take advice and consequently his downfall is brought about. At the same time Sylvia gives him the mitten because he has displayed before her a bad trait.

He has seen part of a letter from his employer to the Rev. Mr. Roberts in which the assertion is made that "he has a bad enemy." He goes to the clergyman and demands to know who his enemy is, for he has concluded that his downfall is due to this mysterious person, and in answer the clergyman leads him to a mirror. To his surprise and consternation he learns that his enemy is none other than himself.

The result of realization is regeneration. His entire attitude changes and he is given another chance with his old employer. At the end of the picture we see that he has learned his lesson well.

**AFTER THE WELSH RABBIT** (Feb. 19).—A prince among good fellows is John Northrup, who loves his club, but never forgets he has a home and a fond, loving wife. He keeps good hours notwithstanding the jibes and jests of his fellow club members. One night, he is pleased to find his wife preparing a Welsh rabbit for him. After finishing the rabbit he sinks into the old arm chair at the fire place to smoke a cigar and soon doses off to sleep and has a most remarkable dream.

He sees himself about to die, supposedly of having over indulged in Welsh rabbit. The doctor at the bedside pronounces his case beyond hope; he bids his wife and friends goodbye and dies. His spirit is transported Heavenward by an angel, who guides him to the golden gates of Heaven. Here he meets unexpected obstacles, and plead as he will, he fails utterly in gaining admission. Finally in despair he inquires for Tom, Dick and Harry, who were his pals at the club and learns that they have been sent to the world of darkness, so sadly he begins his journey on the downward path and finally reaches the domain of his Satanic majesty, who gives him a royal welcome and bids him enter, assuring him that his friends Tom, Dick and Harry are inside.

Upon reaching the depths below he finds it uncomfortably hot, owing to the fact that the Satanic stokers are working overtime. He meets his friends, Tom, Dick and Harry and a devilish bartender serves them with fiery drinks after which they initiate him by roasting his feet in a blazing furnace. At that moment he is awakened from his nightmare and is overjoyed to find himself in his own room, so close to the grate fire that his slippers are scorching. At that moment he espies his wife, who loks askance at her chuckling hubby. Describing his dream, she laughs heartily as he declares no more Welsh rabbit at midnight for him.

**THE WILL OF THE PEOPLE** (Feb. 21).—This is a story of more than common interest showing where the "boss" of a small sized city, not knowing whom to put up for mayor, falls on the idea of putting in Blanchard, the reform man, and run his chance of getting some power over him. The chance soon comes; too much politics and too little attention to business cause Blanchard to run short of working capital and as the bank refuses to take any more of his paper, he turns for advice from the "boss." Realizing the power in holding some of Blanchard's paper, the "boss" loans the amount on a ninety day note. Next we see him trying to force him to turn a paving contract his way with the threat of publishing his note broadcast. Blanchard refuses and tries to get back the note which is not yet due. This is all overheard by his old bookkeeper, who decides to try to turn the tables by getting some power over the "boss."

He goes to the latter's office and discovers a torn letter in the waste basket. A fragment shows the words "paving contract." This excites interest in the old man and gathering all the fragments he pastes them together. These he gives to the mayor's wife. She comes to the rescue and forces the "boss" to return the note. In the meantime Blanchard has carried the matter to the committee chamber and, through the force of public opinion behind him, has defeated the iniquitous measure.

**THE MINISTER'S TEMPTATION** (Feb. 22).—Rev. Henry Reyburn, a minister in a small town, with the usual accompaniment of an insufficient salary, is informed by his family doctor that an operation is absolutely necessary to save the life of his little girl, which must be performed by a noted specialist and will cost five hundred dollars.

The minister applies to his wealthiest parishioner for a loan of the amount, but is refused. At this critical juncture the minister receives a letter from a wealthy lady, a former parishioner, enclosing a check for five hundred dollars for the benefit of his needy parishioners, according to his best judgment. We now see the terrible temptation to use the money to pay for the operation in spite of the fact that his conscience tells him it would be the same as theft. Alone in his study, the minister fights the battle between his conscience and a father's love for his only child. As he prays in anguish for Divine guidance he sees a vision of the Saviour in the Garden of Gethsemane as He, also in his crucial hour, prays "Father, if it be possible, let this cup pass from me." He sees the chalice as it appears before the Saviour and in his vision it appears to fade into the face of his suffering child. This decides him to use the money and take the consequences.

The operation is performed, and is successful in restoring the little one to health; but the minister's conscience gives him no rest and he tells his wife the story of how he used the check and that he must tell his congregation all and then resign his pastorate.

He makes a public confession after the Sunday services which rouses sympathy of his congregation, especially the wealthy Mr. Wakefield, who publicly accuses himself for refusing the loan and volunteers to give the amount to charity and the minister is absolved from blame and his self-respect restored.

## BIOGRAPH.

**THERE WERE HOBOES THREE** (Feb. 20).—Three hoboes see an "ad" in the newspaper in which it is stated that there are positions open at the Mountain Inn for two young men—one to act as a life saver on the lake in the mountains, the other as a guide. They apply and two land the jobs, but the third hobo—the Patsy of the trio—gets left, until, after a deal of persausion, the hotel manager engages him to play the part of an echo in the hills. The poor echo's lot is a dull one until chance makes him the hero of the party.

**AN UP-TO-DATE LOCHINVAR** (Feb. 20).—She has three suitors—one her father favors, the second is her mother's choice, but the third is the boy for Dora. Her father, seeing how determined she is in favor of the third, gives the young man a chance to gain his consent by suggesting that he go out and make good. This is agreed upon and the young man goes to a neighboring town to improve his fortune. Things go badly—he is broke and stranded. This is as papa expected, and to give his daughter once more, and the last chance, he promises her that her favorite may have her if he comes to claim her by noon the next day. He gets there all right, and in such a novel way that papa is forced to admit that he is clever.

**DRINK'S LURE** (Feb. 17).—Jim Anderson was more weak than intenaionally bad. Salvation Anne, however, at last aroused his pride by her constant kindness to his family. He promised to stand by the good, but temptation proved too much for him. He left his wife in the care of the Salvation Army, but a force of circumstances brought them together again, placing him out of temptation's reach.

## PATHE.

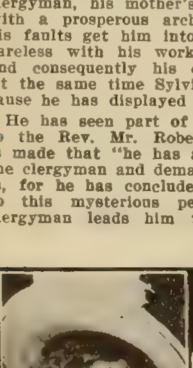
**PATHE'S WEEKLY, NO. 7—1913** (Feb. 10).—**Laconia, Wash.**—The tremendous falls of snow in the Cascade Mountains have seriously interfered with the railroads.

**Lowenburg, Germany.**—Because of floods the people here are being driven from their homes.

**New York, N. Y.**—A seven car local on the Third Avenue elevated crashes into another train, killing one and injuring twelve. The passengers are compelled to climb from the windows to escape.

**Partenkirchen, Bavaria.**—The sons of the German Crown Prince are here spending their midwinter rest from their studies.

**Charlestown, Mass.** — The old U. S. Frigate Wabash, once the pride of the American Navy and now a receiving ship at the Navy Yard here, has been sold for the old iron she contains. The frigate will be burned.



AS IN A LOOKING GLASS

A Production of Merit---Sold on Merit Alone

The most enigmatical heroine of Romance. Portrayed by the Dramatic Queen of the Silent Drama.

Controlled by MONOPOL FILM CO., 145 W. 45th St., New York

A MARION LEONARD FEATURE PRODUCTION

## *Canadian Exhibitors Attention!*

We beg to introduce ourselves.
We are handling exclusive features for Canada.
We are going to have all the best.
We are now booking

# SATAN

Write for particulars and get on our mailing list. It will be to your advantage.

*Western and Maritime Province exhibitors—* We have provincial and territorial rights for sale for

## SATAN

The greatest picture ever shown.

## The Feature Film Co. of Canada

205 St. Catherine Street, West
Montreal, Canada

# International Film Traders

**5 West 14th Street, New York**

## FEATURES FOR SALE

| | | | | |
|---|---|---|---|---|
| Hearts and Arts | 3 | reels | | $120.00 |
| Blighted Son | 3 | " | | 100.00 |
| Tormented Existence | 2 | " | | 70.00 |
| Two Destinies | 3 | " | | 100.00 |
| Sicilian Love | 3 | " | | 100.00 |
| Noble Lie | 3 | " | | 100.00 |
| Conquest of the Pole (hand col.) | 2 | " | | 90.00 |
| Red Inn | 2 | " | | 40.00 |
| Tragedy at Court of Milan (Hand col.) | 2 | " | | 50.00 |
| Last of the Frontignacs | 4 | " | | 100.00 |
| Italian-Turkish War Series 1, 2, 3..each | 1 | " | each | 20.00 |
| Unknown Mother | 3 | " | | 100.00 |
| Past That Returns | 3 | " | | 120.00 |
| Nanon, or a Beautiful Fiend | 3 | " | | 120.00 |
| Lt. Rose and Hidden Treasure | 2 | " | | 70.00 |
| Wreck of Aurora | 3 | " | | 75.00 |
| Zigomar vs. Nick Carter | 3 | " | | 125.00 |
| Madeleine | 4 | " | | 150.00 |
| Crime of the Law | 3 | " | | 100.00 |
| Mother's Trial | 2 | " | | 75.00 |
| Daughter of a Spy | 3 | " | | 125.00 |
| Last Hour | 3 | " | | 150.00 |
| Dead Are Silent | 2 | " | | 75.00 |
| Black Cat | 3 | " | | 125.00 |
| Acrobat's Daughter | 4 | " | | 150.00 |
| Paris, the Siren | 2 | " | | 60.00 |
| Attacked by a Lion | 1½ | " | | 50.00 |
| Secret of Monte Carlo | 3 | " | | 150.00 |
| Harvest of Sin | 2 | " | | 75.00 |
| Drunkard's Reformation | 3 | " | | 100.00 |
| Tragedy of the Desert | 2 | " | | 75.00 |
| Orleans Coach | 2 | " | | 50.00 |
| Others' Sins (like new) | 4 | " | | 250.00 |
| Nanon, or a Beautiful Fiend (like new) | 3 | " | | 200.00 |
| Dishonored | 3 | " | | 100.00 |
| Red Falcon (hand colored) | 2 | " | | 80.00 |
| Heroine from Derna (like new) | 2 | " | | 125.00 |

**The above are second-hand, but in very good condition.**
**We will give elegant advertising matter, free of charge.**

A Holland firm with an agent in the United States wishes Sole Distributor for films and moving picture machines. Write to

**A. VANDERMOLEN**
811 Willow Ave., Hoboken, N. J.

**The Picture and Vaudeville Theatre Information Guide and Advertiser**

PRICE NOW 10c.

LEWIS HETZ
302 East 23rd Street New York

## NEWARK, N. J., THEATRE
## FOR RENT

Seats 2200. Long lease. Rent, $12,000 yearly. Chance to make fortune. Communicate quick.

**J. L. FEIBLEMAN & CO.**
REAL ESTATE
738 BROAD ST. NEWARK, N. J.

## FEATURE FILMS

2, 3, 4-Reel, at Lowest Rental Rates.
Complete Lobby Display Free.
Send for List.

**NORTHERN FEATURE FILM EX.**
Suite 405, Schiller Bldg., Chicago, Ill.

## Costumes for Photo Plays

**VAN HORN & SON**

manufacturers of theatrical and historical costumes.
PHILADELPHIA, PENNA.
Established 1852.

## America's Feature Film Co.

406-7-8 Schiller Building, Chicago, Ill.

## BARGAINS IN Used Picture Machines

**Send for List**

Trade in your old machine for a new one.

Write for details, stating machine you have.

Send for particulars regarding disinfective and our Ticket Dispensers.

**AMUSEMENT SUPPLY COMPANY**
107A No. Dearborn St., Chicago

# NELL SHIPMAN
## PHOTOPLAYWRIGHT

Books and Plays dramatized for the camera.

Scenarios written to order for authors, playwrights, publishers, etc. Original scenarios for producers.

**L. A. Investment Bldg.**
**Los Angeles, Cal.**

**FOR MOVING PICTURE THEATRES**

Complete System of keeping your accounts, including leatherette cover book, good for one year. Price $1.50. Sample sheet sent on receipt of 2c. stamp.

ADDRESS, CHAS. D. McCUTCHEON,
5408 CORTEZ ST., CHICAGO, ILL.

**FRANKLIN FEATURE FILM CO., Chattanooga, Tennessee**

Now Booking **HELEN GARDNER in "CLEOPATRA"**

Alabama Tennesse North Carolina South Carolina Florida Georgia Mississippi

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted**

## SITUATIONS WANTED.

**OPERATOR**—With machine complete seeks engagements by day or week. Eighteen per week. Ten years' experience. Address H. FRANKLIN, 39 W. 8th St., Bayonne, N. J.

**OPERATOR AT LIBERTY**—After February 10th. 7 years' experience, capable of taking entire charge of theatre. Strictly sober, reliable and a steady worker. Only those who are willing to pay for good work need answer this advertisement. Can furnish reference. Address HARRY AFFELT, care of Rex Theatre, St. Louis, Mo.

## HELP WANTED.

**PIANIST WANTED**—Who cues pictures thoroughly and can play vaudeville and legitimate attractions. Name lowest salary. Easy, long engagement, if you don't loaf on your job. Quack-players, Boozers keep off. Address W. W. WILLIAM, Temple Opera House, Aberdeen, Miss.

## EQUIPMENT FOR SALE.

**FOR SALE**—Enterprise calcium gas outfit. Cheap, used one month, fifteen dollars. First order served. Address BOX 346, Manning, Iowa.

**FOR SALE**—Edengraph Picture Machine. The King of Motion Pictures, and complete outfit with 8 reels, films, etc., or will sell half interest in same to right party. Enclose self-addressed stamped envelope for reply. Address JOHN A. JOHNSON, Greattinger, Iowa.

**FOR SALE**—No. 1-A Motiograph and Power's No. 5 complete equipments. Also stripped mechanisms only. All A-1 condition. Address AMUSEMENT SUPPLY COMPANY, 107A No. Dearborn St., Chicago, Ill.

**OPERATOR'S EMERGENCY TERMINAL** — Prepaid to any address, 30c each. Canada Patent for this device for sale. Address BOX 264, Syracuse, N. Y.

**FOR SALE**—4½ H.P. Olds Engine. $100; Tent, 16 by 45, $25; Voltmeter, $10. Address BARNARD, Millbrook, N. Y.

**FOR SALE**—At a sacrifice, new Simplex machine, never used. With or without motor. Address MACHINE, care of Moving Picture World, New York City.

**FOR SALE**—"Prevo" motion drive claw movement film step printer. Price $175. Address PHOTO RECORDS CO., 38 W. 40th St., New York City.

**FOR SALE**—Talking picture road show, equipped complete. Money making proposition. Cheap if taken at once. Reason for selling, sickness. Address E. G. HAMER, Orpheum Theatre, Plymouth, Wis.

**FOR SALE**—Power's No. 6 and No. 6A complete equipment, guaranteed. Never used. For sale cheap. Address MARTIN FREDERICKS, 2017 North Twelfth St., Philadelphia, Pa.

**FOR SALE**—470 assembly chairs, 1 upright piano, 1 Edison type "B" machine complete. Address CLEMENT RIZZO, N. E. Cor. 11th and Duphin Sts., Philadelphia, Pa.

## EQUIPMENT WANTED.

**WANTED**—Second hand picture machine head, with or without lenses. Polyscope preferred. State full particulars. Address CLARENCE JACK, Tulsa, Oklahoma.

## CAMERA FOR SALE.

**FOR SALE**—Moving picture camera and complete outfit for taking and finishing. Address ED. A. KIEFER, Harrison, Ohio.

## FILMS FOR SALE.

**FOR SALE**—Two reel features, "East Lynne" (Thanhouser); "Wrongfully Accused" (Pathe); "Football Warrior" (Great Northern); "Mephistopheles Returns to Earth" (Pathe—Spectacular); "Her Hearts Depth." "The Path of Genius;" all full reels in fine condition, with new mounted posters and three sheets, and some mounted larger photographs, fifty dollars. Address ROCHESTER SERVICE, 9 Courtland St., Rochester, N. Y.

**FOR SALE**—Mystery of the Maine, two reels. Burial of Maine, one reel. Raising the Maine, one reel in fine condition; one, three, and six sheets, make an offer. Address THE AIRDOME CO., Key West, Fla.

## FILMS WANTED.

**WANTED**—At once 1-2-3 reel productions. Used films good condition. EDWARDS, 22 East 21st St., New York City.

## THEATERS FOR SALE.

**FOR SALE—Strictly modern exclusive picture house seating three hundred. Town of eighteen thousand. Five-year lease. Location best in city. Ten cents admission. Matinee daily. Making big money, will prove it to a buyer with the cash. Price thirty-eight hundred dollars. Will bear strictest investigation. Only opposition a fifteen-cent vaudeville house with five hundred seating capacity. Address P. O. BOX 319, Pine Bluff, Ark.**

Moving picture theater for sale in a city of 100,000 inhabitants, entirely new and well established. Lot 40 x 110. Building and all complete $10,000; best in the city. Address MONEY MARKET c/o M. P. World, New York City.

**WANTED**—Theaters in New York and New Jersey; state everything in reply. Address H. W. TURNER, Plainfield, N. J.

**FOR SALE**—Moving picture and vaudeville theater, seating 300. Best location in town. Doing good business. Good reason for selling. A bargain if taken at once. Address BARGAIN, c/o M. P. World, New York City.

## THEATERS WANTED.

**WANTED TO BUY**—Motion picture theatre in town not more than 10,000 nor less than 2,500. Northwestern state preferred. Must bear closest investigation. Give detailed particulars in first letter. Price must be $2,500. Would take management outside of operating. Address BUY, care of Moving Picture World, New York City.

**WANTED**—Nickelodeon in large town of Penn., New York, eastern Ohio; 500 or more capacity. Bargains considered only, spot cash transaction. Address A. G. W., 1243 Liverpool St., Pittsburg, Penn.

**WANTED**—To buy moving picture theater. Must be paying proposition can furnish up to $1,000 cash. Address W. H. BABCOCK, 325 Ann St., Grand Rapids, Mich.

## MISCELLANEOUS.

**HAVE YOU FAILED TO SELL YOUR SCENARIO?** If so, there is a reason and the Scenario Department of **"THE MAGAZINE MAKER"** will help you. Headed by Herbert C. Hoagland of Pathe Freres, and Russel E. Smith. Address THE SCENARIO DEPARTMENT, "THE MAGAZINE MAKER," 32 Union Square East, New York City.

Exhibitors and operators, take notice. Send ten cents for sample of Cement and Oil, also list of supplies. Address SOUTHERN FILM EXCHANGE, Norfolk, Va.

**SPECIAL**—We build, improve, rent, buy, or sell picture theaters any place. Don't worry and lose your shape. Write me. Address R. N. DAVENPORT, Red Wing, Minn.

**SITUATION WANTED**—As manager, by man sixteen years' road experience as advance agent and manager, to assume full charge of moving picture house. Able to furnish first class reference as to character, ability, sobriety. Address EDWARD, c/o M. P. World, New York City.

---

**Newport, R. I.**—An old bell, bearing the date 1702, and bearing an inscription showing it to have been presented to Queen Anne, is found beneath old Trinity Church, and is placed in the care of Rev, Stanley Hughes.

**New York, N. Y.**—The king of Cartoonists, Mr. Bud Fisher, draws the first series of the Mutt and Jeff pictures for Pathe Weekly. And many more.

**A DRAMA IN THE AIR** (2 reels—Feb. 10).—Ray Newell and Paul Van Arsdale, aviators, are in love with Betty Chapman. Betty announces that she will accept the winner of a race soon to be held. Newell, fearful lest he lose the prize, disables Van Arsdale's machine.

During the race, Van Arsdale's machine, slightly in the lead, suddenly drops to the ground and he is buried under the wreckage.

Newell's treachery is unearthed in a clever manner by Van Arsdale's friend Harry Wilson. Later Betty and her father visit Van Arsdale in the hospital and Betty naively informs him that he has won her heart, if not the race.

**THE PRODIGAL BROTHER** (Feb. 19).—Fairfax Browning is the black sheep of a wealthy and respected family. At his sister's engagement banquet he receives a blackmailing letter from a money-lender. He is excused by the guests, but not without his sister being aware that he is in trouble. Browning leaves hurriedly to compromise with the Shylock and is followed by his sister. Her prospective husband, Paul Pritchard, sees her leaving the house and follows. The money-lender has a note of Browning's and by the latter's attempt to take it by force, a revolver is accidentally discharged and the money-lender wounded. At the sound of the shot Browning makes his escape; his sister flees, but a locket is torn from her throat and falls to the floor, and Paul forces an entrance to find himself standing over the unconscious form of the money-lender. The police find the dying man, the locket, and Paul, and the latter, to save the name of his sweetheart, declares himself guilty. The brave sacrifice has a far-reaching effect, for not only does it prove to Miss Browning the depth of Paul's love for This is the story of a servant who dons her mis- her, but it frees him eventually and reforms the prodigal brother.

**MAGGIE TRIES SOCIETY LIFE** (Feb. 20).—tress' fashionable apparel and goes promenading. She meets a young and handsome automobilist, who, after he leaves her home, asks to call again. After he has gone Maggie discovers that she has lost her mistress' mesh bag. The next morning the young man, wishing to return the bag, and unaware of Maggie's masquerading, sends a note to Mrs. Swallers, asking if she will receive him and to wave from the window if she will. Mr. Swallers gets the note, waves, and raves when he gets the young man indoors, accusing his perfectly innocent wife of flirting, until Maggie enters the scene and claims the young man as her sweetheart.

**HIS DATE WITH GWENDOLINE** (Feb. 22).—Harry has a date with Gwendoline to meet her at two o'clock in front of a department store. He kept his appointment, but a sale of gloves kept Gwendoline from meeting him. While Harry is waiting he is arrested for loitering and thrown into a cell, where he becomes the boon companion to the happy possessor of a dreadful thirst. This latter gentleman makes life miserable for Harry until he is again summoned to the bar and allowed to keep his belated appointment with Gwendoline, who is at the police court to recover a pocketbook which was stolen from her at the department store.

## C. G. P. C.

**BORNEO POTTERY** (Feb. 14).—In Borneo one of the chief occupations of the natives is the making of pottery. The crudity of the tools they use for the beautiful earthenware for which they are noted will be an entertaining surprise to everyone.

**LOVE** (Feb. 18).—A wealthy and elderly widower finds that he is in love with his beautiful young ward and that the girl is in love with a handsome young soldier. The elder man does not give up the struggle immediately, but after he is saved from death by the soldier he realizes that there is no hope for him and that youth will love youth.

**THE GREAT CENTIPEDE** (Feb. 21).—The centipede is a well-known venomous and vicious insect which derives its name from the number of its legs. It is the terror of all other insects, being capable of paralyzing them immediately they come in its path. Its bite is poisonous to human beings so that, although it is not a good thing to meet personally, a study of its nature on the screen is profitable and entertaining.

**HOW BRIAR PIPES ARE MADE** (Feb. 21).—A course through a modern pipe-making factory showing with full detail and explanation the processes through which a pipe passes in order to bring it from plain briar root to the finished smoking article.

AS IN A LOOKING GLASS

A REAL AMERICAN FEATURE BY THE MOST POPULAR MOTION PICTURE ACTRESS

"Why pay for skimmed milk when you can obtain the pure cream at the same price?" Ancient Hebrew Adage.

Controlled by MONOPOL FILM CO., 145 W. 45th St., New York

A MARION LEONARD FEATURE PRODUCTION

# MARK TIME!

Some exhibitors hold fast to *old* methods because they don't know the ***NEW.***

Yesterday's way was all right ***yesterday***—but ***today*** and the tomorrows of ***years to come*** require

# KINEMACOLOR

to keep profits ***up*** and competition ***down.***

## ENROLL!

KINEMACOLOR COMPANY
1600 BROADWAY NEW YORK CITY

---

## This May Happen to You Tonight We Insure You. Why Take Chances?

### FLAMES RAGE

The theater was crowded, when a film caught fire suddenly. It is supposed that the operator stopped the film or ran it too slowly and the heat set fire to it. Suddenly there was a flash, the pictures stopped and a small blaze appeared in the operator's box, above the front entrance.

### OPERATOR IS BURNED

Meanwhile Frank Starks, the operator, was waging a losing fight in an effort to extinguish the blaze. He used hand fire extinguishers, but just when the fire seemed almost conquered, other films caught and soon the whole box was roaring. The operator fled after he had been burned severely about the hands. No one else was injured.

The blaze was extinguished finally by the fire department. The loss will exceed $1,000. Four films, ranging in value from $100 to $200, and two machines, valued at $175 each, were destroyed.

**5 CENTS A DAY** (The Price of One Admission.) **INSURES THREE REELS FOR ONE YEAR**

*SEND $6.00 FOR ONE FILM*
*SEND $12.00 FOR TWO FILMS*
*SEND $18.00 FOR THREE FILMS*
} One Year Insurance

*Six months policy, one-half of above amount but 50 cents extra*

*We settle direct with your exchange*

**Send Your Money and Get a Policy Today**

**Address EXHIBITORS FILM INSURANCE CO.**
421 Saks Bldg. INDIANAPOLIS, IND.
F. J. REMBUSCH, Pres. M. M. MILLER, Sec.

---

# Do Not Read This

Unless you are a "Live Wire" Exhibitor. We have the **goods** that get the **Coin.**

GET BUSY—WIRE FOR OPEN DATES

**SATAN** Ambrosio's Masterpiece in 4 Parts
N. J., DEL., MD. and WASHINGTON, D. C.

**SIEGFRIED** Ambrosio 3 Reels
N. J., DEL., MD. and WASHINGTON, D. C.

**PARSIFAL** Ambrosio 3 Reels
NEW JERSEY ONLY

"GARIBALDI" or A SICILIAN HEROINE, 3 Reels
NEW JERSEY ONLY

BLANCHE WALSH in "RESURRECTION" 4 Reels
NEW JERSEY and DEL.

ALL GAUMONT 2 and 3 Reel FEATURES for N. J. only

*Most Attractive Mounted POSTERS With All Our Features*

**NEW JERSEY FEATURE FILM CO.**
800 Broad Street - - NEWARK, N. J.

# INDEPENDENT FILM STORIES

## UNIVERSAL

### CRYSTAL.

**THAT OTHER GIRL** (Feb. 23).—Chester and Harold are admirers of Pearl. She favors Chester. He is visiting her one day and is just about to leave, when Harold arrives. Chester drops a letter out of his pocket and Harold sees it. The letter mentions a certain Belle Archer, and Harold leaves it where Pearl is sure to see it. This she does and immediately becomes angry at Chester. He calls again but she telephones Harold while he is there and Chester leaves in a fury. The next day Chester is on his way to the armory with his gun. He meets Harold and immediately chases him. Harold is afraid that he will be shot and rushes home. Chester, meanwhile, cannot understand Pearl's actions and determines to call on her again. He does so, and demanding an explanation, Pearl shows him the letter that she found. He laughs and shows her another letter, which explains that Belle Archer is a race horse that he was backing and that she had won her race. Pearl immediately comprehends and she and Chester renew old ties, leaving Harold out of all consideration.

**SCHULTZ'S LOTTERY -TICKET** (Feb. 23).—Schultz is an artist. He purchases a lottery ticket from his friend, Holtz. This he puts in his coat. Mrs. Schultz decides to buy her husband a new coat for his birthday. This she does and gives the old one to a dealer in old clothes who passed the door. Schultz's friend informs him that his ticket has won the prize of $5,000. Schultz immediately takes his friends and proceeds to celebrate. Upon arriving home, ten minutes after his wife has given his coat away, he begins to look for the ticket but cannot find it. His wife explains and he immediately sets out to find the man with his coat. After numerous false clues he runs across the man and the man runs away. He throws the coat over a fence when he sees that he cannot escape and Schultz gets hold of it just as some boys were throwing it onto a bonfire. He saves the coat and is pleased to find the precious ticket safe. He rushes home and is mortified when his wife informs him that his friend had again called and left a note explaining that the ticket was a counterfeit and that Schultz's hopes were all in vain.

### GEM.

**BILLY'S STRATEGY** (Feb. 18).—Billy and his sweetheart have had a little quarrel, and just to make him jealous, she accepts the attentions of another suitor. When she thinks she has punished Billy enough, she decides to break her engagement with Billy's rival, and to again accept Billy's attentions. But before doing so she requests Billy's rival to return to her the letters that she had written to him during their short courtship, which he absolutely refuses to do. He informs her that he is going to Europe, and that when he returns he will amuse the boys at the club with the letters. In desperation she informs Billy of his rival's intention, and informs him that she cannot accept his offer of marriage while his rival retains those letters.

On Billy learning that his rival, whom he has never met, is about to sail for Europe, he decides to burglarize the house and get his sweetheart's letters. But, unfortunately for Billy, his rival misses the boat and returns in time to catch Bill robbing the house. Not knowing Billy, and thinking that he is a burglar, the rival 'phones for the police. He then confronts Billy, who in turn thinks the rival has gone to Europe, mistakes him for a burglar, and when the police arrive Billy has him arrested; but as they are taking him away, the butler, whom Billy has robbed of the keys so that he could enter the house, arrives with a policeman and identifies the rightful owner. They then return to the house to arrest Billy, who succeeds in getting out of the house with the much coveted letters. He returns them to his sweetheart, who then accepts his proposal.

### BISON.

**THE SONG OF THE TELEGRAPH** (2 parts—Feb. 16).—Lieut. Richards is in charge of the engineering corps which is running the telegraph line across the desert. Many of the Indians have never seen the poles and the wires before and are afraid of the "strings which sing." Little Mona is not afraid, but is very curious and wonders what weird song the wires sing. She tiptoes cautiously to the pole, puts her ear against it and listens entranced at the musical hum. Lieut. Richards watches her with cynical amusement. He accosts her. She is much interested in the good looking, kind white man. He sees her again and again and amuses himself with her artlessness. She, poor child, falls in love with him and gives him a pretty string of beads. Her head and heart are so full of this stranger that she no longer listens to the young brave, Choco, and he grows suspicious and watches.

A dispatch is sent to Richards from headquarters, telling him to use every precaution to avoid trouble with the unrestful Indians. He warns his men. Richards meets Mona near a telegraph pole and takes her in his arms and kisses her. He tells her that the wires are singing to her "I love you, I love you," and that they will always tell her the same sweet story. She, poor child, believes him. Choco hears and sees it all and going to his chief tells him. The chief orders Mona to stay in the camp and to keep away from the pale face. She rebels.

One day an Indian tries to steal a gun and belt. A trooper fires at him and wounds him. He escapes to his tribe and the Indians jump at the excuse to start a fight. Mona divines their intentions and runs away and tells her lover of the uprising.

The Indians surprise the advance body of engineers and massacre them. They tie the body of one man on a horse with an arrow still in him, and set it loose. The horse reaches the cavalry camp. The captain, doubting his ability to cope with the Indians, sends a man out to climb the nearest telegraph pole and send a message for help. The man is seen by the Indians, but manages to climb the pole and is able to send part of the message before a bullet finds its billet in his body and he falls.

The unfinished message tells enough of the awful tale to enable the commander to know where to send reinforcements, and they start for the scene of unrest. Lieut. Richards and his party are hemmed in at Elks Horn. They suffer from thirst and Richards offers to go and try to break through the Indians and get water. Mona, from a hillside, sees his brave action and steals away and joins him and helps him get the water. He suffers a temporary collapse. She revives him and helps him on his way back. He gets through and the water is passed around to the suffering men. The cavalry arrives and relieves the gallant little band. Mona helps to nurse the lieutenant, but as he recovers he gets tired of her attentions and his one desire is to get East. He is promoted and granted a three months' leave of absence.

Choco escapes and determines upon a terrible revenge. He gets his bow and arrows and stealthily awaits his chance to kill Richards for stealing Mona from him, for he knows the lieutenant is not in earnest. The time for Richards' departure arrives and he gets his belongings together. Mona, with a premonition of disaster, will not leave him and he looks around for an excuse to get away from her. He gets her to sit by the telegraph pole and listen to the love song and promises to return very soon. He puts his coat over her shoulders and his hat on her head and leaves her so.

Choco steals up, sees what he believes to be the accursed white face and a quivering arrow pierces the trusting girl's breast. He runs up to gloat over his rival's suffering and is grief stricken at what he finds.

Lieut. Richards forgets all about his flirtation with the Indian maiden as he clasps the "girl he left behind him" in his arms and Choco stands, immobile, with the grief eating his faithful heart out by the grave of little Mona in the solitary desert.

### FRONTIER.

**THE GIRL OF THE RANGE** (Feb. 19).—This story deals with the characters of the days of the '60's when cattle rustling was carried on in disregard of the laws and of the hardy ranger scouts who were anxious for the scent that would lead them to a battle with the cattle thieves. Their operations became so extensive that Captain Charles Barnes, a noted ranger, was sent to Arizona to break up the rustling, his wife and son going with him. Shortly after reaching Arizona, the sweetheart of Bruce Barnes, son of Capt. Barnes, decides to visit her lover. The journey is made with safety, but she finds that Bruce is not the same. A short time after the arrival of Rosaline at the office of Capt. Barnes, he receives notice that a gang of rustlers are working a short distance away. One of his scouts is sent out. He comes back badly wounded, reporting that the rustlers are in force. Preparations are made to corral the band, and Capt. Barnes and his rangers ride away toward the scene of action. Rosaline cares for the wounded ranger and while assisting him, Bruce, her sweetheart, comes in. She supposes Bruce is with his father, and asks him the reason why he is different to her. He evades her answer and leaves her.

Rosaline decides to find out the reason for his indifference, and as Bruce rides away she mounts the horse of the wounded ranger, and follows him. She sees him meet May, the daughter of the boss rustler. Realizing Bruce has been false to her, she awaits her opportunity, returns her engagement ring and tells him that she will go out of his life forever.

There are constant skirmishes between the rangers and the rustlers, and in one of these the boss rustler is wounded unto death. Bruce, because of his love for May, decides to turn traitor to his father's cause and just before May's father dies, he promises the dying man that he will lead the rustlers on to victory. The rapidly changing scenes bring complications, and at last Fate brings the rangers and cattle rustlers together in a last hand to hand battle. May, in her anxiety for Bruce, insists upon riding at his side. A stray bullet finds lodgment in her frail body and she dies. The horrible situation appalls the rustlers and they are easily overpowered. Capt. Barnes is wounded, and as Bruce, his son, now a captive, is brought before him, he learns for the first time that he is a traitor. Bruce, filled with remorse, begs his father to send him to prison. The sentence is passed by the father and the boy is led away. Time passes, and the penalty has been paid. The prison doors open and Bruce Barnes is met at the portals of liberty by Rosaline, who has found it impossible to forget him, and still loves the man to whom long ago she pledged her troth. A little later, there is a happy reunion at the Barnes home.

### POWERS.

**TWO SIDES TO A STORY** (Feb. 21).—The barber is reading. It is the slack time of day. A customer comes in. The towel is arranged round the customer's neck and the razor is sharpened when the barber starts back and his face assumes a look of hatred mixed with a desire for revenge. As he shaves his customer, he tells him a story with concentrated venom and bitterness. He tells how he was once a happy man, devoted to his wife. One day he left her in the morning after the usual affectionate leave taking. Arriving at the shop he found he had forgotten the key. He returned and as he approached the house he saw through the window a stranger embracing his wife with warmth and enticing her with nuggets of gold. It was evident this was no chance meeting and that their familiarity was nothing new. Broken-hearted and discouraged he went away from his home and left the woman who had deceived him.

The tale finished, the customer looks bored until he catches the look of murder in the barber's eye as he cries, "and you are the man." There is a desperate struggle for the razor, and holding the barber's hand, the customer forces him to hear his side of the story.

The customer tells the barber how he left the barber's wife, long ago, standing forlornly at the station as he went forth to carve out a fortune in the gold fields. Success came and he returned and looked her up and finding her, he clasped her in his arms and showed her the nuggets.

AS IN A LOOKING GLASS
A MARION LEONARD FEATURE PRODUCTION
Sensation of the Feature Films
One Leonard feature a month. Write in for territory for all Leonard Productions. One, three and six sheet, five color artistic posters furnished by the Otis Litho Co., Cleveland, O.
Controlled by MONOPOL FILM CO., 145 W. 45th St., New York

# TO OHIO EXHIBITORS

WE HAVE PURCHASED EXCLUSIVE STATE RIGHTS OF OHIO FOR

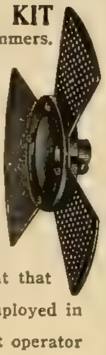
**PRESIDENT TAFT'S**
**official tour of inspection of the**
**PANAMA CANAL**

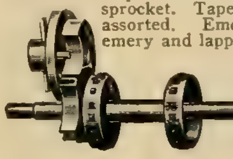
AN EXTRAORDINARY EDUCATIONAL FEATURE IN MOVING PICTURES. POSITIVELY THE GREATEST PICTURE EVER MADE SINCE MOTION PHOTOGRAPHY WAS INVENTED.

FOR BOOKINGS WRITE

**GEO. H. HEISER, - 242 Stewart Street - DAYTON, OHIO**

**MOVING PICTURE OPERATOR'S REPAIR KIT**





Tool box, lock and handle, neat to carry. Two hammers. Wrench. Three screw drivers. Two oil cans. Bottle of machine oil. Bottle of cam oil. Taper pin removing outfit. Broken screw removing outfit. Film cement. Parallel strips for removing cams. Can spindle driving sprocket. Taper pins, assorted. Taper broaches, assorted. Emery cloth, assorted. Powdered emery and lapping bars. Arbor support for cam in vice. Cam and intermittent truing outfit. Carbon shaping pliers. Assorted screws, cotter pins and nuts, especially those that get broken or lost.

This is the most complete kit that has been put on the market, it's an investment that puts one operator above another.

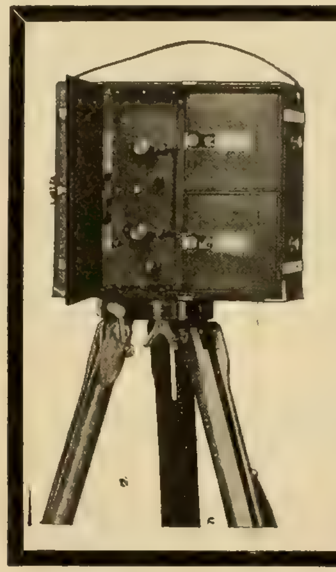
Become a real repairman using the tools and methods employed in a regular up-to-date repair shop.

There are many jobs to be done in a hurry that an expert operator could not possibly do without this kit.

Complete kit as above described with instruction for using same. Price ............ $11.50

Look up past issues and get a line on our supplies—do this now.

**LAVEZZI MACHINE WORKS, 2940 Herndon Street, CHICAGO**



"OPEN FOR INSPECTION"

**New "American" Model "2"**
**Motion Picture Camera**

Which is specially designed and adapted for the use of Camera men who desire a moderate priced outfit, and is just the proper equipment for taking local, scenic and industrial views.

We guarantee this Camera to take (perfect) standard sized pictures of detail and brilliancy.

**PRICE COMPLETE, $200**

Panoramic Tripod, $55; Panoramic and Tilting Top Tripod, $90. Our famous "American" Professional Camera, $350. We also manufacture a complete line of Printers, Perforators. Lenses and Studio equipment. Agents for all standard brands of film.

*Send for circulars.*

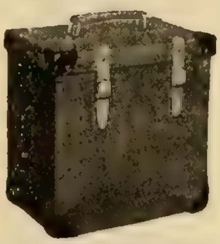
**AMERICAN CINEMATOGRAPH CO.**
**Dept. A**
**Electrical Bldg., Jackson and Desplaines Sts. CHICAGO**

**FILM RENTERS**

FIRST CLASS SELECTED
COMMERCIAL SERVICE
SHIPPED TO ALL PARTS OF THE COUNTRY
POSTERS SUPPLIED

We have Dante's FIVE-PART "INFERNO." LARGE STOCK OF FILM FOR SALE.

**The Film Exchange, 61 W. 14th St., New York**



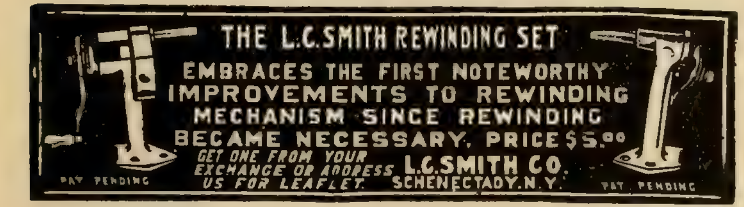
Regulation Film Cases

**FIBRE FILM CASES**

For Carrying or Shipping Reels. Light and strong. Save express charges. 1-2-3-4-5-6-Reel Boxes. $9.50-$15.25 per dozen

SEND FOR PRICE LIST

**P. C. MURPHY TRUNK CO.**
**134 Papin Street St Louis, Mo.**



THE L.C.SMITH REWINDING SET

EMBRACES THE FIRST NOTEWORTHY IMPROVEMENTS TO REWINDING MECHANISM SINCE REWINDING BECAME NECESSARY. PRICE $5.00

GET ONE FROM YOUR EXCHANGE OR ADDRESS US FOR LEAFLET. L.C.SMITH CO. SCHENECTADY.N.Y.

In answering advertisements please mention The Moving Picture World.

*In Answering Advertisements*
*Kindly Mention*
*THE MOVING PICTURE WORLD*

**Hennegan's $ Ding-Dongers**

A 4-page ad 5½x8 inches for the best single reel

**ASSOCIATION DRAMAS AND WESTERNS**

Releases starting Jan. 15—about 12 each week

Put up 500 in a package—$1.00 a thousand assorted

**25c TRIAL COUPON**

Enclosed find 25c for which send postpaid trial order of 250 Ding Dongers

For ..............................
Name ....................Theater
Address ..........................

**Hennegan & Co.**
**Cincinnati, O.**

Hennegan's
Money Getters

**The Bioscope**

The Moving Picture Paper in Gt. Britain and the Best Advertising Medium, Bar None.

**Yearly subscription, $3.50. Single copies, 10 cts., Post free**
**85 Shaftesbury Avenue, LONDON, W., ENGLAND**

The barber, insane at this confession, endeavors to get the razor free, when the customer cries, "The woman—your wife—is my sister" and the razor drops to the floor.

---

## UNIVERSAL.

**ANIMATED WEEKLY, NO 48 (Feb. 5).**—Parade of the Northern Grenadiers reviewed by Princess Charlotte, sister of the German Emperor, at Breslau, Germany.

Oxford vs. Cambridge play a fast game in their Annual Hockey Match at Beckenham, England.

**The Irish Canine Society** hold a successful show at the Society's grounds, Dublin, Ireland.

National Convention **Moving Picture Exhibitors** meet at Columbus, O.

"What's What" in **New York.** The famous Billion-Dollar sky line.

**Motor Boat Races,** held on the Willamette river, Portland, Oregon.

**Labor Demonstrations.** The striking garment workers meet at Union Square, New York.

**Fighting the Flames.** The largest ice house in the United States is destroyed at Omaha, Nebr.

**Fashions.** Latest creations in Easter millinery from the Paris shops (by courtesy of Greenhut-Siegel Cooper Co.) Paris, New York.

**Following the Hounds.** The Royal Hunt Club start on their annual hunt through the streets of London.

**Jim Thorpe,** the hero of the Olympic Games, signed to play ball with the New York Giants.

**English War Balloon.** Departure from Farnsborough, on the journey that ended disastrously.

**Wheels of Commerce—Asbestos.** Scenes taken in one of the largest asbestos plants in the world.

**Disastrous Cave-in.** A McKinley, Texas, department store collapses, killing a score of people.

**Who's Who in Stageland—Frank McIntyre.** The original "Traveling Salesman," poses for the "Animated Weekly."

---

## ECLAIR.

**WILLY WANTS TO CURE HIS FATHER** (Feb. 23).—"Chicken! That's it! I'm sure with a diet of chicken he will be himself in a few days."

Well, Willy loved his dad—in fact he considered his dad his best pal. If the doctor said it should be chicken—then chicken it would be. Willy never faltered a moment on that resolution.

But our young hero neglected a most important item when he went out on his errand—he didn't have any money. Far be it from Willy to stop for a little thing like that though!

Well, he almost got one, but the owner spied him. Not so at the next attempt, and home to dad went Willy with a delicious roasted fowl.

The disappearance of the aforesaid bird naturally caused some real disturbance, and a delegation, headed by police, are off in pursuit. They visit Willy and his Dad—but when they see the cute little imp feeding his poor invalid Dad, everyone decides that he has worked hard enough for the "chicken diet."

**A DEAD TOWN.**—This dead town of Baux, in Provence, in early ages, was inhabited by cave-dwellers. Visited by the Phoenicians, it was captured successively, by the Romans, the Byzantines and the Visigoths. It afterwards became the splendid capital of the Southern States, and during the Middle Ages and the Renaissance, or Revival of Art, the town of Baux was quite brilliant.

After becoming one of the greatest strongholds of Calvinism, it was destroyed at his greatest height of magnificence by Cardinal Richelieu. Now it is only a heap of ruins, retaining the traces of all its successive stages, and remaining a subject of admiration to visitors.

**THE TELEGRAPH OPERATOR** (Feb. 18).—"Well, Bess, one thing's sure, we'll never get ahead this way. This operating is dull enough any time, but when working in a one-horse town like this, it's awful, that's the word. Now, what's the answer?"

"That's funny, Jim. I've been thinking about that all day. Lately, somehow, I've been hearing the call that has lured so many thousands up to the Yukon. Seems as though we have just as much chance as the others who have struck luck—if we try! Was reading just this morning about a young couple from this same state who have found a great claim. What do you think?"

"Say, girlie, that's just what's been in my mind. Funny, isn't it? Let's reall figure a little on that."

There they were, sitting in the little bare operator's office up in Vermont, discussing this all-important subject—the future. They were ambitious and not in any way satisfied with the kind of an eventless life they were living. The fever grew and soon they took the trail. As it was half a love pilgrimage, the days sped happily.

After long struggles they arrived at the gold fields. Here they came across an odd looking old cabin, which looked as if it had been deserted for many years. Upon the front of the cabin in rough lettering was a sign:

"To whomsoever enters:—Make this your home. I am leaving for a better land. May happiness ever dwell within these walls. LITTLE TOM, SERGEANT R. M. P."

They broke in the door and upon making a light, they noticed a Royal Trooper's uniform on a chair by the fire place. Evidently the former tenant had been a member of the mounted police. Here was the hand of providence, and if confirmation of the fact was needed, it came the following day, when lucky Jim found the shining specks of pay dirt in his pan of stones. In his haste to tell the joyful tidings to Bess, he did not notice one of the daughters of a pair of claim jumping rascals, who were operating in the neighborhood, who caught a glimpse of the gold as she passed him. When these men heard this, they lost no time in descending upon Jim Sheldon, who was alone in the cabin at the time.

A few minutes later Bess returned, and upon looking through a window, saw Jim bound and at the mercy of the two claim jumpers. Mindful of the days of the telegraph key, she tapped a message to him on the window pane. Jim's practiced ear caught and interpreted the sound. Backing up to the window, under the very eyes of his unsuspecting captors, he conveyed directions to his wife by the same means. His scheme was for her to climb up on the roof, crawl down the chimney, take the uniform of the dead trooper, who had bequeathed them their cabin, from the chair by the fire place, put the uniform on and go to the neighboring post of the mounted police. Bess hurriedly donned the uniform and went to the highway, where she demanded a horse from a passing traveler "In the Queen's Name." Then she galloped away to the army post. The police returned with her after an exciting ride, and they reached the cabin just in time to save Jim from violence. The two claim jumpers were placed under arrest and all was happiness in the cabin.

**THE GREAT UNKNOWN** (2 reels) (Feb. 20).—He stumbled into the saloon, an ill-kempt old man, marked with the unmistakable scars of a desolate life in the wilderness. In the corner stood an old piano. The stranger staggered over to the instrument and slowly his fingers began to roam over the keys. Across the room sat Dan McGraw, noted as a bad man. Dan conducted the gambling table of the saloon, and at his left stood the woman known as Lady Lou. She was his wife and his "lookout" at the gaming table. As he is seated at the piano a vision comes of this man's career. How he, as a young miner, had been in love with a young girl in the settlement. But he was poor and thought that he could not go to this girl with his tale of love until he had the riches which he felt sure could be found in a few short months in the golden valleys of the Yukon. And so we see this young man tramp out into the wilderness. We watch him shooting the rapids and breaking the trail through the snow. His bed is the snow bank, his companions are his dogs. Finally, half frozen, worn out and crippled, he tries to return, but falls exhausted in the trail. Here he is found by his rival; but instead of giving him assistance, the rival takes his lead dog and allows the unfortunate victim of this unknown land to remain half buried in the snow drifts. The lead dog is taken to the girl and in the settlement as evidence of the death of her former lover.

Along the desolate trail comes the "Lone Trail Maid" of Indian race. Finding the unfortunate man, the Indian girl places him in his sleigh, leaves food and then departs. Awakening with renewed strength, the prospector makes for the cabin of his sweetheart, but finds her in the arms of the man who had deserted him in the wilderness.

Again he goes away to search in the great unknown land. Losing his way and being unable to find food, he is compelled to eat his dogs. And then—alone—he drops, sick unto death, a mere shadow of his former self.

But again the "Lone Trail Maid" comes with her dogs. Soon well and strong, he goes on again, searching for the muck called gold. His "Lone Trail Maid" comes to him in the wilderness, but even she is taken away and then again he is alone in "The Great Unknown."

The music stops with a sudden crash, and the stranger turns and speaks.

"I'll bet my words are true, but one of you is a hound of hell, and that one is Dan McGraw."

The lights went out. Two pistols flash in the dark and two men lay stiff on the floor, but around the stranger's neck was the lady known as Lou.

---

## IMP.

**AN IMP ROMANCE** (Feb. 20).—George Barr and Howard Sloane, two young sculptors, are contenders in a prize contest for the most artistic statue to be finished and presented at the art school within the month. Neither one has sufficient capital to employ a model, but together they start out to find someone who will pose for the statue and take a chance on getting paid.

They accidentally come upon a company of mov-picture actors who are rehearsing a scene. In the company is Violet Horner, the leading lady. In her the boys see a wonderful subject for the statue. They make her acquaintance and after telling her the situation prevail upon her to pose for them.

During the sittings the boys fall in love with her, but she cannot decide which one she likes best. Barr's statue turns out the best. Sloane realizes this and one afternoon when the studio is locked and the statues covered, Sloane sneaks in and, without removing the cover, smashes the statue which he thinks is Barr's, but which in reality is his, for the main in cleaning up, has changed the position of the statues. Sloane's perfidy is not discovered until the day of the contest.

Violet, while in the studio looking over some picture films, comes upon a piece that was taken by one of the Imp cameramen on the afternoon that Sloane smashed the statue. She telephones to the hall where the contest is being decided and requests the judges to delay their decision until she arrives. Jumping into an auto, Violet is driven to the scene of the contest. Sloane is denounced and Barr is awarded the prize. Violet accepts Barr's offer to pilot her through life.

ONE, THREE AND SIX SHEET POSTERS
now ready for the following
TWO REEL SPECIALS
Lubin's "The Lost Son" Kalem's "The Redemption"
Released Feb. 17th Released Feb. 21st
We also have THREE SHEETS as well as One's for
Kalem's "The Buckskin Coat," released Feb. 10th,
Kalem's "The Mountain Witch," released Feb. 22d,
and for EVERY LUBIN and BIOGRAPH release.
A. B. C. COMPANY, - - - CLEVELAND, OHIO

RELIANCE.

THE GREAT ROMANTIC DRAMA

"AN AMERICAN QUEEN"

RELEASED SATURDAY, FEB. 8TH

Lost between love and duty, a beautiful American girl outwits a Prime Minister and rules a kingdom.

Staged by *Eustace Hale Ball with a Notable Cast.*

THE VISION OF MARIE'S AMERICAN SWEETHEART RETURNS

RELIANCE.

---

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Bound Volume No. 14
October to December, 1912
(THREE MONTHS)
NOW READY
$1.50 EACH NET $1.50
Postage 70c. extra, or Express Charges collect

PUBLICATION OFFICE
Moving Picture World, 17 Madison Ave., N.Y.City

---

I WANT THE BEST PIANO PLAYER

IN THE PICTURE BUSINESS

Must be a thorough musician and able to play appropriate music.

*Send references as to ability and reliability*
*State Salary Wanted*

**A. M. DAVIDSON**
Lyric Theatre, BINGHAMTON, N. Y.

**BINKS—THE STRIKE BREAKER** (Feb. 22).—The waiters at the Astoria Hotel are working in perfect harmony, until they find that one of their staff—"Fatty Marston"—is a scab, and will not join the Waiters' Union. In the midst of the busy dinner hour, the "walking delegate" arrives, blows his whistle, and to the dismay of the guests and the manager they instantly quit work. He appeals to them to stay; but they will not listen to him, and after beating Fatty Marston, they leave the place.

The manager puts this notice outside his hotel —"WAITERS WANTED." This attracts the notice of Charley Binks, who is out of work. He goes in and applies for work, the manager is pleased, but he wants to see Binks' references. Binks hands him one, showing how he was released from a lunatic asylum. The manager will not hire him, but as all the guests are clamoring for service, he decides to take a chance. He rigs Binks up in a dress suit and, owing to his lack of knowledge of the art of waiting, all sorts of mishaps occur, culminating in a perfect riot when he serves an order of "Lobster Salad Undressed," in his nightshirt.

## NESTOR.

**THE PURCHASE PRICE** (Feb. 21).—Jack Wilson, a young mining engineer, asks for the hand of Helen, the millionaire's daughter. Old Walker, the father, tells him he is unreasonable; he has no money. When he can come to him with anything over $100,000 he can marry Helen. Wilson gets out to achieve this task.

Two years pass and Jack has made a name as an engineer and has accumulated $5,000. Old Walker goes to Arizona to inspect a mining property that he contemplates buying. He writes an old friend, Spencer, to recommend a man. Spencer recommends Jack, who trusts to his beard to prevent recognition. Walker does not recognize Jack when he arrives at the property, but Helen does. She does not let Jack know this. Walker and Jack make an appointment to meet at the hotel for his report.

The owner and an accomplice waylay Jack and when they learn that his report is not a good one, they offer him 10 per cent. of the $100 purchase price and Jack tells them what he thinks of them. They seize him and after a severe struggle make him descend an old mining shaft, and tell him it is a case of a good report or starve.

On the following day Jack is desperate and in his anger picks around the old shaft. He unearths the lost vein and decides to fool the rascals. When they come he tells them he will do as they say, He is drawn up, signs a commission note and tells them he will make a good report, and the scoundrels are delighted. All this is overheard by a young fop who is traveling with Walker and who has been turned down by Helen. He promptly informs Walker that the engineer is Jack Wilson and that he is in league with the rogues to cheat him.

When Jack arrives at the hotel, the mine owners go in to cinch the deal with Walker and Helen delays Jack outside and tells him that she knows him. Jack shows her the ore and tells her that he is fooling the others and she is pleased. Jack is sent for and when he recommends the purchase to Walker, the old man denounces him. Jack follows the owners out and succeeds in buying the apparently worthless mine for $5000.

Helen tells her father of the found vein, and a reconciliation is made and they all go together to see the mine. Walker sees he has a great thing and offers Jack his check in payment. Jack tells him the price of the mine is $250,000 and his daughter and Walker sees the point. The young couple finally plight their troth at the bottom of the shaft.

**WHEN A MAN MARRIES** (Feb. 17).—Bachelors are foolish things. They are like spinsters, always making nice sounding rules against marriage until the right man or woman comes along and changes their creed. The particular bachelors obtruding themselves upon the screen in this picture are no exception to the rule, as is evinced by the speech of the teastmaster, who states that whoever marries during the ensuing twelve months, must pay for the next banquet—moved, not seconded and carried.

Eddie and Lee go afield. They find their right girls and lose their foolishness. They go further than this—they marry.

Both boys determine to hide their marriage from the other boys and it so happens that they choose the same hotel upon their honeymoon. They take their girls to their respective rooms and go in search of the bar. Of course, they meet and try and make excuses to get away from each other. They eventually manage this, Lee making a bolt for the elevator and Eddie choosing the fire escape.

All would be well but for a new, and, therefore, officious policeman fired with zeal and a desire to run some person in. He sees Eddie—Ha! a burglar caught in the act. He calls upon Eddie to stop, but Eddie has not the time nor the inclination to listen to him. Eddie makes a bolt for the nearest window and gets in. It is room 12, instead of room 10, and moreover, it is the temporary habitation of his friend and Dolly, instead of his own apartment. Lee comes in at the door at the same time and does not quite know what to make of it, as Eddie's explanation that he has made a mistake and likes climbing is rather thin. Louise hears her hub's voice and comes in to find him. The girls are both surprised at the efforts of the boys, not to know them, and their astonishment is increased by the entrance of the policeman through the window. He asks the boys if these are their wives and the boys say "no," at the same time bestowing large winks upon the copper. He is a thick-headed person and without trying to solve their change of front, when they say that the girls are their wives, he promptly runs them in. They are taken to court and the mystery is untangled. The boys are forgiven and they arrange to each pay half of the next banquet, if they fail to fool their bachelor friends.

**THE HARVEST** (Feb. 19).—Mary has two admirers, John and Hal, but while her father and mother approve of John, Mary selects Hal, marries him and moves to another state where, after staking out a claim, both start to work it. Mary is injured by an explosion at the mine, and Hal writes her parents to come.

In the meanwhile, he has met a dancehall girl, Cally, and as the accident has blinded his wife, he makes love to "the woman who don't care" in her presence. Doctor Scott performs an operation on Mary's eyes and after removing the bandages, lifts the shade, but the first thing the wife's eyes fall upon is her husband with Cally in his arms.

It is the last straw, for months she has been made to realize how thoroughly worthless a man she has married in preference to the nobler John. Cally and Hal elope, but the horse runs away, instantly killing the woman, and Hal soon follows her. However, Mary is not left alone, for her parents arrive and with them is John, who has come to offer what aid is in his power, and to later take his place beside the woman he loves and who now loves him.

# MUTUAL FILM CORPORATION.

## AMERICAN.

**THE FINER THINGS** (Feb. 17).—Broken under the strain of Wall Street, Saddler arrived in the West, bringing his butler and some few comforts to which he had been accustomed. He saw Jim Worthy and his child Helen and saw a miracle that he did not understand, for Worthy was happy and hard working. He looked first with contempt, then with envy at the happy farmer and then marveled at it all. His butler brought his mail and he angrily ordered it away. His wife and mother arrived by automobile, and he angrily and irritably ordered them from the premises. He wandered for miles over the countryside, nervous, quarrelsome, easily irritated, until one day, Little Helen, daughter of his happy neighbor, came to visit him. Her childish innocence, her sweet baby ways, brought about a revulsion of feeling in him. Why could he not be happy like her—like her father?

A great resolve came to Saddler. He went to Jim Worthy and asked for work as a farm hand, and the delighted Jim was only too pleased to oblige him. One long year did this Wall Street man stick to his work, rising early and going to bed with the same promptness. After that lapse of time he surveyed himself in the mirror. The dark circles were gone, the step was elastic and hope and happiness swelled in his bosom.

Then came his wife and daughter and he welcomed them with open arms, showing Helen, the child that had caused it all. And so he returned to his old life, a wiser, a healthier and a better man.

**THE COWBOY HEIR** (Feb. 20).—Bill Ford, inheriting at his father's death, an extensive western ranch, decided to visit his property, disguised as a common cow boy. Arriving, he met Betty, daughter of the foreman-manager, and they promptly fell in love with each other. Of course, father refused to have his daughter marry a common cowpuncher, but Betty's brother, Gene, less practical, thought it would be an excellent idea to "slip one over on his father." They arranged an elopement, Gene and another cowpuncher dressing themselves as Betty and Bill, respectively, the latter attiring themselves as two cowpunchers. Hence father gave chase to the wrong couple. Arrived at the minister's the deed was done and the happy pair returned to secure father's blessing. This was obtained without much trouble, and when father demanded to know how Bill expected to support his wife, Bill's answer brought happiness all round.

**LOVE IS BLIND** (Feb. 22).—Lady Mayne and her daughter, with her orphan niece, wired Lady Berryman that they would be glad to entertain her almost blind son in the quiet and seclusion of their hills. Jack Berryman came and Lady Mayne tried at once to arrange a love match between the wealthy Jack and her daughter. Her plans bade fair to mature, for Jack was much in the company of the pretty daughter, much to the daughter's dismay, for be it known the daughter was much in love with Jimmy Harrison. Then suddenly Jack Berryman went stone blind and Lady Mayne's daughter eloped with Jimmy Harrison, exacting a promise from the niece that she (the niece), would impersonate her. This was done with such excellent effect that the niece found herself deeply in love with Jack and Jack continued to love the gentle presence near him more fervently.

And then the day came when Jack's sight was restored, and he saw the pretty impostor whom he had learned to love. And thus he went to the shrewd mother and surprised her.

## THANHOUSER.

**GOOD MORNING, JUDGE** (Feb. 9).—A young clubman, who prided himself upon his popularity, made a wager with a friend that he would marry a certain society girl. His wooing met with great success as far as the girl was concerned, but her father, a judge, did not look with favor upon the young man, so the latter induced the girl to elope. She wrote her husband-to-be, telling him to have a closed carriage at a certain corner near her home and she would fly with him. The clubman received the note and rejoiced. But he carelessly left the missive in his coat and his valet took the garment to the tailor to be pressed. The letter fell out and the tailor carelessly put it into the wrong coat, which, it later developed, belonged to a meek little man whose wife ruled him with a rod of iron.

The husband had told his wife that he would be detained at the office that night, and when the woman read the letter she was convinced that he was false to her. So she kept the appointment indicated in the missive, and when the carriage rolled up to the curb she dived into the carriage before the astonished girl, who was also waiting, could interfere. The carriage drove rapidly off. In the darkness the woman did not notice that the man was not her husband, but a stranger. She was strong and used her umbrella with telling effect. When the police, summoned by the alarmed cabman arrived, the young man was a sorry looking object. Both eyes were blackened and his clothing was torn. The officers who brought the pair to court nursed sundry bruises, dent helmets where the woman's umbrella had hit them, and numerous scratches where she had clawed them.

The judge before whom the culprits were arraigned, was the girl's father. He did not like the clubman and he pitied the henpecked husband, so the young clubman and the jealous wife each got fifteen days in the workhouse. The girl heard of the affair and promptly broke the engagement, while the henpecked husband read a "Declaration of Independence" of his own to his wife when she returned from her labor for the city, and henceforth his life was far more happy than before the time when she had to say, "Good Morning, Judge."

**A MYSTERY OF WALL STREET** (Feb. 11).—A great financier, a power in Wall Street, fell in love with a society girl. Feeling sure that she would accept him, he proposed, but she had the bad taste to prefer a younger and poorer man, and the financier, filled with rage and chagrin, determined to be revenged.

The girl's father was a broker in Wall Street, and it was at him that the financier struck. In the daily battles on the stock exchange the shares in which the broker was interested steadily sunk in value. The broker, on the verge of ruin, learned who his enemy was, and asked him to spare him. The financier laughed at him and said that he meant to ruin him. And he certainly would have kept his word if the successful suitor had not intervened.

The young man told his future father-in-law not to worry, but on the following morning to lead a determined onslaught upon the financier's holdings, for the latter, he assured the worried broker, would not be on hand to lead his forces.

By a clever ruse, the financier was decoyed away from his home, and he did not return to New York until the market had closed for the day. The silent ticker in his office told its own story. During his absence the girl's father had recouped all his losses, while the financier had lost heavily.

Why the financier happened to be absent at such a critical time is one of the mysteries of Wall Street. A few venturesome people have asked this question of him, but all they received was a fierce glare and a snappish, "None of your business." The broker, too, is silent, but when the matter is discussed in the presence of his son-in-law, a suspicious twinkle comes into the young man's eyes.

**SOME FOOLS THERE WERE** (Feb. 14).—A very pretty girl came to the summer resort hotel. Three bachelors, who had been idling away their time at the resort, brightened up perceptibly, and laid plans to make her acquaintance. But unfortunately, the girl chanced to pass as they were discussing the details and overheard them.

The first man "sprained" his ankle. The girl and her aunt helped him tenderly to the hotel. The "sprain" ceased as soon as the two women left him. The second man "accidentally" hit the aunt in the back while golfing. He was a good golfer and the ball struck her where he had intended it should, right between the shoulder blades. He profusely apologized and was forgiven, incidentally making the girl's acquaintance. The third man, older than the others, and a finished prevaricator, informed the girl the he knew her father. She did not ask any embarrassing questions, but charmed him by the confiding way she accepted his statement.

# MILANO
## FEATURE FILMS

high class dramatic photoplays—the kind that receive the approval of Censors, Local Authorities and Audiences.

---

Free from sensationalism and suggestiveness. They Entertain and Educate.

***Milano Films Produced the First Motion Picture Masterpiece***

## (DANTE'S INFERNO)

---

**A TWO REEL FEATURE**
**Released Every Saturday**

---

## *Coming Releases:*

## "OUT OF THE DEPTHS"

2 Reels Drama. Released February 15.

An ex-convict's rise to fame and fortune.

## "PARTED at the ALTAR"

2 Reels Drama. Released February 22.

The final recognition of a loyal wife, by her husband's parents.

## "The Defeat of the Conqueror"

2 Reels Historical. Released March 1.

An episode of the war between the Ancient Huns and Gauls.

---

**Milano Films Company of America**
145 WEST 45th STREET
C. V. Henkel, Gen. Mgr. New York

---

# Our Features

Productions which withstand the criticism of the most exacting regular monthly exhibitions in our theatre on the premises, the first Friday and Saturday of each month.

"SCRUTINIZE OUR LIST"

## ALL STAR

**Sarah Bernhardt**
as
**ADRIENNE LECOUVREUR**
in

| | |
|---|---|
| THE ROMANCE OF AN ACTRESS | Three Reels |

**M. Mounet-Sully in ŒDIPUS REX**
Four Reels.

## GAUMONT

| | |
|---|---|
| The Race for the Millions | Three Reels |
| In the Claws of the Leopard | Two Reels |
| The Human Vulture | Two Reels |
| In the Grip of the Vampire | Three Reels |
| The White Glove Band | Three Reels |

## ITALA

| | |
|---|---|
| The Great Aerial Disaster | Three Reels |
| The Palace of Flames | Three Reels |

## GREAT NORTHERN

| | |
|---|---|
| In the Den of Lions | Two Reels |
| Conquered, or the Madcap Countess | Two Reels |

## SOLAX

| | |
|---|---|
| Beasts of the Jungle | Three Reels |

## COMING

| | |
|---|---|
| Gaumont—The Union Eternal | Three Reels |
| Great Northern—Lost Memory | Two Reels |
| Gaumont—By Design of Heaven (Hand Colored.) | Two Reels |
| Great Northern—The Millionaire's Daughter, | Three Reels |
| Gaumont—The Impostor | Three Reels |

Exclusive Territorial Rights and Guaranteed Protection With All Productions.

## AND OUR REGULAR PROGRAM

GAUMONT—SOLAX—GREAT NORTHERN
ITALA—COMET—GREAT EVENTS
LUX—GAUMONT WEEKLY—AMMEX—RAMO
and these to come soon
ALL STAR—PILOT—PRAIRIE
ANCHOR—MONITOR—MAGNET

SCIENTIFIC STUDIES

**FILM SUPPLY CO.**
**OF AMERICA**
**133-135-137 W. 44th**
**St., N. Y., U. S. A.**

There was intense rivalry among the bachelors, but the girl seemed to like all of them. She delighted in posing them in odd attitudes while she snapped them with her little kodak, telling them how "funny" they looked.

The day came when the belle had to leave. The three bachelors sadly bade farewell, but she assured them that they would hear from her soon. They did! For the evening's newspaper contained a picture of the fair enchantress, who, it seemed, had been stopping at the hotel under an assumed name. She was really a well-known writer, who had been collecting data and photographs for a magazine article on "Fools One Meets at Summer Resorts."

The bachelors were stunned. They remembered the cute little snap shots the girl had taken of them, and realized that they would look "funny" (as the girl expressed), in a magazine article. They had been very sentimental and foolish, they all realized, and there was no doubt that they had furnished much material to the young authoress.

### RELIANCE.

**BUD TILDEN, MAIL THIEF** (Feb. 12).—Bud Tilden, a mountaineer, is in love with Jeannette. Hank Holliday, his rival, tries to win the girl away from Bud. Finding this useless, he resorts to mean methods. He places an improper book in Bud's pocket and then, before all the men, he takes it out and shows them the sort of literature Bud reads. He decides that Jeannette must know of it, so wrapping up the book, he addresses it to Jeannette and drops it in the mail. Determined that his sweetheart shall not see the volume, Bud holds up the carrier and secures the book. He is apprehended and arrested. But at his trial, when the judge hears the whole story, Bud is freed and Hank is taken into custody.

**WITHIN THE TEN COUNT** (Feb. 15).—Billy leaves his country home and starts for the city determined to win fame and fortune as a pugilist. He is under the care of Larry Delevan, a well known trainer. Billy leaves his sweetheart, Mary, back on the farm. At first he is only anxious for the money that it may bring her to him and that he may give her the good things of life. But he meets Vida, a pretty show girl, and she uses all her arts and wiles on him with the result that he is soon infatuated with her and forgets Mary. Billy takes Vida out to various cafes in the city and she urges him to drink champagne, which he does, time and time again, thus breaking his training. Delevan is not pleased with Vida's influence on the boy and tries in many ways to break the intimacy.

The day of Billy's big fight arrives. Mary, unable to bear Billy's long silence, seeks him in the city and arrives on the day of the fight. In his dressing room she looks through a hole in the wall and watches the battle. Billy is knocked senseless in the eighth round. He has lost. Vida laughs at him. Desperate and alone, Billy finds himself on a park bench, a common tramp, when slowly the voice of the referee penetrates his brain; he is counting nine; one more and he will be the loser. It was all a dream, he still has a chance. He scrambles to his feet and wins the fight.

Later, in his dressing room, surrounded by hosts of flattering friends, he remembers the dream and what would have happened had he been the loser and not the winner. Mary comes forward and he takes her hand. Slipping off his championship belt, he hands it to Delevan, saying, "I'm through." Delevan cannot believe, but Billy is firm. He leaves the bright lights of Broadway and the glories of the ring and, hand in hand with the girl who truly loves him, he returns—home.

### BRONCHO

**THE SHARPSHOOTER** (2 reels) (Feb. 19).—Jack Krone, a blacksmith, lives with his father and sister, Edna. The squire's son, George Burns, lives in ease and idleness. There are mutterings of war, and the local militia is in frequent rifle practice. George stops to have his horse shod, and takes advantage of the opportunity to force his attentions on Edna. As he is attempting to forcibly kiss her he is knocked down by Jack, who reports the incident to his friends and George is expelled from the militia. The war breaks out and Jack goes to the front. Bitter at the southern boys, George secures a commission in the northern army, as he is the crack rifle shot of the locality, and sharpshooters are in great demand. As the fighting progresses and time goes on, little Bud Krone, Jack's brother, enlists as a drummer boy, and one day during an engagement, George is up in a tree picking off officers and sees him. Taking careful aim George brings the boy down. Jack looks at his dead brother for a moment, and then leaps towards the clump of trees from whence the firing had come. He sees George and shoots him through the shoulder, and when he discovers the identity of the man he has shot he attempts to kill him, but is captured by a squad of Union soldiers. Wounded, George goes home on a furlough, while Jack languishes in prison. Poverty has forced old man Krone to mortgage his property to Squire Burns, and the latter demands payment. George makes ardent love to Edna, and to save her old father she consents to marry him, not knowing that he is the slayer of her brother. Jack finally secures his release from prison and comes home, learning of the marriage of his sister. He sends her a note to meet him, and Burns sees them together, away in the distance and shoots Jack. Edna manages to support her brother to a negro's cabin, where he is hidden, and determines to ride to the nearest Confederate encampment for assistance. She dons Jack's coat and hat and mounts his horse. Burns sees her, and thinking she is Jack he lifts his rifle to his shoulder and takes careful aim. A storm is approaching. With a sacreligious boast Burns says: "With my eye upon the sight, not even God can save him." And as he goes to press the trigger a blinding flash of lightnng destroys his eyesight. Groping along in terror, he is harassed by visions of his foul deeds, and finally falls over a cliff. Edna reaches the soldiers and saves her brother.

### PUNCH.

**A CLOSE SHAVE** (Feb. 13).—A salesman passing through a western town, sells safety razors to all the miners, much to the dissatisfaction of the one barber.

Some saleswomen visit the town a few weeks later, selling barber supplies, and the owner of the shop contracts to take a great quantity of material if the girls will pose in his place as "Lady Barbers." They consent for the sake of the sale, and the next day as the men pass the store, they read a placard announcing "Lady Barbers in Attendance." One and all flock into the shop. The girls ask what razors they have been using. The safety razors are displayed, but the girls refuse to shave them unless they throw the safety razors away.

This is done in short order, and as each man takes his place in the chair, a girl presides—but only for a second. The barber deftly executes the shave, but the victim leaves, content, positive that he has been shaved by the girl.

That evening, after taking a big order, the girls board an east-bound train, leaving a crowd of miners mourning their loss.

Next day, they all stroll sadly into the old shop, minus their safety, and realizing how badly they were stung.

### KAY-BEE.

**THE COUNTERFEITER** (2 reels) (Feb. 21).—The counterfeiter, Golden, lives in luxury with his daughter. His partner is captured by the police and put through the "third degree," and confesses. A raid is made on Golden's plant and his men are made prisoners, but by a clever trick Golden knocks down the detective who is watching him and escapes, taking his daughter West with him. Dick Farron, of the secret service, is detailed to catch the fugitive. Golden buys a cattle ranch, and a long drought threatens his stock. Mary falls in love with Lieut. Graves and promises to marry him. Detective Farron is injured in a stage coach accident and is rescued by Golden and his men. He accepts the hospitality of the Goldens, unaware that he is in the house of the man he is searching for. The drought has worked havoc with the Indians, and they come to the fort and demand rations, but the colonel is unable to assist them. Golden loses his cattle, and is unable to pay his men. The money for the fort payroll is sent from Washington, and the colonel is advised by wire. In desperate financial straits, Golden secures access to the money chests and substitutes counterfeits for the genuine greenbacks. The soldiers get their pay and when they try to pass the money in the town it is refused, and a big fight is started. An investigation is started, and Detective Farron discovers that Golden's men have been paid off with new ten-dollar bills. Golden endeavors to destroy his plates, but is watched by Farron, who arrests Golden on the night of his daughter's wedding. Golden pleads with Farron to let him remain free until after the wedding, and the detective remains at the side of his man, watching him closely. The ceremony takes place, but before the detective can get Golden away the fort is attacked by the Indians, and a fierce struggle takes place. Golden, to save his daughter from disgrace, fights like a mad man, exposing himself again and again, and is finally struck down by an Indian bullet. The redskins are repulsed, and the detective goes away without having revealed his secret.

### MAJESTIC.

**TEACHER WANTED** (Feb. 9).—Mary, the pride of her father's heart and the adored of all the cowboys on the ranch, is as good a shot as any of them. Her father decides she must go east to school as she is growing up too wildly, and despite her protests and the boys' pleading, off she goes. Her father dies in the years that follow, and when she is twenty she finds herself all alone in the world.

In her Massachusetts school she receives an offer to come to Colorado and take charge of a little school house there. She accepts. Once out there, the boys think her a Boston school marm and decide to play all sorts of tricks on her. Three of them enroll themselves as her scholars and do everything in their power to make the children laugh. Seeing that she cannot maintain order by kndness, she resolves to use other methods. Next day she has her big six-shooter hidden in her frock. When the first cowboy shows signs of foolishness, she takes out her gun and bids him recite "Mary Had a Little Lamb." He refuses. She fires a bullet into the ground right under his feet. Before he realizes it he is reciting for all he is worth. She submits all three of the boys to this same treatment, making them sing, dance, draw on the blackboard, by reason of her skillful handling of the big gun. This action on her part so wins their respect that before the week is out she has a dozen suitors, and before the end of the month she has accepted one and once more the "Teacher Wanted" sign hangs on the school house door.

## FILM SUPPLY COMPANY

### GAUMONT.

**GAUMONT WEEKLY, NO. 48** (Feb. 5).—**Logging in Alaska.**—Eskimo dog teams handle tremendous loads near Sitka.

**The Denver Stock Show.**—Champion Percherons parade before large audience.

**Terrible Disaster at McKinney, Texas.**—Department store and implement house collapse when filled with buyers. Eight persons killed.

**Hunting Wild Boars.**—Bavaria Regent has lively shooting day.

**A Tale of the Deep.**—S. S. Narrung, a floating, wreck, arrives at Dover, England.

**New Docks for Montreal.**—Prince of Connaught officiates at opening ceremonies.

**A Winter Day in Moscow.**—Hockey matches furnish animated winter pastime.

**Last of the Goose-Step.**—German Army abandons peculiar military walk.

**General Savoff.**—Victorious Bulgarian Commander in camp at Kirk Kilisse.

**Lincoln.**—Two famous American statues of the War President.

**SAY UNCLE** (Feb. 4).—Lily Doeem tells her boob sweetheart, A. Lolly Popp, that she wants a pearl necklace and that if he is stingy she will "shake" him and make love to a sausage manufacturer.

Mr. Popp is distracted. He has no money, and his only stock in trade is a mustache and a rich uncle. He doesn't know how to raise money on the mustache, therefore, his only alternative is the uncle. He writes to said uncle, in which he tells him that he has a great scheme and that five thousand would float it. Also he writes to his Lily that he has communicated with his old fool of an uncle and that he has told him the "tale" and he hopes that his old uncle will fork out and that Lily will then get the necklace.

Unfortunately he puts the wrong letter in the wrong envelope. Consequently, the uncle gets the letter which was to be sent to Lily Dooem. Accordingly, when Lolly Popp calls on the uncle to collect the five thousand, uncle is ready to greet him.

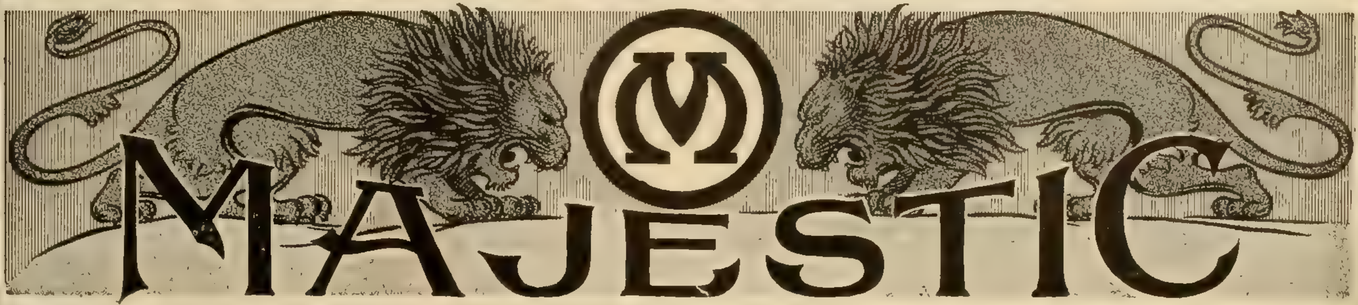
The uncle has informed his servant that he is to tell Lolly Popp that he (the uncle), is very nervous, and that Lolly must do nothing to cross him, and must obey his every whim. Lolly Popp, anxious to get the money, is willing to humor him.

The uncle asks Lolly Popp to wheel him around in his wheeling-chair. It is a warm day and Lolly suffers from the heat. Uncle enjoys the wheeling and doesn't seem to mind how far they go. They arrive at a shallow river. Uncle wants to cross. Lolly Popp has on his perfectly good white trousers and his pet tennis shoes. It almost breaks his heart when he has to wade into the wet and push the go-cart ahead of him.

When they arrive on the other side of the river the uncle wants more. He tells Lolly Popp to do it some more, that he likes it. Lolly Popp is almost ready to drop. The hope of the five thousand is his only solace.

At last they return to the house and Lolly Popp feels that he has earned his money, and that he will get it. He sits at the desk and writes a letter to Lily as follows: "The old lobster pays. You will get the necklace." In the room is a large oil painting of the uncle, life size. The uncle has sought to catch his nephew in just such incriminating actions and has moved the picture from the frame. He has seated himself in the space. As Lolly Popp holds up the letter exultantly, the uncle steps out of the picture, as it were, and pinches Lolly on the ear. Whereupon, all dreams of the five thousand and his future as Lily's sweetheart vanish.

**FRENCH ALPINE MANEUVRES** (Feb. 4).—The doings of a French Corps in the snow-bound Alps. It shows the soldiers floundering through snow a foot and a half deep; firing their mountain guns at the peak tops and crossing dangerous crevasses. These Alpines Chasseurs with arms and ammunition to cumber them, climb to the top of the mountain Meije, 1,200 feet high.



**Comedy** **"TEACHER WANTED"**

Presenting

MISS LAURA LYMAN
AND A SPLENDID
COMPANY OF CLEVER
COMEDIANS

Released Sunday,
February 9th

*Mutual Program*

## THE MASTER-MODEL

of the Royal Standard Typewriter

$75—No Extras

19 Exclusive Features Found in no other standard Typewriter

Combines all the advantages of several models in one MASTER-MODEL

ROYAL TYPEWRITER CO., 364 Broadway, New York

*Branch Offices and Agencies the world over*

## EXHIBITOR NOTICE

We have ready for shipment 12" **reels** with our new patented **hub.** Will fit magazines on the following makes of machines: Power's No. 6 and No. 6A, Simplex, Motiograph, Edison Model B. 75 cents each by Parcel Post, sent all over the United States. We can equip your No. 5 with magazines large enough to take in a 12" reel, which means two reels in one.

Correspondence solicited.

**The Stern Manufacturing Co.**

**109 N. 10th St., PHILADELPHIA, PA.**

*Largest Moving Picture Supply House in the Country*

PINK LABEL

## CARBONS

LET COMPARISON PROVE THEIR SUPERIORITY

With "ELECTRA" CARBONS you can depend upon a steady, brilliant, white arc that is unequalled for picture projection. Their own record is proof of their excellence.

**HUGO REISINGER**

11 Broadway NEW YORK

**DOGS WILL BE DOGS** (Feb. 6).—Willie Live has informed a friend at the Dog Pound that he wants a dog, not yet in frankfurter form. He receives a letter from a friend saying that he has one to give away, if he will call for it. Willie calls for the animal, which is a largesome brute and he goes walking with him.

Willie is sensible to the charms of women. He sees a pretty girl pass, and soliloquizes that "Many a kind heart beats beneath a peekaboo waist. I would go to work for a girl like that!" The girl has a little dog half the size of Willie's dog. Nero, Willie's dog, decides that he will make the acquaintance of the girl's dog. He starts after the smaller dog. Willie tries to hold him back. Nero races down the street pulling at his rope. It is down hill and they quickly gain on the girl and her pet. The girl joins her parents in the garden of their home, wherein follows Willie and Nero. Willie with great courage, declares that he loves the girl. They repulse him, whereupon he pulls from his pocket a formidable appearing cannon, which he puts to his head as though to blow out his brains. Rather than have him muss up the garden, the girl's parents decide they would have him for a son-in-law. After Willie has won the girl, however, he shows that he had just about as much intention of committing suicide as he had of opening a Chinese laundry. He opens what was presumably a revolver. It was a cigarette case. He blandly offers a cigarette to his newly elected papa-in-law. Although chagrined that they had been so fooled, the parents value the novelty of the ruse and decidde that they will allow him to enter the family. And the dogs, of course, come to an understanding and they, too, enter the matrimonial boat.

**DEEP SEA SHELL FISH** (Feb. 6).—The Bernard Hermit lives at considerable depths on the sea coast. It dotes on feet and keeps a stock of ten all the time. The front ones have pinchers. To protect its soft abdomen, it takes keen interest in shells. It turns them over and over before selecting one. It then installs itself within and goes away carrying its house. The Hermit is a scrapper, and would rather fight than eat. They are the champion fighters of the Atlantic Ocean.

Sea anemones sometimes live as parasites on the Bernard Hermit and form a stylish headgear of plumes. Some parasitical sponges, while developing, shorten the life of the animal upon which they live. The Bernards live on fish and molluscs and convey food to their mouths with the pinchers.

## LUX.

**THE LEOPARD AND THE BURGLARS** (Feb. 21).—Seeing that several desperadoes are causing the police much trouble, a detective purchases a leopard, and gets on the trail. With amazing alacrity the burglars hasten from out the scene, with the leopard hard upon their trail.

**WHEN UNCLE MADE HIS WILL** (Feb. 21).—Upon learning that their uncle is about to make his will, the Spoofems hasten to pay their respects to him in the hope that they will not be forgotten. The journey is a long one, and their haste leads them to adopt every possible form of locomotion that is possible to find. They arrive in the most rural of country, and there are reduced to the uttermost limits of despair by the lack of good locomotive power. Their experience in donkey barrows, or in riding steeplechases upon cows' backs, provide an amusing film.

## SOLAX.

**BURSTUP HOMES, DETECTIVE** (Feb. 19).—Mrs. Kane is working in her kitchen. Her ring bothers her and she removes it from her finger, placing it on the table. She completes kneading her bread and places it in the oven. Soon after she misses her ring. After a fruitless search she 'phones Defective Burstup Homes.

That great sleuth soon arrives and begins to gather clues. He finds a paint brush high up on the door frame, pronounces the odor of onions "a strange perfume" and then goes outside. On hands and knees he traces the winding steps of the grocery boy to a point where a gardener had knelt with a flower pot. He rises, takes ceremonious leave of Mrs. Kane, and later from his office writes the following:

"Dear Madam: A thorough process of discrimination and concoction convinces me that your ring was taken by a tall red-whiskered man wearing a silk hat and given to religion, strong drink, and a strange brand of perfume. I shall proceed to apprehend the villian. Burstup Homes."

The manhunt is then begun. Homes tries to arrest several innocent suspects and finally drags Deacon Nyce to the police station. The deacon and the above description are synonymous. Mrs. Kane is then 'phoned.

In the meantime that lady has discovered her ring in the freshly baked loaf of bread. She goes to the police station and causes the release of Deacon Nyce, and as a reward for his efforts, hands the loaf to Defective Burstup Homes.

**TILL THE DAY BREAKS** (Feb. 21).—Cora Drake, a graduate of a training school for nurses, leaves for a hospital in another town to take up her duties. Here she becomes acquainted with Dr. Williams, the young house surgeon, and soon learns to love him. But the young doctor is already betrothed to Mabel Rivers, whom he dearly loves. One day while Dr. Williams is out motoring with his fiancée they meet with an accident and Mabel is borne to her home unconscious. The doctor telephones to the hospital for a nurse, and Cora is sent to Mebel's home unaware who the patient is until she arrives at the house. During the weeks that follow a great affection springs up between the young nurse and her patient. When Mabel is pronounced well enough to do without the services of a nurse, Cora prepares to return to her duties at the hospital. The night before her departure a fire breaks out in the house and Cora bravely rescues Mabel at the risk of her own life. Mabel is taken to the house of a friend, and Cora is brought to the very hospital she expected to return to the following day.

Doctor Williams, who is on duty that night, knows nothing of the fire at his sweetheart's home until Cora is brought into the hospital unconscious. His duties will not permit him to leave the hospital, and while he is attending to Cora's injuries, he is filled with fears for Mabel's safety. But Mrs. Rivers telephones to the hospital, telling the doctor that Mabel is uninjured, but owes her life to Cora's bravery. Cora dies in the early morning, but before she passes away, she tells the doctor that she loved him and feels that her sacrifice is not in vain, knowing that his happiness is assured.

## MISCELLANEOUS

### KINEMACOLOR

**THE VIOLIN** (2 reels).—To save the life of his granddaughter the old violinist pawns his beloved instrument. When the girl recovers, both bend every effort to retrieve the violin. The girl goes out to work, the old man copies music, almost starving in his effort to save the pennies he earns. To the rich home comes a famous violinist. The account of his playing is read in a newspaper by the pawnbroker, and the old man's violin is sold to the rich musician. When the poor people have saved the ten dollars necessary to redeem the violin, they hasten to the pawn shop only to find that, the interest not having been paid, the violin has been sold.

The rich and celebrated violinist is the guest of the people for whom the girl works. There she sees her grandfather's violin. She cannot resist the temptation to play upon it. The professor hears her and hastens into the music room. When he learns her story, he takes the girl and violin back to the old man, who hugs his lost treasure to his breast and, oblivious to all his surroundings, pours out his soul upon the violin.

**THE STRUGGLE** (2 reels).—Tom is hurt in a football accident; the doctor uses hypodermic injections of morphine and Tom becomes a morphine fiend. He manages to keep his secret hidden from his friends. He goes home with Bob for the holidays. At the ranch he meets Bob's sister, Helen; they love and Tom is accepted, His fight against the drug continues, even his love for Helen cannot overcome the cravings for morphia. Bob surprises him in the act of using the hypodermic needle and demands an explanation. Tom confesses his inability to stop the drug and sinks upon the bed overcome with shame. Bob determines upon a cure. Two boys wander on the desert. Ill, Tom sinks, overcome. Bob determines to put him to the test. He has pretended to lose the trail, but he leads Tom to the hut of an old miser. They prepare to sleep in the attic. Bob slips the hypodermic where Tom can see it. For a moment there is a struggle, but love wins, and Tom throws the fatal instrument out of the window. Bob keeps the secret, and on their return home places his sister in Tom's arms.

**THE ALCHEMIST** (2 reels).—An alchemist has brewed a powerful poison; he has also experimented on an antidote. A prince and courtier come to the house to learn of their future, see the alchemist's daughter, and both fall in love with her. The girl, dreaming of the handsome strangers, forgets her pet dog: he drinks from the bowl of poison and is dying. Her screams bring the father. Eagerly he tries his antidote; it works; the dog is saved; the scientist is triumphant.

In the castle the prince longs for the girl. With the aid of his friend he steals her, and places her under a lady-in-waiting in a room in his castle. There he tries to woo her without success. His friends enters the girl's room and attempts to take her in his arms. Frightened she flies to the prince for protection. He tells her his love is honest, and that on the morrow he will ask her father for her hand in marriage. With a heart full of hate the false friend goes to the alchemist and gets poison, telling the poor heart-broken father it is for the prince. The courtier puts the poison in water; the girl is dying. In this condition she is discovered by her lady-in-waiting. The prince is told and heart-broken falls beside his dead love.

Meanwhile, the father consults the stars. In them he sees his daughter's peril. Taking the antidote he climbs through a window in the castle and saves his child. When the priests and courtiers come with the prince and his friend to bury the girl, she rises and denounces her would-be murderer. The priests, who came to bury the girl, marry her to the prince.

**ON THE CORNISH RIVIERA.**—The film opens with some beautiful studies of Cornish scenery taken in the vicinity of the Manacles, a line of dangerous rocks along the coast near the Lizard. Mullion Cove is next seen. This is reputed to be the headquarters of a band of smugglers now extinct. St. Michael's Mount is a rocky island some distance from the main land. Upon its peak is a fine old castle. The town of St. Ives is next shown; it is the chief winter resort of the West country. Views of the harbor are given. Newquay is then visited. This is the principal town in the Cornish Riviera.

**MYSTIC MANIPULATIONS.**—First some examples of palming are given, and then the conjurer cust an orange in half and closes it with the pulp undisturbed. Opening the orange again, he shows that all the pulp has gone, a duster having taken its place. A number of tricks with colored balls follow and a very effective section shows milk poured into a bowl from one glass and then claret added from another. Then comes the surprise, the claret suddenly leaves the milk with which it had been mingled and the milk follows, each liquid going back into the glass in which it was at first.

**CORSETS AND WAISTS.**—In this reel of the Kinemacolor Weekly Fashions are shown close views of some of the new styles of corsets, exhibited on living models. The waists show many novelties in advance styles.

## Among the Exhibitors.

**Galesburg, Ills.**—The New Main Street Theater, which is being prepared by W. H. Sullivan, Joe Johnston and others, will soon open for business.

**Des Moines, Ia.**—The Amuzu Amusement Co., recently organized, will establish a new theater at 515 E. Locust Street.

**Sycamore, Ills.**—The Ryan Building, located on So. California Street, will be remodeled into a theater for moving pictures.

**Coffeyville, Kans.**—The Columbia Theater here, was sold to M. O. Moulden of the Star Theater.

**Saratoga, Calif.**—Plans for a forest theater to be built in a natural amphitheater, near Saratoga, were announced by offcers of the San Jose Symphony Orchestra.

**Chicago, Ills.**—Jno. H. McClay, of Hammond, has been awarded the contract for the new theater to be erected in Chicago Avenue.

**Logan, Ia.**—J. E. Randerson has sold his moving picture show to Geo. Wood.

**Aberdeen, Wash.**—Geo. J. McKenzie, representative of Klaw & Erlanger, will shortly let a contract for a new theater to cost $125,000.

**Philadelphia, Pa.**—McCartney & Redmond will erect a $25,000 moving picture theater on the east side of Richmond street.

Stereopticons, Dissolving Rheostats, Automatic and Hand-Feed Arc Lamps, Acetylene Burners and Generators at lowest manufacturing prices.

P. KELLER & CO.,
465-467 Greenwich St., New York.

FEATURE FILM MEN TAKE NOTICE

We have the U. S. rights for Lieut. Rose and the Train Wreckers, approximately 965 feet. One and three sheets. faked 8 sheets, slides and 11 photos, $102.20.

"Lieut. Rose and the Patent Aeroplane," approximately 1,100 feet. One and three sheets, faked 8 sheets, slides and 11 photos, $126.20.

LIBERTY FILM RENTING CO., Pittsburg, Pa.

SELLING OUT FEATURES—LOW PRICES.

| TITLE | REELS | TITLE | REELS |
|---|---|---|---|
| Colms Spades Gang | 3 | Circus Girl | 2 |
| Colms Necklace | 2 | Another's Crime | 2 |
| Art and Innocence | 2 | Last Hour | 2 |
| Torment | 3 | Celebrated Case | 2 |

Prices quoted on feature or lot. Act quick. Free—1, 2, 3, 8 sheet posters, photos, etc.

Federal Feature Film Supply Co., Inc.
Fourth Floor Hartford Bldg., Chicago.

500 SECOND HAND REELS

Hand Colored, Westerns, Comedies, Dramas and 1-reel Features. POSTERS FOR ALL

FOR SALE CHEAP

McIntire & Richter
23 EAST 14TH STREET, NEW YORK

## You Only Have a Gambler's Chance

IF YOU DON'T USE

*Latest Equipment in Your Theatre*

I am distributor of POWER'S and SIMPLEX MACHINES. My Partial Payment Plan will assist you.

*DON'T RESIST!* *WRITE NOW!*

**W. H. PECK,** MOTION PICTURE SUPPLIES WHOLESALE AND RETAIL 2nd Floor Rhodes Bldg. ATLANTA, GA.

*(Machines Shipped F. O. B. Atlanta or New York)*

---

## FOR SALE—FOR RENT

Twenty-five three-reel features, one thousand feet to each reel—subjects complete from title to finish—each and every one a money-getter. We furnish paper and lobby display to bill like a circus. Subjects: Western, Indians, Comedy, Circus, War, Scenic and Drama.

**C-C FILM CO., 167 W. Washington St., Chicago, Ill.**

---

## Motion Pictures To Order!

Our work is Conscientious and Painstaking. Printing and Developing for the trade. Our Laboratories are thoroughly equipped.

**Duhem & Harter Motion Picture Co.**
652 Oak Street San Francisco, Cal.

---

## FEATURES FOR RENT

All Gaumont and Itala Releases for State of Illinois. Write for list and prices. Lobby display free.

**SEVERAL FEATURES FOR SALE**

**M. & F. FEATURE FILM CO.** 167 W. WASHINGTON STREET - CHICAGO

---

## "Get It from White"

Everything for the moving picture house.

Brass Frames, $5; French Condensers, $1 per pair.

Standard parts for all machines; and remember, when you "Get it from White," you will "sure" come back. Send for Catalog.

**WHITE SPECIALTY CO.**
124 E. 14th St. MASONIC BLDG. 71 West 23rd Street

---

## BELL SOLDERLESS COPPER TERMINALS

For Asbestos or Rubber Covered Stranded Wire

Open.

As Applied.

Connected.

Attached with pliers, sure contact, large capacity. The most satisfactory terminal made for use on motion picture arc lamps and rheostat connections. Two sizes: No. 1 (Large) for No. 6 or 8 wire, $1.00 per doz.; No. 2 (Small) for No. 10 or smaller, $0.75 per doz. Sold by most exchanges and dealers, or by mail postpaid. Attractive discounts to the trade. Write for quotations.

**BELL & HOWELL COMPANY** 217 West Illinois St. CHICAGO, U. S. A.

---

## MOTION PICTURE SUPPLIES

PHOTOGRAPHIC SUPPLIES *WHOLESALE and RETAIL* THEATRE SEATING

EDISON
MOTIOGRAPH
POWERS
SIMPLEX
STANDARD

**MACHINES**

ARCO
BIO
ELECTRA
EXCELLO
SIEMEN

**CARBONS**

Ticket Hangers Carrying Cases Machine Parts Asbestos Booths
Reels Rewinders Disinfectants Exit Signs

*Everything for the Motion Picture Theatre except the Film*

**PICTURE THEATRE EQUIPMENT Co.,** 21 E. 14th St., N. Y. City
Phone Stuyvesant 2476

# INDEPENDENT RELEASE DATES

### AMERICAN.

Feb. 3—Andrew Jackson (2 reels) (Historic)..2000
Feb. 6—His Sacrifice (Drama)................1000
Feb. 8—Calamity Anne's Vanity (Drama).....1000
Feb. 10—The Fugitive (Drama)..............1000
Feb. 13—Pecos Pete in Search of a Wife (Com.)1000
Feb. 15—The Romance (Drama)..............1000
Feb. 17—The Finer Things (Drama)..........1000
Feb. 20—The Cowboy Heir (Drama)..........1000
Feb. 22—Love is Blind (Drama)..............1000

### AMBROSIO.

Jan. 4—The Black Veils (2 reels) (Drama)..
Jan. 11—(No Release this date)...............
Jan. 18—(No Release this date)...............
Jan. 25—A Romance of the Heart (2 reels) (Dr.)
Feb. 1—Between Life and Death (2 reels) (Dr.)
Feb. 8—What the Unknown Conceals (2 reels) (Dr.)...............................
Feb. 15—The Hand of Justice (2 reels) (Dr.)

### AMMEX.

Jan. 23—Love and circumstances (Drama)....1000
Jan. 30—Boss of the Ranch (Drama)..........1000
Feb. 6—Memories (Drama)...................1000
Feb. 18—The Cowgirl and the Night (Drama).1000
Feb. 17—The Coward (Drama)................1000
Feb. 20—The Quality of Mercy (Drama).....1000

### BISON.

Jan. 21—The Genius of Fort Lapawai (2 reels) (Drama)...............................
Jan. 25—A Gambler's Last Trick (Drama).....
Jan. 28—Sheridan's Ride (3 reels) (Drama)....
Feb. 1—Cowboy Sports (Sporting).............
Feb. 4—Mona of the Modocs (2 reels) (Drama)
Feb. 8—A Frontier Mystery (2 reels) (Drama)
Feb. 11—On the Frontier (2 reels) (Drama)....
Feb. 15—In the Red Man's Country (2 reels) (Drama)...............................
Feb. 18—The Song of the Telegraph (2 parts) (Drama)...............................
Feb. 22—The Bugler of Company B (2 parts) (Drama)...............................

### BRONCHO.

Jan. 22—A Shadow of the Past (2 reels) (Dr.)
Jan. 29—The Struggle (2 reels) (Drama).....
Feb. 5—When Life Fades (2 reels) (Drama)..
Feb. 12—The Wheels of Destiny (2 reels) (Dr.)
Feb. 19—The Sharp Shooter (2 reels) (Drama)

### CHAMPION.

Dec. 30—The City Boarder (Comedy).........
Dec. 30—The White Heron (Educational).....
Jan. 6—Art and Love (Drama)................
Jan. 18—Sins of the Father (Drama)..........
Jan. 20—The Death Trail (Drama)............
Jan. 27—The Marked Card (Drama)............
Feb. 3—The Rich Mr. Rockamorgan (Comedy)
Feb. 10—A Daughter of Virginia (Drama).....
Feb. 17—Her Stepmother (Comedy) ..........

### CRYSTAL.

Feb. 2—With Her Rival's Help (Comedy).....
Feb. 2—Box and Cox (Comedy)...............
Feb. 9—Accident Insurance (Comedy)........
Feb. 9—Her Lady Friend (Comedy)..........
Feb. 16—Strictly Business (Comedy)...........
Feb. 16—An Awful Scare (Comery)...........
Feb. 23—That Other Girl (Comedy)............
Feb. 23—Schultz's Lottery Ticket (Comedy)...

### ECLAIR.

Feb. 2—The American Niece (Comedy-Drama)
Feb. 2—Bathers in Ceylon (Educational)......
Feb. 4—For His Child's Sake (Drama).........
Feb. 6—The Love Chase (2 reels) (Drama)....
Feb. 9—The Guilty Hand (Drama)...........
Feb. 11—The Trail of the Silver Fox..........
Feb. 13—A Large Night (Comedy).............
Feb. 16—The Terrible Daughter (Drama)......
Feb. 18—The Telegraph Operator (Drama).....
Feb. 20—The Great Unknown (2 parts) (Dr.)..
Feb. 23—Billy Wants to Cure His Father (Com.)
Feb. 23—A Dead Town (Scenic)...............

### FRONTIER.

Jan. 29—The Wild Flower of Pino Mountains (Drama)...............................
Feb. 5—The Branded Six Shooter (Drama)....
Feb. 12—The Ranch Girl's Measurements (Com.)
Feb. 19—The Girl of the Range (Drama)......

### GAUMONT.

Jan. 23—A Regretted Resignation (Comedy)...
Jan. 23—Raguse, the Pearl of the Adriatic (Sc.)
Jan. 25—(An Educational and Topical Subject)
Jan. 28—Life or Death (Drama)...............
Jan. 29—Gaumont's Weekly, No. 47 (Topical)..
Jan. 30—Fair Weather Friends.................
Feb. 1—(An Educational and Topical Subject)
Feb. 4—Say Uncle (Comedy)..................
Feb. 4—French Alpine Maneuvres.............
Feb. 5—Gaumont's Weekly, No. 48 (Topical)..
Feb. 6—Dogs Will Be Dogs (Comedy).........
Feb. 6—Deep Sea Shell Fish (Educational)...
Feb. 8—(An Educational and Topical Subject)

### GEM.

Jan. 21—The Scapegoat (Drama)..............
Jan. 28—A Northwoods Romance (Drama)....
Feb. 4—Billy's Board Bill (Comedy)...........
Feb. 11—Billy Fools Dad (Comedy)............
Feb. 18—Billy's Strategy (Comedy)............

### GREAT NORTHERN.

Jan. 25—John Steals a Furlough (Comedy)......
Jan. 25—The West Coast of Jutland (Scenic)..
Feb. 1—The Aviator's Generosity (2 reels) (Dr.)
Feb. 8—An Orphan's Conquest (Com.-Dr.)....
Feb. 15—Father and Son (Drama).............
Feb. 15—Danish Landscape at Jutland (Sc.)...
Feb. 22—The Indian Servant (Comedy).........
Feb. 22—Kullen, the West Coast of Sweden (Sc.)

### IMP.

Feb. 6—The Man Outside (Drama)...........
Feb. 8—The Marriage Lottery (Comedy)......
Feb. 8—Cocoa Industry at Panama (Industrial)
Feb. 10—Fresh Air Filkins (Comedy)..........
Feb. 13—In a Woman's Power (Drama).......
Feb. 15—Binks Did It (Comedy)..............
Feb. 15—Ben the Stowaway (Comedy).........
Feb. 17—Hello Central, Give Me Heaven (Dr.)
Feb. 20—An Imp Romance (Drama)...........
Feb. 22—Binks, the Strikebreaker (Comedy)...
Feb. 22—A Study in Crayon (Novelty)........

### ITALA.

Dec. 2—A Spider on the Brain (Com.)........
Dec. 2—Too Much Beauty (Com.).............
Dec. 16—Peeping Tom (Com.).................
Dec. 16.—Keeping In Style (Com.)..........
Dec. 23—Easy to Return Home (Com.).........
Dec. 23—A Good Hunting Dog (Com.)........
Jan. 6—Knock Wood (Comedy)...............
Jan. 6—Two Little Devils (Comedy)..........

### KAY-BEE.

Jan. 10—The Paymaster's Son (2 reels) (Drama)
Jan. 17—The Little Turncoat (2 reels—Drama)
Jan. 24—The Mosaic Law (2 reels, Drama)..
Jan. 29—The Struggle (2 reels, Drama)......
Jan. 24—The Mosaic Law (2 reels) (Drama)..
Jan. 31—When Lincoln Paid (2 reels) (Drama).
Feb. 7—The Favorite Son (Drama)........
Feb. 14—Smiling Dan (Drama)................
Feb. 21—The Counterfeiter (2 reels) (Drama)..

### KEYSTONE.

Feb. 6—The Battle of Who Run (Comedy)....
Feb. 10—The Jealous Waiter (Comedy)........
Feb. 10—The Stolen Purse (Comedy)..........
Feb. 13—Heinze's Resurrection (Comedy).......
Feb. 17—Mabel's Heroes (Comedy)...........
Feb. 17—Her Birthday Present (Comedy)....
Feb. 20—A Landlord's Troubles (Comedy)......
Feb. 20—Forced Bravery (Comedy)...........

### LUX.

Jan. 31—Faint Heart Never Won Fair Lady (Comedy)...............................
Jan. 31—Arabella As a Chimney Sweep (Com.)
Feb. 7—Tickets, Please (Comedy)............ 636
Feb. 7—Wonderful Fruit (Educational)....... 315
Feb. 14—Leopold and the Leopard (Comedy)....
Feb. 14—A Modern Architect (Comedy)........
Feb. 21—The Leopard and the Burglars (Com.). 429
Feb. 21—When Uncle Made His Will (Com.).. 544

### MAJESTIC.

Jan. 26—Saved from Sin (Drama)...............
Jan. 28—When the Last Leaf Fell (Drama)....
Feb. 2—The Extra Baby (Comedy-Drama)....
Feb. 4—The Interrupted Elopement (Com.-Dr.)
Feb. 9—Teacher Wanted (Comedy)...........
Feb. 11—The Winner Loses (Drama)..........
Feb. 16—The Hired Dress Suit (Comedy)......
Feb. 18—Girl, Artist and Dog (Drama).......

### MECCA.

Feb. 8—In the Web (Drama).................
Feb. 15—The Call of Mother Love (Drama)....
Feb. 15—Panama Canal (Scenic)..............
Feb. 22—The Call of Mother Love (Drama)....

### MILANO.

Dec. 28—Her Inspiration (Drama)..............
Jan. 4—Father's Stratagem (Drama)........
Jan. 11—A Secret of the Sea (2 reels—Drama)
Jan. 18—Life's Lottery (2 reels) (Drama)....

### MUTUAL WEEKLY.

Feb. 5—Mutual Weekly, No. 6 (Topical)......
Feb. 12—Mutual Weekly, No. 7 (Topical)......
Feb. 19—Mutual Weekly, No. 8 (Topical)......

### MUTUAL EDUCATIONAL.

Jan. 30—All's Well that Ends Well (Comedy)
Jan. 30—Toledo, Spain (Educational)...........
Feb. 6—Segovia (Educational)................
Feb. 6—Willy's Sacrifice (Comedy)...........
Feb. 13—The Frog (Nat. Hist.)...............
Feb. 13—Funnicuss, the Celebrated Artist (Com.)

### NESTOR.

Feb. 5—Fatty and the Bandits (Comedy)......
Feb. 7—The Strike Breaker (Drama).........
Feb. 10—Aunt Betty's Revenge (Comedy)......
Feb. 10—In Temperance Town (Comedy).....)
Feb. 12—The Little Peacemaker (Drama)......
Feb. 14—The Mystery Cave (Drama)...........
Feb. 17—When a Man Marries (Comedy)......
Feb. 17—Tournament of Roses (Topical)......
Feb. 19—The Harvest (Drama) ...............
Feb. 21—The Purchase Price (Drama).........

### POWERS.

Feb. 5—Sunbeam (Drama)...................
Feb. 7—Their Mutual Friend (Comedy).......
Feb. 12—The Man Higher Up (Comedy)........
Feb. 14—His Ideal of Power (Drama).........
Feb. 19—Snow White (3 parts) (Juvenile).....
Feb. 21—Two Sides of a Story (Drama)........

### PUNCH.

Feb. 6—Tom, Dick and Harry on the Job (Com.)
Feb. 6—Just Kids (Comedy)...................
Feb. 13—Some Doctor (Comedy)...............
Feb. 13—A Close Shave (Comedy).............
Feb. 20—By Parcel Post (Comedy)..........
Feb. 20—Rowdy Starts Something (Comedy)....

### PILOT.

Feb. 13—The Blacksmith's Story (Drama)......1000
Feb. 20—The Two Glasses (Drama)............

### RELIANCE.

Jan. 25—The Masqueraders (Drama)..........
Jan. 29—Saved by Airship (Drama)............
Feb. 1—A Wife's Battle (Drama).............
Feb. 5—The Strike Leader (2 reels) (Drama)..
Feb. 8—An American Queen (Drama)........
Feb. 12—Bud Tilton, Mail Thief (Drama)....
Feb. 15—Within the Ten Counts (Drama)......
Feb. 19—The Bells (2 reels) (Drama).........
Feb. 22—Evelyn's Strategy (Comedy).........

### REX.

Feb. 2—The Labyrinth (Drama)..............
Feb. 6—At Midnight (Drama)...............
Feb. 9—His Sister (Drama).................
Feb. 13—The Widow and the Widower (Com.)
Feb. 16—Billy's Double Capture (Drama)......
Feb. 20—Below Stairs (Comedy)..............
Feb. 23—Two Thieves (Drama)...............

### SOLAX.

Jan. 24—The Roads That Lead Home (Drama)
Jan. 29—The Wrong Box (Comedy)............
Jan. 31—The Scheming Woman (Drama)........
Feb. 5—Overcoats (Comedy)..................
Feb. 7—The Monkey Accomplice (Drama)....
Feb. 12—The Eyes of Satan (Comedy).........
Feb. 14—The Thief (Drama)..................
Feb. 19—Burstup Holmes (Comedy)...........
Feb. 21—Till the Day Breaks (Drama).........

### THANHOUSER.

Jan. 31—Psychology of Fear (Drama)..........
Feb. 2—His Uncle's Wives (Comedy).........
Feb. 2—The Seven Ages of An Alligator (Edu.)
Feb. 4—When the Studio Burned (Drama)..
Feb. 7—Why Mrs. McFadden Looked Out (Comedy)..........................
Feb. 7—Los Angeles the Beautiful (Scenic)..
Feb. 9—Good Morning, Judge (Comedy).......
Feb. 11—A Mystery of Wall Street (Drama)...
Feb. 14—Some Fools There Were (Comedy)....
Feb. 16—Half Way to Reno (Comedy)........
Feb. 18—The Pretty Girl in Lower Five (Dr.)..
Feb. 21—The Two Sisters (Drama)............

### VICTORIA.

Jan. 3—The Grouch (Drama)..................
Jan. 10—The Lie (Drama)....................
Jan. 17—The Hypocrite (Drama)..............
Jan. 24—Sunny Smith (Comedy)...............
Jan. 31—The Trifler (Drama).................
Feb. 7—Percy H. Baldwin—Trifler (Drama)..
Feb. 14—The Duelists (Comedy-Drama)........
Feb. 21—The Appeal (Drama)................

ROLL TICKETS

PRICES
Five Thousand . . . $1.25
Ten Thousand . . . $2.50
Twenty Thousand . . $4.50
Twenty-five Thousand . $5.50
Fifty Thousand . . . $6.50
One Hundred Thousand . $8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
SHAMOKIN, PA.

# THE "MARCONI OPERATOR"

**Copyrighted** **3 Reels** **Length 2725 Feet** **Released January 15, 1913**

***Photography, Acting and Settings Excellent***

WATCH FOR FUTURE RELEASES

**KINOGRAPH CO. OF AMERICA, 145 W. 45th St., New York City**

***U. S. Agents for the Kinograph Films made in Copenhagen, Denmark***

---

# BINDERS

## *For the* Moving Picture World

Only a few hundred left. Will sell our stock of these binders at *60 cents* each, postage paid. Will hold about ten issues each.

**MOVING PICTURE WORLD**
17 MADISON AVENUE, NEW YORK CITY

---

# Moving Picture Theatre Mailing List For Sale

## *NUMBERING BY STATES AS FOLLOWS:*

| | |
|---|---|
| Alabama | 123 |
| Alaska | 8 |
| Arizona | 87 |
| Arkansas | 161 |
| California | 695 |
| Colorado | 319 |
| Connecticut | 175 |
| Delaware | 33 |
| Dist. of Columbia | 78 |
| Florida | 135 |
| Georgia | 185 |
| Idaho | 114 |
| Illinois (703)<br>Chicago (450) | 1,153 |
| Indiana | 656 |
| Iowa | 566 |
| Kansas | 449 |
| Kentucky | 240 |
| Louisiana | 184 |
| Maine | 116 |
| Maryland | 184 |
| Massachusetts | 453 |
| Michigan | 590 |
| Minnesota | 406 |
| Mississippi | 120 |
| Missouri | 621 |
| Montana | 116 |
| Nebraska | 267 |
| Nevada | 43 |
| New Hampshire | 68 |
| New Jersey | 397 |
| New Mexico | 78 |
| New York (987)<br>New York City (510) | 1,497 |
| North Carolina | 154 |
| North Dakota | 115 |
| Ohio | 1,008 |
| Oklahoma | 364 |
| Oregon | 288 |
| Pennsylvania (1204)<br>Philadelphia ( 300) | 1,504 |
| Rhode Island | 59 |
| South Carolina | 79 |
| South Dakota | 140 |
| Tennessee | 144 |
| Texas | 521 |
| Utah | 107 |
| Vermont | 69 |
| Virginia | 169 |
| Washington | 345 |
| West Virginia | 177 |
| Wisconsin | 489 |
| Wyoming | 66 |
| Hawaii | 3 |
| Canada | 157 |
| Total | 16,275 |

Price, $30.00 for the list, or $3.00 per thousand for certain States.

We guarantee the above list to be 99% correct mailed out under a two-cent stamp. This is the largest and most complete Moving Picture Theatre List to be had.

We also have 8,500 Independent Theatres, segregated from the above; price, $20.00 for the list, or $3.00 per thousand for certain States.

*475 Film Exchanges and Supply Houses, $3.50 for the List.*
*46 Moving Picture Manufacturers and Studios, price $1.00.*
*Send remittance for any of the above you may want.*

**Trade Circular Addressing Co.**
***166 West Adams Street, Chicago***

Telephone—Franklin 1182. Established 1880.

---

## WEEKLY FEATURE FILM OFFERED LIST

For two-day bookings, 25 per cent discount; three days, 35 per cent; half price quoted for a week.

| | Reels |
|---|---|
| Queen of the Trapeze | 2 |
| The Jewess | 3 |
| History of a Sin | 3 |
| The Human Devil | 3 |
| Sunken Automobile | 2 |
| Passion Play | 3 |
| Ruin of Mankind | 2 |
| In a Golden Cage (Sabaret) | 3 |
| Red Sun of Russia | 2 |
| Hypnotism, the Dark Power | 3 |
| Vengeance of Edgar Poe | 2 |
| Nemesis or 19 Down Express | 3 |
| Secret of Monte Carlo | 3 |
| Gypsy Girl | 2 |
| Phantom Motor Car | 3 |
| Red Rose of the Apache | 3 |
| Dice of Life (Sabaret) | 3 |
| Cruel World | 2 |
| The Ring that Binds | 3 |
| In Clutches of Loan Sharks | 3 |
| Shadows of Life | 2 |
| Tragedy in Court of Milan | 2 |

**G. W. BRADENBURGH, 233 N. Eighth St., Philadelphia, Pa.**

---

THE

# Eye Comfort System

OF

# Indirect Illumination

So necessary to the success of every Motion Picture Theatre that we engineer 60 Theatres a month.

This is a free service to Motion Picture Theatre Managers.

Distance, Screen to Rear of Auditorium..........................
Ceiling Height..........................
Width of House..........................
Name..........................

**NATIONAL X-RAY REFLECTOR CO.**

Chicago
235 W. Jackson Blvd.

New York
505 Fifth Ave.

# LICENSED RELEASE DATES

### RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Dubin, Pathe, Selis, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.

Saturday—Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph.

### BIOGRAPH.

Jan. 9—The Bite of a Snake /Comedy)..
Jan. 27—A Misappropriated Turkey (Drama)...
Jan. 30—The Masher Cop (Comedy)............
Jan. 30—What Is the Use of Repining (Comedy)
Feb. 3—Brothers (Drama) ...................
Feb. 6—Oil and Water (Drama).............
Feb. 10—The Press Gang (Comedy)..........
Feb. 10—Oh, What a Boob (Comedy)..........
Feb. 13—A Father's Lesson (Drama).........
Feb. 17—Drink's Lure (Drama)..............
Feb. 20—There Were Hoboes Three (Comedy).
Feb. 20—An Up-to-date Lochinvar (Comedy)..

### CINES.

(G. Kleine.)

Jan. 14—The Velino River and Falls, (Central Italy) (Scenic)...................... 815
Jan. 18—Taming the Spooks (Comedy).......
Jan. 18—The Absent-Minded Lover (Comedy)..
Jan. 21—She Shall Not Know (Drama)........1000
Jan. 25—Plot and Counterplot (Drama)........1000
Jan. 28—A Lesson From the Past (Drama)......1000
Feb. 1—The Doctor's Love Affair (Drama)....
Feb. 1—The Beautiful Falls of Marmore (Sc.)
Feb. 4—A Strenuous Courtship (Comedy)....... 530
Feb. 4—An Invincible Sleuth (Comedy)....... 470
Feb. 8—A Deal in Stocks (Drama)............1000
Feb. 11—For Mother's Sake (Drama)...........1000
Feb. 15—One on Them (Comedy)...............1000
Feb. 18—The Conjurers (Comedy)............. 570
Feb. 18—Views of Narni and Lake Trasimeno (Scenic)............................ 435
Feb. 22—His Redemption (Drama).............1000

### EDISON.

Jan. 21—The Ambassador's Daughter (Drama).1000
Jan. 22—The Power of Sleep (Comedy).......
Jan. 24—False to Their Trust (Drama) (Being the Seventh Story of "What Happened to Mary")..........................1000
Jan. 27—The Dancer (Drama).................1000
Jan. 28—A Day that Is Dead (Drama)..........1000
Jan. 29—A Serenade by Proxy (Comedy)........1000
Jan. 31—A Perilous Cargo (Drama)............1000
Feb. 1—The Princess and the Man (Drama)...1000
Feb. 3—Over the Back Fence (Comedy).......1000
Feb. 4—The Phantom Ship (Drama)..........1000
Feb. 5—How They Outwitted Father (Comedy).1000
Feb. 7—Sally's Romance (Drama)............1000
Feb. 8—The Governess (Drama)..............1000
Feb. 11—Barry's Breaking In (Comedy-Drama).1000
Feb. 11—The City of San Francisco (Scenic)...1000
Feb. 12—Dangers of the Street (Descriptive).. 500
Feb. 12—A Heroic Rescue (Comedy).......... 500
Feb. 14—The Doctor's Photograph (Drama)....1000
Feb. 15—The Old Monk's Tale (Drama)....... 995
Feb. 17—Confidence (Comedy-Drama)...........1000
Feb. 18—His Enemy (Drama).................1000
Feb. 19—After the Welsh Rabbit (Comedy)....1000
Feb. 21—The Will of the People (Drama)......1000
Feb. 22—The Minister's Temptation (Drama)...1000

### ESSANAY.

Jan. 31—Hypnotism in Hicksville (Comedy)....1000
Feb. 1—The Making of Broncho Billy (Comedy-Drama)...............................1000
Feb. 4—The Ranchman's Blunder (Drama)....1000
Feb. 5—Love and Lavallieres (Comedy).......1000
Feb. 6—Don't Lie to Your Husband (Comedy).1000
Feb. 7—The Broken Heart (Drama)..........1000
Feb. 8—Broncho Billy's Last Deed (Drama)..1000
Feb. 11—Odd Knots (Comedy)................1000
Feb. 12—The Girl in the West (Comedy).......1000
Feb. 13—Across the Great Divide (Drama)....1000
Feb. 14—The Three Queens (Drama)...........1000
Feb. 15—Broncho Billy's Ward (Drama).......1000
Feb. 18—Bound to Occur (Comedy)............1000
Feb. 19—Where the Mountains Meet (Drama)..1000
Feb. 20—Teaching Hickville to Sing (Comedy)..1000
Feb. 21—Identical Identities (Comedy).........1000
Feb. 22—Broncho Billy and the Sheriff's Kid (Drama)..............................1000

### KALEM.

Feb. 5—In the Power of Blacklegs (Drama)..1000
Feb. 7—Three Suitors and a Dog (Comedy)....
Feb. 7—The Matrimonial Venture of the "Bar X" Hands (Comedy)...............
Feb. 7—The Last Block House (2 reels, special) (Drama)...................2000
Feb. 8—Lady Peggy's Escape (Drama).......1000
Feb. 10—The Buckskin Coat (Drama)..........1000
Feb. 12—The Belle of North Wales (Drama)...1000
Feb. 14—The Game Warden (Comedy).........
Feb. 14—Trixie and the Press Agent (Comedy)
Feb. 15—A Life in the Balance (Drama)......1000
Feb. 17—The Peril of the Dance Hall (Drama)..1000
Feb. 19—Panic Days in Wall Street (Drama)..1000
Feb. 21—The Cold Storage Egg (Comedy)......
Feb. 21—Odd Occupations in New York (Top.)
Feb. 21—The Redemption (2 reels—Special (Dr.)1000
Feb. 22—The Mountain Witch (Drama).......1000

### LUBIN.

Feb. 1—Private Smith (Drama)...............1000
Feb. 3—The Lost Note (Drama)..............1000
Feb. 4—A Motorboat Party (Comedy)........
Feb. 4—The Missing Jewels (Comedy).........
Feb. 6—Keeping up Appearances (Comedy)...1000
Feb. 7—The Price of Jealousy (Drama).......1000
Feb. 8—The Miser (Drama)...................1000
Feb. 10—Down On the Rio Grande (Drama)....1000
Feb. 11—The Higher Duty (Drama)............1000
Feb. 13—Orange Growing (Industrial).........
Feb. 13—The Rest Cure (Comedy).............
Feb. 14—The Regeneration of Nancy (Drama)..1000
Feb. 15—The Mayor's Waterloo (Comedy)......1000
Feb. 17—The Lost Son (2 reels—special) (Dr.).2000
Feb. 17—Wild Man for a Day (Comedy).......
Feb. 17—Training a Tightwad (Comedy)......
Feb. 18—The Engraver (Drama)...............1000
Feb. 20—Annie Rowley's Fortune (Comedy)....1000
Feb. 21—Art and Honor (Drama).............1000
Feb. 22—The Unknown (Drama)..............1000

### MELIES.

Dec. 19—A Woodland Christmas in California (Drama) ..................... ... 1000
Dec. 26—Jack's Burglar (Drama)..............1000
Jan. 2—Tempest Tossed (Drama).............1000
Jan. 9—Her Great Chance (Drama).........1000
Jan. 16—The Kiss of Salvation (Drama)......1000
Jan. 23—A Ballad of the South Seas (Drama)..1000
Jan. 30—Aileen o' the Sea (Drama)...........1000
Jan. 31—A Tale of Old Tahiti (2 reels—special) (Drama)..............................2000
Feb. 6—The Gypsy's Warning (Drama)........1000
Feb. 13—Unmasked by a Kanaka (Drama)....1000
Feb. 20—St. Joseph's Taper (Drama)..........1000
Feb. 27—Molly's Mistake (Drama)............1000

### ECLIPSE.

(G. Kleine.)

Dec. 18—Picturesque Dalmatia (Scenic)....... 450
Dec. 18—Three Rogues Outwitted (Comedy)..... 550
Dec. 25—Beauty Spots In South Wales (Sc.)... 250
Dec. 25—Wood Industry In French Jura (Ind.) 800
Dec. 25—The "Angel" Child (Comedy)........ 450
Jan. 1—Laughing Billy (Comedy)............. 400
Jan. 1—A Four-Footed Cupid (Comedy)....... 600
Jan. 8—Kidnapping the Fiddler (Comedy).... 850
Jan. 8—Along the Coast of Dalmatia (Scenic). 155
Jan. 15—Two Men and a Girl (Drama).......1000
Jan. 22—Just Missed Him (Comedy)...........
Jan. 22—The Manchester Ship Canal (Scenic)...
Jan. 29—The Bulgarian Army in the Balkans (Military)........................... 500
Jan. 29—Hubby Does the Cooking (Comedy).... 500
Feb. 5—Curing a Temper (Comedy-Drama)....1000
Feb. 12—A Business Shark (Drama)............1000
Feb. 19—Snakes and Frogs (Nat. Hist.)....... 265
Feb. 19—Getting Even (Comedy).............. 735

### PATHE.

Jan. 20—Pathe's Weekly No. 4 (Topical)......
Jan. 20—The Ways of Destiny (2-Reel Special) (Drama) ..........................
Jan. 22—The Unfilled Oath (Drama)...........
Jan. 23—The Half Breed (Drama)..............
Jan. 25—The Elusive Kiss (Comedy)...........
Jan. 27—Pathe's Weekly. No. 5 (Topical)......
Jan. 29—Hubby's Polly (Comedy).............
Jan. 30—Saved by His Horse (Drama)..........
Feb. 1—The Great Prayer of the Arabs (Edu.)
Feb. 1—Along the Columbia River (Scenic)....
Feb. 3—Pathe's Weekly, No. 7 (Topical).....
Feb. 5—A White Rose (Comedy).............
Feb. 6—The Bear Hunter (Drama)............
Feb. 8—The Peace Council (Drama)..........
Feb. 10—A Drama In the Air (Special, 2 reels) (Drama)...........................
Feb. 10—Pathe's Weekly, No. 7 (Topical)......
Feb. 12—The Artist's Trick (Drama)..........
Feb. 13—The Clutch of Conscience (Drama)....
Feb. 15—From Pen to Pick (Comedy).........

Feb. 17—Pathe's Weekly, No. 8 (Topical)...
Feb. 19—The Prodigal Brother (Drama)......
Feb. 20—Magie Tries Society Life (Comedy)..
Feb. 22—His Date With Gwendoline (Com.)..

### C. G. P. C.

Jan. 21—The Making of a Book (Industrial)....
Jan. 24—The Part Played by Air In Respiration (Scientific)...........................
Jan. 24—The Genet (Educational).............
Jan. 28—Max Joins the Giants (Comedy)........
Jan. 31—The Chameleon (Educational)..........
Jan. 31—The Making of Hats (Industrial)......
Feb. 4—The Pitcher Plant (Educational)......
Feb. 4—The Swedish Submarine Maneuvres (Educational)........................
Feb. 7—The French Army Maneuvres (Military)
Feb. 7—The Opening Bud (Educational)......
Feb. 11—The Electrotyping Process (Industrial)
Feb. 11—The Salt Industry in Sicily (Industrial)
Feb. 14—The Hedgehog (Educational).........
Feb. 14—Borneo Pottery (Industrial)..........
Feb. 18—Love (Drama).....................
Feb. 21—The Great Centipede (Pop. Science)..
Feb. 21—How Briar Pipes are Made (Ind.)....

### SELIG.

Jan. 24—The Ainus of Japan (Educational)......
Jan. 24—The Suffragette (Comedy).............
Jan. 27—The Miner's Justice (Drama)..........1000
Jan. 28—A Canine Matchmaker (Comedy)......1000
Jan. 29—The Empty Studio (Drama)...........1000
Jan. 30—The Lesson (Drama)..................1000
Jan. 31—The Altar of the Aztecs (Drama)......1000
Feb. 3—The Millionaire Cowboy (2 reels, special) (Comedy)...................2000
Feb. 3—The Governor's Daughter (Drama)....1000
Feb. 4—Sweeney and the Million (Comedy)....1000
Feb. 5—The Three Wise Men (Drama).......1000
Feb. 6—How It Happened (Drama)...........1000
Feb. 7—The Artist and the Brute (Drama)...1000
Feb. 10—Pierre of the North (Drama).........1000
Feb. 11—Don't Let Mother Know (Drama).....1000
Feb. 12—Her Only Son (Drama)..............1000
Feb. 13—Bill's Birthday Present (Comedy).....1000
Feb. 14—Buddha (Scenic) .......................
Feb. 14—A Little Hero (Drama)...............
Feb. 17—Two Men and A Woman (Drama)..1000
Feb. 18—The Pink Opera Cloak (Drama)......1000
Feb. 19—The Early Bird (Comedy)............1000
Feb. 20—Nobody's Boy (Drama)..............
Feb. 20—The Yosemite Valley in Winter (Sc.)
Feb. 21—Range Law (Drama).................1000

### VITAGRAPH.

Jan. 27—Coke Industry (Industrial)............
Jan. 28—When Mary Grew Up (Drama)........1000
Jan. 29—And His Wife Came Back (Comedy)..1000
Jan. 30—The Smoke From Lone Bill's Cabin (Dr.)....................................1000
Jan. 31—How "Fatty" Made Good (Comedy)...1000
Feb. 1—It Made Him Mad (Com.-Dr.)........1000
Feb. 3—Cutey and the Twins (Comedy).....1000
Feb. 4—The Classmate's Frolic (Comedy)....
Feb. 4—Elephants' Toilet (Comedy)..........
Feb. 5—The Skull (Drama)..................1000
Feb. 6—Stenographer's Troubles (Comedy)....1000
Feb. 7—The Whispered Word (Drama.........1000
Feb. 8—The Joke Wasn't on Ben Bolt (Com.).1000
Feb. 10—A Trap to Catch a Burglar (Comedy)..1000
Feb. 11—Papa Puts One Over (Comedy)........1000
Feb. 12—Buttercups (Drama)..................
Feb. 12—The Panama Canal (Topical).........
Feb. 13—The Weapon (Drama)................1000
Feb. 14—The Man Higher Up (Drama).........1000
Feb. 14—The Chains of an Oath (Special, 2 reels) (Drama)....................2000
Feb. 15—Polly at the Ranch (Comedy).........1000
Feb. 17—A Corner in Crooks (Comedy)........1000
Feb. 18—Just Show People (Drama)..........1000
Feb. 19—Beau Brummell (Drama)..........1000
Feb. 20—Mr. Ford's Temper (Comedy).........
Feb. 20—Views of Ireland (Scenic)............
Feb. 21—Cinderella's Slipper (Drama).........1000
Feb. 22—The Locket (Comedy)................1000

---

**SPECIAL TO LICENSED EXHIBITORS:** Place your standing order for Pathe Posters, one, three and six sheets, with the **American Slide & Poster Co.,** 1st Nat'l Bank Bldg., Chicago. Let us ship you the entire weekly output of Licensed posters; also film announcement slides
ORDERS FILLED SAME DAY AS RECEIVED.

WE SHOW ONLY THE BEST
The TRIANGLE
AN UP-TO-DATE STORY OF INTENSE HUMAN INTEREST.

## PHOTO PLAY TICKET CHOPPER

**A Necessity Wherever Tickets Are Sold**

Finish: Cabinet is of finest, golden quartered oak, highly polished, and trimmings are of metal, finished in colored enamel, baked by special process, which retains its brilliancy, or if desired all metal parts heavily nickel plated. Glass is best polished French plate, quarter-inch thick.

**Size: 45x12x12 inches**

**Weight (boxed) 100 lbs.**

**PRICE:**

| | |
|---|---|
| Chopper | $50.00 |
| Foot Lever (extra) | 10.00 |
| Nickel Trimmings (extra) | 5.00 |

## BANNERS

Our Banners Are Works of Art. Lithographed in Four Colors. Eyelets in Corners. Printed on Heavy Muslin, 3 ft. wide by 12 ft. long. Price: $1.00 Each.

Made for all Releases, both Licensed and Independent. Always in Stock. Remit with Order.

**Photo-Play Advertising & Specialty Co.**
**Main Offices: 121-123 Fourth Avenue**
**PITTSBURGH, PA.**

**BRANCHES**
**1022 Superior Ave., N. E., Cleveland, Ohio.**
**Equity Building, 70 Griswold St., Detroit, Mich.**
**27 West Naghten St., Columbus, Ohio.**

THE HOUSE OF

# SELIG

## Offers the Program Extraordinary

**Feb. 17th.** TWO MEN AND A WOMAN
The tragic story of an artist, his friend and his friend's wife. Kathlyn Williams and Harold Lockwood play leading roles.

**Feb. 18th.** THE PINK OPERA-CLOAK
The dramatic tale of a pretty country girl who goes to the city and becomes a modiste's model. Adrienne Kroell, Lillian Logan and Carl Winterhoff play principal roles.

**Feb. 19th** THE EARLY BIRD
An exceedingly amusing comedy based upon an actor's successful impersonation. Thomas Santschi, Frank Clark and Lillian Hayward in excellent parts.

**Feb. 20th** NOBODY'S BOY
The story of an orphan boy, his adoption and his misunderstanding. On same reel with:

THE YOSEMITE VALLEY IN WINTER
Excellent educational subject showing the western fairyland in its snow blanket.

**Feb. 21st** RANGE LAW
A drama of the famous Diamond S Ranch, in which William Duncan, Myrtle Stedman and Lester Cunio appear to advantage.

**HAVE YOU BOOKED "THE COWBOY MILLIONAIRE" YET ? ? ?**

Released as a two reel special on Feb. 3rd.

**"ALONE IN THE JUNGLE" IS COMING**

## THE SELIG POLYSCOPE CO.

**20 EAST RANDOLPH ST.** TRADE S MARK **CHICAGO, ILL., U. S. A.**

**CALIFORNIA EXHIBITORS!!**

**DO YOU WANT TO SELL YOUR THEATRE?**
**I Do Not Care Whether It Is Paying or Not.**

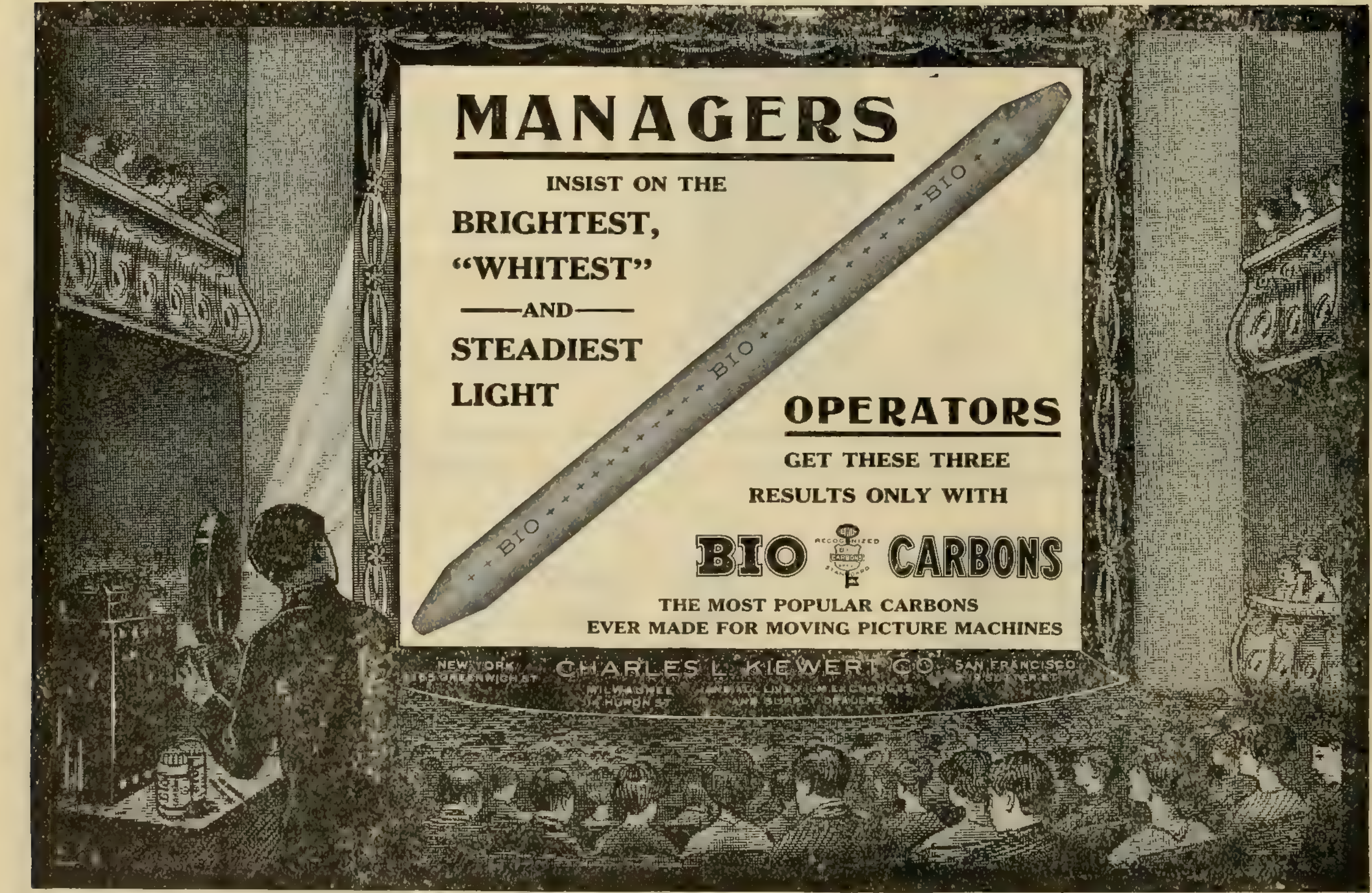
Am in the market to buy picture houses anywhere in

**CALIFORNIA**

To complete Western Circuit I will buy theatres in all other Pacific Coast States.

*Write at once and tell me all about it. I am NOT an agent or broker—am buying for myself*

**EMIL KEHRLEIN, Jr.,** 1134 Merchants' Exchange Building, **SAN FRANCISCO, CAL.**



**MANAGERS**

INSIST ON THE
BRIGHTEST,
"WHITEST"
—AND—
STEADIEST
LIGHT

**OPERATORS**

GET THESE THREE
RESULTS ONLY WITH

**BIO CARBONS**

THE MOST POPULAR CARBONS
EVER MADE FOR MOVING PICTURE MACHINES

NEW YORK
[illegible] GREENWICH ST

CHARLES L. KIEWERT CO.

MILWAUKEE
[illegible] HURON ST

[illegible] LIVE FILM EXCHANGES
AND SUPPLY DEALERS

SAN FRANCISCO
[illegible]

**SPECIAL** Imported pure white French Condensers

*GUARANTEED NOT TO CHANGE COLOR*

$1.65 per pair ON AN ORDER OF FOUR PAIR
WE WILL PREPAY CHARGES

Have you our prices on Power's Machines? We are distributors.

**HUDSON ELECTRICAL SUPPLY CO.**
49 BARCLAY STREET, NEW YORK CITY

**Going Fast**

Territorial Rights for the

**CURSE OF THE GREAT SOUTHWEST**

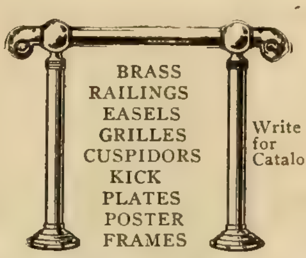
In Three Reels.

Write quick if you want to secure
A Big Money Maker.

**Cheyenne Feature Film Co.**
F. J. CARROLL
1482 Broadway N. Y. City

CHEYENNE FEATURE FILM COMPANY
Trade Mark

**McKENNA**



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
KICK
PLATES
POSTER
FRAMES

Write for Catalog.

**McKenna Bros. Brass Co.**
**PITTSBURGH**

---

**We buy and sell Second Hand Films and Moving Picture Machines**

**WESTERN FILM BROKERS**
538 S. Dearborn Street Chicago, Ill

---

**SCENARIOS WANTED**
**Special Attention to COMEDIES**

**KINEMACOLOR**
1600 Broadway New York

---

**Wanted --- 500 Managers**

To Book Real, Live, Money Getter. Up-To-Date Features for Western Penn., West Va., Ohio, Ind., Ill. and Mich.

APPLY FOR PRICE LIST.
IMPERIAL FEATURE FILM COMPANY,
Gen. Offices, 121 Fourth Ave.,
Pittsburgh, Pa.

---

*Write for open dates*

AMBROSIO 3 REEL
GOLD SERIES
FEATURES

*Parsifal*
*Siegfried*
*Veiled Prophet*

8 SHEETS
3 SHEETS
1 SHEETS) POSTERS

CAN BE BOOKED ONLY FROM

McIntyre & Richter
MOTION PICTURES
23-E-14th St.
New York

---

# As the Operator Looks at it

## As the Operator Looks at It

Just notice how easy this operator takes it. He doesn't have to work over a dangerous juice consuming rheostat at furnace heat anymore since the

**Fort Wayne Compensarc**

was installed.

He can control the machine perfectly now with one hand--gets a clearer, whiter, steadier light and can adjust it to any of the three intensities without even the faintest flicker.

When we sold this machine we guaranteed it would absolutely

**Cut 2-3 from the Monthly Lighting Bill**

That sounded almost too good to be true, but they put one in on our 30 day free trial plan.

Did the machine "make good?" Well, the first month it reduced the bill from $22.70 to $9.24 and they operated more hours and got better light than ever before.

We can do just as well for you regardless of what voltage you are using and if you will send for our little free booklet, we'll explain how we do it.

Remember you are paying the Lighting Company 66 2-3 per cent more than you need to every day you wait.

**Fort Wayne Electric Works**
of General Electric Company
1402 Broadway
**Fort Wayne, Indiana**

---

**When Your Picture Machine Needs Repairing**
**Why don't you send it to us?**

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

***We Buy Second-hand Machines.***

**GEO. M. HOKE SUPPLY CO., 176 N. State St.,** Bet. Lake & Randolph **Chicago, Ill**

---

# DO YOUR PATRONS KNOW YOU?

You can make the weekly Gaumont Graphic your official House Organ. At an inconsiderable cost we will devote the whole of one of its pages to you and your theatre.

This edition you can then give or sell at a nominal price to your patrons.

You are too shrewd not to appreciate the value of this advertising.

Write for prices and details.

Gaumont

**GAUMONT CO.**
Flushing New York City

Gaumont

# Mr. Exhibitor!

Do you realize that there are many hundred satisfied users of the **Radium Gold Fibre Screen?**

They were all skeptical at first; let us show you as we have others.

Write today sending size and we will ship Screen for your approval.

Try it out at our expense.

**American Theatre Curtain & Supply Co.**
Sole Manufacturers,
**105 N. Main Street St. Louis, Mo.**

Pitzer & Smith, 32 Union Square, New York City.
George Breck, 70 Turk Street, San Francisco, Cal.
Distributors.

---

**FILM IGNITES—TWO KILLED, MANY INJURED!**

At a slight fire in a New York theatre, the flash of the ignited film, intensified by the darkened surroundings, threw the attendance into a state of panic! Before the lights could be turned on this deplorable result was had.

## A MIRROROIDE CURTAIN

(Patents Pending)

would have prevented this stampede! Because it is possible to show a picture 200 per cent. brighter, at the same time keep your theatre brightly illuminated. Still you can save one-third in your juice bill! Over 3,000 up-to-date exhibitors have installed **MIRROROIDE**; thousands of testimonials proclaim it the world's best. Get our free samples, prove this yourself. It's the original, the only rough or matte surfaced metallic screen in the world. It's sold under a positive five-year guarantee.

**AMONG THIS WEEK'S SHIPMENTS**

Bender's Theatre, Utica, N. Y.; Campelle Amusement Company, South Port, England; E. D. Felting, Lima, Peru; Military Academy, West Point, N. Y.; Proctor's, Albany, N. Y.; Goldstein Amusement Company, Springfield, Mass. (repeat order); Davis Amusement Company, Pawtucket, R. I. (repeat order); J. H. Bademen, Truman, Ark.; G. H. Loveland, Colorado Springs, Col., and many others. We can turn out 20 complete screens daily. Orders shipped within two days.

**The J. H. Genter Company**
NEWBURGH, N. Y., U. S. A.

---

## I Will Bet $1000 Against A Dough-Nut

## A SNOW-WHITE "MIRROR" SCREEN

Has the World Beat. Better Illumination, Perspective, Definition, Clearer, and the Only Curtain that SAVES THE EYES.

Pays for itself in four days.

Get our New Improved SNOW-WHITE FINISH QUICK. Be the first. Write me today.

F. J. REMBUSCH, PRES.,
**"MIRROR" SCREEN COMPANY, Shelbyville, Indiana**
Eastern Representative—Frank Manning, 922 Sixth Avenue, N. Y. City. Phone 401 Plaza.

---

**Von Duprin** Self-Releasing Fire Exit Latches

*"Made On Honor."*

Absolutely Reliable. Safeguard Against Panic Disasters.

Approved by New York Board of Underwriters, City of New York Bureau of Buildings.

Applied on thousands of Buildings in more than 500 Cities in the U. S. A. and Canada.

Send for Catalogue No. 10 D.

VONNEGUT HARDWARE CO.,
General Distributors,
Indianapolis, Ind.,
U. S. A.

Can you afford to be without them?

*Safe Exit Is a Universal Demand*

---

## No Off Nights Where the Pictures Are Best

And the wise picture man knows that the success or failure of his pictures is all up to his lens equipment.

Insure yourself against indistinct, blurry pictures, and assure your audiences of the highest attainment in the "Movie Art" by equipping your machine with

## Bausch and Lomb Projection Lenses

They insure pictures that are clear, sharp and distinct, and more than pay for themselves in the increased patronage that really worth-while pictures attract.

The Edison and Nicholas Power machines are regularly equipped with our lenses. They can be procured also through any film exchange.

**Our interesting free booklet 62D contains much of value to owners and operators. : Write for it TODAY.**

**Bausch & Lomb Optical Co.**
NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

## DON'T BE
## PRICE-BLIND!

Just because you have to pay a so-called "feature film man" a pile of money for the use of his film, that doesn't make his film a real feature. You can get all the Universal features WITHOUT EXTRA CHARGE if you hook up with me—and every one of them is a GENUINE feature. Don't spend extra money just for the sake of spending it. WAKE UP!

**CARL LAEMMLE, President**

## The Laemmle Film Service

204 West Lake Street, Chicago, Ill.
Sykes Block, Minneapolis, Minn.
1312 Farnum Street, Omaha, Neb.
421 Walnut Street, Des Moines, Iowa.

The Biggest and Best Film Renter in the World

# Ornamental Theatres

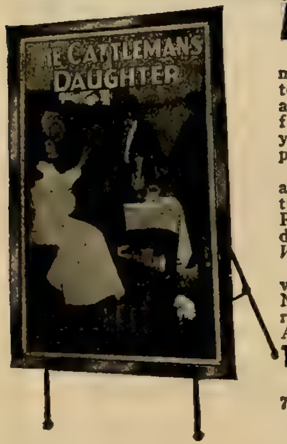
## PLASTER RELIEF DECORATIONS

**Theatres Designed Everywhere**

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

**THE DECORATORS SUPPLY CO.**
2549 Archer Avenue, :: CHICAGO, ILL.

## Make Your Lobby Display Attractive



There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theater Fixtures and Brass Rails of every description.

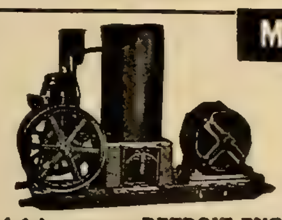
*Write for Catalog*

Don't fail to visit our complete New York showroom, 101-103 4th Ave.

**THE NEWMAN MFG. C .**
717-721 Sycamore St.
CINCINNATI, O.
*Established 1882*

Headquarters for
**ASBESTOS**
CURTAINS and PICTURE BOOTHS
*Send for Booklet* **C. W. Trainer Mfg. Co.**
39 Pearl St., Boston, Mass.

## MOVING PICTURE ELECTRIC LIGHT PLANT



Used and Highly Endorsed by the United States Army.
BIGGEST SENSATION IN THE MOVING PICTURE WORLD
Can be operated by a boy 10 years old. One customer writes: "Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."

Write to-day for Bulletin 101. It is a mighty interesting booklet.

(163) DETROIT ENGINE WORKS, Dept. 102, DETROIT, MICH., U. S. A.

## ANOTHER ENTERPRISE TRIUMPH

## TOGO CALCIUM GAS OUTFIT

*Complete with Rubber Tubing and Keyless Jet*

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.
PORTABLE and ready for instant use - $25.00.

*Anyone Can Operate It*

MANUFACTURED BY
**The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago**
FOR SALE BY ALL DEALERS

EASTMAN motion picture film—the acknowledged standard the world over.

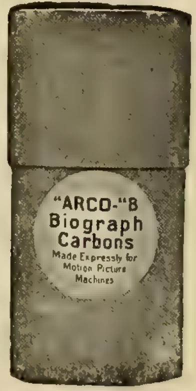
Manufactured by
**EASTMAN KODAK CO.,**
**ROCHESTER, N. Y.**

**American Moving Picture Machine Co.**
MANUFACTURERS OF THE

**STANDARD**

**Automatic Moving Picture Machine**

101-102 Beekman Street New York



*Use the Real*
**Projector Carbon**
**"Biograph"**
**Brand**

**L. E. Frorup & Co.**
232 Greenwich St., New York City

**"Agfa"**

CELLULOID POSITIVE CELLULOID NEGATIVE
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

**RAW FILM SUPPLY CO.**
15 EAST 26th STREET - - NEW YORK
Tel. Mad. Sq. 7876 Cable Rawfilm New York

EXHIBITORS' HEADQUARTERS
**CALEHUFF SUPPLY COMPANY**
(Incorporated)
50 North Eighth Street, Philadelphia, Pa.

**Jobbers in Edison, Powers and Motiograph Machines and Parts**
Machines Repaired by Expert Mechanics. Genuine Parts Only Used

SPECIALTIES

Mirror Screens
Chairs
Tickets
Pianos
Bio & Electra Carbons
Special Gundlach Lenses
Condensers
Edison Transformers
Ft. Wayne Compensarcs
Asbestos State Booths
Asbestos Wire
Switches
Plugs
Spotlights
Gas Making Outfits
Limes
Film Cement
Branch General Disinfectant Co.
Scenery, Stage Effects
Theaters Bought, Sold, Rented

CHAS. A. CALEHUFF, Pres. and Gen. Mgr.

**FILM LECTURES**

**By W. STEPHEN BUSH**

How to Put On the Passion Play (Pathe Freres' World Renowned Production) ........ $1.00
How to Put On "The Crusaders, or Jerusalem Delivered" (World's Best Film Co.)........ 1.00
Key and Complete Lecture for "Dante's Inferno" (Milano Film Co.; Five Reels) ........ 1.00
"Life of Moses" (Vitagraph Five-Reel) ........ .10
$5.00 per Hundred to Exchanges for This One.

Copyrighted and For Sale Only by
**CHALMERS PUBLISHING CO.**
BOX 226 MADISON SQUARE P. O. N. Y. CITY

**PATRIOTIC NOVELTIES**
**FOR**
**MOVING PICTURE THEATRES**
*NOW BOOKING*

**LOUISE M. MARION**
IN HER
**NEW ILLUSTRATED POEMS and FILM LECTURES**
LOUISE M. MARION
Studio 469 W. 23rd St. New York
TERMS REASONABLE
Telephone, Chelsea 5114

High-Class Vaudeville Sketch
*entitled*
**"MOTHER and SON"**
*with*
*Strong Specialties*

# I am Distributor for POWERS, SIMPLEX, MOTIOGRAPH and Standard M. P. Machines under the new sales plan.

## I am also Special Jobber of Edison Professional as well as Home Kinetoscopes.

**Exhibitors should**

*Write for price list of "USED MACHINE BARGAINS" and also second-hand current saving devices of all makes*

**I EQUIP THEATRES COMPLETELY**

Hundreds of exhibitors in all parts of the country have benefited by my advice, without any charge, saving money in their original equipment, and by purchasing from me securing only the right goods and the best made.

**FULL LINE OF M. P. SUPPLIES**

**The Hallberg Ticket Dispenser**—Takes all standard tickets. Write for circular giving full description and price.

**Free Circulars on all makes of M. P. Machines, but Hallberg's Big Catalogue, 100 Pages, costs you 25c by mail.**

**J. H. HALLBERG, 36 East 23rd Street, NEW YORK**

I have been appointed distributor for all makes of motion picture machines under the new Sales plan. Dealers should apply promptly for contract.

---

**WURLITZER**

World's Largest Mfrs Established 1856

Wurlitzer PianOrchestra in Bijou Theatre, San Francisco, Cal.

Write for 32-page booklet, showing

**Wurlitzer Automatic Musical Instruments**

in the leading picture theatres of the country.

The Wurlitzer Instruments furnish better music than musicians and reduce expenses. 50 different styles; time payments; big catalog free. If you can't call, write to our nearest branch.

**The Rudolph Wurlitzer Company**

CINCINNATI 117-121 E 4th
NEW YORK 25-27 W 32d
CHICAGO 329-331 S Wabash
PHILADELPHIA 1835 Chestnut
ST LOUIS 912 Pine St.
CLEVELAND 800 Huron Road
BUFFALO 701 Main
LOUISVILLE 496 W Green
COLUMBUS, O. 57 E Main

---

# Demand The Universal Program

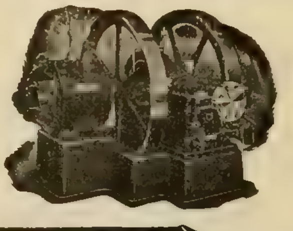
**From Us**

You exhibitors whose profits are not satisfactory, drop us your name and address. We will book you a line of Features that will keep the S. R. O sign working overtime.

**Universal Film Exchange**

**New York**

**111 East 14th St. and 1600 Broadway**
**New York**



**THE FOOS**

**ELECTRIC**

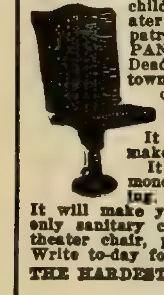
**Generating Set**

will furnish direct current for your show and give you better quality of light than you can get from the best Central Station service. With a Foos Engine you can save 50 to 75 per cent. of the money you have to pay for electric current and have all the light you want when you want it.

*Send for Bulletin F-98.*

**The Foos Gas Engine Co.**
809 Linden Ave. Springfield, O.

**OH! MR. EXHIBITOR!!**



Think of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iroquois Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.

It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Give 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write to-day for Circular A.

THE HARDESTY MFG. CO., Canal Dover, Ohio.
U. S. A.

**SCENARIO WRITERS!**

If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made salable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism for a fee of $2.

**Exhibitors!**

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

**Epes Winthrop Sargent**
Box 70, Madison Square Station
New York City

**OPERA CHAIRS**

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. NO. 31

**The A. H. Andrews Co.**
115-117 So. Wabash Ave., Chicago, Ill.
New York Office, 1165 Broadway.
Seattle Office, 508-10-12 First Ave., So.
San Francisco Office, 728 Mission St.
Branches in all Leading Cities

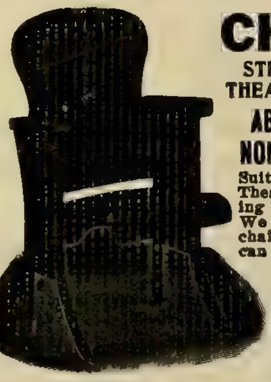
Steel standards will not break

*Get Our Prices Before You Buy*

**THE WISCONSIN SEATING COMPANY**

New London
Wisconsin, U. S. A.

**CHEAP**



STEEL FRAME THEATRE CHAIRS

**ABSOLUTELY NON-BREAKABLE**

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

*Second Hand Chairs*

Also seating for Out-of-door use.

Address Dept. W.

STEEL FURNITURE Co., Grand Rapids, Mich.
New York: 150 5th Ave. Pittsburgh: 318 Bissel Blk. Philadelphia: 1943 Market St.

**Your Own Film Camera**

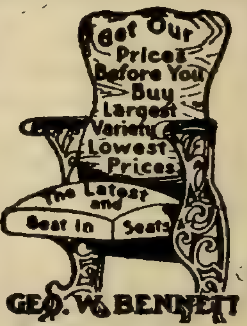
BUY THE JUNIOR PROFESSIONAL, GUARANTEED FILM MAKING OUTFIT YOU NEED IT, SOONER OR LATER, ALL SUPPLY, MACHINES, LENSES.

Eberhard Schneider, 219 Second Ave., N. Y.

For bookings Gypsy Blood, The Traitress, The Course of True Love, and all Asta Nielsen Features write

**The United Feature Film Company**
559 SPITZER BUILDING TOLEDO, OHIO

**OPERA CHAIRS**



GEO. W. BENNETT
34-36 E. 3rd Street
CINCINNATI, OHIO.

**Orchestra Music**
FOR
**MOVING PICTURES**

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

Piano, 58 cents each; both No.'s $1.15
Violin, 40 cents each; both " 75c
Cornet, 35 cents each; both " 65c
Drums, 30 cents each; both " 55c

Send for free sample pages.

**CLARENCE E. SINN**
*1501 Sedgwick St., Chicago, Ill.*

Changeable Illuminated
**PROGRAM SIGN**
WRITE FOR CATALOGUE
**ZENITH MFG. CO.**
Box 252 Cincinnati, Ohio

*It pays to discriminate when you buy*

**THEATRE SEATING**

**WRITE TODAY** for Cat. V2 (Mov. Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan

Widest range of styles and prices. Large stocks.

**American Seating Company**
218 S. Wabash Ave., CHICAGO 15 E. 32nd St., NEW YORK

# MÉLIÈS FILMS

## SOUTH SEA RELEASES

January 31st

# A TALE OF OLD TAHITI

### SPECIAL TWO-REEL RELEASE

¶ Something entirely new to exhibitors and picture-theatre-goers in this country. A picture produced in a barbarian country, using many native actors.

February 13th

## UNMASKED BY A KANAKA

¶ A plantation romance of Tahiti; wealthy in beautiful settings characteristic of that country.

March 6th

## THE MISFORTUNES OF MR. & MRS. MOTT ON THEIR TRIP TO TAHITI

¶ A rip-roaring comedy of the ludicrous mishaps of two nouveaux-riches.

## PRODUCED IN TAHITI.

POWER'S PERFECT PROJECTION

POWER'S PERFECT PROJECTION

# POWER'S CAMERAGRAPH

**THIS NEW CATALOGUE** IS NOW READY FOR DISTRIBUTION. IT EXPLAINS ALL DETAILS OF **POWER'S CAMERAGRAPH**, AND CONTAINS MUCH VALUABLE INFORMATION.

OUR SUPPLY IS LIMITED. WRITE US AT ONCE FOR CATALOGUE G.

**MADE BY**
NICHOLAS POWER COMPANY
**90 GOLD ST. NEW YORK**

POWER'S PERFECT PROJECTION

POWER'S PERFECT PROJECTION

Vol. 15. No. 8 February 22, 1913 Price, 10c

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Her Crowning Glory" (Kinemacolor).

17 Madison Ave. New York—Chicago 169 W. Washington St.

# Thanhouser

The
Three-a-Week's

Feature
February

Sunday, February **16**

## Half Way to Reno

Suppose you and your wife had a quarr—well, some unpleasantness—and she left a note behind saying she was going back to mother. Suppose you yourself had taken a train out-of-town, certain that your wife would repent; that a strange woman rushed through the train and dropped a strange baby in your lap; that your wife rushed through right afterwards and found you holding the baby! Well, we only wish your troubles would end as peacefully as our hero's did!

Tuesday, February **18**

## The Pretty Girl in Lower Five

He had a lot of time on his hands, for it was a long, uneventful trip from Chicago to Los Angeles, so he became interested in the pretty girl across the aisle—in a gentlemanly way. That is, he never obtruded himself on her, and she on her part ignored him. She made the poor chap feel sorry for merely being lonely—awful crime!—and he spent the journey in much misery. Then came a rift of sunshine through the clouds, and Lonely Man and Pretty Girl became Firm Friends.

Friday, February **21**

## The Two Sisters

"Useful and Ornamental" would apply to them. The "Useful" sister loved a lawyer who finally became enamored of the "Ornamental" one—who, as is apparent, was stronger on looks. He was a fickle fool who really didn't deserve the persevering girl Miss Useful was, and she, in turn, wasn't deservant of the heart-ache inflicted on her by her sweetheart's and Miss Ornamental's elopement. And she for—for the heart-ache when her sister, through the worthless husband's ill treatment, needed her.

Coming! Sunday, February **23**, *A Comedy of the Police:* "A GHOST IN UNIFORM."

COMING
CYMBELINE
CARMEN
CLASSICS
IN TWO REELS

Thanhouser Film Corporation
New Rochelle, N. Y.

Winter Studio:
651 Fairview Place, Los Angeles, Cal.

Sherlock Holmes
Solves the
Sign of the Four
2 Reels, Tues., Feb. 25

# FIVE-A-WEEK ESSANAY

## "A Chain Is Only As Strong As Its Weakest Link"

**Essanay Films LINK the Mighty Strength and Brains of the Most Capable, With Those of the World's Most Critical**

---

Released Tuesday, Feb. 18th.

**"BOUND TO OCCUR"**

A screamingly funny "Tale of a Dog," with the ever screamingly funny "Gibraltar of Fun," Augustus Carney.

Released Wednesday, Feb. 19th.

**"WHERE THE MOUNTAINS MEET"**

This is one of the most pathetic and gripping stories of the West, portrayed in a masterful manner.

Released Thursday, Feb. 20th.

**"TEACHING HICKVILLE TO SING"**

You will laugh until your sides ache at this excruciatingly clever and hilarious comedy of errors.

Released Friday, Feb. 21st.

**"IDENTICAL IDENTITIES"**

Enough cannot be said about this, the photographic masterpiece of the Essanay Eastern studio. It's a feature.

Released Saturday, Feb. 22nd.

**"BRONCO BILLY AND THE SHERIFF'S KID"**

For a film that holds your audience spell bound for fifteen minutes, book this Western masterpiece with G. M. Anderson.

---

TO BE RELEASED SOON! TO BE RELEASED SOON

## "THE SPY'S DEFEAT"

(IN TWO REELS.)

A MASTERFUL PHOTOGRAPHIC INTERPRETATION OF A DRAMATIC MASTERPIECE.

---

**THE PINNACLE OF YOUR SUCCESS** LIES IN YOUR SECURING THREE-SHEET POSTERS OF ALL ESSANAY SATURDAY RELEASES, LITHOGRAPHED IN FULL FOUR COLORS, PRICE 35c. EACH. YOU CAN ORDER THESE FROM YOUR EXCHANGE OR DIRECT FROM THE **ARMSTRONG LITHOGRAPH CO.**, CLEVELAND, OHIO. YOUR LOBBY DISPLAY IS INCOMPLETE WITHOUT PHOTOS OF ESSANAY PLAYERS, SIZE 8 x 10, PRICE $3.00 PER DOZEN. CAN BE SECURED FROM THE PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILLINOIS.

ELECTROTYPES OF "BRONCHO BILLY" AND "ALKALI" IKE CAN BE HAD FOR THE ASKING, PROVIDED YOU USE THEM IN YOUR LOCAL NEWSPAPERS.

## ESSANAY FILM MANUFACTURING CO.

**521 First National Bank Bldg., Chicago, Ill.**

Factory and Studio, 1333 Argyle Street, Chicago, Ill.

Branch Offices in London, Berlin, Paris, Barcelona

# The Universal Announces

# Ever Shown

*"THE NEWLY-WEDS"* are a series of ANIMATED CARTOONS that will bring screams of laughter from the most callous picture fans in the world. They are not real people dressed up to imitate the famous McManus cartoons, but are DRAWINGS THAT MOVE! The trick photography required to produce such wonderful effects is the work of the "Eclair" people. You've been asking us for novelties. Very well, watch for "The Newly-Weds"!

## IMP

**"THE SISTERS" (Drama).**
**Monday, February 24th.**

A pleasant little country romance ends with a dramatic punch that will keep you gaping with expectancy. The kind of picture that will bring them back a second time.

**"KING DANFORTH RETIRES" (Drama).**
**Thursday, February 27th.**

King Baggot in any kind of a picture is an attraction, but when you have him, surrounded by a very superior cast, interpreting a powerful dramatic story, you have the acme of motion picture production. It is a real box office magnet.

**"BINKS, THE TIGHTWAD" AND "MARDI GRAS, NEW ORLEANS."**
**Saturday, February 29th.**

If you have never felt the pleasure of a real long laughing spell, here's a chance for you to experience this delightful sensation. Along with it a vivid view of New Orleans in gala attire.

## CRYSTAL

**"A NIGHT IN TOWN" AND "AN INNOCENT BRIDEGROOM."**
**Sunday, March 2nd.**

Fifteen minutes of pure and unadulterated comedy, a smile in every inch, a laugh in every foot. You will revel in the glory of having seen Pearl White in such a clever role.

## FRONTIER

**"THE STRANGER'S TRAIL" (Drama).**
**Wednesday, February 26th.**

There is something about this Western drama that will fascinate you from start to finish. The thrilling situations are interspersed by a love theme that will make the women folks adore it and the men folks like it. Perfect photography.

## 101 BISON

**"THE COWARD'S ATONEMENT" (Two-Reel Feature).**
**Tuesday, February 25th.**

A massive production with a colossal cast. Replete with thrilling situations and war scenes. Countless number of soldiers in deeds of daring and deadly combat. Bridges and houses blown up; the terrors of war with all its horror enacted with wonderful realism. Produced through an enormous expenditure of money and the assistance of men and horses.

**"THE RED GIRL'S SACRIFICE" (Two-Reel Feature).**
**Saturday, February 29th.**

Get ready for another Western knock-out. Not a minute that there isn't something doing that will keep you wondering what will happen next. The rapidity of action and the thrilling situations will startle you.

## REX

**"IN THE SOUTH SEAS" (Drama).**
**Thursday, February 27th.**

An exciting drama wonderfully staged, giving a graphic description of the devilish instruments of torture used by a hoard of Chinese bandits to secure the possession of a valuable pearl. The thrills do not end until the last scene has faded from view.

**"IN THE BLOOD" (Drama).**
**Sunday, March 2nd.**

The love of a child conquers the adamant nature of the father, and the family ties which were rent asunder by his selfish impulse are joined through the tender ministrations of a wronged woman.

## GEM

**"BILLY JOINS THE BAND" (Split Comedy).**
**Tuesday, February 25th.**

Billy Quirk, the inimitable comedian, finds a new way to keep you good-natured for fifteen minutes. Lots of fun and plenty of real Quirk merriment.

# UNIVERSAL FILM MFG. CO.

# The Greatest Novelty On The Screen

*"THE NEWLY-WEDS"* will come only once every two weeks, and then only in half-reel lengths, because IT TAKES TWO WEEKS TO MAKE HALF A REEL of this sensational novelty. The other half of the reel will be either hand-colored film or some of the Eclair's wonderful scientific pictures. You'll give three wild cheers for the Universal when you see "Snookums," the terribly funny Newly-Wed baby, open his one-toothed mouth and yell "Wow- wow, wow" all over your screen!

## POWERS

**"TRICKS IN ALL TRADES" (Comedy).**
**Wednesday, February 26th.**

The comical situations come so thick and so fast that you will hardly catch your breath for one convulsion of laughter as you finish the other.

**"THE LAW OF COMPENSATION."**
**Friday, February 28th.**

Marx liked the excitement of stealing things. He delighted in pitting his wits against that of the famous detective. He outwits him at every turn. The climax is a grand surprise.

## ECLAIR

**"THE MAN WHO DARED" (Two-Reel Feature).**
**Thursday, February 27th.**

A powerful story of the noble sacrifice of an outlaw who suffered death to re-unite two loving souls, parted through the wiles of a fascinating, designing woman of the Northwoods. Beautiful settings, forceful interpretation.

**"A COMEDIAN FOR LOVE" AND "LIFE IN EGYPT" (Split).**
**Sunday, March 2nd.**

Gontran, the joy dispenser, has conceived of another brilliant idea to make you shout with glee. Along with it an exceptionally interesting, educational study.

## ANIMATED WEEKLY

**A living, breathing newspaper. If it's worth talking about, THE WEEKLY will get it. A camera man in every city of the world.**

## NESTOR

**"A FOOL FOR LUCK" AND "A PIG'S A PIG" (Split Com.)**
**Monday, February 24th.**

Laugh? Why you'll laugh so hard you're bound to get a stitch in your side. Nothing funnier ever produced. Two of 'em. One funnier than the other.

**"THE VORTEX" (Two-Reel Feature).**
**Wednesday, February 27th.**

The moral leper fascinated the mountain girl, and she deserted her fiance on the wedding eve. Later he found her—abused—dying. The climax is highly emotional and teems with excitement.

**"ON EL CAMINO REAL" (Drama).**
**Friday, February 28th.**

He left the home he had wrecked to start life anew. He prospered. Years later his son disclosed his father's past record. A most tragic ending to a finely staged dramatic production.

## VICTOR

**"A COUNTERFEIT COURTSHIP" (Comedy).**
**Friday, February 28th.**

You will be delighted when you see the many laughable situations which led to "Jack's" falling in love with the deacon. Very superior cast, very superior acting.

## CHAMPION

**"THE DUKE AND THE ACTOR" (Comedy).**
**Monday, February 24th.**

A decidedly new form of comedy. The smiles, giggles and laughs will re-echo throughout your house as this funny story is unfolded.

## Broadway at 48th Street, New York

# GREAT BIG NEWS

## Price on All 101-Bison Features to be Raised!

For weeks and months we have been urging and begging the exhibitors of the whole country to "DEMAND UNIVERSAL FEATURES WITHOUT EXTRA CHARGE." Only a few have done so. The result has been that we have been selling our features at a dead loss of $3,000 to $4,000 weekly, BUT THE EXHIBITORS HAVE NOT REAPED THE BENEFIT. Had they derived a benefit, we would have been satisfied to continue selling features at a loss, but we see no good in losing money for nothing! Therefore, the price to exchanges on all 101-BISON FEATURES will be raised, beginning with "The Coward's Atonement" a wonderful release of Tuesday, February 25th.

**"SNOW WHITE,"** a gorgeous 3-reel Powers with special 3-sheet and 6-sheet posters will be released Wednesday February 19th. Demand it and pay nothing extra for it!

**THE ORIGINAL CAST** of the 101-Bison outfit appears for the first time in a wonderful 2-reel subject "The Coward's Atonement." A military sensation. Get it!

**"KATHLEEN MAVOURNEEN"** is coming soon! It will pack and jam your house to the limit. Beautiful special posters. Demand it and pay no extra charge for it!

**BIG POSTERS EVERY DAY!** The Universal will issue magnificent 3-sheet posters every day; and stunning 6-sheets several times a week. That means big profits for YOU!

**QUIRK SCRIPTS WANTED!** The Universal will pay fat prices for comedy scenarios especially adapted to Billy Quirk's inimitable style. Rush us your best!

# NOW DEMAND THAT

# FROM THE BIG "U"

## Begin to Demand "THE CRIMSON CROSS"—Eclair

The Universal will soon release a feature of 3 wonderful reels from the Eclair, entitled "The Crimson Cross." Critics who have seen these three masterly reels declare that "it will be the Passion Play of the Independents and will be a drawing card for years to come." Hundreds of people were employed in its production and no money was spared in obtaining the most lavish settings and costumes. THIS FEATURE WAS MADE IN AMERICA to suit American tastes. Begin to demand it right now and keep ding-donging at your exchange until release day!

**"DR. JEKYLL AND MR. HYDE"** is a flawless 2-reel Imp with King Baggot in the title role. It comes to you without extra charge and has novelty 3 and 6-sheet posters. GRAB IT!

**LINCOLN J. CARTER'S** first release for the Universal will be that world-famous melodrama "The Flaming Arrow." Keep your eyes open for later announcements. Begin to DEMAND!

**THE REX HAS "COME BACK."** The Rex releases with both of the Smalleys in the cast will be released very soon. They beat the old Rex releases for perfection if such a thing is possible.

**SCENARIO PRICES.** We are paying $25, $50 and $75 respectively for good one, two and three reel scenarios; and $25 extra if they are exceptionally good. RUSH US YOUR BEST QUICK!

**COMEDY DIRECTOR** wanted immediately. Send your communication to the "office of the president." Give your references and address. Don't call in person until sent for. All communications will be held in strictest confidence.

# UNIVERSAL PROGRAM

## When the Light Fades

A gripping story of a seaman who, after years of arduous labors to acquire happiness, sacrifices his coveted prize that those he loved might be happy.

RELEASE DATE, MONDAY, FEBRUARY 24, 1913.

## Father's Finish

A delightful comedy illustrating the utter failure of a minister's objection to his daughter's marriage.

On the same reel with

## Famous Illinois Canyons and Starved Rock

RELEASE DATE, THURSDAY, FEBRUARY 27, 1913.

## High and Low

A psychological drama depicting a rich man's endeavor to arouse the ambitions of his listless son. Excellent dramatization and beautiful photography.

RELEASE DATE, SATURDAY, MARCH 1, 1913.

# THREE A WEEK

Salt Lake City, Utah, Jan. 27, 1913.

Miss Louise Lester, Santa Barbara, Cal.

Dear Madame:—Permit me to extend the compliments of our audience and the theater force, from the janitor down to the management, for your meritorious efforts in "Calamity Anne's Inheritance."—IT'S GOOD!

Wishing you and our favorite company success,

Yours respectfully,
WESTERN MOTION PICTURE COMPANY,
E. M.—Mgr.

**American Film Manufacturing Company**

6227-35 Evanston Avenue
Chicago, Illinois

# AS IN A LOOKING GLASS

A MARION LEONARD FEATURE PRODUCTION

**Greatest Dramatic Production Ever Conceived**

# INDISPUTABLE PROOF

## From BUYERS and PRACTICAL FILM MEN

"Today it was my good fortune to personally inspect on the screen the first Marion Leonard production, 'As in a Looking Glass.' I must confess that the picture was a revelation in motography to me. Never before have I seen as much real action in every foot of a film as contained in this one. Accept my order for two sets of every Leonard feature you release."

JOS. HOPP,
Pres., Standard Film Exch., Chicago, Ill.

"The greatest American feature I have ever seen. Put me down for two sets of all Leonard productions for Eastern Pennsylvania."

J. B. MCDANIEL,
Gen. Mgr., State Rights Film Co.,
1204 Race St., Phila., Pa.

"'As in a Looking Glass' is certainly one great production."

JOE ENGEL,
Universal Film Mfg. Co.

"I do not hesitate in proclaiming it one of the greatest dramatic feature productions I have ever seen."

HARRY WARNER
Warner's Features.

## From CRITICS

"Miss Marion Leonard was never seen to better advantage than in this forcefully dramatic picture. The character she plays is so wide in its scope, so full of storm and sunshine, that it gives her an almost unexampled chance to use her great power of depicting emotion. The spectator sitting before the screen is held from first to last by the strong, affecting story so truthfully acted and by the indescribable beauty of its backgrounds that have been photographed into lovely pictures."

H. C. JUDSON,
Moving Picture World.

"It is seldom that a producer has enough faith in the excellence of his picture to show it without titles, and to show it to such a critical audience as that assembled for the first showing of the Marion Leonard picture. 'As in a Looking Glass' shows an almost unbounded confidence. The confidence was justified, however, for nothing but praise was heard. Marion Leonard has been heralded as 'the Rachel of the Silent Drama,' and in several scenes her emotional work entitled her to first rank as a motion picture actress. Much credit is due to Director Taylor. The continuity of the picture could not be improved upon. The photography is unusually good, particularly some of the double exposures, which are among the best turned out this year."

F. J. BEECROFT,
Dramatic Mirror.

**FOR EXCLUSIVE TERMS WRITE, WIRE OR PHONE**

**MONOPOL FILM CO., 145 W. 45th St., N. Y.**

# Cutting Off His Nose to Spite His Features

This is the error of the exhibitor who does not book Gaumont Features. Retrieve the mistake to-day by inquiring about them at the exchanges nearest you or to us.

**YOURS FOR THE ASKING**

**Synopses of Any and All Our Features. Find Out What You Are Getting**

## THE ROLL OF HONOR

**"The Race for the Millions"**
(**3 REELS**)

**"In the Claws of the Leopard"**
(**2 REELS**)

**"In the Grip of the Vampire"**
(**3 REELS**)

**"The White Glove Band"**
(**3 REELS**)

**"THE BRIDGE OF SORROW" - - - - (2 Reels)**
**"THE INTERNATIONAL CONSPIRACY" - (3 Reels)**
**"PERILS OF THE ATLANTIC" - - - (2 Reels)**
**"THE VENGEANCE OF EGYPT" - - - (3 Reels)**

No use to try here to tell you all about these films—too long a story. They're all good features, some better than others, according to individual taste. All information is here waiting for your inquiry.

**Gaumont Company**
**FLUSHING NEW YORK CITY**

*COMING! Another staterights special*

### Write for Names of Buyers of

# Beasts of the Jungle

for your territory. All rights sold except Kansas, Nebraska, a few Southern States—China and Japan. The best animal feature ever produced.

**BOOK IT—BOOK IT—BOOK IT!!**

## Copyrights Protected

**Critics say:—**

MOVING PICTURE WORLD—"A thrilling scene is the climax of the picture."

MORNING TELEGRAPH—"One is not satisfied with a single showing; one wants to see it several times."

DRAMATIC MIRROR—"The most interesting animal picture made."

---

## Advertising Matter

includes one-sheets, three-sheets, heralds, lobby photos, a one-sheet litho of the leading man, Mr. DARWIN KARR, and announcement slides.

---

### FEATURE ONE-REEL RELEASES

**The Bashful Boy** . . . (*Comedy*)
Released Wednesdey, Feb. 26th

**The Veteran's Mascot** . (*Comedy Drama*)
Released Friday, Feb. 28th

**Napoleon** . . . . . . . (*Comedy*)
Released Wednesday, Mar. 5th

**The Kiss of Judas** . . . (*Drama*)
Released Friday, Mar. 7th

**Solax Company**

**FORT LEE, NEW JERSEY**

Shipments made through the Film Supply Co. of America.

*COMING! Another staterights special*

*COMING! Another staterights special*

*COMING! Another staterights special*

**DANIEL FROHMAN**
**Presents**

# JAMES K. HACKETT

**and an Extraordinary Company**
**in the greatest romantic drama of the age**

# "THE PRISONER OF ZENDA"

**By ANTHONY HOPE**

## In MOTION PICTURES

***The above are three short cuts to success!***

They represent only three inches of "The Prisoner of Zenda," and it is every inch a film! Every foot is a photographic feat! Every reel, realism!

As a silent drama, it is eloquent; as a masterpiece of love and sacrifice, its theme and moral are the essence of nobility; as a picture presentation, it is a production with a soul!

Mr. Hackett's virile art, vigorous characterization and sincere acting lend the picture *personality!* His masterful delineation of the characters in his dual role stamp him as an excellent pantomimist, and inject into his performance a note of strength and sympathy.

***For Territorial Rights—WIRE***

**FAMOUS PLAYERS FILM COMPANY**

**Executive Offices, Times Bldg., N. Y.**

**ADOLPH ZUKOR, President** **DANIEL FROHMAN, Managing Director**

# "The Bells"

RELIANCE
TWO REELS

RELIANCE
TWO REELS

WITH
MR. E. P. SULLIVAN
IN HIS FAMOUS CHARACTERIZATION
OF MATHIAS
WEDNESDAY FEB. 19 1913

# SPECIAL

## "Pickwick Papers"

**Feb, 28, 1913. Vitagraph, Two Reels**

PART ONE records the Adventures of the Honorable Event, and introduces Mr. Pickwick, Mr. Jingle, Mr. Winkle, Mr. Tupman, Dr. Slammer and all the familiar members of the Pickwick Club. These gentlemen are involved in the Honorable Event, which is brought about by the rascally Jingle. Dr. Slammer and Mr. Winkle are prepared to fight a duel, but a most extraordinary and humorous situation arises by the timely discovery that Jingle and not Winkle is the man who insulted the Doctor.

PART TWO embodies the Adventure of Westgage Seminary. Pickwick, at the suggestion of Job Trotter, Jingle's chum, goes on a wild goose chase to the Seminary to prevent Jingle from eloping with one of the girls. Trotter and Jingle are thus given a chance to get away and escape the discovery of their rascality. Sam Weller, Pickwick's faithful servant, is much in evidence in the laughable adventure.

Every scene in both parts was made in the famous haunts of Pickwick, in merry old England. Every character seems a living reproduction of Cruikshank's famous cartoons.

## "MOTHER"

**Feb. 24, 1913 Pathe, Two Reels**

Tom Dawson, having written his mother that he has been made ranch foreman, loses his job on account of drink. Not having the heart to tell her of his misfortune, he writes her that he has been elected sheriff. He steals two horses and, suspected, has to flee, pursued by the sheriff and his posse.

At this inopportune time his mother decides to visit him. Arriving at the little town, she tells the boys she has come to see her son, the sheriff, and proudly displays his picture. When the sheriff returns they explain the circumstances to him; he pins his badge upon Tom and allows him to masquerade as sheriff until his mother returns to her home. As the train fades away the sheriff's badge is removed and Tom is confined to a cell, while his mother is in happy ignorance of his plight.

# GENERAL

# FEATURES

February 21, 1913.

## The Redemption

**Kalem. Two Reels.**

A strong moral drama in which is proven the theory that "a criminal is only a criminal because he has not had the property opportunity to develop an honest character."

"Red" Ellis, a knight of the underworld on whom the experiment is tried, twice starts to betray Grey, his benefactor, but each time his conscience restrains him. The second time, however, his old gang outwits him and one of their number makes off with a necklace belong to Grey. The guilt falls on Ellis; but Grey, still believing in Ellis, allows him to go on his promise to recover the necklace in half an hour. The time has almost expired when he rushes into Grey's parlor gripping the necklace in his hand.

February 17, 1913.

## The Lost Son

**Lubin. Two Reels.**

John Nolan, in the heat of anger, strikes down his opponent with a billiard ball and, believing him dead, runs away. Ed Jennings, the injured man, recovers.

Nolan's mother advertises for him and instructs the police to find her boy, but in vain.

Ten years later, George, his younger brother, holding a position of trust and supporting his now widowed mother, is robbed of some of his employer's money and tries to make it up by playing the races. He loses, and in desperation returns to the bookie and tries to put up his watch. The bookie opens it and sees his mother's picture. George tells him that Jennings is alive, and the little family is reunited.

February 14, 1913.

## Chains of an Oath

**Vitagraph. Two Reels.**

The father of Donia, a pretty Russian peasant girl, whom he has betrothed to Gregory, compels her before departing for America, to take an oath to return and become his wife. In America Donia falls in love with Ivan, a fellow countryman, who has become Americanized and is in every way a worthy young man. Ivan asks her to become his wife. She is reminded of her oath to Gregory and, heartbroken, returns to her native land.

Ivan follows her to Russia and is discovered by Gregory while pleading with Donia to return with him. Furious at Ivan's attentions to his betrothed, Gregory dogs his footsteps awaiting an opportunity to kill him. During events which follow Gregory awakens to the realization that Donia does not love him, and placing Donia's hands in Ivan's, he revokes the oath and leaves them alone in the ecstasy of their love.

February 10, 1913.

## A Drama in the Air

**Pathe. Two Reels.**

Ray Newell and Paul Van Arsdale, aviators, are in love with Betty Chapman. Betty announces that she will accept the winner of a race soon to be held. Newell, fearful lest he lose the prize, disables Van Arsdale's machine.

During the race, Van Arsdale's machine, slightly in the lead, suddenly drops to the ground and he is buried under the wreckage.

Newell's treachery is unearthed in a clever manner by Van Arsdale's friend, Harry Wilson. Later Betty and her father visit Van Arsdale in the hospital and Betty naively informs him that he has won her heart, if not the race.

February 7, 1913.

## The Last Blockhouse

**Kalem. Two Reels.**

**A vivid portrayal of Western Frontier days, based upon historical incidents.**

A party of Western pioneers, while constructing a block house, are guarded by a troop under Captain Steele. Crow, a renegade half-breed, tries to become friendly. He annoys Dot, the wife of Jim, a young settler, and is quickly repulsed.

Crow, infuriated at her scorn, incites the Indians to attack the settlers. The block house is destroyed. Crow captures Dot before the attack and rides off toward the camp.

Jack, the sole survivor, manages to reach the young husband, who is away in the woods, while Jim and Captain Steele recapture Dot from the Indians and in a hand to hand struggle with Crow, Jim avenges the fate of the pioneers.

February 3, 1913.

## The Millionaire Cowboy

**Selig. Two Reels.**

**A brilliant comedy which smacks of the clean humor of the Western Plains.**

During a wonderful exhibition of horsemanship and cowboy skill "Bud," the foreman of the Diamond S Ranch, is handed a telegram summoning him to Chicago to claim a fortune left him by an uncle.

There he falls in love and marries the stenographer in the office of his attorneys.

After a year he tires of the monotony of the life he leads and wires for the entire outfit to come on to Chicago and wake the town up. They carry out instructions elaborately, much to the embarrassment of Mrs. "Bud." After they leave, "Bud" embraces his wife and to her great relief whispers "Never again."

# FILM CO.

*The Wise Men following the star.*

*"And ye shall find the Babe wrapped in swaddling clothes lying in a manger."*

# FROM THE MANGER TO THE CROSS

## Kalem's Biblical Masterpiece

A reverent motion-picture life story of Jesus of Nazareth, produced at tremendous expense and with painstaking care, in authentic locations in Palestine and Egypt. A film that is destined to be more far-reaching than the Bible in telling the story of the perfect life and supreme sacrifice of the Saviour, in all countries, and to all peoples.

Dr. Charles H. Parkhurst, after seeing the film, said: "I yielded myself unreservedly to the influence of the occasion and came away from the representation with the feeling that the transactions in our Lord's life had been brought nearer to me."

**Five Reels—5000 Feet**

---

**STATE RIGHTS**

A few States still available. Wire for terms and full particulars.

**General Film Company**
**200 Fifth Avenue New York**

*Guarded by the Sphinx*

*Jesus is found in the temple.*

# Kleine-Eclipse Feature Film

## TWO REEL SPECIAL

# SHYLOCK

Copyright, 1912, by George Kleine

## RELEASED MARCH 3, 1913

THE POUND OF FLESH

Adapted from Shakespeare's

## "The Merchant of Venice"

A splendid two-reel production giving a vivid portrayal of that great classic drama by the master of playwrights. Containing the most gorgeous settings, faultless costuming and unsurpassed photography.

**FEATURE IT BIG!**

Everybody is acquainted with the story of the play and will want to see it reproduced upon the screen. Be sure to use—

**Special Heralds, one, three and six-sheet Posters**

### The Regular Program for Next Week:

| | | |
|---|---|---|
| **CINES**<br>Feb. 18, 1913 | **THE CONJURERS** | (Comedy) |
| | **Views of Narni and Lake Trasimeno** | (Scenic) |
| **ECLIPSE**<br>Feb. 19, 1913 | **GETTING EVEN** | (Comedy) |
| **CINES**<br>Feb. 22, 1913 | **HIS REDEMPTION** | (Drama) |

Send us your name, to be placed upon our mailing list for advance advertising matter : :

**George Kleine**

166 N. State St.
CHICAGO, ILL.

# HAVE YOU BOOKED
# MOTHER

## The Pathé Drama in Two Reels Released February 24?

IT is the biggest human interest story ever made. It will score a tremendous success because it reaches all hearts.

**BOOK IT NOW!**

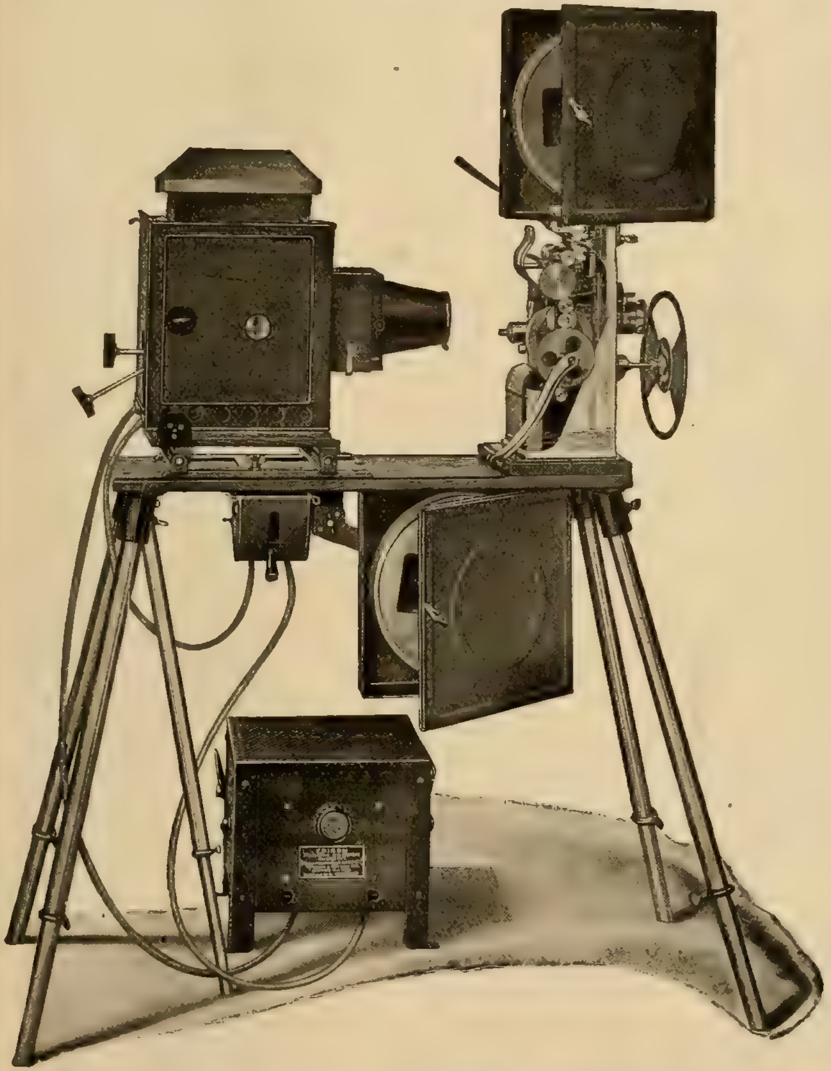
*IF YOU FORGET IT*
*YOU'LL REGRET IT!*

---

**PATHÉ FRÈRES**

# The Edison Kinetoscope

*Underwriters' Type "B"*



**Price, with Rheostat, 110 volts, 24-40 amperes, $225.00**

**Price, with 110 volt, 60 Cycle Transformer, $245.00**

No guessing about it—jumping, flickering pictures drive the crowd away. If your audiences are falling off, you can lay it up to that and nothing else. And the remedy—the way to boost your show and get more people and more nickels than you ever got before—is to install the Edison Kinetoscope. The pictures it projects are clear, flickerless and pleasing. They don't tire the eyes.

Edison—*the* Edison, who *invented* moving pictures—has perfected the Kinetoscope so that it will not only give the best show when new, but will give the best show throughout a long, hard life of constant service. He has made it capable of taking the daily grind without ruining you with repair bills. Find out all about it today. Send for catalog 500 and a copy of the Edison Kinetogram.

**THOMAS A. EDISON, Inc., 239 LAKESIDE AVENUE, ORANGE, N. J.**

# LUBIN·FILMS

## FIVE RELEASES A WEEK

**"THE LOST SON"---Special Two-Reel Feature, Monday, Feb. 17th**

**"THE ENGRAVER"** **Tuesday, February 18th**

One of those strong, vital stories of counterfeiters in a Western mining camp.

## "Annie Rowley's Fortune"

**Thursday, February 20th**

Harry Waters, a detective, is employed to find Annie Rowley, who has been left one hundred thousand dollars. He finds her, decides to win her and get control of the money. He is attacked by a gang of toughs and badly beaten. Annie sends Jim Graham, her real sweetheart, to help the detective. The police arrest the whole crowd. On being searched, the papers regarding Annie's fortune are found on Waters, and Jim wins the happy heiress.

AN ARTHUR JOHNSON and LOTTIE BRISCOE feature

**"ART AND HONOR"** **Friday, February 21st**

The eternal triangle again—a great lesson. Harry Myers and Ethel Clayton in leading roles.

**"THE UNKNOWN"** **Saturday, February 22nd**

"As he came, so did he go"—a marvelous story of a servant's dog-like devotion.

**"THE TEACHER AT ROCKVILLE"** **Monday, February 24th**

A powerful Western story.

***Another Special Two-Reel Feature***

## "UNTIL WE THREE MEET AGAIN"

**Friday, March 7th**

A story of three chums, separating to meet again in ten years—showing the wonderful changes time will bring about in a short time—happiness, suffering, misunderstanding and again happiness. May Buckley, Harry Myers, Charles Arthur and Martin Faust in leading roles.

**Lubin Posters are works of art--printed in five colors--one, three and six sheets--may be secured from your Exchange or from the A. B. C. Company, Cleveland, O.**

LUBIN

**LUBIN MANUFACTURING CO.** PHILADELPHIA U.S.A.

LUBIN

# VITAGRAPH

LIFE PORTRAYALS

**"A CORNER IN CROOKS"** *Comedy—Monday, February 17th*

Two tramps arrest themselves, collect the reward and leave the town forty dollars to the good. The Townspeople wonder how it was done.

**"JUST SHOW PEOPLE"** *Drama of the Stage—Tuesday, February 18th*

Thrilling struggle in midair. A young lady is saved from death by the quick action of her husband. The villainous acrobat is foiled in his plot.

**"BEAU BRUMMEL"** *Drama—Wednesday, February 19th*

The most-talked-of man in all the world. The associate of Princes. Lives in luxury and dies an object of charity.

**"MR. FORD'S TEMPER"**
**"VIEWS OF IRELAND"** } *Two on One* *Thursday, February 20th*

Mr. Ford's Temper is his own worst enemy. He is led to see it and he reforms. Views of Ireland are full of beautiful scenery. A delight to the eye.

**"CINDERELLA'S SLIPPER"** *Comedy—Friday, February 21st*

She loses it. Her old lover finds it and it leads to their reunion and marriage. Maurice Costello finds it and Lillian Walker is his sweetheart.

**"THE LOCKET"** *Comedy—Saturday, February 22nd*

John Bunny gets it by mistake. Leah Baird owns it. Miss Finch, John's wife, finds it, and leaves him. Miss Baird has him arrested and all is explained to the satisfaction of everybody.

---

## NEXT WEEK, SIX A WEEK

"SUSPICIOUS HENRY"
"FOUR DAYS" } —Two Comedies MONDAY, FEBRUARY 24th

"WHEN THE DESERT WAS KIND"—Providential TUESDAY, FEBRUARY 25th

"THE FINAL JUSTICE"—Better late than never WEDNESDAY, FEBRUARY 26th

"TIM GROGAN'S FOUNDLING"—In the right place THURSDAY, FEBRUARY 27th

"THE OLD GUARD"
"GOVERNOR WILSON" } —Two Together FRIDAY, FEBRUARY 28th

"UNDER THE MAKE-UP"—Stage Drama SATURDAY, MARCH 1st

---

SPECIAL FEATURE, "THE CHAINS OF AN OATH," IN TWO PARTS, RELEASED FRIDAY, FEBRUARY 14, 1913.

SPECIAL FEATURE, "PICKWICK PAPERS," IN TWO PARTS, FROM CHARLES DICKENS' BOOK. RELEASED FRIDAY, FEBRUARY 28, 1913.

***ONE AND THREE SHEET POSTERS OF ALL VITAGRAPH RELEASES***

## The Sheriff of Stone Gulch

The Sheriff mistakes Dick for Black McCarty, a dangerous outlaw, and the young man is obliged to deal severely with the misguided officer who hinders the capture of the real criminal. The Sheriff's daughter aids Dick in delivering McCarty to her astonished father.

**Released Monday, March 3rd** **Special One and Three-Sheet Posters**

## The Blind Composer's Dilemma

The cultivated sense of touch enables the composer to solve a perplexing problem when he sells his opera and regains his sight.

**Released Wednesday, March 5th**

## Parcel Post Johnnie

Johnnie, lacking carfare, sends himself across the continent by parcel post, and is almost consigned to the Dead Letter Office.

**Released Friday, March 7th**

## The War Correspondent

**Thrilling Days on the Firing Line**

A young American is made the victim of a deep-laid plot while working in Central America. He escapes from prison and secures the assistance of the U. S. Consul in establishing his rights.

**Released Saturday, March 8th** **Special One and Three-Sheet Posters**

**Coming Soon**

## Detective Wm. J. Burns in The Exposure of the Land Swindlers

**(In Three Parts)**

The famous detective and Alice Joyce presented in a remarkable production. Watch for the release date.

KALEM

# Kalem Company

## 235-239 W. 23d St., New York

# MOVING PICTURE WORLD

J. P. Chalmers, Founder.

Published by
CHALMERS PUBLISHING COMPANY,
Telephone, 3510-3511 Madison Square
17 Madison Ave., Opposite Madison Square, NEW YORK
J. P. CHALMERS, SR., PRES.; E. J. CHALMERS, SEC. AND TREAS.; JOHN WYLIE, VICE-PRES. AND GENERAL MANAGER.
The office of the company is the address of the officers.
Entered at the General Post Office in New York City as Second Class Matter.

SUBSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, 4.00, Post Paid.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Phone, Main 3145.

DISPLAY ADVERTISING RATES ON APPLICATION.
CLASSIFIED ADVERTISEMENTS (No Display), Three Cents per Word; Minimum Charge, 50c.

Address all correspondence "Moving Picture World, Box 226, Madison Square P. O., New York," and not to individuals.

NOTE: Remittances, subscriptions and correspondence should be mailed to New York.

Vol. 15 FEBRUARY 22, 1913 No. 8

## INDEX TO CONTENTS.

ADVERTISING FOR EXHIBITORS....772
"AS IN A LOOKING GLASS (Monopol)....783
CALENDAR OF LICENSED RELEASES....798
CALENDAR OF INDEPENDENT RELEASES....800
CHICAGO LETTER....764
COMMENTS ON THE FILM (Licensed)....779
COMMENTS ON THE FILM (Independent)....781
CORRESPONDENCE....744
"COWARD'S ATONEMENT, THE" (101 Bison)....760
DANIEL FROHMAN VISITS WORLD STAFF....771
DINNER TO KING BAGGOT....762
DOINGS AT LOS ANGELES....766
EXHIBITORS CAMERA, AN....765
FACTS AND COMMENTS....756
"GAUNTLETS OF WASHINGTON, THE" (Edison)....785
GENERAL FILM CO. ENJOINED....793
HISTORY ON THE SCREEN, By W. Stephen Bush....757
"IDENTICAL IDENTITIES" (Essanay)....763
IN THE MISSISSIPPI VALLEY....794
ILLINOIS....795
IOWA....796
INDEPENDENT FILM STORIES....810
INDEPENDENT RELEASE DATES....828
LICENSED FILM STORIES....802
LICENSED RELEASE DATES....830
LOUISVILLE....794
"LOST MEMORY" (G't. Northern)....786
"LOVE IS BLIND" (American)....784
MANUFACTURERS ADVANCE NOTES....791
MIDGLEY, C. W., EXHIBITOR OF TODAY....770
MOTION PICTURE EXHIBITORS' LEAGUE....781
MOVING PICTURE EDUCATOR....787
NEW ENGLAND....796
"NOVEL AND TIMELY SUBJECT, A" (Kalem)....759
OBSERVATIONS BY MAN ABOUT TOWN....769
PHOTOPLAYWRIGHT, THE....774
PICTURE IN THE PULPIT, THE By Rev. E. Bondinot Stockton....767
POWERS, P. A., RESIGNS FROM UNIVERSAL....793
PROJECTION DEPARTMENT....776
"SHYLOCK" (Eclipse)....761
SONG SLIDE RELEASES....805
SPRINGFIELD....795
STORIES OF THE FILMS (Licensed)....802
STORIES OF THE FILMS (Independent)....810
TALKING PICTURES AND THE SILENT DRAMA, by Epes W. Sargent....738
TAFT AGREES WITH GAYNOR....790

## INDEX TO ADVERTISERS.

**CARBON IMPORTERS.**
FRORUP, L. E....836
KIEWERT, CHAS. L....826
REISINGER, HUGO....834

**ELECTRICAL & MECHANICAL EQUIPMENT.**
AMUSEMENT SUPPLY CO....835
BELL & HOWELL....805
BOYLE, J. E....832
CALEHUFF, CHAS. L....836
DETROIT MOTOR CAR SUPPLY CO....835
ENTERPRISE OPTICAL CO....835
FOOS GAS ENGINE CO....838
FORT WAYNE ELECTRIC WORKS....835
HALLBERG, J. H....817
KELLER, P. & CO....832
LAVEZZI MACHINE WORKS....825
PICTURE THEATER EQUIPMENT CO....805
SCHNEIDER, E....838
SMITH, L. C....805
WHITE SPECIALTY CO....805

**FEATURE FILMS.**
AMERICA'S FEATURE FILM CO....832
ARCO FEATURE FILM CO....833
CHEYENNE FEATURE FILM CO....823
FAMOUS PLAYERS FILM CO....744
FEDERAL FEATURE FILM CO....832
FRANKLIN FEATURE FILM CO....823
GENERAL FILM CO....746-7-8
HEISER, GEORGE H....833
IMPERIAL FEATURE FILM CO....833
M. & F. FEATURE FILM CO....833
MONOPOL FILM CO....741
NEW YORK FILM CO....832
PILOT FILMS....809
RYNO FILM CO....815
SOUTH POLE EXPOSITION CO....811
SPECIAL EVENT FILM CO....832
WARNER'S FEATURES....829
YALE FEATURE FILM CO....824

**IMPORTERS & DEALERS.**
INTERNATIONAL FILM TRADERS....824
WESTERN FILM BROKERS....832

**FIREPROOF APPARATUS.**
TRAINER, C. W....832

**FILM EXCHANGES.**
BRADENBURG, G. W....833
LIBERTY FILM RENTAL CO....838
NORTHERN FEATURE FILM EXCHANGE....832
OMAHA FILM EXCHANGE....832

**FILM MANUFACTURERS.**
**(Miscellaneous)**
BRONCHO FILM CO....819
KAY-BEE....819
KEYSTONE....819
KINEMACOLOR CO. OF AM....817-835
MILANO FILM CO....813
MUTUAL FILM CORPORATION....801
ROMA FILM CO....833

**INDEPENDENT FILM MANUFACTURERS.**
**(Film Supply Co.)**
AMERICAN....740
FILM SUPPLY CO. OF AMERICA....813
GAUMONT CO....742-821
RELIANCE....745
SOLAX....743
THANHOUSER....734

**INDEPENDENT FILM MANUFACTURERS.**
**(Universal)**
AMBROSIO AMERICAN CO....807
UNIVERSAL FILM MFRS....736-7-8-9

**LICENSED FILM MANUFACTURERS.**
BIOSCOPE....799
EDISON....751
ESSANAY....735
KALEM....754
KLEINE....749
LUBIN....752
MELIES....839
PATHE FRERES....750
SELIG....831
VITAGRAPH....753

**LECTURERS.**
MARION, LOUISE M. (Miss)....836
SMITH, NAT. B....802

**LENS MANUFACTURERS.**
GUNDLACH-MANHATTAN OPTICAL CO....834

**MISCELLANEOUS.**
A. B. C. CO....821
AMERICAN CINEMATOGRAPH CO....823
AMERICAN SLIDE & POSTER CO....830
BRADY, A....802
CHALMERS PUBLISHING CO....836
CHAMBLESS, JAMES....805
CLARK, C. C. & CO....827
CLASSIFIED ADVERTISEMENTS....808
"E" care of M. P. W....827
EASTMAN KODAK CO....836
EXHIBITORS ADV. & SPECIALTY CO....798
EXHIBITORS FILM INSURANCE CO....825
EXPERT CAMERA MAN....832
HENNEGAN & CO....823
HETZ, L....835
HOKE, GEO. M....835
"I. F. F." care of M. P. W....833
LLOYDS ADV. AGENCY....805
McINTYRE & RICHTER....
McKENNA BROS BRASS CO....832
MOTION PICTURE STORY MAGAZINE....823
MOVING PICTURE WORLD (Binders)....837
MOVING PICTURE WORLD (Bound Volumes)....837
MOVING PICTURE WORLD (Handbooks)....837
NATIONAL TICKET CO....828
NATIONAL X-RAY REFLECTOR CO....823
NEWMAN MFG. CO....832
OZONE PURE AIRIFIER CO....815
PHOTOPLAY ADV. & SPECIALTY CO....831
RAW FILM SUPPLY CO....838
ROYAL TYPEWRITER CO....833
SARGENT, E. W....838
SHOW CARD CO....833
STANGE, ALFRED C....832
STEBBINS, C. M....838
THOMPSON & HOLT....823
TRADE CIRCULAR ADDRESSING CO....825
VAN HORN & SON....832

**MOVING PICTURE MACHINE MFRS.**
AMERICAN....836
EDISON....751
ENTERPRISE OPTICAL CO....803
POWER'S CAMERAGRAPH....840
SIMPLEX....797

**MUSICAL INSTRUMENTS.**
AMERICAN PHOTOPLAYER SALES CO....832
GENTEL, ALBERT....834
OSHKOSH METAL PRODUCTS CO....834
SCUELKE ORGAN CO....832
SINN, C. E....838
WURLITZER, RUDOLPH....824

**OPERA CHAIR MANUFACTURERS.**
AMERICAN SEATING CO....838
ANDREWS, A. H....838
BENNETT, GEO. W....838
HARDESTY CHAIR CO....838
STAFFORD, E. H....832
STEEL FURNITURE CO....838
WISCONSIN SEATING CO....838

**PROJECTION SCREENS.**
AMERICAN THEATER CURTAIN & SUPPLY CO....824
MIRROROIDE CO....824
MIRROR SCREEN CO....826
SIMPSON, A. L....832

**SONG & ADVERTISING SLIDES.**
CLAPHAM, A. J....832
NIAGARA SLIDE CO....805
SCOTT & VAN ALTENA....805
UTILITY TRANSPARENCY CO....823

**THEATRICAL ARCHITECTS.**
DECORATORS SUPPLY CO....835

# Facts and Comments

JUST why a uniformed "special officer," more popularly known as a "bouncer," is necessary to the conduct of a successful motion picture theater is not easy to understand. There may be places where the "special officer" is necessary, but in any modern scheme of management this person is sadly out of place. The presence of a burly, officious individual, with a visible excess of brawn over brains is not appreciated by patrons of refinement. When such a "bouncer" walks threateningly up and down the aisles because some of the patrons have dared to resent by derisive applause the vocal parturitions of an "illustrated singer," it is an evident sign that there is something wrong with the management. People would be either more or less than human if they could endure this sort of torture without at least a cry of pain or protest. The "bouncer" may save the "illustrated singer," but he is sure to drive away valuable patrons by his ostentatious zeal.

*

In a well-managed theater, disorders calling for police interference are practically unknown, and every other kind of disturbance can be disposed of without resort to physical force. Some exhibitors suspend the picture and run a mild warning on a slide; others approach the ringleaders of the disturbance and in quiet, courteous tones ask them to step to the box-office with an assurance that their money will be returned to them if they do not like to stay. The latter method the writer has found the most effective. Few men will accept the offer to leave and present themselves at the box-office to receive their money back. They prefer to be where they are, and quickly subside.

* * *

OUR sense of justice is shocked by the confiscatory laws passed in Western Canada, where, as in Saskatchewan, the legislature is attempting to raise the motion picture licenses from twenty dollars per annum to three hundred dollars per annum. It is also planned to limit the number of moving picture theaters to one house for five thousand population. All this legislation has been proposed and put on its way without any notice to the exhibitors. The first knowledge the moving picture men had of this unjust and arbitrary measure came from the office of the Attorney-General, who, according to the newspapers, informed the leading exhibitor in Saskatoon that he had better prepare himself for the raise.

*

We cannot understand this attitude of the legislature toward the motion picture. Every person of average intelligence now realizes the educational value of the kinematograph. To tax education is about the most foolish and reactionary piece of statesmanship imaginable. It is like taxing books and other things used in acquiring education. The motion picture is not like other amusements: there is an educational value in quite a large percentage of subjects. A remote part of the country like Saskatchewan, with probably limited opportunities for general education, ought to be the last state to impose heavy taxes on anything that helps along the cause of education. The exhibition of such an illiberal spirit will not tend to draw American immigrants across the border line.

* * *

A CORRESPONDENT writes to THE MOVING PICTURE WORLD to express his fears of the day when the large theater will choke off the small exhibitor. Says our friend and reader: "If theaters are built having a seating capacity of 1800 to 2500 in towns of 30,000 to 60,000 population, and when such theaters run three to four reels of pictures and from two to four acts of vaudeville for the sum of five cents, we can see that all the smaller houses will go out of business." We think our friend is somewhat pessimistic, and worries needlessly. No house can offer such a program at such a price for any great length of time and make any money. Our own experience and observation has been that the small house conducting a nice clean entertainment will always be in demand, the advantages of location, safety and ventilation being equal.

* * *

ONE of our New York dailies devotes a good part of a page to the usefulness of the motion picture as an aid to motion study. The paper says that where a system of motion study has been devised and carried out by means of the motion picture film, remarkably beneficial results have been obtained. The time of a half-hour job has, according to the same authority, been reduced from fifteen to twenty minutes. The object of the system is not to drive the worker, but to make his operations as simple as possible. We are informed that the motion pictures are taken of a mechanic at work on the various processes of construction and assembling a braiding machine. A large clock, subdivided to a sixteenth of a second, is shown in the picture along with the workman. As the pictures proceed each minute motion of the workman is shown along with the passing of the time consumed in making that motion. The pictures are recorded one below another on a film eighteen pictures to the foot. When the pictures are thrown on the screen they are studied very minutely. Pictures showing useless motions are cut out of the film and later out of the workman's operations. The pictures may then be used to instruct an unskilled workman, the paper goes on to say. The new man learns almost at a glance what it has taken the skilled workman years to acquire.

*

It has been observed that progress in all arts and industries in which inexpensive measuring devices could be used has been a notable fact. This new system of measuring with the motion picture may do for the scientific workshop what the telescope has done for astronomy or what the microscope has done for biology. This, it is claimed by the paper, is the first time that motion has been put under the microscope and recorded with permanent and scientific accuracy. This last claim, it seems to us, is not quite well founded, for the measuring of motion under the microscope has been a common achievement of manufacturers who gave special attention to scientific subjects. It is easy to see the tremendous industrial value of micromotion. We cannot think of a more powerful agent for the conservation of energy.

# History on the Screen

By W. Stephen Bush

AN ardent and intelligent friend of the motion picture, living in a Southern city, some time ago saw in the lobby of a local motion picture theater an announcement to the effect that films showing the Battle of New Orleans would be shown in the near future. He is the father of two boys, both of them going to school. He believes in the educational possibilities of the motion picture. He at once told his boys of the fine historic picture that was coming. In order to prepare them for the treat, he read to them a short description of the famous battle, assuring them and himself that the pictures would make the history of the battle much clearer than the printed page. On the day of exhibition he took his boys to see the picture, and came away thoroughly disgusted and full of sympathy with his boys. According to a letter he has addressed to The Moving Picture World, the film shown could by no stretch of the imagination be called a reproduction of the famous fight at the mouth of the Mississippi. He points out that the British General, Pakenham, who in the films was persistently called Packingham, seemed a gay and lively person after the battle, although historians tell us that he had been mortally wounded during the struggle.

When will producers learn that the making of historic pictures requires as a fundamental beginning substantial historic accuracy? The Moving Picture World has on numerous occasions pointed out the necessity of substantial historical correctness in all pictures dealing with historical subjects. With perhaps half a dozen exceptions, there is no historic film before the public today which could successfully stand an analysis by a high-school pupil of average intelligence and attainments. In some of these pictures, treating subjects which are familiar to Americans almost from the cradle, gross historical errors and shocking anachronisms occur. In building up a historical picture, more is necessary than a hasty interview with the encyclopedia or a cheap book of reference. The aid of a historian familiar with the subject about to be filmed is indispensable. If the films are to teach history they must be censored by one who is competent to teach history. A working knowledge of history cannot be acquired in an hour or in a day or in a week.

It is a great pity that we have not more genuine historical pictures. The reason for this lack is not easy to understand. Surely history, especially English and American history, is full of stirring and tragic incident. What opportunities are there not, for instance, in the tragic fate of the unhappy House of Stuart beginning with the Queen of Scots. The house of Laios was not pursued by a more dreadful fate. The struggle between Cromwell and Charles I is rich in tragic episodes, and ends with the most dramatic and terrible climax. The hostile fate pursues even the last of the Stuarts, but not before wonders of loyalty and bravery have been performed in defense of the rights of the Pretenders. There would seem to be the material for a true feature of good length, and as no English or French producer has ever shown any film on the subject which would be worth a second thought, it might be well for an American manufacturer to undertake the task. This, of course, is but one instance; the number of examples for filming American historic subjects is uncommonly large. I sincerely believe that in the present state of affairs, when, according to common opinion, value on the screen is constantly diminishing, a fine historic picture would be worth while. It is safe to say that seven out of ten persons are specially interested in historical subjects. The good historian has never lacked for readers. Go to any library and convince yourself of the popularity of the history shelves. Statistics show that history runs a close second to fiction in point of popularity. How few after all have the chance to go to the library and read history. I believe there are thousands deeply interested in historic subjects, but lacking the time, the previous training and the patience and mental freshness to patronize the library. Show history to these thousands on the screen and they will thank you for it. That is one of the great missions of the motion picture, to substitute the picture for the book, in order that all may profit where before only a few were benefited.

The clearer this wonderful and unique advantage of the motion picture can be shown, the better for the future of the industry. It is this phase of the film which has attracted the notice and won the good opinion of the best elements in our civilization. Nothing has added more to the just appreciation of the motion picture and its increase of prestige among the thinking classes than this almost magic quality of diffusing knowledge. The filming of the great masterpieces of literature, such as Dante's Inferno and Homer's Odyssey and Tasso's Jerusalem Delivered and, last but not least of all, the great biblical subjects, has raised the motion picture far above lower standards of a former day. An ounce of practical demonstration is worth a ton of speculation and theorizing. It is still true that "seeing is believing."

In all the world's history there is no period more interesting and more suitable for filming than the origin and development of those settlements along the Atlantic Coast which formed the nucleus of our Republic. No systematic attempt has been made to undertake this task. We can see no reason why a feature showing such a subject should not have a welcome in every theater and in every school in this country, and indeed in every part of the world. We have had pictures dealing with American history, notably those of the Edison Company. As far as we know, they have been popular with exhibitors, and profitable. Do these facts not augur an even greater success for a more ambitious and systematic enterprise carried on with a faithful regard for historic fidelity? In such a work the producers no doubt can count upon the co-operation of the best historians and scholars in the country.

## The Houston Street Accident

ON Sunday evening, February 2, two persons were killed and nineteen injured as the result of a panic in a picture show on East Houston street, New York, caused by the raising of the cry of "fire." As a matter of fact there was no fire, but the alarm, raised among a peculiarly excitable people, had the effect of causing a stampede toward the main but inadequate exit, and the casualties mentioned occurred.

It is alleged that all the legal requirements for picture theaters had been complied with, which would prove that the present picture theater regulations in New York are inadequate. If this is true, further reason for the adoption of an ordinance which will guarantee safety is furnished a reluctant board of aldermen.

Mayor Gaynor, commenting upon the accident, has urged the Aldermen to pass the Folks ordinance which provides the remedy, but that body, or those members of it who have persisted upon obstructing every effort looking toward a betterment of picture theaters, has refused to act.

Resolutions urging the passage of the Folks ordinance have been adopted by the Motion Picture Exhibitors' League of New York and efforts have been made by that body and other civic organizations to secure the enactment of the proposed ordinance, thus far without avail.

How many lives must be sacrificed before suitable regulations of picture theaters may be obtained?

## Talking Pictures and Silent Drama

By Epes Winthrop Sargent, (Chicot).

EVER since the announcement that the Edison Talking Pictures had become a commercial possibility, there has been coming into the office of The Moving Picture World a storm of letters from the exhibitors of photoplays, most of whom seem to argue that the appearance of the talking play means the end of the silent drama. The expressions of opinion run all the way from a slight note of dread to a revelation of abject fear for the future of the photoplay of today.

Without in the least seeking to detract from the undoubted value of the Talking Pictures as an important contribution to amusement devices, this writer, after a careful survey of the photoplay, vaudeville and dramatic situations, is not inclined to believe that the talking pictures will in any way interfere with the prosperity of the silent drama. He has discussed their value with leading photoplay men, with important vaudeville factors and men of moment in dramatic affairs, and the consensus of opinion seems to agree with his own belief that the talking picture will find a niche of its own and will not to any marked degree interfere seriously with the filmed drama without words.

Those most concerned over the appearance of the talking picture are the vaudeville men. They have suffered long from the superior attraction of the photoplay. They have sought to counteract the effect of the cheaper and more popular form of amusement, and they have hailed with delight the supposed appearance of a stronger attraction; and while one powerful body of vaudeville managers have made a long time contract with the Edison company, others have trafficked with John Cort for his device and with the promoters of a foreign scheme, but practically none of the leading photoplay managers have sought the rights to the talking pictures, for they, if not the lesser managers, realize that the place of the talking picture is and probably always will be, in the vaudeville theaters; not so much those houses that mingle pictures with cheap vaudeville, but the better class of places where the single reel shown ends the performance and even those who would gladly sit through three or four reels in a picture theater, troop out when the picture is announced.

The talking picture belongs to the talking stage, just as the silent drama thrives best in its own house. Vaudeville booking agents resent the appearance of the device because they know that it will cut down their commissions, but they seem to be about the only men in the amusement world who have a reasonable excuse for hostility against the talking picture.

To take a concrete example; the other day the Edison company filmed and phonographed Miss Cecelia Loftus, one of the highest priced single entertainers in vaudeville. Miss Loftus was paid handsomely for the service, a sum that would represent several weeks of professional engagements in the vaudeville houses, but now the smallest vaudeville theater may announce Miss Loftus where before her single salary would represent a sum in excess of the cost of the entire bill. And the pictures of Miss Loftus will replace a "headline" feature for which some agent would have received a commission.

But the appearance of Miss Loftus in a city does not appreciably hurt the business at the photoplay houses, and it is difficult to perceive that the appearance of the talking pictures of Miss Loftus in the smaller towns will to any great extent lessen the takings of the photoplay theaters. The vaudeville manager may be able to advertise Miss Loftus instead of some three hundred dollar act or a thousand dollar act, but will he hurt the photoplay theater to any great degree? Personally we think not. We know the Palace Theater, London, and the Orpheum theater, San Francisco, and unless we are greatly mistaken we think that the talking pictures, once the keen edge of novelty is worn off, will not draw ten dollars from the photoplay theaters.

It is true that photoplay has drawn many patrons from the vaudeville theaters, but not as many as is popularly supposed, and they are not real vaudeville lovers but photoplay patrons who merely waited for the arrival of a better appreciated form of entertainment. The photoplay audiences have been drawn largely from the galleries and balconies of the dramatic houses with not a few of the orchestra patrons as well.

They find in photoplay the vaudeville of the drama. Instead of the twenty minute sketch, unfolding but a single point, there is the eighteen minute drama complete in itself or an act of a two, three or four part play. Vaudeville's greatest charm always has been the diversity of the performance that the brevity of the individual acts made possible. Photoplay has done the same thing for the drama. It has done more than this. It has made possible the actual showing of scenes that in the dramatic play must be alluded to, because of the impossibility of making numerous sets. It has given to the smaller towns and the smaller houses of the large cities a grade of acting that five or ten times the price of admission could not command.

It has done more than this. It has presented the old play favorites in a new and delightfully compact form. "The Prisoner of Zenda," for example, offers a more complete story in less than one half the time required by the dramatic version and does this in a wealth of stage settings that would be an absolute theatrical impossibility. The production is made but once and is not moved from the studio. Instead of the long explanations of events occurring off the stage these events are shown in addition in appropriate settings. The action is retained. The tiresomeness of the dialogue is eliminated. Given the talking pictures, the dialogue would be replaced. It would be interesting if we could get Mr. Hackett's fine voice as well as his spirited action, but not at the cost of an additional two hours of time.

To regard it from another angle, the silent drama makes possible much that must be avoided in stage versions. As one competent commentator put it the other day, "I like to watch the western plays, but I'd hate to have my wife hear the dialogue that would go with some of that stuff." Talking pictures can never supplant the silent drama if for no other reason than the impossibility of supplying the fifty to one hundred plays required each week. There are not a sufficient number of dramatists in the world to supply this demand adequately. Plays of a sort could be written, but not plays with the proper sort of dialogue, for it is the absence of dialogue and the lack of necessity for technical skill in handling dialogue that makes possible the success of the photoplay. Each season scores of dramas are withdrawn from the stage for no other reason than that the dialogue is not commensurate with the plot.

From whatever angle the situation is viewed, the intelligent observer arrives at but one conclusion. The talking pictures are an entertainment idea admirably suited to vaudeville. They may, in a sense, aid the silent drama, just as the publication of the phonograph records of the operatic stars has increased interest in really good music, but the grand opera record has not seriously damaged the popularity of records of the popular songs, nor will the combination of film and phonograph ever overset the popularity of pictures without dialogue.

The photoplay is a distinct and, we think, a lasting form of amusement, not to be deposed by the newer device nor even threatened by the combination of voice and view.

For a third time Mr. Edison has contributed importantly to the entertainment of the amusement lover, but he has not supplanted his earlier devices by the third. He has merely augmented the sources of amusement.

## $1,000 for Fire Sufferers

Thanhouser employees who suffered large losses in the fire that destroyed the New Rochelle factory were tendered a benefit by their colleagues in the Thanhouser Company, at the Germania Hall, New Rochelle, Tuesday, the fourth. John Bunny was the feature number of a strong bill secured by Bert Adler. Pearl White, of the Crystal, told stories, and Gertrude Robinson, of the Reliance, sang some "raggy" airs, with Elsie Balfour and Walter Robinson. The Thanhouser Kid appeared with the Thanhouser Kidlet in a "sister act" that has no rival as an oddity, and in which the Thanhouser Poodle was made to assist; and other Thanhouser contributors were Harry Benham, in musical comedy selections, with Mignon Anderson at the piano; Demetrio Mitsoratz, in operatic numbers, and David Thompson, in a monologue. Almost a thousand dollars is said to have been realized for the fire sufferers.

# A Novel and Timely Subject.

## Detective William J. Burns in Exposure of "The Land Swindlers"—a Three-Reel Kalem Production.

Reviewed by W. Stephen Bush.

THIS production is taken from no time-worn mould, but shines in the unwonted gloss of novelty. Its theme is timely. It could have no better moral, showing, as it does, both the prevalence and the folly of corruption in public life. To make the telling of the story effective and attractive there was but one method of treatment. The extraordinary resources of the moving picture must be used in an intelligent but withal lavish manner. The spectator must be taken into the halls of legislation; he must see the mysterious workings of official fraud in the sessions of committees, in secret meeting-places and in the homes of the conspirators. He must be made to see how the cunning of righteousness is matched against the craft of corruption.

It was necessary to show what harm political frauds work on the plain citizen, and how his wrongs are avenged and the law vindicated by one of those spirited and incorruptible public servants which have never been wanting in the history of American politics.

In these three reels all these things have been done. A crime-finder of national repute and his instrument of detection, now very well known as the dictagraph, are introduced on the screen with telling and sensational effect. The first reel of this production may well serve as a model of clever dramatic construction. The head of a typical American family in moderate circumstances is tempted by an alluring advertisement telling of the fortunes that can be made in the South by the purchase of rich but untilled land. The family give up their savings to purchase this land and are taken to their new home, which turns out to be a wretched white-washed cottage in the South, surrounded by worthless land. The spectator learns how a Senator of the United States had secured possession of the land for probably nothing at all, and how his unscrupulous agent deals with the victims after they reach the land.

A young congressman learns of the fraud, little realizing that he is engaged to be married to the daughter of the arch-conspirator, Senator Archer. His attempt to right the wrong by an appeal to Congress fails utterly because the committee to which the matter is referred consists of friends and confederates of the senator. The congressman now appeals to the detective whom he had heard in an address on the necessity of fighting public corruption. The detective at once starts upon a painstaking investigation.

The second and third reel, judged by the ordinary standard, suffer from some defects in dramatic construction, and episodes are introduced which seem irrevelant to the main theme and somewhat interfere with the orderly development of the action. The cause of this probably is a desire to bring the famous detective into the foreground as much as possible. As these minor and detached incidents are full of thrills the average moving picture audience will probably forgive the violations of dramatic unity and directness.

The installation of the dictagraph and its practical workings are shown very plainly in all their details and are full of interest. The senator and his confederates discover how they have been trapped and the senator seeks refuge in flight. He takes passage on board an ocean liner, but even here his Nemesis pursues him in the shape of the wireless telegraph. Rather than suffer disgrace the senator destroys himself by taking poison, while the young congressman is delivering an impassioned speech upon the floor of the House against the land frauds. The senator's daughter is at first stunned by the news of her father's shameful and violent death, but later reconciles herself to the situation and marries the young congressman who was the man of her choice.

Nothing in these reels is left to the imagination of the spectator. He sees the very land which had been palmed off on the unsuspecting citizen and he is taken to the capitol of the nation where the great fraud had been hatched. The pictures give wonderfully true glimpses of official Washington. The scenic selections are perfect to the last degree. We are made to see the very squirrels at play on the capitol grounds. The scenes on the steamer on which the fugitive senator has embarked are dramatic and realistic in the extreme. The need of the exhibitor to-day is the true feature. This Kalem production is a real feature. It means more than a passing profit. It will hold the best ptronage and increase our faith in the future of the motion picture.

Scenes from the Kalem Feature, "The Land Swindlers"—Featuring Detective W. J. Burns.

## THE EVER IMPORTANT PICTURE.

It was the morning of the formal opening of the new Police Headquarters building in New Rochelle. Lloyd F Lonergran, of Thanhouser, who has managed to ensnare every local event of interest in recent years in his company's films, had Chief of Police Timmons on the wire. The chief was holding up the parade of the police to permit Lonergan time to get there with his trusty cameraman.

"Kindly"—Lonergan was saying to the chief, "KINDLY don't start your parade for another five minutes. My photographer hasn't shown up."

The chief "fell" for Lonergan's way of saying it, and the waiting bluecoats stamped about in the cold.

"Ah—" phoned Lonergan to the chief when the five minutes was up. "AH, he is here. He is loading up his camera. But I want him to take more film. Just give me another five minutes—"

He got it.

Sure enough he was on the ground with his photographer at the expiration of that time.

"Glory be!" said the chief, "I never thought you'd get here. And you've delayed the ceremonies ten minutes."

"I know," said the moving picture man. "It's sad. But look—LOOK, the sun has gone down! It will be up again in five minutes. Let's wait."

And they did.

---

The extension division of the University of Wisconsin has determined to establish, for the benefit of the public schools of the State, a loan collection of 150 educational films. In towns where the school are unable or unwilling to afford a projector it is proposed to loan one.

# "The Coward's Atonement"

### Two-Reel 101 Bison Release.

Reviewed by Louis Reeves Harrison.

HERE is a picture of battle, laid in Civil War times, presenting tremendous forces of destruction at work, an object lesson like others of its kind that fascinate audiences at the little theaters without any apparent reason. That is because the reason lies deep in human nature, and because stories of the Revolution and the Rebellion offer greater dramatic opportunity than campaigns for mere conquest for the acquirement of territory in Europe. Nearly all wars in the old country have been for the acquisition of the land and the wealth of the conquered, but both of the great American wars were waged to establish liberty for the people as against class privilege.

Higher sympathetic interest is aroused in the bitter conflicts between men when one or another great principle is involved, hence pictures of troublous times when we established freedom and when we maintained it hold their own in public interest as long as they are ably presented. Another reason lies deeper in the nature of our people. They are naturally combative. Look around you and see how few are not engaged in one fight or another, notice how quick men are to resent an injury. It is through combativeness and determination that society is often organized and still more often maintained.

Men all around and among us are still doing battle for freedom of action, that they may follow out their own aspirations and judge for themselves whether or not their conduct is right and just, and in this struggle lies the essence of the drama. That essence is the clash of active forces.

The active forces in this particular case are large ones, and the military movements are so constant and busy that the interwoven story serves only as a framework for brisk engagements and heavy operations of an exciting character. There is a great deal doing before the leading characters are well into the fray, bridges blown up, columns of infantry in strategic skirmishing, bodies of cavalry sweeping over the field under artillery fire, and more than one desperate charge being made before the first half of the photodrama is over.

The story itself is decidedly reminiscent, being that of two young Confederates, one of dashing bravery and the other of a less ardent kind that finds itself after an exhibition of cowardice, both in love with a Southern Rose. It has been done before, but it serves as well as another in such a case as this, where it is entirely subordinate to what is of much higher importance. These military actions could be made more effective if they illustrated some historical event rather than a petty intrigue of no especial value in the long run.

The dashing young officer in gray, a favorite from the opening scenes, wins out in the end so far as the Southern Rose is concerned—his course along the path of love has been pictured a thousand and one times in moving pictures. The heroine who manages to fit a full-sized man's uniform to her slender and petit figure in a few seconds that she may ride a horse and carry the despatches is also a familiar figure. The coward is a later and more natural conception. He comes so near to being human that his part is the only one enlisting sympathy.

That the play is interesting in spite of the stale characters and hackneyed theme is due to the director's masterly handling of battle scenes. He has closely followed Griffith and Ince in giving swift military action in the foreground with equally intense action in far reaching landscapes of great beauty and has held up to view some stirring conflicts in both large and small scope. Instead of tame encounters of straggling squads, that inexpensive, slap-you-on-the-wrist strife that is so common and so farcical in most moving pictures of this kind, we are enabled to look down from great heights upon what has all the appearance of actual military engagements.

The movements of bodies of cavalry are so remarkable and so in accord with truthful presentation that I took pains to make especial inquiry about the men on horse and learned that the troops were mostly made up of men who had served in the regular United States cavalry. Their halts as well as their charges were in accord with battle tactics. Some of the infantry movements were equally impressive, and the ensemble was so good that I would like to see the same director put on a war picture of historical stimulus and consequent higher suspense. No one cares at this stage of the game whether the hero marries the heroine or runs away with the cook. The main thing is the struggle.

I do not mean by "stale characters" that the performers were not up to their work. Ray Myers, William Clifford and Ethel Grandon utilized all the opportunity given them, both men shining in those scenes where fighting is going on, and all the cast doing well at critical moments.

The drama virtually ends with the fiercest kind of a hand-to-hand conflict between the blue and the gray soldiers, the most stirring scene of all and one of the best of the kind ever shown on the screen. The coward there atones in a tragic end for the weakness and fear displayed, and the final view of the battlefield is a lesson in itself, a vivid picture of the horrors of war. Through an accident of conflicting engagements and the kindness of Mr. Brandt, I saw the picture under unusual circumstances, in a special presentation before the Moving Picture Machine Operators' Union, and it was very enthusiastically applauded.

Scene from "The Coward's Atonement" (2-Part 101-Bison).

## "SHYLOCK"

### An Eclipse Feature.

GEORGE KLEINE will release on March 3, 1913, an Eclipse special feature, in two reels, entitled "Shylock," which is an adaptation from Shakespeare's famous drama, "The Merchant of Venice." Few of us are not more or less familiar with the story of the unfortunate merchant, and will be greatly interested to see it reproduced upon the screen.

After introducing the leading characters in costume, utilizing some very clever dissolving effects, the film opens, showing us the scene on the Rialto in Venice, where Bassanio is relating to his friend Antonio, the merchant, of his love for Portia, a rich heiress dwelling in Belmont. The story then progresses much the same as the original text, with several of the minor details, which would only tend to confuse those not very conversant with the story, eliminated.

The principal scenes have been admirably handled. The gorgeous interior of Portia's home, where the suitors come to try their fortune at the test for the hand of the beautiful heiress, is a picture of great magnificence, and is carried out with all the necessary dramatic effects. As will be remembered, according to her father's will, Portia must be won in the following manner: Each suitor must make his choice of one of three caskets of gold, of silver, and of lead. He that selects the one containing her portrait is to be rewarded with her hand in marriage. It is interesting to note the proud bearing and extreme confidence of the two haughty suitors, the Prince of Morocco and the Prince of Aragon, and their utter consternation when they in turn select the gold and silver caskets and discover their complete failure, as is the pleasure expressed by Portia when Bassanio, her favorite suitor, wisely selects the leaden casket, which proves to be the one containing her portrait. She congratulates her future husband with these words:

> "This house, these servants and this same myself
> Are yours, my Lord."

The famous trial scene marks the climax of the play, and is always thrilling, as few more dramatic situations in a play have ever been developed. Shylock's passionate hatred of all Christians has made him deaf to all pleas; he cannot be swerved from his determination to wreak vengeance upon Antonio in this opportunity. The climax is reached when the learned young doctor, with these words:

> "Take then thy bond, take thou thy pound of flesh;
> But, in the cutting it, if thou dost shed
> One drop of Christian blood, thy lands and goods
> Are, by the laws of Venice, confiscate
> Unto the state of Venice."

turns the tide of the case, which ends in the utter mortification of the Jew.

The part of Shylock is ably taken by Mr. Harry Baur, of the Athenee Theater of Paris. His interpretation of the role is somewhat different from those we have seen in America, inasmuch as he portrays a less dignified Jew, yet it is done with a remarkable skill, and shows what a finished actor he is. Mr. Joube takes the part of the unfortunate merchant. Miss Pepa Bonafe makes a beautiful and bewitching Portia. Mr. Harve, of the Odeon, portrays a gallant Bassanio.

## GENERAL FILM PUBLICITY AND SALES COMPANY REORGANIZED.

The General Film Publicity and Sales Company has reorganized and the former Secretary and Director Henry W. Ebann is no longer connected with that firm. He has been succeeded by M. B. Barth as vice-president and treasurer. Mr. Edward Elsner was elected secretary and general director, H. A. Spanuth retaining the presidency. Mr. Elsner will have entire charge of the producing end of the business.

Scene from "Shylock," An Eclipse-Kleine Feature.

# Dinner to King Baggot

### Members of Screen Club Give a Testimonial to Their President at the Astor—Chest of Silver for Newlyweds.

THE members of the Screen Club on Tuesday evening, February 11, tendered a complimentary dinner to their president, King Baggot. Sharing honors with the founder of the Screen Club was his bride of a few weeks. The occasion was one to be remembered by those who were so fortunate as to be present. It was on a scale commensurate with the growing importance and dignity of the motion picture. A feature of the evening was the presentation to Mr. Baggot and his bride of a few weeks of a superb mahogany chest containing seven dozen pieces of sterling silver. It was the concrete expression of the regard, the affection, in which Mr. Baggot is held by his associates; it gave force and tangibility to the words of the speakers, all of whom praised the Screeners' president.

An announcement of deep interest to all in the picture industry, and perhaps of even greater concern to the millions who follow the silent drama, was made in the course of the evening. "I am leaving the Vitagraph for a vaudeville tour," said little Miss Florence Turner, in the course of her remarks. Picturegoers may take heart, however, for the screen is not permanently to lose the woman who has so steadily maintained her position as one of its greatest favorites throughout the last ten years. She desires a change of work.

KING BAGGOT
At His "Ain Fireside."

Present at the dinner were most of the film stars now in New York. Third Vice-President Arthur Johnson came over from Philadelphia, and was much in evidence during the evening. He disavowed the possession of any talent as an after-dinner speaker; he found pleasure in and created fun by suggesting to the toastmaster names of those of his friends whom he believed to be as inexpert as himself. Francis X. Bushman, a recent arrival in New York, received much attention. He was accompanied by Miss Turner. Seated with them were "Larry" Trimble and Courtenay Foote. "Little Mary," as charming as ever, garbed in simple costume, dropped in at the close of "The Good Little Devil," escorted by Owen Moore. Sam Speedon was on hand with his Vitagraph smile. From the Flatbush studio were also, among others, Earle Williams, Harry Morey, William Shea, Tefft Johnson, and Miss Baird. Herbert Prior, Mabelle Trunnelle, and William Wadsworth were among the representatives of the Edison studio. At the left of Carl Laemmle sat Jane Gale, the talented new leading woman of the guest of the evening. Herbert Brenon and William Robert Daly were in the party.

Others seen were Miss Florence Hackett, Al McGovern, Edgene Delespine, Irving Cummings, Oscar C. Apfel, "Billy" Quirk, Lee Beggs, Darwin Karr, Dave Thompson, Jay Hunt, Lawrence McGill, T. Hays Hunter, C. Jay Williams, and Albert W. Hale.

The general trade was represented among others by A. C. ("Doc") Willat, Pierce Kingsley, Calder Johnstone, Harry R. Raver, Hopp Hadley, George Terwilliger, Frank J. Carroll, Agnes Egan Cobb, Joseph Farnham, Charles Abrams, Arthur Blinkhorn, Ad Kessell, Joseph Miles, John B. Clymer, A. Warner, F. E. Holliday, Jacob Gerhardt, Joe Brandt, W. P. Milligan, T. H. Lewis, Ed Barry, Jules Bernstein and K. W. Linn.

John Bunny was toastmaster. It was a natural selection—not only by reason of his position as first vice-president, but also on account of his proven tact and executive capacity. It was 9 o'clock when Mr. Bunny called the Screeners gathered in the Belvidere on the roof of the Hotel Astor to be seated. In the party were 220, pretty evenly divided between the sexes. The menu was a novelty—a thirty-inch strip of raw film, artistically printed, and tied with ribbon.

At the close of the dinner there was a short cabaret entertainment. Then the toastmaster called on the "three Johnsons"—Arthur, Tefft and Calder. The first started to speak. The latter handed to him a great chest. The leading man from Lubinville, as he turned the key of the box, said to Mr. Baggot: "I don't know what it is," but as his gaze rested on the array of silver he turned to the gathering and added: "But it is fine."

Mr. Baggot, as the silver was placed in front of him, hesitated. "It is beautiful," he said. "Let me go for a little while," he added, when he found his voice. "Just let me look at this. Let my wife, too, look at it, so we may realize and know what friendship is."

Frank Bushman, a life Screener, made a spirited address and was closely followed. Speaking of the guest of the evening, he said: "I know I am expressing the feeling in every breast here to-night when I say that I hope his married life will be a peaceful, a successful, and a supremely happy one. He is a prince of a good fellow and a master of his craft. I can't say any more than that."

It was with deep feeling that Mr. Bunny introduced the next speaker. "I want to introduce to you a little woman who has earned the love, the respect, and the admiration not only of her fellow-players, not only of the audiences of America, but of the audiences of the world. Hard work has never deterred her. Applause, letters of thanks and congratulation and love and admiration, magazine articles, popularity, never turned her head. She is to-day what she was at the start—a dear, sweet little woman. It is with a feeling of affection that I present to you Miss Florence Turner."

That Mr. Bunny had touched a responsive chord in the hearts of his hearers was amply proved by the prolonged applause. The "Vitagraph Girl" was compelled to mount a chair so she could be seen. "I am quite overwhelmed," she said, "by Mr. Bunny's magnificent speech. I am not sure whether I am standing here or not. I want to thank him personally for his splendid remarks. I can only just hope I am worthy of them." Then followed the announcement of Miss Turner's vaudeville tour.

Mr. Baggot was the next speaker. He confided to his hearers that when he came in he had all prepared a speech in which he had been rehearsed by his wife all week, "but this bomb of friendship landed and took it away from me." He thanked his friends for their gift, and predicted for the Screen Club a success that will make it the greatest theatrical club in the world.

Carl Laemmle said that as between the guest and himself the relations of employed and employer did not obtain. "He is my friend," said the Universal's president; "I think the world of him, whether he is with me or not."

Joe Farnham was introduced by Mr. Bunny as "my hated rival." Matt Snyder in a half-humorous, half-serious speech made a hit with the diners. Other speakers were Tefft Johnson, "Billy" Quirk, Herbert Brenon, Herbert Prior, George Blaisdell, Ad Kessell, Arthur Blinkhorn, Calder Johnstone, "Doc" Willat, Worthy Butts, and William Robert Daly. The latter, with "Billy" Quirk, led the gathering in singing the Screen Club anthem.

## MR. ABRAMS PUSHING SCREENERS' BALL.

Charles Abrams, chairman of the program committee for the Screen Club ball, which is to be held at Terrace Garden in April, has begun active work on the advertising end of his coming feature, and film men may expect a call from his representative.

Mr. Abrams is going to devote four or five pages to portraits of members. He requests those Screeners who have not already sent in their photos to attend to the matter at once. Mr. Abrams also is anxious to secure pictures of all the women photoplayers for publication in the program. He may be addressed at the Screen Club, 163 West Forty-fifth Street.

## MR. LAYMAN BUYS STATE RIGHTS.

George Layman, a prominent exhibitor of Hartley, Iowa, and a member of the Iowa League, has just returned home from a visit in New York. While here he obtained the Iowa and Nebraska rights of "Lost Memory" and "Den of Lions," Great Northern features.

# "Identical Identities" (Essanay)

Reviewed by James S. McQuade.

T. W. WHARTON, one of Essanay's Eastern producers, is to be congratulated for clever work in the comedy reel, "Identical Identities," which will be released Feb. 21. In this amusing and puzzling double impersonation by E. H. Calvert, who appears as the twin brothers, Andrew and Bill Brown, double exposure has been followed throughout without a hitch, and so accurately that one is unable to discover the trick by any telltale evidence in the film. We see Andrew and Bill playing their different roles and coming into close contact most of the time and, although our eyes convince us that Mr. Calvert is before us in both characters, we fail, mentally, to account for the strange phenomenon, unless acquainted with the imposture practiced by the camera.

It must be remembered that Mr. Calvert first appears in the part of Bill without interruption, while the entire negative is being taken, and that his action is confined to the right half section of the film by means of a mask on the camera lens; also that when he takes the part of Andrews afterwards, it is also played without interruption throughout the entire negative, the action being confined to the left half section of the film by means of a mask on the camera.

Scene from "Identical Identities" (Essanay).

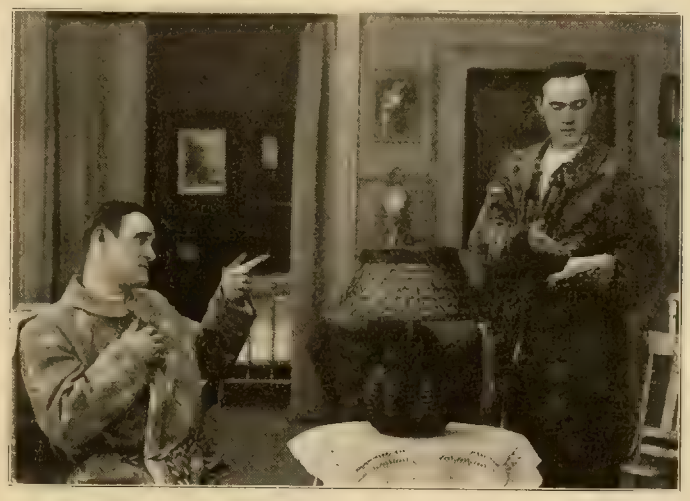
The action of Andrew is made to fit in with the action of Bill by a system of numbers employed by the producer and camera man which allows exactly for the intervals during which Bill is out of the scene or in it. In fact, while playing the part of Bill and addressing himself to Andrew, Mr. Calvert is not alone on the stage. Another actor, who is placed out of the camera's field by means of the mask, is assuming the part of Andrew. This enables Mr. Calvert to look in the proper direction and make his gestures correctly.

Mr. Calvert is happy in the twin roles. Bill is a sport, who knows more about ragtime than he does about hymn music. Andrew is a pious goody-goody, with a face long enough to take him to heaven. Mr. Calvert's versatility in presenting faithfully these widely different characters commands appreciation. The other characters, seven in number, have been well cast.

Bill and Andrew Brown, twin brothers, who are as much alike as two peas, live in the same apartments. Bill is first seen when enjoying himself in a club with several boon companions. He leans against a door and bedaubs his clothes with paint. The suit is called for at the brothers' apartments by a cleaner. Andrew, who is suffering from headache, requests Bill to telephone the Smythe family, who have asked him to call on church matters, that he is too ill to go. Andrew then retires.

Bill, ever ready to spring a joke, dresses in Andrew's clothes and calls upon the Smythes. He knows that Andrew is sweet on pretty Prudence Smythe and he wishes to know that young lady himself. Shortly after his arrival he is treated to water and sweet cake, and almost collapses from shock when he tastes the water. But this is not all. He is asked by Mr. Smythe to read a few chapters from the Bible, and when that task is over he is requested to play hymn tunes. The good people are horrified to hear their piano desecrated by ragtime, and he is sternly commanded to desist by papa Smythe. He pleads illness and bids a hurried good-bye.

Andrew, in the meantime, grows suspicious over Bill's absence. On investigation, he discovers that his clothes are gone. The cleaner, at this juncture, brings back Bill's suit. It is of sporty cut and pattern; but Andrew, in desperation, puts in on and sets out for the Smythes. On the way, he is met by some of Bill's care-free companions, who believe him to be Bill himself. They will not take his nay, and force him into the club, where he is obliged to drain several glasses of liquor. The result is a terrific headache which prevents him from calling on Prudence Smythe.



Scene from "Identical Identities" (Essanay).

The closing scenes show the brothers in their apartments. Bill is jubilant when he finds that the abstemious Andrew has fallen among the Philistines, and the final view shows both brothers asleep in separate beds. Over each bed we see a dissolving scene, giving the subject of each brother's dream, which, in the taking, required four exposures by the camera.

Exhibitors will recall "The Corsican Brothers" (Edison) and "The Three Valises" (Selig), films that also required trick photography similar to that used in the film just reviewed.

---

Beginning with January 28th, the picture men of San Francisco will make the price of admission 10 cents throughout the city. It is expected that the movement will extend to the other towns and cities of the State. An attempt will also be made to raise the price of admission in those houses showing vaudeville to 15 cents.

* * *

An Illinois newspaper, in an interview with Miss Mary Pickford, quotes "Little Mary" as saying that "this winter, while we are playing in New York, Mr. Belasco has promised me that I may work in the pictures sometimes, too. I love them—and I really don't think I want to get away from them entirely, ever." This is good news, if true.

* * *

For the second time in the history of moving pictures, the halls of legislation were invaded by a screen and a projector. Last August the annual encampment of the Michigan State Guard was filmed. Last week the resulting pictures were shown in the State House of Representatives to the legislators.

# CHICAGO LETTER

By JAS. S. McQUADE

IT is high time that film manufacturers should pay heed to the numerous protests throughout the country, from educators and others, against certain types of moving pictures. I cannot remember having ever before read so many adverse articles in newspapers along this line, and while many of these were unworthy of serious consideration because of their apparent vicious discrimination against the moving picture, yet that certain pictures invite criticism because of their unfitness for children to view is a charge that must be seriously considered and remedied.

Is it not a fact that too little heed is paid by some manufacturers to the uplift of the moving picture? Wild Western and other sensational films play too large a part in the present output. If the commercial side only is kept in view by a manufacturer, he has lost sight of the high mission of the moving picture—its great educational value. Indeed, I am convinced that the only successful way to combat the prevailing proneness in certain circles to belittle the picture is to make it more largely educational.

Exhibitors are primarily to blame because of the present scarcity of educational films. They are positively at the bottom of the trouble. There are too many unintelligent exhibitors. They could easily guide their patrons, in the matter of educational films, by selecting a good educational subject once in a while. They can build up a clientele from the most intelligent circles in this way, and the man or woman of average intelligence will learn to look forward with interest to the presentation of such subjects. The children also will be greatly benefited.

When a man of the standing of Prof. Allan Hoben, of the University of Chicago, denounces nickel shows as an influence for evil on the minds of children, one cannot pass his criticism as being unworthy of comment. On the contrary, it must receive earnest thought. At Handel Hall, before the Chicago branch of the National Story Tellers' League, Prof. Hoben recently said:

"A picture that looks ridiculous or amusing to an adult makes a powerful impression on the child. The adult sees the consequences of the acts transpiring on the screen, but the child sees the act itself. The child is entranced by the glory of the revolver, the prancing pony, and the buckskin leggins of the cowboy. The adult understands how much and how little such a career means.

"The nickel show teaches the child just what educators and fathers and mothers do not want the child to know. It teaches irreverence of all sorts and sets up false standards of success. The yellow newspaper and the cheap theater are guilty of the same faults as the nickel show in presenting false, unnatural situations and in making apparent virtues out of smartness, irreverence, and cunning."

### Demoralized Booking in Cleveland Picture Theaters.

I learn through Mr. Von Harleman, business manager of the World's Chicago office, who stopped off at Cleveland on his way from New York to this city, that as many as 11 reels, and even 13 reels, are being offered in that city at an admission of 10 cents, on Sundays. These crimes against moving pictures are being committed at the Duchess Theater, a large dramatic house, which seats 1,400 people, and at another Sunday house.

Licensed service is being used in the Duchess, which runs pictures on Sundays only. Following is the list of subjects run at this house on one Sunday recently:

"Dark Town Duel" and "Timid Mary," split reel (Vitagraph).

"Copper Mines at Bingham" and "Suffragetter in Spite of Himself," split reel (Edison).

"Sand Hoppers" and "Between Two Girls," split reel (C. G. P. C.).

"Lake Geneva Camp of Y. M. C. A." and "The Office Boy's Birthday" (Edison).

"A Line of Peril" (Vitagraph).

"The Water Right War" (Kalem).

"Naughty Marietta" (Pathe).

"Days of '49" (Kalem).

"An Irish Girl's Love" (Selig).

"The Dynamiters" (Selig).

Here we have 14 subjects on a program, lasting about two hours and 45 minutes, of pictures only. It can be easily seen that this Sunday theater is a deadly menace to all the small, downtown picture theaters in Cleveland, as they depend largely on Sunday business for their profits. Furthermore, they run pictures every day in the week and the film exchange is dependent on them for its support and existence. Who can defend such exchange management, either on the ground of policy or business judgment?

Mr. Von Harleman was also advised that the Lake Shore Film Company, of Cleveland, furnishing independent service, supplies another house which runs pictures on Sundays only, as many as 13 reels for the program. This out Herods Herod. And yet, the booking of films is supposed to be conducted intelligently!

### Final Disposition of Home Theater Collapse.

The council committee on buildings and city hall recently voted to eliminate all censure directed against Building Commissioner Henry Ericsson for "extreme negligence" in the report on the Home Theater collapse. The committee also voted to have the report read that "the responsibility primarily rests on David Saul Klafter, the supervising architect, and Raphael Goldstein, the owner."

In reply to a question from the chairman of the committee, Commissioner Ericsson stated that his first trouble with Klafter had been when the architect refused to put fireproof doors in a small theater, and had loudly declared in the building department offices that he "would get some one in the department who would let him put in wooden doors."

Before calling the vote on the exoneration of Mr. Ericsson, the chairman said:

"The Building Commissioners' office undoubtedly is one of the hardest worked in the city hall. Mr. Ericsson's first judgment was good, but he kept reversing himself. Letting the Home Theater remain open, after receiving two reports as to its danger, seems to me to be negligence in the extreme. If the roof had collapsed in the evening instead of the morning, Mr. Ericsson would have found himself in the very uncomfortable position of being in the Criminal Court charged with manslaughter. I am glad he is not."

The records of the State board of examiners of architects show that Klafter had been voted before it on three occasions for violations, and once fined $35 in a municipal court.

### Dangerous Loft Theaters Closed.

An end has been put to the dangerous loft theater in Chicago. While sympathizing with the owners, it must be conceded, in all fairness, that they were a menace to the exhibiting of pictures in Chicago while they remained open.

Four of the houses closed were devoted to pictures and one, the La Salle, owned by the Chas. P. Taft estate, to the drama. The Schindler Theater, 1005 W. Huron; the Humboldt Theater, 851 W. Ohio; the Sittner, 235 W. North Ave., and the Iola, 1238 Milwaukee Ave., are the picture houses closed by the police on Wednesday, February 5.

Judge Lockwood Honore, of the Circuit Court, entered the formal order dissolving the injunction under which the Sittner, Iola and Humboldt have been operating since the passage of the ordinance last year. Commissioner Ericsson refused to stand responsible for further violations of that law, and no one else in the city administration would shoulder the responsibility for allowing any of the theaters to remain open.

The most serious effort to bring about a qualification of the order was made by the management of the La Salle. There "The Girl at the Gate" was playing its last week, and an informal understanding had existed whereby it was to be continued until Saturday night, February 8. The house then was to be closed for the repairs required and the show was to be put on the road.

### Chicago Film Brevities.

A. MacArthur, Jr., who has conducted the business department of the Chicago office of the World for the last five months, left for New York on Monday, February 10, where he will resume his duties in the New York office. Mr. MacArthur became very popular with the large following of the World supporters in Chicago during his stay, and was given a hearty send-off. He has the best wishes of the Chicago staff.

* * *

G. P. Von Harleman, who has managed the Chicago business office of the World for several years, and who has had charge of the advertising department in the New York office for the past five months, returned to this city Saturday, February 8. He has taken up his former duties and is renewing his wide acquaintance in the city.

* * *

George A. Blair, traveling representative of the Eastman Co., Rochester, N. Y., was in the city from Wednesday, February 5 until the following Saturday, when he returned East.

* * *

The Men's League of the Sunday Evening Club, this city, was entertained at a meeting Wednesday night, February 5, at the City Club by a travelogue, "Through Foreign Lands With a Kinetoscope." The exhibition was furnished through the courtesy of the Edison Company.

* * *

Charles E. Bell, owner of the Gaiety Theater, St. Paul, Minn., was a visitor at the World office last week. Mr. Bell reported a healthy condition of business in St. Paul.

* * *

C. Lang Cobb, of the Directors' Film Corporation, New York City, representing Ramo films, arrived in the city Friday, February 7. It was Mr. Cobb's intention to leave Chicago Monday evening, February 10, to take in St. Louis, Kansas City, Denver and Salt Lake City on his way to California, but he was attacked by la grippe and when seen Monday noon, the time of writing this letter, he thought it necessary to return to New York. Mr. Cobb is not in a serious condition, but does not feel up to resuming his journey West.

* * *

D. T. Hammond, of Chicago, is associated with Mr. Hannah and John Campbell, of this city, in constructing a circuit of six houses, all in Chicago. The project is backed by ample capital. It is the intention to use pictures exclusively in the new theaters.

* * *

Charles Rick, this city, is building a new house in Alabama City, Ala. It will be called the People's Family Theater, and will seat 350 people. The house will be ready for opening about March 1st.

* * *

A. Wilkus, owner of the Universal Theater, 1913 Van Buren Street, is building a new house at Ogden Avenue and Van Buren Street, and expects to complete it in May. Mr. Wilkus reports good business at the Universal.

* * *

Miss Sarah Colson, daughter of J. Colson, owner of the Arrow Theater, 1438 Fullerton Avenue, is the only licensed woman operator's apprentice in the city. She intends taking the examination for operator in a few months. Miss Colson is only 21 years old and has complete charge of the management of the Arrow. The Arrow seats about 300 people and uses licensed service. Illustrated and spot light singers are employed. Miss Colson was appointed financial secretary of Illinois branch, No. 2, M. P. E. L. of America, on Monday, January 3.

* * *

Mr. and Mrs. Lowery and Mrs. Sigmund Lubin of the Lubin Manufacturing Company passed through Chicago on Saturday, February 1st, on their way from French Lick to Philadelphia. The party spent two weeks at the springs.

* * *

F. W. Andrews of the Sterling Novelty Company, Warren, Ohio, was a visitor at The World office last week.

---

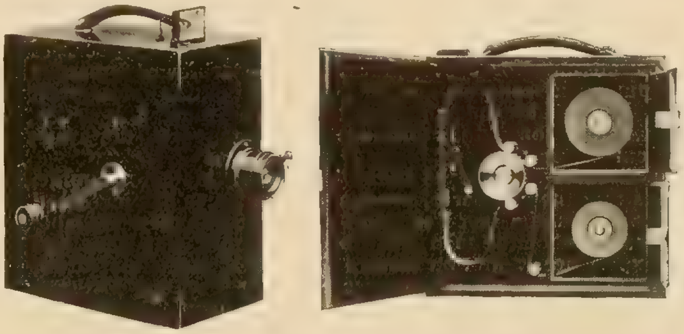
## AN EXHIBITOR'S CAMERA.

### A Mechanically Perfect Instrument on a Small Scale Which Should Help Exhibitors to Fill Their Houses.

THERE has just arrived from Europe a little motion picture camera of considerable interest, a demonstration of which was made this week in New York. It is a motion picture camera that is thoroughly practical, but not so large or intricate as the type of camera regularly used by motion picture manufacturing concerns. This article is not a toy; it is an instrument that is the result of high skill in camera making, but simple in every way. This camera was perfected by the Williamson people of London, along lines suggested by Mr. Arthur G. Whyte, of the Whyte-Whitman Company, New York City.

For a number of years Mr. Whyte has been selling motion picture cameras for both professional and amateur use. There was need for some sort of a camera that could be rated somewhere between the professional and the amateur instrument; amateur in point of size, but professional in efficiency. No such camera had ever been known on the market nor seemed likely to be forthcoming until it behooved Mr. Whyte to take a steamer for Europe and enter into negotiations with the Williamson Company. The result was that they built this camera according to Mr. Whyte's suggestions, and the new article looks very good indeed. In every way it is capable of taking a picture equal to the regulation studio machine, but on account of its reduced size it will not hold quite as much film.

In appearance it is workmanlike and quite evidently the output of a real camera factory. The camera box is well made, bound in brass and finished in mahogany; the trimmings and gears are of the highest type of machine work. In general description it resembles in every way the regular large sized motion picture camera made by the Williamson Company. The principal difference between the two, besides the matter of size, is that the small camera has no dial to show the number of feet exposed and unexposed, and the focusing arrangement is not so elaborate as that of the larger machine. The magazines are smaller, having a capacity for one hundred feet of raw stock as against the two hundred and fifty foot capacity of the larger machine. The interior mechanism is simplified, there being only one sprocket, a large one which handles the film both ways; that is, it serves the purpose of an upper and lower sprocket. The intermittent movement is a claw or finger feed that acts separately from the sprocket. The camera has also a take-up and a professional range finder. The tripod is heavy enough for the general weight of the instrument and is provided with a tilting table for pointing the camera up or down, and also a panoramic device for following passing objects. The outfit besides being compact is extremely light in weight; about fifteen pounds. Already a number of them are in use by professional cameramen who have outside work to do where a light weight camera is advantageous. The outfit comes packed in two neat leather cases with plush lining. The tripod case is about the size of a golf bag and the camera case is similar to a reel box.



A negative produced with the "Compact Marvel," as this camera is termed, is exactly the same as that produced by the professional camera. The instrument is provided with a Bausch & Lomb Zeiss-Tessar lens with iris diaphram and a highly perfected time regulator. These lenses are first class in every particular. There are four magazines for raw stock which gives the camera a capacity of three hundred feet, using the odd box for take-up purposes.

This instrument properly used should be the means of providing many drawing cards for the theater that could not be otherwise obtained. There would be much drawing power, for instance, in local scenes such as employees leaving a factory, an Elks' parade, the laying of a corner stone, a baby show, a fire, or comedy pictures using local characters. There is no end to the amount of local interest that can be worked up with a camera of this kind and if the results are properly advertised they can be used to increase receipts immensely. In many cases the camera can be used profitably for advertising purposes by making pictures of some local industry and displaying them later at the theater for a price which would more than cover the cost of making the film. In addition to this there is also the possibility of occasionally filming a local event which would be of national importance. Such negatives could be sold to the larger film manufacturing concerns for general distribution at a very good price. It is estimated that a negative and one positive can be turned out by this camera at a cost of approximately nine cents per foot, including printing and developing.

---

## WARNER'S FEATURES NOTES.

Announcement is made that very shortly Warner's Features will publish every two weeks a house organ, which will be sent to exhibitors.

Morris Spiegel, formerly in charge of the Buffalo office, has resigned.

Still prints have been received at Mr. Warner's office of the third feature of the Gene Gauntier Players. It is a story of a lumber camp.

The first feature of the Satax Company, of Austin, Texas, arrived in New York on the 14th.

# Doings at Los Angeles

**Extra People in Great Demand at Los Angeles—Pleasant Words for Gebhardt—News Briefs.**

A SHORTAGE of available "extra people" to play soldiers, mobs, society groups, villagers and crowds generally, and of more experienced actors and actresses to enact minor roles in pictures is seriously embarrassing the many producing companies in this vicinity at the present time.

So serious has this shortage become—if it really is a shortage—that the producers have been compelled more or less to make their plans to suit each other. For example, it is no longer possible for a producer to decide arbitrarily that he will put on a scene calling for 400 or 500 extras on a given day. Before he can make preparations he must first ascertain whether some other producer has engaged all the available extras for that day.

Two causes seem to be at the bottom of this actor famine. One is that the number of producing companies has increased so rapidly in the last year that among them they are able to keep most of the men and women at work who have had any experience in motion pictures. Another is the increasing tendency on the part of the directors to produce big pictures. Two years ago a motion picture with 500 people in the cast was considered a great accomplishment. Nowadays it happens on an average once a week in Southern California. On a recent occasion four companies in one day used more than 1,500 extra people in scenes.

Of leading men and women, and actors and actresses for more important roles, there is no such shortage. There are few out of employment, it is true, but the rosters of all the companies are full and when, occasionally, some producer organizes a new company, the members are engaged and brought on from the East.

When Wilfred Lucas, a new Universal director, arrived here from New York last week he brought the major part of a company with him. In the party were Bess Meredith, leading woman; Harry Fisher, Jr., juvenile, and Lucille Ward and Chance Ward, characters. Lucas has finished his first picture, which is a drama called "Happy Go Lucky Pete."

Of all the motion picture "foci" in Los Angeles that of the Universal group is the busiest, probably because it is the largest. David Wall, one of the more recent directors, has been making an unusual success of comedies. He has been putting on a string of darkey stories and is developing a valuable vein of real humor.

Phillips Smalley and his wife, Lois Weber, have been devoting their attention to romantic drama of the quiet idyllic type. Their latest, called "Troubled Waters," seems to have made a deep impression upon those who witnessed the studio run. It will be a Rex release.

After weeks of earnest argument and prayerful conference with General Manager Kennedy, Richard Willis and James Dayton, the two Universal photoplay editors, induced him to build them a smart looking new cottage at Oak Crest, to be used as an office. Now they wish they had remained in their old "shack." No sooner had the carpenters left than the directors arrived. They sized it up from different angles, looked wise and departed. The next day Al Christie showed up with a company and staged a scene in front of it. The same afternoon another director turned up. Day after day they have been taking turns and meanwhile Willis and Dayton have been prisoners for, of course, they are not permitted to walk out of the front door into the middle of a scene. At this writing they are planning to move their effects down to one of the big stages which, they say, the directors never seem to use since the sanctum was completed.

Kennedy ordered a new stage at the Hollywood studio this week and by putting on an extra force of men had it finished in three days. It is 75 by 135 feet in dimensions and the largest at the studio. The really big stages are at Oak Crest. It will hereafter be possible for seven separate companies to work simultaneously on interiors at the studio. Further accommodations are being provided in the way of dressing rooms and a larger property room.

H. Matthews, one of the Powers directors, is working on a line of children's stories—stories about children as well as for children. There seems to be a tendency on the part of the directors, where there are so many of them, to fall into lines that catch their fancy, and it seems not at all a bad idea, for a man always produces the best results when he is doing what he enjoys most.

David Horsley, treasurer and member of the board of directors of the Universal company, is still in Los Angeles. He has been here two weeks, but he has not become accustomed to the immensity of the plant. When he was last here the Universal possessed only one small office and a couple of stages in Hollywood.

"Brother Against Brother" will probably be the title of a two-reel feature which will soon be released under the Bison brand. The fact that Frank Ford is making it would indicate that it is a Civil War picture if the name were not enough.

### The Most Perfect Indian Type.

The most perfect Indian type in the world is not an Indian at all, but an American, according to Anson Dudley Whittier, a California sculptor who has been in Los Angeles recently. George Gebhardt, Jr., who for more than a year has played all the Indian leads in the Pathe releases made at the West Coast studio in this city, is the ideal Indian type in the opinion of Mr. Whittier, who was so impressed with him that he has carved a bust of him.

Gebhardt's characteristic Indian features are familiar to motion picture patrons all over the world. Before he joined the Pathe company he was identified with the Kalem, Edison, Biograph, Bison and Lux. He has been a director as well as an author and has played in many photoplays of his own creation.

Incidentally a local company is now being formed to manufacture and distribute miniature copies of the Whittier bust. The plan is to offer them to exhibitors throughout the world to be given as prizes to patrons of the theater.

### Sensational Incident Filmed.

The Ocean-to-Ocean Motion Picture Company, of this city, has been making a drama out of the sensational act of Carl Warr, an irresponsible crank who recently created a few moments of intense excitement by walking into the Central police station in this city carrying a box loaded with several pounds of highest power dynamite and an automatic firing device planned to operate if he removed his hand from the box. For two hours he sat there waiting for the police to carry out his demand that the president of the Southern Pacific railroad be brought into his presence. Two detectives finally slipped behind him, slugged him into unconsciousness and tearing the box out of his clutches threw it into the street, where it was kicked to pieces before the burning fuse could reach the charge.

Warr was tried in the Superior Court and last week was convicted and sentenced to twenty years' confinement. Immediately after the sentence was passed the motion picture company arranged with Warr, the other actors in the strange melodrama and the authorities, and the whole scene was re-enacted except that the box contained no dynamite the second time. There may be some people who think pictures of this kind do credit to the motion picture industry.

### News Briefs.

Mary Charleson, one of the particular stars of the Western Vitagraph company, is on leave of absence this week visiting friends in San Francisco. In her absence Jean Hathaway, formerly of the Bison company, has been working in one of Director Sturgeon's pictures. Sturgeon is getting ready for another special effort which will feature Anne Schaefer and Laura Oakley in another "out of the ordinary" story.

* * *

Frank Richardson, known to the theatrical and motion picture world as "Daddy" Richardson, has just died of old age at Murrieta Springs, a health resort near Los Angeles. He had been an actor and manager practically all his life and had friends all over the world. In late years he followed the universal impulse and worked in pictures. For the last six years he had been identified with the Selig Company. Among other things he was known as the most expert stage coach driver in the business. The funeral was conducted by the T. M. A. and the Eagles. P. M. POWELL.

---

## WE LEAD.

Official statistics are given out showing that America is the greatest producer of moving picture films in the world. No less a number than eleven thousand miles of films were exported from this country last year. When one considers the stupendous work connected with this production, adding the home consumption, one must begin to realize the tremendous nature, industrial and commercial, of the moving picture business. The new and great openings now made in all literary, art and science circles, commanding the activities of people in all classes of life, give evidence of one of the most extensive undertakings in the world, in which America takes the first place. May it also prove that this country, besides being the leader, may also be the example in all that is good and best.

# The Picture in the Pulpit.

By the Rev. E. Boudinot Stockton, S. T. B.

THE Y. M. C. A. at Williamsport, Pa., has installed a projecting machine and for several Sunday afternoons has been using the picture as a regular part of its Sunday afternoon services. The plan has been under discussion for some time and a regular program has been mapped out alternating one Sunday of five reels on one subject with one Sunday of different pictures on religious topics. The pictures are interspersed with stereopticon views of related subjects and short talks and the singing of hymns and religious songs. We have not yet learned whether or not the hymns and songs are illustrated but if they are not we would suggest that a judicious use of such illustrations alternating with the verses of the hymns has been tried already with success in several places. Another innovation in the services which have hitherto been restricted to men has been the admission of women to the gallery whenever the pictures are run.

### Picture Preaching in Australia.

We have just received a copy of The Photoplay, a weekly periodical, published in Sydney, Australia, by the Photo-play Publishing Company, which contains an article by Frank Lloyd on the religious use of the pictures in Australia and their value as a universal teaching tool, which will be interesting and helpful to every one engaged in this kind of work and we are therefore quoting below the important paragraphs.

> On Sunday evening last, the Rev. F. B. Cowling, of the Woollahra Congregational Church, introduced the biograph into the service. On behalf of the great moving picture industry, we extend our heartiest congratulations to the reverend gentleman for his enterprise and broadness of mind, and trust that his excellent example may be followed by other denominations.
>
> The motion picture has so rapidly developed in its importance that it has become a potent factor in the moral welfare of the people. There are unlimited ways by which the cinematograph, working in co-operation with the church, may become a universal benefactor in bringing the masses to a true knowledge of the great lessons contained in the Scriptures, and by which it may become a real and lasting power for good in depicting episodes recorded in Biblical history in an impressive and lasting manner. However hardened a man may be in vice, however wilfully he may have given way, there always remains in his mind a moral gleam which is capable of developing into a better conception of duty towards God and towards those who should be dear to him, and it is impossible to over-rate the great power that the cinematograph wields in presenting the great moral teachings of our Saviour.
>
> In other parts of the world a wide disposition is rapidly becoming manifested to lay the cinematograph under contribution for religious teaching, and Rev. F. B. Cowling deserves great praise as the pioneer in this respect in Australia. It is just such men that we need in the development of the motion picture to its highest destiny. The great Biblical masterpieces are capable of creating as much religious enthusiasm, and true enthusiasm at that, as the majority of sermons. In the many magnificent Scriptural reproductions, the various scenes of the life of the Saviour are so vividly depicted that one easily figures to oneself the actual occurrences as described in the Bible. The most eloquent of clergymen could hardly hope to bring these scenes so vividly to the mind, and this fact has been acknowledged by many of the most noted workers in the holy cause.
>
> The universality of the picture is another strong power in its favor. All preachers are not equally capable, effective or successful; the picture obtains the same results everywhere in a thousand places at the same time, so that its results are equivalent with its scope. Thus it stands beyond a doubt that there are occasions—and they are many—in which the picture excels as a preacher. To judge by results is at present premature, but if a knowledge of past efforts in successful teaching and convincing people is any gauge, there can be no doubt that the moving picture cannot fail to be a most powerful agency for good.

### The Church and the Child in Denver.

The Cathedral of the Immaculate Conception (Roman Catholic) in Denver, Col., has installed a projection machine in their old chapel on Logan Avenue, which is being remodeled into a miniature theater that is to be up to date in every respect as regards its furniture and apparatus. The intention is to give regular exhibitions of moving pictures for children and plays for adults. In telling the reporter of the Stirling (Col.) "Advocate" about the project, the Reverend Hugh McMenamin, who has charge of the work, said: "Our intention in having the theater is to keep our school children here if possible, instead of having them running down on Curtis Street. In a number of the downtown theaters there are many questionable pictures shown, which, while they are all right for inspection by adults, are by no manner of means the proper kind of thing to be shown to children. We have no intention of in any way trying to compete with the picture or legitimate theaters in the city, but we believe that children should be allowed and have the opportunity of seeing educating and uplifting pictures and we intend to provide a place where parents can be certain that their children will be enabled to see that kind and nothing else. As to the dramatic use of the theater, it is our intention to give operettas and plays for the entertainment of the members of the church. An orchestra of twelve pieces has been organized from among the members of the parochial high school and we have already given one successful operetta."

### Two Good Pulpit Features.

In "Parsifal," a three-reel feature lately released by the Ambrosio Company, every religious worker can find the material for half a dozen good sermons. The story is clearly and cleanly told, the antiquarian and ecclesiastical details are accurately and artistically handled, while the legend of the Sang Grail is represented in such a way that it is not only easily understandable by, but also very attractive to the young. We know of nothing better for a sermon on St. James's definition of pure and unspotted religion as keeping oneself unspotted from the world, or for giving boys especially, a high, noble and Christian ideal of living. We would also like to call attention to the great reverence with which the company has handled perhaps the most sacred of all themes in the Christian religion, namely, the Blessed Sacrament of the Body and Blood of Christ. The picture should be a convincing proof to every one that the moving picture can be just as helpful and reverent a teacher of the holiest things of religion as any of the works of the great masters of art.

Another most excellent picture for religious work is Tolstoi's "Resurrection," by the Masko Film Company, which is in some respects an almost perfect picture. The subject is not as great as that of other feature films perhaps, but unlike these last which have almost always been spoiled by an undue prominence given to the star and a striving after effect, the "Resurrection" has been treated simply as a story depending for its effect on the application of certain Biblical texts to the lives of the principal characters. The peculiar views of Tolstoi have been entirely eliminated from the scenario and the scriptural passages have been used in their universally received interpretations. As a photoplay the picture is the most technically correct production we have yet seen and as a feature for religious work we know of none to equal it.

### November Photoplay Index.

We have been very much encouraged by the many cordial letters of thanks and inquiry that have been coming into us since we began publishing the classified lists of religious photoplays in this department. Several of the suggestions made in regard to the lists are excellent and in this present catalogue we have adopted two of them, namely, the giving of the date of release and the page of the World that contains the synopsis. At the request of a number of regular exhibitors and religious and social workers we are including the so-called educationals as well as the religious photoplays.

LICENSED MANUFACTURERS.

"THE MODEL FOR ST. JOHN" (Vitagraph, 16 Nov.) (Synopsis vol. 14, page 692.)—Temperance and the possibilities of the individual human nature for the highest good or the greatest evil.

"A DINKA CHIEF'S RECEPTION" (C. G. P. C., 12 Nov.), (14:590).—Manners and customs of the African negro.

"THE THIRD THANKSGIVING" (Edison, 25 Nov.), (14:806).—Excellent for sermons on Phariseeism, the so-called "New England conscience" and the truth that moral worth depends on personal character irrespective of avocation.

"SOME RARE SPECIMENS AND A FEW OLD FRIENDS, NEW YORK ZOOLOGICAL PARK" (Edison, 26 Nov.), (14:806).—Zoological.

"THE SCARAB" (C. G. P. C., 8 Nov.), (14:482).—Zoological and microscopical; an excellent picture of the so-called "dung beetle."

"SPECIMENS OF LIZARDS AND FROGS" (C. G. P. C., 13 Nov.), (14584).—Zoological.

"A NOBLE PROFESSION" (Edison, 19 Nov.), (14:698).—On nursing and the trained nurse.

"HOPE" (Edison, 16 Nov.), (14:698, 762).—A tuberculosis story and one of the best that has yet been released.

"RAISING BARLEY IN JAPAN" (Selig, 29 Nov.), (14:902).—Agricultural.

"THE PINEAPPLE" (Pathe, 13 Nov.), (14:588).—Agricultural.

"HIGH EXPLOSIVES AS USED IN THE U. S. ARMY" (Edison, 20 Nov.), (14:698).

"CUTTING CALIFORNIA REDWOODS" (Essanay, 14 Nov.), (14:588).—Industrial.

"THE SLATE INDUSTRY" (Lubin, 15 Nov.), (14:584).

"THE KERRY GOW" (Kalem, 18 Nov.), (14:694).—Reproduction of drama.

"ARABIAN SPORTS" (Vitagraph, 9 Nov.), (14:476).—Amusements.

"THE MILLS OF THE GODS" (Vitagraph, 3 reels, 4 Nov.), (13:1161).—Literary reproduction.

"THE NON-COMMISSIONED OFFICER" (Edison, 11 Nov.), (14:584).—Reproduction of a tale from Blackwood's magazine.

"ATALA" (Selig, 20 Nov.), (14:696).—Reproduction of a story of Chateaubriand.

"ANNE BOLEYN" (C. G. P. C., 5 Nov.), (14:482).—English history.

"A HEAD FOR A HEAD" (Cines, 2 Nov.), (14:376).—French revolution.

"THE REVOLT OF THE PEASANTS" (C. G. P. C., 22 Nov.), (14:696).—Holland during the thirty years' war.

"A TRIP TO MOUNT RAINIER" (Pathe, 13 Nov.), (14:876).—Geographical.

"A TRIP UP THE ELBE" (C. G. P. C., 8 Nov.), (14:482).

"THE AMERICAN RHINE" (Kalem, 1 Nov.), (14:376).—Views of the Hudson river.

"DINAN, FRANCE" (C. G. P. C., 7 Nov.), (14:482).

"PICTURESQUE BRITTANY" (C. G. P. C., 26 Nov.), (14:810).

"REVIEWING FRENCH TROOPS BY AIRSHIP" (Eclipse, 13 Nov.).—Views of Paris and environs.

"THE FOREST OF FONTAINBLEAU" (C. G. P. C., 23 Nov.), (14:696).

"THE TOWN OF COGNAC, FRANCE AND ITS BRANDY INDUSTRY" (Eclipse, 13 Nov.), (14:584).—Geographic and industrial.
"THE BEAUTIFUL VALLEY OF THE TRONTO" (Cines, 26 Nov.), (14:904).
"CORNETO TARQUINIA" (Cines, 20 Nov.), (14:904).
"MANFREDONIA, SOUTHERN ITALY" (Cines, 23 Nov.), (14:904).
"THE GOLDEN SHELL OF PALERMO" (Cines, 5 Nov.), (14: 474).
"THE BEAUTIES OF PORTUGAL" (C. G. P. C., 19 Nov.), (14:696).
"ENCHANTING JAPAN" (Selig, 8 Nov.), (14:482).
"LIFE AND INDUSTRIES IN ARDEN CAMPO" (Cines, 16 Nov.), (14:584).
"THE ISLAND OF CEYLON, INDIA" (Edison, 29 Nov.), (14:806).
"TREBIZOND, ASIA MINOR AND ITS SURROUNDINGS" (Eclipse, 27 Nov.), (14:904).
"THE YELLOWSTONE NATIONAL PARK, WYOMING" (Edison, 8 Nov.), (14:478).
"SALT LAKE CITY, UTAH, AND ITS SURROUNDINGS" (Edison, 12 Nov.), (14:584).

## INDEPENDENT MANUFACTURERS.

"THE LITTLE GIRL NEXT DOOR" (Thanhouser, 1 Nov.), (14:390).—Love of one's neighbor.
"THE TROUBLES AND PLEASURES OF A SAILOR" (Powers, 13 Nov.). (No synopsis published.)
"ON BOARD THE S. S. DUBUQUE, NAVAL TRAINING SHIP" (American, 30 Nov.), (14:816).
"THE SERVIAN ARMY IN THE BALKAN WAR" (Gaumont, 30 Nov.), (N. S. P.).
"BATTLE PRACTICE ON A CRUISER" (Gaumont, 19 Nov.), (N. S. P.).
"A DAY ON THE BATTLESHIP FLORIDA" (Majestic, 5 Nov.), (N. S. P.).
"HOW NEW YORK TRAVELS" (Gaumont, 30 Nov.), (N. S. P.).
"THANKSGIVING" (Reliance, 27 Nov.), (14:818).
"ZOOLOGICAL GARDENS AT CINCINNATI" (Gaumont, 16 Nov.), (N. S. P.).
"SEA ANEMONES" (Eclair, 15 Nov.), (14:702).
"INSECT HUNTING" (Eclair, 22 Nov.), (14:812).
"THE CRANBERRY INDUSTRY ON CAPE COD" (Imp, 23 Nov.), (N. S. P.).
"ELEPHANTS IN INDIA" (Great Northern, 16 Nov.), (N. S. P.).
"THE BUSY BEE" (Eclair, 8 Nov.), (14:592).
"CASTLES OF BAVARIA" (Gaumont, 2 Nov.), (N. S. P.).
"DON CAESAR DE BAZAN" (Reliance, 2 reel, 29 Nov.), (14:704).
"HAZEL KIRKE" (Majestic, 2 reel, 17 Nov.), (14:816).
"FOREST ROSE" (Thanhouser, 2 reels, 29 Nov.), (14:816).
"THE STARBUCKS" (American, 2 reel, 9 Nov.), (14:488).
"THE ADDA RIVER RAPIDS" (Milano, 30 Nov.), (N. S. P.).
"CASTLES AND LANDMARKS OF ITALY" (Milano, 23 Nov.), (N. S. P.).
"SEVILLE AND ITS GARDENS" (Eclair, 24 Nov.), (N. S. P.).
"THE HARBOR OF OPORTO" (Eclair, 17 Nov.), (14:702).
"CONSTANTINOPLE" (Eclair, 10 Nov.), (14:768).
"PRESIDENT TAFT AT THE BROCTON COUNTY FAIR" (Imp, 2 Nov.), (N. S. P.).
"WOODROW WILSON" (Gaumont, 9 Nov.), (N. S. P.).

NOTE.—Volume and page of the synopsis of the story is indicated by the numbers in brackets, the volume number being separated from the page number by a colon. See the first and second references under "Licensed manufacturers." If no synopsis is printed, the fact is indicated by the abbreviation "n. s. p." in brackets.

### A Sane Criticism.

"The American Catholic," the authoritative church paper of the so-called "high church" school of theology in the Protestant Episcopal Church, has among its editorials in its issue for December last the following two paragraphs, which not only contain a valuable and very interesting news item, but also voices the opinion of the most scholarly and experienced religious teachers in the country. The "account of what has already been done in the way of producing moving pictures of events in the Life of our Lord," which the paper refers to as being found on another page of the same issue, is a detailed criticism of Kalem's "From the Manger to the Cross," which is copied from the London "Church Times," the authoritative organ and ecclesiastical paper of the Church of England and of Oxford university theology. The conclusions of the criticism are practically the same as those of the paragraphs given below and altho it is too long for repetition here, it is the finest tribute of real appreciation of the value of religious moving pictures and, in particular, of the Kalem work, that has yet appeared anywhere.

> The news that the Ober-Ammergau performers have consented to act their sacred play in the Holy Land for cinematographic purposes will come with something of a shock to a good many people but after all it is probably the best thing that could happen. On another page will be found an account of what has already been done in the way of producing moving pictures of events in the Life of our Lord. In all probability these exhibitions will be extremely popular, and it is possible, even though one's mind revolts against the whole thing, that it may lead to a revival of religion. Anyhow the thing is done, and under these circumstances it is thought by many religious people that it will be much better to have films in use that are really devotional, in place of the many so-called religious films which are already being exhibited in Europe. The best of these is the one criticised on another page; but we may hope that the result of the Ober-Ammergau performance will be to produce a set of pictures which at least will be free from all objectionable details.
>
> It must not be thought that these films will appeal only to Protestants. Eight years ago we spent Easter at Rome. It was in the early days of the moving picture show, but already the Passion of our Lord had been depicted, and this cinematographic representation was so popular with the poor people that the exhibition was not only held continuously through Holy Week, but was continued even on Easter Day and afterwards.

It should be noted that in the above paragraphs the word "protestants" in not intended to include either the Church of England or the Protestant Episcopal Church in this country, as the theological stand of the paper is that these like the Greek and Roman churches are catholic, not protestant.

---

### JACK NELSON JOINS SELIG.

Jack Nelson, one of the most popular leading players in the pictorial line, having served with noted success, has been engaged for the Selig stock company for juvenile leads.

ECLAIR COMPANY AT SARANAC LAKE, N. Y.

**This company of players were engaged in portraying Sir Gilbert Parker's "Right of Way." From left to right they are: O. A. G. Lund, Guy Hedlund, M. J. Guisack (cameraman), Miss Foster, J. W. Johnston, E. Hostadder, Miss Martin, F. C. Truesdell, Miss Goodstatt.**

## OBSERVATIONS
### BY OUR MAN ABOUT TOWN

A STATEMENT was made by a keen observer in the motion picture field the other day that there is a concerted movement on the part of the higher priced vaudeville trust to try and cripple the motion picture industry by "kidnapping" the stars and favorite performers. The statement is given for what it is worth. Some people ridicule it but recent developments indicate that it is some distance away from an improbability. The informant says the vaudeville managers figure that the popularity attained by motion pictures has been won by the personality of certain players and that if the trust can absorb this element of the picture business it will soon be on the decline.

* * *

There are some ridiculous features about the affair. The statement of the informant may, or may not, be so, but if it has a foundation and the vaudeville managers really think that by drawing the players from the studios they can cripple the motion picture manufacturers they are laboring under a most absurd delusion. It is true that the personality of some players has been an important factor in the attainment of the popularity and success achieved by the photoplays but, after all, "what's in a name?" Time and again manufacturers have lost favorite players, but they are still in business—in fact doing more business than before—because the pictures themselves have constantly increased in drawing power, irrespective of the popularity of individuals taking part in them.

* * *

And, after all, perhaps the vaudeville managers are not working as hard to get hold of the "movey stars" as the latter are desirous of being "kidnapped." Actors and actresses have always been and always will be of a roaming disposition. A desire to achieve new triumphs in new fields has made them so. One very popular photoplayer recently stated that, in spite of the great pleasure afforded by becoming a favorite with the masses, the congeniality that enters into life in the picture studios, the warm, home-like friendships that are made there, and in spite of the fact that the work is lighter and more congenial than stage work, particularly on the road, there is a time when the best of the players feel that they are gradually becoming automatons and are allowing golden opportunities to gain fame and fortunes in new fields to slip by. At some time or other the call comes to all of them and if they fail to respond frequently find themselves becoming restless, discontented, and sometimes indifferent.

* * *

Within the next few months we may expect to see many new faces in nearly all the motion picture studios where favorites have reigned. Several have already heeded the call and are on the move. Some are going on the higher priced vaudeville circuits and others have flattering offers from the larger photoplay houses and this exodus from the studios is not entirely, if at all, due to a policy of destruction on the part of the vaudeville trust, nor is it due to anything of an unpleasant nature that has arisen between the players and their employers. It is purely a business proposition. The players feel that the new step is to advancement in the world of theatricals and of course, more money. All of us who remain identified with the photoplay field will regret to see them go on account of the associations that have been made, and none of us will withhold an earnest wish for their welfare. At the same time there is no occasion for any of us to become apprehensive of the effect of their departure upon the motion picture business. There is a vast quantity of untried talent knocking at every studio door in the country and, while the achievements of the old favorites will keep them affectionately in our memories, there is abundant material at hand to keep the good work agoing with the same gratifying success that has been acquired in the past.

* * *

A gentleman prominently identified with one of the best known studios, when asked if he had heard of any conspiracy to take favorites away from the companies making photoplays, said, all that had come to his hearing were mere conjectures. "Considerable talk has been created lately by rumors of so many photoplayers going into the regular field. The unusual number turning in that direction has drawn more attention to the movement than has been given to similar steps in the past and exaggerated conclusions have been drawn by some people. I have not heard of any manager making overtures to bring about a breach of contract between players and the picture people. If I had perhaps I would be disposed to believe that there was something in the conspiracy talk."

* * *

According to reports from outlying districts the reserve list of vaudeville performers for motion picture theaters is not as encouraging as the list of people for studio work. I met the other day the manager of a picture house in a town located about fifty miles from this city. Upon being asked the object of his visit to the city the manager stated that he was on his way to find out what some booking agents looked like. "We run vaudeville on certain nights," he said "and made arrangements with an agent in this city for the talent. The kind of stuff we have been getting makes me believe that either the bookers are a first class grade of green goods men, or there is an awful scarcity of performers that are worthy of the name. The motion picture vaudeville deserves more censorship by a large margin, in my opinion, than the pictures do. On our last vaudeville night a woman who looked like an escaped inmate from some old people's home appeared at the hall with her outfit packed in a bag little larger than a good-sized card case. She announced that she was the vaudeville attraction assigned to us for the night, but she did not fill the assignment. The size of her outfit aroused our suspicions, but what followed decided the fate of the booking. Pete Sweeney was in the wing ready to announce the vaudeville act as soon as the screen would be hoisted. The "star" of the night approached him and, in a nervous, impetuous way made known to Sweeney that she was very thirsty. 'I positively cannot go on,' said she, 'until I have a drink of water—or something.' Sweeney was on the job and led the woman to a hydrant at the rear of the stage. As he handed her a glass of water she hestitated in taking it at the same time saying 'where us vodevil people appear the managers, or somebody else, generally offer us some wine.' 'Well,' said Sweeney in a matter-of-fact tone, 'they don't generally get none here.' When I heard of the incident I closed the act and continued the pictures for the night. How an agent can have the nerve to send out highbinders of that character and expect to continue doing business is beyond my conception. It is a good way to kill the picture business. I have never known of a performer of that character having an act of merit."

* * *

A booking agent to whose attention this case was called said: "Such incidents must not be associated with the regular vaudeville supplied motion picture houses, which in many respects equal some of the best acts offered on the higher priced circuits. A cheap-skate manager must expect attractions of a similar character. If his business falls off he has only his own policy to blame. He offers from $8 to $10 for an act for one night, railroad and hotel included, and he never fails to remind you that he does not care whether it is a single or a double act so long as it is good. Say the return railroad fare is but two or three dollars and the hotel only one dollar, what has the performer got left after paying the agent's commission? The only display of stupendous nerve in such matters is on the part of the manager of shrunken principles who aspires to figure in any part of the amusement field. They are responsible for the keeping of such people as they complain of on the lists and if their policy is the same with the pictures it would be far better that they get out altogether."

* * *

All must concede that rank vaudeville will kill any house, but good pictures will draw good money if they have a good manager behind them. The same fate must be expected of exhibition houses conducted on penurious policies as would be looked for with respect to producing houses operated on a similar basis.

---

## ESSANAY PICTURES MANAGER DAVIS.

A banquet was given in honor of Mr. Will J. Davis, manager of the Illinois Theater, by Chicago theatrical managers last Thursday evening. Previous to the most notable affair the Essanay Film Mfg. Co., made motion pictures of Mr. Davis and a few of his esteemed friends. At the banquet the pictures were thrown on the screen and were indeed a great pleasure and surprise to the attending guests. Mr. George K. Spoor and Theodore Wharton attended. The affair was one of utter enjoyment.

# C. W. Midgley, Exhibitor of Today.

### Visits New York to Get the Best Equipment for His New $150,000 Picture Theater in Salt Lake City.

By George Blaisdell.

THERE dropped in at the World office one day last week a man from out West—to be precise, Salt Lake City. Surely that's far enough from Broadway to be called West. Our visitor is of the new type of picture exhibitor, the man not alone of advanced ideas, but of advancing as well. He surely made a hit with those of the crew who were at the time on deck.

C. W. Midgley is the general manager of the Liberty Theater Company. He has had wide experience in the field of amusements. Consequently he understands the art of giving the people—the thoughtful people—what they want in the way of entertainment. Mr. Midgley has radical opinions about conducting a house for the exhibition of motion pictures. It is not difficult to gather from his conversation that he feels the West has studied the problems of management to better advantage than has the East. Take, for instance, the matter of projection. In the plans for the hundred-and-fifty-thousand-dollar house which Mr. Midgley's company is erecting in Salt Lake City the initial nut to be cracked was the projection booth. "We located that first," said the Liberty's general manager; "then we planned the house around it." At first sight this may seem like the tail wagging the dog, but not so in Mr. Midgley's eyes. "What is more important," he pertinently asks, "than proper projection?"

C. W. Midgley.

Unfolding a roll of blue-prints, the man from Utah showed how he could drive a horizontal ray from his lens to the center of his big curtain, 85 feet away. The booth is at the foot of the balcony slope. The screen is in a deep shadow box. By the way, "screen" or "curtain" as just used is a misnomer. The pictures are to be thrown on the wall, sufficiently concaved to prevent detortion of the figures to those on side seats. The orchestra leader faces the pictures. The orchestra is faced away from them and toward the house. Its members will work inside a shell-shaped structure; thus no lights will be thrown toward the shadow box. Mr. Midgley is an enthusiast on the subject of orchestral music as an accompaniment to pictures. In his present Salt Lake house he has ten of the best musicians of the city. The leader, he says, is the best of the local talent.

Mr. Midgley has visited the prominent film men during his visit to New York and is in thorough touch with general conditions. As he is a user of licensed service, naturally he has given most attention to matters concerned with that section of the industry. Mr. Midgley has no hesitation in saying he believes there is room for improvement in the quality of output. He says that while some manufacturers have gone ahead, have progressed, others have not. "In my city," he said, "you know we cater to all classes. We have the very rich for regular patrons as well as those possessing less of the world's goods. We have to depend in a city of a hundred thousand population on our own; there are few transients to draw from. This means we must have the best program we can get. I am a believer in consecutive runs of two or more days for features, as this gives opportunity for individual advertising—for surely the commendation by patrons to their friends is the most effective agent of publicity." Mr. Midgley's present program is unique—three changes weekly; five reels, all first-runs.

The Liberty Theater, Salt Lake City.

"The Liberty Theater Company, of Salt Lake City, is now erecting what will possibly be the largest—certainly one of the greatest—amusement houses devoted exclusively to motion pictures in America, if not in the world," said Mr. Midgley in the course of a chat. "It will have a seating capacity of 3,000. It will have every known appliance for insuring the safety, comfort and convenience of its patrons. A large pipe organ has been purchased. There will be an orchestra of sixteen pieces, which will play the pictures in detail. It is the intention to put on a motion picture entertainment that has never been equaled in the business.

"While Salt Lake City is a small place compared with the big cities, the Libery Company, with its present theaters, which are in themselves the equal of any in the country, has built up a clientele composed of the very best people. The audiences will size up with those patronizing the best two-dollar shows, and the general impression is in Salt Lake City that the motion picture business is fast becoming the popular form of amusement for all classes.

"Our new house will be thrown open to the public about the first of May. I am now in New York contracting for different equipment. We will put in one of the latest motor generators, with a capacity of 100 amperes. As this will be a very large house, it will require a screen much larger than ordinary—21 by 24 feet—and necessarily much stronger light. The dimensions of the theater will be 100 feet wide by 165 feet in length. It will contain 2,000 seats on the main floor, and a shallow balcony will carry 1,000 seats. The building will be devoted entirely to the showing of pictures, there being no other rooms or any stores.

"I think that our company, in the erection of this new house, is showing its faith in the future of motion pictures. I think also our action shows our belief that the day of vaudeville in pictures is gone. There will be no stage. We expect to charge an admission—providing we can get the right kind of pictures, providing the manufacturers will produce stuff of merit—of from 10 to 25 cents. We believe that the ultimate success of the motion picture business as an industry depends entirely on whether the manufacturers can see that quality is the mainstay of the proposition. We believe that the public can be educated to pay an admission that will justify the exhibitor in paying the manufacturers through their exchanges a greatly advanced price for film, which should enable the manufacturers to produce better pictures."

## Daniel Frohman Visits World Staff.

### Distinguished Theatrical Man Recalls Early Newspaper Experiences—Talks Interestingly of the Silent Drama.

THE staff of the Moving Picture World received a most pleasant call recently from Daniel Frohman, managing director of the Famous Players. Mr. Frohman's first remark indicated that in a newspaper office he was on familiar ground. He said it carried him back to his early days in Newspaper Row. He spoke in reminiscent vein of his experiences with the unappreciative copy reader—the tyrant of the blue pencil. Among his duties in those youthful days was the copying of Horace Greeley's manuscript—the illegibility of which is to-day, more than forty years after the death of the great editor, well known of all men having to do with the making of newspapers.

The veteran theatrical manager talked most interestingly of the filming of "The Prisoner of Zenda," in which James K. Hackett is starred, and, by the way, the first picture in the making of which Mr. Frohman has taken an active part. The initial appearance of the stage players before the camera was not without some evidenee of nervousness, Mr. Frohman said; this, however, was very soon overcome. The greatest fear of the players was in the possibility of the development of "static" and the liability of a "retake." Referring to this ever-present menace to the producer, Mr. Frohman spoke of one scene in which Mr. Hackett had done particularly strong work. "I have never seen him do anything quite like it," said the managing director; "we were all under its spell. The particular scene was where the king recovers from the effects of the drug administered to him on the day before his intended departure for the coronation. Mr. Hackett was portraying the rage and despair of the monarch when, a prisoner in the dungeon of Zenda, he realized he could not be in Strelsau on the great day. At the conclusion of the scene, Mr. Porter requested Mr. Hacket to wait just a few minutes until he examined the film. When he returned from the dark room with word that the scene would have to be made over the despair of the actor was genuine."

Mr. Frohman told of the visits to the Famous Players studio of well-known persons and of the fascination of the screen and of screen work upon all who came under the lure of the silent drama. Prominent among these have been Kate Douglass Wiggin and Mrs. Frances Hodgson Burnett.

Mr. Frohman contrasted the method of writing plays for the stage and for the screen. He spoke of the marked difference between the two forms of dramatization—how the playwright could more nearly follow the path of the novelist, of the advantage of the former by reason of the opportunities for verbal explanation of minor factors in a story. On the other hand, if as a general rule it be essential in a photodrama to outline the points of a plot in sequence, in chronological order, there is the absence of the physical limitations of the stage and, also, there are the almost boundless possibilities of portraying to the eye real life in real surroundings—of to-day or of another day.

## MOVING PICTURES INSPIRE A SCULPTOR.

Carlo Romanelli, a talented young sculptor who has made Chicago his home, paid a high tribute to moving pictures the other day. There was an exhibit of painting and statuary in the Art Institute recently, under the auspices of the Municipal Art League of Chicago, 263 paintings and 69 pieces of statuary being on exhibition. Medals and prizes were awarded, and among those honored was Signor Romanelli, whose early studies were made in Florence and Paris and whose studio at present is in the stockyards district of Chicago.

Romanelli's realism, as revealed in his work, has gained for him the sobriquet, "The Inspired," and he traces his inspiration to the American moving picture show. The pictures have given him his "touch," he says. The bronze group which won a medal for Romanelli shows a cowboy in the act of bulldogging a steer, from the back of a galloping horse, and the film in which he saw the picture shows scenes on the Diamond S Ranch, as produced by the Selig Polyscope Co.

"The picture show gave me all the idea I ever had for that group," says Romanelli. "I was never on an American ranch in my life; I have never seen a cowboy; I have never seen a steer, except in the stockyards of Chicago. Your picture show then is the great school for the artist, the sculptor. It serves a higher purpose than to amuse and entertain. It instructs; it inspires!

"I am not of that class of artists who rail and rave against institutions of the rank and file, who cannot be artists. I can breathe the air breathed by the latter and breathe the inspiration and knowledge. For days and weeks I have gone and watched pictures of Western life.

"I wanted to 'do' Western life, and could not go west, so I used my wits. I would sit for hours, seeing one reel of Western drama pictures run over and over again; I would study each infinitesimal detail, until I could fully absorb the atmosphere of the ranch.

"I feel that I have become thoroughly immersed in the spirit and traditions of the glorious American West. I feel a comradeship with its people. To quote Kipling, I fancy that I have 'eaten their bread and their salt; I have drunk their water and wine.'

"Inspiration is not the gift of the gods that some think. It consists mainly of work and application."

## BIG FILM SERVICE CONTRACT.

The firms of Moss & Brill and Cunningham & Fluegelman have secured from the Kinemacolor Company of America the exclusive right to present natural-color motion pictures for one year in the Boroughs of Manhattan, the Bronx, and Brooklyn, with the exception of the territory in Manhattan bounded on the North by Fifty-ninth street and on the South by Fourteenth street. The consideration involved is $250,000, and the contract calls for a three-reel service changed twice a week. The territory between Fourteenth and Fifty-ninth streets, Manhattan, has Kinemacolor at William Morris' Wonderland and at the Carnegie Lyceum, the first mentioned showing the regular Kinemacolor service of comedies, dramas, educational, etc., and the Carnegie Lyceum showing "The Making of the Panama Canal" and "Actual Scenes of the Balkan War." A special stipulation in the contract permits the Kinemacolor Company of America to continue service to the Children's Theater, on top of the Century Theater at Sixty-second street and Central Park West.

Until very recently the Kinemacolor Company of America made no efforts to extend its film service, feeling it best to wait until it was fully prepared. The Kinemacolor organization has been rapidly increased. Speaking of the steps taken to handle the rush of new business, Henry J. Brock, president of the Kinemacolor Company of America, said:

"Already we have opened branch offices at Cincinnati and Boston and will follow these with offices at Chicago and St. Louis, and so on until the entire country is covered. Each branch office will carry a complete duplicate stock of all Kinemacolor reels, including dramas, comedies, travel and educational; in fact, a duplicate of everything made by the Kinemacolor Company of America and a duplicate of everything made by the Natural Color Kinematograph Company, Ltd., of England, which will appeal to American audiences. We now have five companies in California producing plays, and the Kinemacolor fashion films, taken in New York and showing the latest Parisian styles months in advance, has proved unusually strong with exhibitors. Of our educational and travel reels I need hardly speak. I cannot help, however, a reference to the business done at the Carngie Lyceum, where our films of 'The Making of the Panama Canal' and 'Actual Scenes of the Balkan War' for the past six weeks have been playing daily at prices of from 25 cents to $1.50, and, doing a good business at the start, have increased that business each week until it has got to the point where many dollars are turned away from the box office each week because we haven't sufficient seating capacity."

## STATISTICS FROM MINNEAPOLIS.

The Minneapolis Tribune has made a study of motion pictures in its city and has gathered statistics that are as interesting as they are unusual. Of 10,000 families reported on, it is learned that 6,653 send members to the shows. One-third of the persons who go attend as often as once a week. Each family spends on an average $7.50 yearly. In one section of the city all but 28 of 345 families are patrons of the shows. There are 7,000 persons who go oftener than twice a week. More than three-fifths of those who attend from families are adults. When it is considered that the attendants not included in families are bound to be adults it is easy to see that the proportion of children is very much reduced.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

### The Vitagraph Booklet.

If you are a licensed exhibitor probably you've seen one of the booklets "How and Where Motion Pictures Are Made by the Vitagraph Company of America," which is a sufficiently long title to serve an encyclopedia. If you have not, you should get one and consider the usefulness of the booklet for a souvenir. The cost is rather high for a twenty-four page book, ten cents each when purchased in lots of 25 at a time, but by using the coupon system for dull days it can be accomplished and is right in line with the attraction. It is lavishly illustrated and describes clearly, if not in extenso, the various processes through which the film must pass. With unusual good taste there is a notable absence of brag; indeed modesty seems to be carried to the other extreme, but it is a useful booklet that will be held and prized and a more attractive offering than spoons or similar offerings.

### A Wall Calendar.

S. E. Wall sends in a calendar souvenir that he gave out last month at his West Jefferson, Ohio, house. Calendars seem to have been a favorite souvenir around holiday time and some of them were atrocious, but Mr. Wall gave a three-color half-tone in imitation of lithography that has the softness of a pastel original. If it is a matter of a half cent or cent between a good or poor calendar or other piece of advertising, put in the extra money. That fraction of a penny may make the difference between something thrown away and something cherished. Mr. Wall's calendar is good enough to go on any desk or in any home. The calendar will last where some of the gaudy "Now I'm Grandma" affairs will go into the waste basket before the Christmas greens come down.

Exhibitors are prone to consider costs rather than the ratio between cost and return. If you cannot afford to get something good, do not try to do anything. That will be better than putting out something that is hurtful and you waste both effect and money where a thing is not well done. Do things well or not at all. One piece of advertising costing three cents that will be valued is better than three each costing a cent and a half and lasting just long enough to be thrown away.

### The Difference.

The other day the Metropolis, Jacksonville, published its second annual amusement edition, in which the photoplay theaters were more than well represented. It is something that is out of the ordinary in daily newspaper work and a splendid chance to get before the amusement loving public. Practically all of the leading houses are represented in the advertising columns, but only one advertisement says anything that would interest us in the house.

The Phoenix, for example, advertises that pictures are changed daily, "showing all of the leading brands of associated films in the world, made from far and near." It adds that the ladies and children are given the personal attention of the manager, J. J. Fahey. "Give us a trial and have a dime good time for a nickel," is the nearest that the advertiser comes to putting up an argument. He takes a half page to advance these facts and explain that he has five years' experience with five-cent shows, which proves him right.

If we lived in Jacksonville and were not particularly interested in the pictures we should not care much about this advertisement. It would not fill us with any curiosity to see the pictures or to visit the Phoenix. That the pictures are changed daily would not excite our interest. The advertisement would not be more than a half page advertisement to us. But suppose that it started, "Did you ever figure how much fun you could have for a nickel?" We would be willing, perhaps, to invest a five-cent piece in the experiment. If the advertisement went on to tell how some of the clever actors of the dramatic stage had gone into pictures, how the average program represented an outlay greater than the average cost of a $2 stage attraction, we think that the Phoenix would get our money, but the blank statement that pictures are changed daily is familiar to the patrons who do not have to be advertised for, and it does not interest those who are not fans.

### The Pastime.

The slogan of the Pastime is "Everything new but the price." This follows 24-point display lines announcing that the house has been newly renovated and has new machines, new music, new decorations, new pictures and new songs.

It is not explained that the renovations bring new comfort to the patrons in the shape of new seats, greater space or such things. That the new machines will throw a brighter and steadier picture is left to the imagination of the informed. It is simply stated that these and other things are new, and the reader is left to realize all by himself what it means. Some nineteen words are given to a patent curtain, which is described as the most modern and expensive curtain in Jacksonville, but nothing is said about the quality added to the picture by this supposedly ideal surface. There is no argument, no appeal, merely the cold statement of fact. This is not enough. You must tell how and why the features make your house the one to which preference should be given, or else you are throwing away your money.

### But the Savoy!

But the worst advertisement of the lot is the Savoy. If we are not mistaken, the Savoy is a Montgomery proposition, though not classed as a Montgomery house. It is a five-cent theater, with Mutual service, and does a good business, but the business was not built on any such advertising as this:

Three absolutely new first run pictures.
A new program every day.
Good music.

The name of the house, the name of the resident manager and the price of admission are given, but no address is shown, and for that matter we think that few who read the advertisement will be interested in the address. Suppose that the advertisement had commenced:

> "Do you know what "first run" means?
>
> If you are not a dyed-in-the-wool photoplay fan it is probable that you do not.
>
> "First run" means that a photoplay is being run for the first time. It means more than that. It means that it comes first to the Savoy and is shown in its photographic perfection before the careless operator in some other house has had a chance to mar the quality with scratches, dirt or breaks. It means, taken in connection with the perfect projection at the Savoy—
>
> The Best to Be Had.
>
> And we show *three* first runs every day for five cents. It's not the price that makes the show good. It's what you get for your money. You cannot get better than first run. It cannot be done.

That's a bit long, but it is a good argument, and it is not too long for a special edition. An advertisement like that means something to the man who may never have seen the term "first run" before.

### The Grand.

Even Mr. Montgomery falls into the error of not explaining what first run is, but he gives an argument, he makes interesting talk, and when you put the paper down you feel an interest in him. He starts off with "If you can't be a bell cow, fall in behind." This is played up in large, black type alongside his own familiar picture. He goes on to explain that this old saying made a deep impression upon him when he was a child, and that he then made up his mind to be a bell cow. He leaves it to the public to decide if he is in such phraseology that suggests he has a pretty good idea of what the answer should be. He goes on to announce a complete change of program daily, "First run moving pictures of the makes the public demands."

He winds up with the statement that all local houses are good, but that some are better than others, and he leaves it to the public to make its own choice, but conveys the hint that this house of his has a shade the best of it.

It is by no means up to the high average of the Montgomery advertising, but it gives you an argument; it creates the impression in the mind of the reader that he is talking because he has a message. It is the only advertisement of the four that really says anything at all.

### Say Something.

If you have no message, do not pay for advertising space, but you have a message to the public, whether you know it or not. Think up what it is you want to say and say it interestingly, explicitly and with a punch. You have no use for the photoplay subject that lacks the punch. You talk of this or that company putting out stuff that lacks the punch. Before you throw your stones through the windows of your glass house, look to your own shortcomings.

You advertise to get business and to hold what you already have. No man ever did have more business than he wanted, so it stands to reason that you want business. If you want it, get after the chap you haven't got. Talk to him right from the heart. You never bought life insurance of the man who contented himself with saying that his company was the biggest and best or safest and cheapest. He talked you half blind and wholly thirsty telling you why you should take out a policy in his company. He kept after you until he got you—until he made you take out a policy. No book agent ever worked his way into your office to tell you that his history of the world in thirty-seven bound volumes was the best ever. He may have told you that among other things, but he was not satisfied to tell you just that. He told you why it was, according to his lights, and in the telling he may have recited a selling monologue that some publishing house paid for with a check in three figures.

How can you expect that your statement that you have a good show is going to pack your house?

Tell the man who knows nothing of pictures why he should come to see them, and at your house. Tell the man who does know pictures why your pictures are the best. Don't write an advertisement in three and a half minutes and then complain that advertising doesn't pay. It doesn't when it is done like that, but it does when you do it right.

### Too Much.

The other day we mentioned appreciatively the booklet of the Shawmut Theater, Boston, but we are less enthusiastic about the bill just received. It is far too large and tries to tell too much all at once. The sheet is 12 by 18½ inches, rather closely printed, and suggests the heralds used by repertoire shows. These are all right in their place, but we gather that the Shawmut is catering to a class of people who will not be attracted by a mass of type.

The vaudeville feature is a quintet of old soldiers and a large half-tone is used for that act. In addition two shifts of vaudeville and two special picture features for the current week and the features and one shift of vaudeville for the succeeding week are announced. That is entirely too much to get on one bill where paper and printing are cheap. It would have been better had the special films for a week been advertised. We think that in most mixed houses the audiences largely go in spite of the vaudeville and that these acts are not sufficiently well known to matter much, but even if they were all local headliners, it is asking too much of one bill to carry four changes of program. In this case we believe that the class of patrons the house is reaching for is apt to resent the large bill. There is an almost painful discrepancy between the booklet and the bill and did we live in the territory covered by this house the effect of the bill would be to nullify the good the booklet did. The booklet was almost too good. The bill, while well printed, is too full. It is easier to drive in one nail than twenty carpet tacks. It is best to hammer at one thing at a time.

### Rubber.

Offsetting the fact that he signs his name with a rubber stamp, Sam W. B. Cohn, of the New Spokane Theater, Washington, puts two two-cent stamps on a letter when this is necessary. It takes two stamps to pay the freight on some matter he sends us, responding to our request for more when he notes his luridly effective treatment of "The Invaders." There is no red ink and exclamation points on his advertising for "The Star of Bethlehem." He gauges his advertising to fit the subject and the matter for the religious subject is carefully worded and kept from excessive display. One of the cards is an invitation to a special viewing on the day of the opening. Some of the effect is lost through the use of imitation engraving with old English type, but he balances his lines well and gives proper value to the big points. The name of the theater and title of the film stand out so that they immediately catch the eye, and this is the test of all good advertising. Apart from the type face chosen, it is a capital bit of printing and on good card, the sort of thing that will make you respect the theater because the management respects itself.

A holiday greeting comes in the form of a four-page folder that encloses a single sheet announcing the current program. This serves the double purpose of permitting a careful run of the four-page while the program may be a last moment affair. We like one line he uses: "The Playhouse of the Public." It suggests popularity.

### Going Strong.

The Cameraphone Bulletins, Pittsburgh, are going it like a regular paper when it announces the succession of Frank L. Dyer to the management of the General Film Company and prints his portrait. We wish they would run an editorial page and give us more original stuff to "lift." Now and then they run editorial comment, such, for instance, as the monthly discussion of the records for their mechanical musical device. The new numbers are explained and the audience invited to ask for favorites. Here is a part of a recent announcement. If you have a high class phonograph and new records regularly, you might work something along these lines, even if you have to have a special slip printed.

> We have gone over very thoroughly all of the popular music in this month's list of the Victor Talking Machine Company, and have selected a number of records we are sure will please you.
>
> "Beautiful Doll, Good Bye," by the American Quartet; "My Marguerite," Walter Van Brunt—two new and popular songs by favorite singers that are unusually entertaining.
>
> "Don't Turn My Picture to the Wall" is the principal song hit in "The Girl from Montmartre," soon to be at the Nixon Theater.
>
> "When It's Apple Blossom Time in Normandy," a Weber-Fields' hit that you must surely have played for you. We know you'll enjoy it.

### Another Idea.

And here is another idea that is worth copying. We've had a lot to say about the value of an accurate mailing list, but too much cannot be said. Here's one feature of such a list:

> WHAT OUR PATRONS SAY.
>
> The mailing list of the Cameraphone theaters is a large one. The patrons of our theaters responded with great enthusiasm when the management offered to mail out to patrons copies of each week's bulletin. The list thus established, with the large number that have since come in, is revised every second month, a blank form being sent out to the patron with the bulletin for a statement of his further desires as regards the bulletin, a space being provided for suggestions and criticisms of the Cameraphone theaters and the pictures shown therein. We have been more than pleased to note the many very complimentary remarks of our patrons who returned the revision slips with requests that the bulletin be continued. We quote a few examples:

There follows about a column of warm but not gushy praise; the sort of stuff that might come to the house, but not the sort of thing the house might write. It gives ammunition to the man who likes to brag about his favorite house and cite the poinions of others to back up his own judgment.

### Free Advice.

Two more evidences of hustle are found in the Bellevue edition of the Bulletin (there is one for each of the numerous houses). The first is the announcement that on a certain day the gross profits will go to the local branch of the Y. M. C. A. The second explains itself. It runs:

> ANNOUNCEMENT:
>
> For the benefit of the business people of Bellevue, Avalon, Emsworth, and surrounding territory, the Cameraphone theaters will have a representative of the Cameraphone Advertising Department at the Bellevue Theater, the evening of Tuesday, January 28th. The gentleman will be pleased to talk to any business man interested in the Bellevue Boosting Campaign and may be able to make some valuable suggestions as to ways and means.

It's just another way of showing public spirit and getting identified with the progress and prosperity of the town. It makes the house a local institution.

### Says He's Alive.

Here is a chatty letter from D. L. Cornelius, resident manager of the Dreamland Theater, Shreveport, La. He writes:

> As I notice you continually call for more of the exhibitors' ideas in advertising, and having derived a "great deal of good" from your department, I am sending in a sample of my weekly advance program that I started the first of the year and from which I have derived a great deal of good.
>
> I am not altogether original in all my ideas, but try to be so as much as possible unless I happen to find something that looks real good, when I grab it up and use it to the best possible advantage. I continually scan the pages of the WORLD and must say that everything I have adopted therefrom has proven a big success. Of course I put a lot of push behind it and the consequences are that we are giving competition an awful run for their money.
>
> I do a great deal of newspaper and banner advertising, but find that it always pays if I put in enough work on the composition, of ads, etc. I try to be as chatty as possible and put as much personality into it as possible and still not get too familiar; but my greatest hobby is catchline advertising.
>
> I came out a few weeks ago with an article like this: "Watch that Dreamland in 1913 It's Alive." This was during the holiday season, and I carried ads in the newspapers and banners on the streets. The result was that it became a popular slogan here and caused a great deal of talk, and I think done me a whole lot of good.

### Likes the Turtle.

Mr. Cornelius has adopted a uniform weekly program, a heavy pasteboard card about 4 by 6 inches. On one side appears the program for the week and on the other some advertising talk. Each program carries the number of the week and an announcement states that

> TEN OF THESE WEEKLY PROGRAMS NUMBERED CONSECUTIVELY RETURNED AT ANY TIME WILL BE REDEEMED BY ONE WEEK'S FREE ADMISSION TO THE THEATER. THE HOLDER MUST BE OVER TWELVE YEARS OF AGE.

Mr. Cornelius likes the "turtle" copy appearing a few weeks ago and he has to offer in return

*Watch that*
DREAMLAND
IT'S ALIVE
*The house that put the "move" in moving pictures.*

If he will take the card on which this line appears and compare it with the others he'll notice that the matter that follows, being set in all capitals, does not make the impression that upper and lower case does, because it is not as easy to follow.

We think that a full week's admission for ten programs is rather too generous, but it certainly makes talk.

### Uses Cuts.

R. B. Cable, of the Cable Theater, Knoxville, Tenn., uses reproductions of Mutt and Jeff to advertise "Funny Day" at the Cable. "Funny Day" is distinctly good. Comedy is always welcome, and a day devoted to comedy should be a draw. Try it some day if you can arrange with your exchange to get a full program of some of the really funny pictures run before, but good for a return. Most of these will be more or less in the commercial classification and therefore cheap. Boom up the coming of the reels and we think you'll find that it will pay.

The use of cuts in an avertisement, particularly well known cartoon figures, attracts attention to the advertisement, but the advertisement itself must be framed to make the impression on the attention thus gained. We think that we would have used a larger type for the titles of the pictures and have trusted less to the announcement of the day. In a three-column advertisement six and a half inches deep, the four titles should at least have gone in an 18 point bold of some sort instead of 12 point. Half as large again is twice as large once you pass the 12 point mark, and here there was plenty of room. Too much of the space is wasted, not because white space does not help to throw out an advertisement but because in this case the white space was all through the upper part of the advertisement and not massed where it would attract.

### Fictional Facts.

We won't vouch for these statistics, but here's a capital card from the Marple Theater, Wichita, Kansas. It is well phrased and attractively printed in red and black on the ordinary postal card. William Barie, Jr., is to be complimented upon an unusually attractive advertisement. Here it is:

> 1912—MARPLE FACTS—1912
>
> During the year 1912, 3,297,546 people paid admission to THE MARPLE. If this audience stood in a row, they would reach the distance of 3,500 miles. The total number of laughs by these people was 89,924,356. If all were combined into one mammoth laugh, it could be heard from Wichita to London, England, and would last continuously for 2 hours and 27 minutes. If the applause were to be combined, the concussion would be so great that it would move the Mexican border one mile South.
>
> Fifth Consecutive Year in Wichita—World's Standard of Motion Pictures.
>
> THE MARPLE OF COURSE.

These burlesque facts do something more than gain a laugh. They hammer home the fact that The Marple is well attended and carries the inference that it must be because The Marple runs a good show.

A fact fixed with a laugh lasts.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

### That Dinner.

If you have not already spoken for a seat at the photoplaywright dinner at the Taverne Louis, March 1st, send along your name. Several out-of-town writers are coming to see what the New York contingent looks like. And listen! *No evening dress.* Come from work or play, but do not court pneumonia with a V-front vest and a U-back coat. Purely informal.

### Fashion Note.

William Lord Wright announces that he has a new hairless hat to replace the funny fuzzy thing he used to get photographed in.

### Smith Has Wented.

Russell E. Smith, who had charge of the photoplay writers' department of the Magazine Maker, has severed his connection with the concern.

### Gone and Got Married.

Edmund S. Hirsch, who has done some capital photoplay work, sends a photograph of a handsome house where he is spending his honeymoon. Outside of the fact that he neglects to mention where the place is (which leaves it open to grave suspicion that it is in Brooklyn), he seems to be in line for congratulations. We hope he brings the new Mrs. Hirsch to the photoplaywrights' dinner.

### If You Want To.

We do not advocate the submission of scripts to companies not having a fixed release date, but if you want to take a chance, note that Carleton Whiting, formerly Melies photoplay editor, and earlier of the Vitagraph photoplay department, wants "small cast photoplays of distinctive originality of theme and treatment." He states that he will pay "according to merit," without explaining about how much, and adds that the author's name will be used on the film. Scripts should be addressed to the International Photoplay Company, Santa Paula, Cal.

### Hen Club in Boston.

A couple of weeks ago "Millie and Betty" wrote that they wanted to start a photoplaywriter section in Boston. We opined that they were kidding us, but Miss Cora Drew indignantly asked why it had to be a man to start a club, and we took to the tall timber. Now Miss Elizabeth Brown declares that she would not jest on so serious a subject and says to give all and sundry her address. We have the address and will be glad to send it to all who mean business. The Chicago club has done real good among its small membership. Let Bluestocking Boston be next. Send your name and we'll pass it along to Betty and Millie. Meantime Betty and Millie are invited to come over to town for the New York dinner.

### Not So Certain.

We used to think that it was safe to follow the usual practice of working over a newspaper paragraph, so long as the paragraph only gave impetus to a train of thought, but we're not so certain now.

Last October we wrote "Fooling Their Wives" and sold it to the Lubin company. It was developed from a newspaper paragraph in the Morning World of October 4th, which told of eight women going camping. They left their husbands behind. With this for a starter, we developed a plot in which the wives' husbands were rejoiced at the promised liberty of action, but grew tired and sought to enforce a return of their spouses by a fake attack on the camp.

We were doing two services a week then, in an effort to get away on a vacation, and did not have time to read the "Stories of the Films" a week or so later, which carried the Thanhouser story, "Petticoat Camp," and our first knowledge of a pretty close duplication of incident came when the Telegraph called attention to the similarity.

Investigation seems to prove that some newspaper correspondent fancied the theme of "Petticoat Camp," which he learned from some Thanhouser actor, and sent in to his paper an item founded on the main idea. In twisting this around we almost duplicated the original story by Lloyd Lonergan, except that in his story the men and women were camping as a party, and the women went on strike against overwork, establishing a special camp, which the men raided.

If you take inspiration from a newspaper item, be certain it does not hail from a town where there is a picture company. Newspaper correspondents, dependent on their "space," are none too careful as to what they send out. We're not so certain now that any paragraph is safe.

### Another One.

Miss Cora Drew is another writer who was beaten to her idea. She writes:

> Fully eight weeks ago I started a photoplay which, for good reasons, I left unfinished. A week or so ago I saw Mrs. Breuil's "The Wood Violet," which was so like my idea that had I finished it and sent it to the Vitagraph, as I had intended, it would have looked like a "coincidence" had I been of a suspicious nature. But she could not possibly have borrowed an idea which she never had seen, and which was not even developed. I'm rather glad it happened, for Mrs. Breuil's treatment of the theme has taught me the shortcomings of my own idea as I had planned to put it on paper and the schooling is worth more than the play would have brought had I sold it.

And only the other day a lady accused the Lubin company of theft of an idea, when as a matter of fact the play they produced had been written and paid for before hers ever came into the studio.

### Not Twins.

The Keystone company advertises that highest prices will be paid for split reel comedies, but written on the back of one of their rejection slips Mr. Coolidge has written, "Producing split reel farce comedies only, for which we pay $15."

Fifteen dollars is about the average price, but it is not the highest. The two statements do not seem to be twins.

### Get Them Right.

Sometimes you'll find that a story won't work out right, no matter how hard you try. We had a cute little idea about a theatrical manager a couple of days ago, but he would not get down on paper. Just about the time he began to regret that he was not a real man that we might thrash him for his stubbornness, we found out that he wasn't a theatrical man at all. He was a life insurance agent. Then we wrote the story.

If your people do not seem to hang together, look them over and see if they are not really other people. That story about the banker might go all right if you cut out the "n" and made him a baker, and the street car conductor who simply will not mix with the other people you have in mind may turn out to be a fireman or a night watchman.

When you have an incipient strike of your characters on your hands, arbitrate and see if you can't fix it up. We've even found out that our heroine really was a hero—which is a most embarrassing mistake.

### If You Live In Charleston.

If you live in Charleston, S. C., there is a playwright down there who seeks to foregather with his fellows. Send in your name.

### Listen to This.

Here's an extract from a letter that was sent to us by the recipient. The writer says:

> At the present time I am thinking of opening a school for novices and beginners in the "art" of photoplay writing—I feel that I am much better qualified to correct stories than to originate them.

In literature the best editor is seldom the best writer, but the same does not hold good in photoplay, where knowledge of the business is the fundamental requirement—a requirement that practically none of the "school" men have. They cannot write, so they make money teaching others to write. The only difference between this man and the others is that he is frank, but we know of two actual schools whose editors privately confess that they cannot write salable stories, and another the head of which never even tried to write.

Can you beat them?

### Use No Hooks.

It has been some little time since this caption was used, but it seems to belong to this letter from M. D. Stilson, of the Schuyler Opera House, Cobleskill, N. Y. He writes:

> I am looking for some information through your column in The Moving Picture World or from some of my fellow scenario writers.
>
> I thought that I had been up against everything that a writer of photoplays has to choke down and call it good, but here is a new one to me. What would you or any of your readers take it to signify?
>
> Some little time ago I mailed a script to a film company. Today she came back, no marked slip or letter enclosed, and you should have seen it. Did you ever (sure you have) see the proof sheet in a printing office after the reader has it marked up for correction? That is the way my script looked. What would you or a brother writer think that they intended to show me? I am stuck. Never had this one handed me before, and thought I had been through it all. I have passed the point where I get mad and waste two cents on an editor that will spoil my script, but I would like to know if they do this with other people or no.

Either a production has been made from the script or it was figured for production. It is the more probable that the marks were made during production. Some director has put the picture on. It has not worked out the way it was figured and it has been turned back to the writer to weep over.

Now and then it happens that a director is not quite certain of a story. He tries it out, and it does not look well on the screen. The money lost on the film, the players and other expense is set down to profit and loss, but the script is turned back to the writer without payment.

A director has no more right to mark up or otherwise mutilate an unpurchased script than he has to slash holes in a strange man's coat. It is the same destruction of the personal property of another, and no better than theft.

We do not believe in writing to the editors about every little thing, but we think that if Mr. Stilson will write to the business office of the company they will be glad to learn of the condition and make things interesting for some bone-headed director.

### Perhaps Yes.

A California writer propounds this proposition:

> Now to another subject, not so interesting, perhaps, but of vital importance to me. It is the question of writing and marketing scripts. I have written about eighteen or twenty in the past six or eight months, but so far have been unable to get any further than a nice letter from several editors, saying the work was good, well written, technically good, originality unquestioned, and ask-

> ing to see more of my work, two of them going so far as to ask first reading of my work and urging me to come again. I have your "Technique of the Photoplay" and read the M. P. W. regularly, study the markets and read reviews of the releases, yet—but—if—I have not "arrived." Tell me why, if you please. Is it lack of continual practice, the scarcity of plots, the poor handling of meaty subjects with greater possibilities, or is it because I do newspaper reporting and have gotten into the rut of the chronicling common events?

We think that perhaps the writer has answered his own question—a question that scores of other writers have put to themselves. You'll note he does not say that he is a "journalist," so he must be an old timer. Newspaper workers, especially in small towns, have to do a lot of hustling to cover the ground, and they are apt to get into a more or less mechanical style. Ten years ago one of the most able manuscript readers in New York turned back one of our fiction submissions with the note that it was a splendid theme, but sounded as though it had been written by "a tired newspaper man," which hit the mark exactly.

We have seen a lot of scripts done by newspaper men that had the same fault that probably marks this inquirer's stuff. It is all good in idea, it is all reasonably new and fresh, but there is no "bounce" to the story, and mostly they are writing of their own experiences instead of idealizing. It is too commonplace and matter of fact in development even when the theme is new and strong.

The photoplay script is no place for "fine writing. It is more essential that the script be brief than elegant, but there should be a certain twist that marks the difference between the labor of love and the labor of duty. It is a hard thing to define, but there is a certain frame of mind that must be arrived at before the script is undertaken.

If a reporter goes out on a fire or a murder case he comes back with his facts, sits down at the machine and grinds the story out.

Photoplays cannot be ground out of the mill in the same fashion. They must be written with all your heart and soul and a black record ribbon. Probably these stories were not written with the heart and soul, but with the idea that a practiced writer should be able to write a photoplay the same as a news story. The result is apt to be more or less unimaginative, lacking in the little touches of development that mark good work. Some writers approach their work almost with a good-natured contempt for the simplicity of it. It is far from simple work, and unless genius burns it is useless to expect a sale.

The best way for the newspaper man to work is to find out when he works best—whether in the early morning or late at night—and then do the work at the proper hour, and only when the story fairly cries to be written. Then he should take a workman's pride in doing the best job of it he knows how. He should seek for little twists of situation or movement, novelty of idea and the unusual that sounds as though it might be the usual.

Perhaps, too, this inquirer's address is against him. He lives on Lemon Avenue. We would rather move over to Peach Street, if they are naming the streets after fruits.

## A New Point on Film Credit.

Russell E. Smith, who is in charge of the photoplay department of the Magazine Writer, presents this interesting problem, relative to the recent announcement of film credit:

> Apropos of the recent agreement among some film companies that the author of a scenario should have his name on the screen, how about the author of a magazine story whose yarn is made into a photoplay? Is he not entitled to have the credit also?
>
> Recently a magazine who buys a great deal of my output refused to give me the moving picture rights to one of them. That presupposes that the story has value as a possible film. Now, I am a scenario writer, *too*—as well as a magazine writer—and when that story is bought—if it ever *is*—by some film company and turned into a photoplay by *some one else*, should *I* not get as much credit as the author of the photoplay on the screen?
>
> The photoplay field is such a lucrative one now that I am reserving all possible rights to my stories in magazines in future, and if the film companies want them, *I* want to do the scenario work on them *myself!*

Mr. Smith raises two well-taken points. He argues that he should be credited with work taken from magazines to which he has contributed. He states that he is now reserving to himself all photoplay rights. The former is eminently just. If he has written the idea, the idea should be credited to him.

The latter plank in his platform offers difficulties. Certain magazines—one in particular—buys the photoplay rights specifically, and the reservation of these rights is apt to spoil the market there. But surely the photoplay writer who is also a fiction writer can make a better photoplay script of his story than any one else, and should be given the chance.

We should like to hear from other author-playwrights on the matter, it being always understood that the author who makes the play is competent to write a play. Mr. Smith conducts a bureau of criticism for the Magazine Maker, in conjunction with Herbert Hoagland, of Pathe Freres, and he knows—very naturally he knows. We think it would pay other authors to know.

## Not Half Bad, But Good.

"I sent to ——— a couple of scripts that were not half bad—for me," is the way a writer starts a recent letter, and that was the answer. The scripts were not half bad, but they were not good, and the editor sent them back, with a suggestion that he would like to see something better.

Don't send out anything but your best—your very best. If a story strikes you as being not half bad, keep it on hand and work over it until it impresses you as being better than usual. Then send it out. The mail of the studios is filled with stuff that ranges from not half bad to about ten per cent. good.

Unless you have a patient, long-suffering editorial friend, do not send out anything but the very extra good. It will pay in the long run—not alone in postage, but in prestige.

You cannot afford to become identified with the "nearly good" writers. Be one of the best.

# Inquiries.

**NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be supplied on receipt of a STAMPED AND ADDRESSED ENVELOPE.**

**F. H. R.**—A list will be sent you as soon as some are printed. Holding back for data. Send for a copy of "Technique of the Photoplay" for script form.

**B. T. F.**—We would suggest that you wait with patience. In the second case you mention you can sue, but the cost of the suit would far exceed the judgment you would receive. We think that if you submit the statement of your copyist the company will pay. As to the other, we cannot say, but their promise to pay should be put in the hands of a lawyer for collection.

**FLOSSIE C. P.**—Welcome! Can't say if Edwin August will be at the Photoplay ball or not. The chances are that he will. Glad you've seen Kerrigan and have switched from Crane Wilbur. Miss Golden is a new one on us. We'll look her up. Don't know the full Vitagraph western roster, but Miss Annie Schaefer and Robert Thornby are the leads. Miss Mary Charleson, Charles Bennett and Robert Burns are others. Now that you have found your way in, come regularly. If you do not send a better photo soon we'll print the one we have and send a marked copy to Crane. Now will you hustle?

**A. L. J.**—You incorrectly name those Eclairs. Miss Francelia Billington was the Chief's Daughter in "The Pride of Angry Bear."

**E. H. B.**—We do not criticize scripts in the Photoplay Department, as a glance at that department will show you. It is against the law to steal copyrighted stories.

**ORIENT**—See A. L. J. above. Thanhouser's "The Guilty Baby" was released February 27th, 1912. "The Call of a Woman" was a special release with no exact date. It was published about a year ago.

**J. P. P.**—Your question was answered too recently to be repeated.

**K. L. D.**—In "The Invaders," the Colonel was Francis Ford, his daughter, Miss Ethel Grandin; Lieut. White, Ray Myers, and the Indian girl, Miss Anna Little.

**C. H. N.**—Henry Walthall was the Informer. Lionel Barrymore and Mr. Walthall were the brothers in "The Burglar's Dilemma." Jack Dillon was the detective you indicate. Robyn Adair was Sinclair in "Power of Silence." American did "The Agitator." It was released April 4, 1912. Ned Billings, in "Three Friends," was Henry Walthall.

**J. A. M.**—The way to establish a reputation as a photoplay writer is to send out only your best stories and send these to one or two companies. This gets them used to looking for good stuff from you. When you have landed them, go after others the same way, if you want to enlarge your string. It is not always merit that guides the return of the story. It may not suit that particular studio at that particular time.

**B. V. H.**—Your idea is of too limited appeal to find general favor. Do not waste time on it.

**H. C. C.**—A script sent Kay-Bee or Broncho will reach the other if more suitable for that brand.

**L. E. S.**—In "A Temporary Truce," Texas Gorman was the young prospector, Charles Mailes Mexican Jim, and Miss Clair McDowell his wife.

**J. B.**—Miss Mae Marsh was the cripple in "The Tender Hearted Boy," and the grand-daughter in "An Adventure in the Autumn Woods."

**H. F. T.**—Get a copy of "Technique of the Photoplay." We cannot give five or six columns to the reply to a single question.

**R. V. S.**—If you want your photoplays read, they must be typed, no matter how plain your handwriting may be.

**ATLANTA**—Two sections of the Thanhouser company are working in Los Angeles and one in New York, pending the rebuilding of the studio in New Rochelle. Miss Lois Weber and Phillips Smalley are both back with Rex and working in Los Angeles. The paper is all right. Use No. 10 and No. 11 envelopes. The No. 9 is too small.

**M. G. W.**—We cannot place the player you seek.

**H. R. M.**—Miss Margarita Fischer was the leading woman in "Romance and Reality."

**V. R. H.**—You can state your price or submit "at usual rates." The latter is the course generally followed. There is no average price for scripts. Most are paid for around $25. Some bring $100, but they are very few.

**TYRONE**—Indoor pictures in photoplay are made at the rate of 16 to the second (which is not in 1/16th of a second, but less than 1/32nd), and so must be made under the concentrated light of many arc lamps or Cooper-Hewitt tubes. It would be inexpedient to carry around enough of these to light up "department stores, halls, etc.," and the customers, guests, "etc." might object. The moment a crowd knows it is being taken, everyone faces the camera and spoils the effect.

**K. L. L.**—If you want answers, state correct titles. The Kay-Bee Identifier assumes you mean "The Sergeant's Boy," in which Ray Myers, and not William Clifford, played the boy. In "The Great Sacrifice," Ray Myers was the brother in blue and Richard Stanton the Confederate. The Kay-Bee Identifier is a most obliging person, but give him the right titles.

**ALICE**—Sorry we cannot locate the player.

**KENTUCKY**—We do not place the first two people. Ed Coxen is not with American. Eclair has a studio in Paris. Max Linder heads a company of his own.

**J. H. F.**—You have not asked too many questions, but we lack the Gem and Victor casts. In the "Informer," Mr. Walthall's brother was Walter C. Miller; Mrs. Kate Bruce Miss Pickford's mother, and Miss Gertrude Norman the colored mammy. Susie's mother is not cast. We will try and find out for you. Look next week.

Photoplay Writers.

**The standard book on the subject is Mr. Epes W. Sargent's**

**TECHNIQUE OF THE PHOTOPLAY.**

**Price, $1.00. Postage Prepaid. All Orders and Remittances to**

**CHALMERS PUBLISHING COMPANY,**
**Box 226, Madison Square Post Office, New York City.**

# Projection Department

Edited by F. H. RICHARDSON

## Alcohol Blow Torch.

FOR a long time I have been on the lookout for a compact, thoroughly reliable and efficient blow torch which would be adaptable to the use of operators. The operator needs a small blow torch in order to solder wires. It is a most important tool, but the regular torch is expensive, cumbersome and a lot of trouble. It is not of such shape and size as may readily be carried around in a tool kit. Walking along Church Street, in lower New York, last week, I was attracted by a window demonstration of a soldering outfit. The man was using a small nickel-plated torch which instantly caught my eye. I investigated and found it to be a good tool. It does not have to be pumped up, is guaranteed by its makers for one year, and is only about six inches long by one and a half by maybe two inches. All you do is unscrew a cap, touch a match to it and in a few seconds it begins to blow, supplying a blaze about two inches long and plenty large and hot enough for wire soldering or other small jobs. I heated the end of a steel spindle ⅜ inch in diameter a dull red in about four minutes. Its makers did not think it would pay to advertise it for operators, as the profit, they say, is small when sold alone, it being made as a part of their soldering outfit. I, however, arranged to get as many of them as I want for 75 cents each, and all you who want one may get it, *if ordered at once,* by sending me $1—the extra quarter to pay postage and parcel post insurance. And there you are. I shall not repeat this offer, so if you want one it is your only chance; therefore get busy.

## Sixteen Tooth Sprocket.

New Orleans, La., asks:

> Can a 16-tooth sprocket be used in place of a 20-tooth one? If not, where would the difference come in? Would it cause the picture to jump out of frame? Do they make 20-tooth sprockets?

Presuming you to mean the intermittent sprocket, your first question must be answered no. A 20-tooth sprocket requires a 5-point star, and you cannot use a 16-tooth sprocket with a 5-point star. The reason is simple. The circumference of the intermittent sprocket must move exactly ¾ of an inch (one picture) each time the star acts. Now with a 5-point star it requires five movements to complete one revolution of the star, hence of the intermittent sprocket. It therefore follows that five pictures must be shown in that time and this means that the sprocket *must* measure precisely ¾ x 5 = 3¾ inches around. Now with a 4-point star the sprocket is revolved in four movements of the star, or the length of 3 pictures, or ¾ x 4 = 3 inches. Now if you put a 16-tooth sprocket on with a 5-point star it would only be revolved once in five movements of the star. Its circumference is 3 inches, hence we would have only ⅗ of an inch circumferential movement, instead of the necessary ¾, which would mean that each time the picture would fail of complete exposure by the difference between ¾ and ⅗ of an inch. Do you understand now? Remember there are four sprocket holes to each picture, hence there must be four teeth on the sprocket to each ¾ of an inch of its circumference. I don't believe you could get a 20-tooth sprocket in this country. Whether you could elsewhere or not, I could not say.

## Side Throw?

Mr. Wm. J. H. Engelke, general manager, The Great South American Shows, is using one-half of a 40 x 80-foot room. Purposes to use its full width, 40 feet, but there is a row of pillars down its center, hence he will have a side throw. Wants to know if special lens is necessary.

No. But if you are now projecting a very wide picture I would change to about a 5¼ e. f. objective, which will give you about a 12-foot picture (throw is 68 feet). With a large picture the tendency to out-of-focus and keystone effect, due to side throw, is greater. Your side throw will be only 10 feet in 68, as your machine is now in the center of the half room you are using. If there is tendency to out-of-focus effect on the side throw, stop down the diameter of your objective to between ¾ and ⅝ of an inch, by means of a paper ring set against the front lens of the objective. If this does not effect a cure, then see last paragraph on page 332 of handbook.

## Lens Cleaning Compound.

Mr. A. J. Lukachie, Lakewood, Ohio, contributes the following:

> Heretofore a sort of film of dried dust and oil would form on my lenses which I could not get off. Result was a dull picture. Recently I have discovered a compound which cleans lenses perfectly. It is as follows: Water, 3 oz.; alcohol, 1 oz.; nitric acid, 3 drops. Rub lens with tuft of clean cotton, then dip in above solution, and polish with a perfectly clean cotton cloth. Are the results good? Well, I guess yes! Here, also, is a recipe for flat paint to keep inside of machine and inside of lens barrel painted to prevent light reflection: Alcohol, 8 oz.; lampblack, ½ oz.; liquid shellac, 1 oz. Mix well by adding the alcohol slowly to the lampblack while stirring. Put in just a little alcohol at a time until the lampblack is all "broken up" and smooth. Then add all the alcohol and shellac. Always shake well before using, as the lampblack settles. Apply with small brush.

Many thanks, Brother Lukachie. A perfectly clean lens is of the utmost importance to good projection. I have always used alcohol for cleaning purposes, but perhaps the brother's recipe will be found to be an improvement. A similar one was published some time ago.

## Too Much Current.

Hammond, Ind., orders a handbook and writes thusly:

> Am using a Model B Kinedrome projector, throwing a 20-foot picture at 92 feet, 60 amperes of 60-cycle, 110-volt current through a Bell & Howell compensarc. My spotlight, however, gives trouble. Use 50 amperes, through same compensarc, and it hums so loudly I cannot hear my cue; also there is very often a double spot, and the arc flickers and flares. Use ⅝ cored carbons. Have set them every imaginable way.

You are using too much amperage for a spotlight. Cut it down to 35 amperes or less. Clean your carbon holders thoroughly (inside, I mean). Be certain all connections are tight and clean and that the wires are in good condition, and not heating. Set your carbons as directed on page 384, handbook.

## Be More Definite.

Bemidji, Minn., writes:

> Regarding article in January 18 issue, have seen the picture referred to way up here in the woods and can vouch for the article. This surely ought to convince you that there is such a picture.

Now what in Sam Hill are you talking about, Bemidji? Why not refer to the page and article heading. I've looked hastily through the issue, and you may search me. Writers must remember that we here are somewhat in the center of things and events and articles pass through our minds in a sort of panorama. Many things become fixed in memory, while we comment on many other minor things which leave with us, who examine so many different propositions every day, but a fleeting impression on the mind. Recall the particulars and it all comes back, but a mere reference to it generally is not sufficient to arouse memory, nor have we time, unless it be a matter of importance, to search it out. I say all this to impress upon correspondents the absolute necessity for being more explicit when referring to matters published in our columns. Whenever possible give the article, heading and page.

## Chicago Gets Another Crack.

A gentleman in a certain Western city writes:

> I am not connected with the picture game, but am, nevertheless, a real picture "fan" and buy the World every week. Have seen Mr. Bug, referred to in the Projection Dept. It is the real thing.

He then comments caustically, at some length, on poor work following the union slide. He claims to have visited a great many theaters and says in many of them the union slide will be run and then the picture will jiggle and flicker and jump something awful. In fact, he claims this is the rule. Now I do not believe this is the "rule" where the union slide is run any more than where it is not run, but I have given space to this comment by an outsider to again point out the fact that a union slide followed by poor projection is far from being a recommendation of the organization to the public. I must, however, tell the correspondent that in many cases the flicker and jiggling of the picture is due to causes entirely outside the operator's control, such as antiquated projectors, demand for excessively slow speed by the manager and old, worn or poorly perforated films. But this I want to say, and say as forcibly as I can: *It is far better to omit the union slide altogether than to run it and then follow with poor projection,* whether the fault be with the operator himself or elsewhere. I am most emphatically not prepared to believe that the union man puts up a poorer grade of work than the non-union man, but its not being true is not enough. Union men should put up a *better* grade of work than non-union men. The union slide will then *stand for something in the minds of the general public.* It will be looked for and demanded. The union man who runs a union slide and then, through any fault of his own, fails to back it up with good work ought to be disciplined by the organization. If he repeats the offense he should be expelled. This may seem radical advice to some, but it is the course which will win out in the long run. See next article.

## School Nights. Good!

Brother Bob Worthen, Salt Lake City, Utah, writes at some length of Mr. Bug, which he has seen many times. He then continues:

> Local Union No. 250, I. A. T. S. E., has inaugurated a new policy. We now have a membership of 25 and are progressing nicely. Every second and fourth Monday night in the month is set apart as "School Night." That is the new policy referred to. The better posted men take turns preparing subjects for a talk, illustrated on a blackboard, to be presented on these nights. In this way we have all been helped. Our war cry is "Perfect Projection."

> Our members all get the World and like the Projection Department very much, deriving great benefit therefrom. The company I am working for is erecting what will be the largest moving picture theater in the world, seating capacity 3,000. Operating room will be 14 x 18 feet.

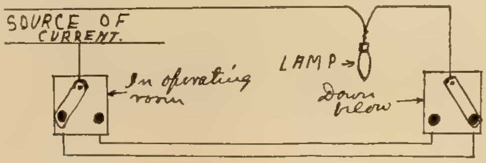
Now, Brother Worthen, that will be *some* theater, all right, but there is one, in Havana, I think it is, seating 3,500. Now here is a local that has the right spirit. It wants better conditions and better pay, as all do. Its members, however, are fair about it. They realize that higher remuneration ought, of right, to be followed by increased efficiency, and they have taken steps, just as San Francisco Local 162, for instance, took steps, to improve the work of their members. Increased theater size, complicated projection equipment, motor generators and high class films are rapidly increasing the operator's work and responsibility. The public is becoming daily more critical and better work *must* be produced. This would call for increased skill and increased pay, to some extent at least, even were there no organization. But the organization demands more than the exhibitor is willing to concede, and usually very properly demands it, too. The exhibitor is seldom willing to concede what is justly due. In many cases the union is able to enforce its edicts without regard to the quality of the work of its members, but the work of the organization will be made much easier when all unions adopt, as they sooner or later will, Salt Lake City's plan. I want to see operators paid $35 to $40 per week. I expect to see it, too; but one cannot lift one's self by one's boot straps, nor can salaries be doubled with efficiency remaining at a dead level. Also, as I have said, *make the union stand for excellence in projection, in addition to what it now represents,* and then the union's work will be comparatively easy. Make the union operator *in every way* a better man than his non-union competitor. As long as the work of both are on the same level the manager either cares not at all which he employs, or prefers the non-union article. That is but natural. Make the work of the union man superior and the opposing manager then has an incentive, and often a double incentive to reverse his position and employ members of the union.

## Likes the Brush Outfit.

Mr. Crockett Brown, Nashwauk, Minn., orders a handbook and writes that he has been out of focus during the past year and has had one of his lower sprockets removed, meaning his left knee joint. Is O. K. now and again has his hat in the exhibition ring. He has journeyed to Detroit to personally inspect the various light plants and has purchased a Brush 60 volt outfit. He promises report on same as soon as it is installed and thoroughly tested. Says it only showed 3 volts change from no load to full load. Is a 2-kw. generator. He traveled 1,000 miles to be "shown" and says the Brush people showed him. Is now using 220 volt current at 10 cents per kw. Wastes enough power every year to pay for a plant. We will be glad to have a report, Brother Brown, and are much pleased to learn of your complete recovery. Too bad to lose that sprocket, though.

## Careless Work.

Mr. Wm. A. Lorence, New York City, sends in samples of film fault and sketch of switch arrangement for turning off and lighting the operating room incandescent lamps, either in the operating room or from below. His idea is to install a single pole, double throw switch in the operating room, and another one below, somewhat as shown in sketch, except that regular single pole, double throw knife switch would be used. His scheme would work all right, but would be in violation of underwriters' rules, which do not allow the use of single pole switches to control light circuits.



As to the samples of film, the fault consists of either a light or dark picture at the end of a subject, just before it changes to another scene. It is a common fault, and is due, I think, purely to carelessness. I will take the matter up personally with the firm you say is the worst offender. Brother Lawrence also says: "Two main points in running 2,000-foot reels are: keep your hand on the takeup tension and don't try to run the machine by hand, as machine *must* run at a steady clip."

## Light Outfit.

Harwarden, Iowa, asks us to recommend a lighting outfit. This we cannot do. Examine the advertising pages of the World. He also asks date of the paper containing instructions on Power's Five. Nothing doing. It was Power's Six we gave instructions on. All those instructions, revised and amplified, are in the new handbook.

## Address Wanted.

If Mr. Demerest, formerly operator at Comedy Theater, Broadway, near Gates Avenue, Brooklyn, will send his present address to Box 311, New Hyde Park, Long Island, information concerning a friend will be sent.

## Bugs Again.

Mr. J. S. Perry, New York City, invites the editor to view a specimen of Mr. Bug, who he says has a walking part in the Rex two-reel release, "Paul and Virginia." Mr., Mrs. or Miss Bug appears in the thirteenth scene of the first reel and promenades over a letter which has to do with death. It sets the audience in a roar of laughter instead of giving the impression the letter calls for. Brother Perry says he strenuously objects to having his drama and natural (bug) history mixed. I cannot spare the time to go and look at the reels named. I'll take your word for it. But I guess it is up to the manufacturers to cage their bugs and keep them for their own private entertainment. Plainly they are not popular with operators and exhibitors.

## Salt Brine Successful.

Mr. H. F. Hawley, Vincennes, Ind., writes:

> Have tried the salt brine stunt and it worked fine. Soaked the carbons 20 days, dried them 14 days. There are five picture houses, one vaudeville theater and the opera house here. Have two Power's machines. Use a gold fibre screen; throw 56 feet; current 60 cycle, 110 volt. Admission five cents for three reels and a song. We are trying to form a local of the I. A. T. S. E. and would like to hear from the brothers in regard to examination questions. If you ever get over this way we would all be very glad to meet you personally.

Address Brother Hawley at the Star Theater. Yes, gentlemen, I would like to meet all of you, but it is something of a fight for me to get away from New York City for one whole, great big week once a year. I did that last year by strenuous effort and will again this coming summer or I'll bite someone and give 'em hydrosomethingorother. But I'm afraid Indiana is too far away. You come over here, huh?

## Announcement Slide Scheme.

Mr. Will Walker, Stanwood, Washington, writes:

> Am operating at the "Folly" theater and must say we have one of the best equipped little houses in the country. Seating capacity is 300; opera chairs, of course. Our pictures are the envy of fellow craftsmen who see them. We project a ten foot picture 80 feet with a Power's Six. Have our own electric plant, consisting of a 16 h.p. gasoline engine and a 3½ kw. generator. Screen is home made; of canvas, covered with gold powder over tacky varnish (Bronze powder, I presume you mean.—Ed.). Can make fast changes all right, but am a crank on good, clear pictures. My energies are mostly directed to that end. And now here is something I discovered all by my lonesome. To make a very satisfactory announcement slide, get a cake of the scouring coap known as "Bon Ami." Dip a small brush in water and smear it over the cake until a thin white liquid results. With this coat a slide cover-glass, so that the coating is evenly distributed. Lay on top of lamphouse a moment or two, until dry, and then, using an ordinary leadpencil, write whatever you wish. If to be used more than one night add a cover glass and bind up to protect. Am sending sample.

The sample is all right and the plan is certainly simple enough for any one to try out. Bon Ami may be had of any grocery store, I believe. Glad you direct every energy toward the securing of "good, clear pictures." That is a goodly portion of good projection, brother.

## Rollable Curtain.

Ft. Worth, Tex., orders a handbook and asks for formula for coating a cloth curtain which may be rolled. Says he has tried Alabastine, but it is not quite satisfactory. Suppose you try the paint formula on page 338 of the handbook. I think very likely it will fill the bill.

## Probably Poor Carbon Contact.

Mr. W. H. Lake, manager Palm Theater, Geneva, Neb., says:

> We are interested in two theaters here. Have a Power's Six in one and a Motiograph in the other. With the former the carbons needle back about 1½ inches, while with the Motiograph lamp they burn perfectly. Both use same current. Have tried switching the resistance of one to the other, without result. Wiring is same in both houses.

The probability is, Friend Lake, that, for some reason, the carbons are not making good contact with the metal of the Power's carbon arms. Take the arms off and clean them thoroughly with a file. Note if they are roughened inside and, if so, file down to a smooth surface. Both are excellent lamps and there is no reason, so far as concerns the lamps, why carbons should needle in one more than the other. I suppose you are using the same size and same brand of carbons in both houses.

## Baltimore Boys Hold Dance.

Local Union 181, I. A. T. S. E., Baltimore, Md., operators will hold their third annual ball Monday, January 27th, at Germania Maennerchor Hall. The boys again very kindly invited the editor to be present, but, while retaining a most pleasant memory of the hospitality of local 181 when we attended their last ball (and dug up the salt brine stunt), it was impossible to be with you this year. Sorry, boys, but it was out of the question. Baltimore reports things coming their way. Says projection has improved during the past year and promised to show me some of the real article, should I come.

## Tempering Lenses?

Mr. Alfred Fowler, Rec. Sec. L. U. 189, I. A. T. S. E., Alliance, O., says he tempered his condenser lenses, stopping breakage, by shoving the arc up as close to them as possible, drawing it out until it flamed, and then allowing the lenses to cool off slowly, repeating several times He will favor us with photo of his operating room soon. Wants to know how soon handbook will be out. (It's out since Xmas. Send along your order and it will be mailed at once.) Says he noted letter from Brother Carr, regarding carbon sharpening knife, but has found a cabinet maker's rasp to be best for the purpose. Wants to know what condensing lenses to use when projecting a 12-ft. picture at 96 ft. Says he has a 7½-in. lens next the light and it "makes a white light around the lamp hood." Wants to know why.

You will have to describe the "white light around the hood" business more in detail before I can say what causes it. Use two 7½ lenses. Cannot recommend your tempering scheme. Ordinarily it would breeak the lens at once, I think. I agree with you as to cabinet rasp for sharpening carbons. Glad to have picture of your room. Send it along.

## New Projector.

Mr. C. H. Owens, Pine Bluff, Ark., writes as follows:

> Will you kindly give me some information in regard to the new flickerless moving picture projection machine, which there has been some comment on? I am very desirous to know if such a machine is on the market, as I have read articles in several publications on the same. It is known as the Vanoscope. I desire to get your opinion of this new machine.

No such machine has been brought to the attention of this department up to date, therefore I cannot answer your query, I am sorry to say. As to the "flickerless" part of it, why, any machine manufacturer will inform you that *his* machine is as free from flicker as heaven is of sin. Just ask 'em and see if I'm not right. Bet you thirty-seven cents on it.

## Film Cleaning.

Mr. Justin Rankoff, a traveling exhibitor, orders a handbook and asks how to clean films and how to prevent them getting too dry and brittle. Has Power's Five projector and says that if film is in bad condition has trouble losing lower loop. Asks for remedy. The first question about films is completely answered on page 361, January 25 issue. Be sure your take-up tension is not too tight and that your lower magazine is in line, sidewise, with the lower sprocket, so that the film does not pull sidewise. Set lower sprocket idlers away from the sprocket by about two times the thickness of a film. Be sure the stripper plate is square with sprocket so that lower loop goes down and comes up onto sprocket squarely, and not on a twist.

## Wants to Learn.

Jamaica, L. I., writes:

> In your edition of The Moving Picture World for January 25 you advise "Winnipeg, Can." to purchase one of your Moving Picture Handbooks for managers and operators, and to serve an apprenticeship under a competent operator before applying for a license. Now, although I am neither an operator nor a manager, I am the possessor of one of your books, as well as a subscriber to The Moving Picture World, and try to keep myself posted in any other way possible about moving pictures. Perhaps you think I am a "fan," but I am not; am worse than that. Your book is certainly one that should be in the hands of any person interested in pictures, and should be *thoroughly digested* by them. I would not dispose of mine for twice its cost, if I knew that I could not obtain another. What I want to get at is this: I hope to be a manager, possibly soon, of my own house, and I think it is a good thing for a manager to know a thing or two about operating. I know an A1 operator who is willing to give me any instruction necessary, but is it possible to serve an apprenticeship under such an operator during the time I am preparing myself for taking the examination for a licensed operator? Is there any book or paper published stating how much a person must know to pass an examination?

There is no such book. Whether or not you could serve an apprenticeship while preparing yourself to take the examination or not would depend. Most likely you would not take time to serve an apprenticeship, which could not be completed in less than one year, and ought to consume two. However, it could certainly do you no damage to serve what time you can under a competent man. I would by all means advise it.

## Is Traveling Now.

Mr. Geo. L. Wilson, who has the "Theatre Between Two Churches," described and illustrated in this department recently, Grafton, W. Va., writes at some length describing conditions in the section he is passing through. He writes from Ronceverte, W. Va., and in part says:

> Enclosed find M. O. for handbook. Have been touring this state and N. C., S. C. and Va. with the Sarah Bernhardt films. Have played to good business. I find few up-to-date operating rooms; only one house, The Virginia, Charleston, using two machines. Projection is good in the larger cities, and they use good service, too, both Ass'n and Ind., all under 60 days and much of it under 30. In the smaller towns the service is frequently over six months old, sometimes a year. There is need of fire laws to properly protect operating rooms and to compel the retention of the automatic fire shutters on projectors. In no place, except in cities like Charleston and Huntington, were things as they should be in this respect. Very few houses have proper exits, and many of them are in an unsafe condition. Salaries for operators are good, considering the large number of theaters. There is a stop for supper in most every house, also they do not work very late. Played Point Pleasant during the recent flood. People came to the show in boats and tied their craft to posts at the curbing. Chairs, pianos, etc., had to be removed immediately after the show.

That is some unique experience, all right. Alle samee Venice. If any such general condition of unsafeness as is described prevails in that section, managers had better wake up and remedy it before there is a bunch of trouble and they are *made* to do it, for then the authorities will doubtless go to extremes. If they will build and equip their operating rooms as shown in the new handbook, it will insure absolute safety. Glad to hear from you, Brother Wilson, and to know you are doing good business. Let the good work go on. Does you wife know you're carrying the Divine Sarah around with you?

## Up To The Fairbanks-Morse Company.

Mr. De Witt C. Vail, New Milford, Pa., submits the following:

> Enclosed find $2.50 for handbook. A friend of mine has installed a Fairbanks-Morse 60 V. generating set. The company sent no resistance with it, other than a field rheostat. Every time he brings the carbons together to strike an arc the fuses blow. He has written the F.-M. Co. and has received no other information than to reduce voltage to 50. This has been tried, but results are the same. How much resistance should be put in series with the arc, to pass about 25 amperes, and where can it be obtained? In my picture I note a steady up and down motion, just enough to be objectionable. The intermittent is a trifle loose on the shaft. Would that cause it? How many amperes, d. c., ought to be used to project a 12-ft. picture 60 ft.? What should be the e. f. of objective for this throw and picture?

As to the generator matter, that is up to the F.-M. Co. They have, up to date, seen fit to supply this department no information whatever concerning the details of their outfit. I do not, therefore, know what kind of generator it is (how wound), hence could not say whether resistance is necessary or not. Possibly your fuses are too small. You can test out the resistance matter by proceeding as per last paragraph, page 118 of the handbook. Use about twenty-five feet of No. 8 iron wire first; then increase or decrease, according to results. If this works all right you can retain the iron wire resistance, or get climax wire from the Driver-Harris Company, Harrison, N. J. Tighten the sprocket on its shaft at once. If this does not effect a remedy and the movement occurs steadily, four times to each revolution of the machine crank, either the intermittent sprocket is not true or its shaft is sprung. A new sprocket or shaft is the remedy. Use about 25 amperes, if an ordinary screen; somewhat less if a semi-reflecting screen. If a brilliant picture is wanted, amperage may be increased at will, up to perhaps 40. See table VI, page 335, handbook, and read what goes with it. As to e. f., see pages 356 to 363.

## ???????

Houma, La., sends the following puzzle northward:

> Am using Edison Exhibition machine. Have following trouble: The people in the pictures quiver. This quiver is more noticeable when they walk across the screen, also when in the act of sitting and rising, or raising or lowering their arms, etc. It shows more on the light parts of the costume than on the dark. Am using a three-wing shutter and have it set so that there is no travel ghost up or down. The rest of my equipment is as follows: d. c. 110-v. current; ⅝-cored carbon upper and ⅝-inch solid lower—have good steady light. (Tried ½-inch solid carbon below, but with poor results.) Throw is 43 feet; screen is painted with Alabastine; 14-foot picture; adjustable lens; 6½ and 7½ condensers. Will be obliged for any information you can give me as to the above.

Can't imagine what you mean by "quiver." A figure walking rapidly across the field will often appear jerky, due to the motion of the figure between intervals of photographing (one photo is taken every 1/16 of a second, you know) being so great as to be perceptible, but you say this occurs when figures sit down, arise or raise or lower their arms. Will some of the correspondents please wrestle with this one while I go chase my goat?

## Most Excellent Scheme.

Mr. C. M. Watson, proprietor and manager Mystic Theater, Bonham, Tex., orders a handbook and sends sample of a blank report which is made out every day at the Mystic. The house keeps one copy and sends one to the exchange. The Mystic is on a circuit of three houses. There were many complaints that reels and posters were in bad shape, etc. These reports have stopped all that. The exchange can see at a glance exactly how the reels and posters came in and how they departed.

OPERATOR'S REPORT.

Mystic Theater. Season 1913.

Date ........................

Reel No. ........................
Make ........................
Subject ........................
Condition Received ........................
........................
Date ........................
From ........................
Title ........................
Sprockets ........................
Patches ........................
Condition Shipped ........................
........................
Date ........................
By ........................
To ........................

POSTERS.

Received ........................
One Sheets ........................
Three Sheets ........................
Condition ........................
........................
Sent to ........................
One Sheets ........................
Three Sheets ........................
(Signed) ........................
Operator.

Remarks ........................
........................
(Signed) ........................
Manager.

It strikes me that such a report, if honestly made out, would be well worth while in any theater, whether on circuit with other houses or not. I can heartily commend it to the consideration of all managers and operators. Many thanks, friend Watson, for submitting it.

# Comments on the Films

## Licensed

"A MOTORBOAT PARTY" (Lubin), Feb. 4.—Just some acceptable nonsense. It shows a party of about ten girls and men going out for a trip in a motor boat and, one after another, falling off and then, by trick photography, falling on again. It made general laughter. Very short.

"THE MISSING JEWELS" (Lubin), Feb. 4.—A melodrama produced by Arthur Hotaling for the laugh's sake and played by the company that has been putting over the Lubin farce comedies. Mae Hotely plays a young society matron who has told her husband (Robert Burns) that she has placed her jewels in his overcoat pocket and then has changed her mind, but has neglected to tell him that she has taken them out. He goes to his office and she to a bridge party. At the office there is a girl and two rival clerks. But by the time we get through with the office love story we have forgotten the real situation and have begun to feel that this part was made long, mostly to fill out the reel. The situation is taken up again in time and on account of the acting, not of the story, makes a few laughs. We cannot say that the authoress, Elsie Kiesler, has done anything very remarkable. The office force is played by Frances Mann with Walter Stull and Thomas Aiken.

"SWEENEY AND THE MILLION" (Selig), Feb. 4.—The farce in which an Irish hod-carrier falls heir to a million, spends it and then goes back to his bricks and mortar. Charles H. France, author and producer, has added one or two new incidents; but the picture's best asset is the leading woman's smile—Lillian Leighton's personality will go a long way toward saving any picture at all. She plays Mrs. Sweeney and seemed very popular in the part. John Lancaster plays Sweeney. The lawyer takes him to the bank where he gets and takes home a million dollars. It is well photographed.

"A STRENUOUS COURTSHIP" (Cines), Feb. 4.—A very farcical courtship picture with some quite convincing tumbles by people on roller skates and also some funny horseback riding. It is perfectly photographed for the most part, and some of its scenes were too pretty to break up in the rough business of the farce. However, it makes laughter and there is one joke in it that makes a roar of laughter.

"AN INVINCIBLE SLEUTH" (Cines), Feb. 4.—A very laughable trick film farce. Nearly all of these trick farces are most extraordinary and this is no exception. We had to laugh with the others, we don't know just why.

"THE PITCHER PLANT" (C. G. P. C.), Feb. 4.—It brings us one of nature's curiosities from the other side of the world. Many have heard of the pitcher plant, few have seen it or know much of what it is, so the picture has a fresh interest. It makes a very interesting offering.

"THE SWEDISH SUBMARINE MANOUVERS" (C. G. P. C.), Feb. 4.—On the same reel is this picture of an entirely different subject, but it will be just as welcome. A view of a torpedo on its way is included—it is seen only by the ripples of the surface that follow it. It goes very fast. Both parts are well photographed and together make an acceptable offering, both interesting and instructive.

"CLASSMATES' FROLIC" (Vitagraph), Feb. 4.—An artificial farce giving us some boarding school girl capers that are more or less comical, but never afford true comedy. As in nearly all of these school girl or college boy farces, there is plenty of "front and center" acting and little attempt to make the action in the scenes seem natural. There were a good many in the audience, though, that got a good deal of laughter from it and, looking around, we noticed that there were a number who didn't. It was produced by Ralph Ince from Eugene Mullen's script. Flora Finch is the principal and the girls are Rosemary Theby, Lucile Lee, Lillian Walker, Anna Stewart and Edith Story. William Shea and Charles Edward play the roles of organ grinder and janitor respectively.

"THE RANCHMAN'S BLUNDER" (Essanay), Feb. 4.—Poor photography, at least in the print we saw, is a great drawback in this picture's effectiveness. But even under the best conditions, its story would hardly rise much above commonplace. It develops the old situation in which the villain manages to get the hero suspected of killing the ranch owner and father of the girl both love. The accidentally wounded man comes to and shows up the villain. We couldn't see the acting—this company usually does very well.

"THE PHANTOM SHIP" (Edison), Feb. 4.—James Oppenheim, the author of this pretty effective picture is at his best only when he has a situation that demands imaginative treatment. Whenever he attempts to do conventional stuff, so it seems from his past work, he is in danger. Just at present, not form but content is his forte. This is well, for form can always be attained, though perfection in it is mighty hard for some, but ideas come from the soul and probably can't be learned. We can't help thinking that, if he had, in this picture, relied on the impression that his central idea was sure to make and left out much of the experience that was outside the ring of greatest interest, he would have put it over with more force. We didn't find much that was new or significant in many of the opening scenes nor in the "desert island" scene, which surely was thin. We did feel a stir of the imagination when he got to the heart of his story in which mental telepathy is employed to bore down into the human soul—in its effect it shows the strength and depth of love. H. W. Shaw, the producer, has done commendably and Mabel Trunnelle and Herbert Prior, as the woman and her castaway sailor husband who get "en rapport" with each other and so escape the fate of Enoch Arden's friends, are clear and steady in their portrayal. Walter Edwin, as the man who is about to marry the "widow," helps much. William Bechtel has a not very important part. The photography is very fair. The situation is not new; but it makes an effective picture.

"A LESSON FROM THE PAST" (Cines), Jan. 28.—There is not much in this melancholy drama to interest. It is a story of a woman who forty years before had been balked in marrying the man of her choice because of parental objection; she now finds that her niece cannot marry the man of her choice because of the objection of the young man's father. It happens that the father and the aunt's old-time lover are identical. The aunt gets busy and fixes things up for the young folks.

"THE VOICE OF GUISEPPE" (Essanay), Jan. 28.—We give the spelling used by the film; the error is not ours. The comedy is not strong. There are plenty of good people in it, and they do all they can to put it over as a comedy. Many of the scenes are marred by pronounced instances of "static."

"THE GUIDING LIGHT" (Lubin), Jan. 27.—This picture would have held interest better had it been shorter. There is insufficient material for two reels. There is a serious oversight in the selection of fishing schooners. In the first scene in which the vessel appears it is a two-master, with two jibs. As the boat sails out of the harbor it has three masts and four jibs and a topsail. The homecoming is on a two-masted boat. There may be three-masted fishing schooners down Maine way. The writer never saw one. However, there is no complaint to be lodged against the dramatic work. It is good.

"A DEAL IN STOCKS" (Cines), Feb. 8.—A drama that will interest. The scheme may not be exactly new, but the subject is well handled. The acting is naturally done; the photography is good; the backgrounds are artistic.

"THE GOVERNESS" (Edison), Feb. 8.—An excellent picture. Bannister Merwin writes the scenario, and Walter Edwin produces it. George Lessey, as a well-to-do widower, has the lead. Mabel Trunnelle plays the role of governess to the two children of the widower. William West is the dishonest promoter, the father of the governess. The work falls to these three. The climax is strong and splendidly done.

"THE JOKE WASN'T ON BEN BOLT" (Vitagraph), Feb. 8.—This is not a strong comedy, as Vitagraph productions in this department of picture making usually go. There is real fun at the finish, though, between Charles Eldridge and Robert McWade, Sr.

"BRONCHO BILLY'S LAST DEED" (Essanay), Feb. 8.—The picture will not hold close attention. Broncho Billy, informed by a doctor that he has but two days to live, takes advantage of the information to put a bullet into an undutiful son of a man who has nursed Billy, and who says he will offer a big reward for the capture of Broncho if the latter should make good his threat to shoot him. A reward of $5,000 is offered. Broncho goes to the man who had befriended him and induces him to take him to the sheriff and claim the reward.

"THE PEACE COUNCIL" (Pathe), Feb. 8.—Paul Panzer has the lead in a story that makes much—too much—of the actions of two children. There is a flash of a scene of a round-up which was used in a previous picture—"The Round-Up," if memory serves—and it is good. There is a bit of comedy at the finish which serves to brighten the general production.

"THE MISER" (Lubin), Feb. 8.—This story is hackneyed; there is practically not a new thing in it. A son marries against his father's wish and is disowned. Later, when there is a child, the son loses his job. The child is ill; the doctor says he must be taken away. The son enters his father's home at night. He sees the father go to the safe and take out a box. As he is about to attack his parent he discovers that in the box are a lot of toys. Relenting, he is overheard as he goes out. There is a reconciliation.

"LADY PEGGY'S ESCAPE" (Kalem), Feb. 8.—There are thrilling situations in this production of Sidney Olcott. The picture was made in Ireland. Gene Gauntier, who wrote the scenario, also plays the lead. She introduces a novelty. On two occasions she fights a sword duel with the leaders of the marauders (Jack Clark), showing much rehearsing for the scene. There is an unusual amount of real action crowded into this single reel. There is a stirring escape by the heroine over a rope down the side of a castle from a high window—apparently half a dozen stories from the ground. The film is one of adventure, and as such is unusual and will make a hit.

"THREE SUITORS AND A DOG" (Kalem), Feb. 7.—Comedy of the mirthless sort.

"THE MATRIMONIAL VENTURE OF THE BAR X HANDS" (Kalem), Feb. 7.—On the same reel is another comedy by the same persons.

"THE BROKEN HEART" (Essanay), Feb. 7.—Ruth Stonehouse should not have been made to play O'Saki San, a Japanese girl. No possible makeup would have been convincing. The story is inane when it is not stupid.

"THE LAST BLOCKHOUSE" (Kalem), Feb. 7.—This two-reel special was reviewed several weeks ago in The World. It is a good picture—of the Western, the soldier, the Indian stuff. The chief characters are Carlyle Blackwell, Marin Sais, William H. West, Paul Hurst, Knute Rahmn and C. Rhys Price. There are many features that will interest any audience.

"SALLY'S ROMANCE" (Edison), Feb. 7.—This is a pretty story. It is a tale of the simplicity of a country girl who believed that the friendly interest of an artist was real love. An unfortunate interpretation of a word unwisely used—engagement, referring to a sitting—was the last straw, and induced the girl to set out for the city to find her supposed lover. How the real lover followed her and brought her back home when the girl discovered her error is well told. George Lessey was the artist, and Bliss Milford the girl.

"THE PRICE OF JEALOUSY" (Lubin), Feb. 7.—It is unusual to see Howard Mitchell as the leading character—the hero. We are so accustomed to seeing him as the bold, bad fellow that it requires time to readjust our judgments. The story is one of the Mexican border. Apparently it was taken in Pennsylvania. Certainly there is nothing in the backgrounds to indicate Mexico. There is a real troop of cavalry, which goes far to make the pictures worth while. It is noticeable that when the soldiers ride out on duty they omit the usual moving picture "bunk" of carrying a flag large enough to do duty on a battleship. The troop climbing a steep hill forms a striking picture. Wilbert Melville directs the picture, and he deserves no special praise for making his "villain" strike a bound man across the face. The conclusion of the picture has the merit of being different.

"THE FRENCH ARMY MANEUVERS" (C. G. P. C.), Feb. 7.—Very interesting scenes. There are big fields and large masses of troops at times. There is one unusually fine picture of building a bridge of pontoons.

"THE OPENING BUD" (C. G. P. C.), Feb. 7.—A hand-colored educational on the same reel as the foregoing. It is good.

"THE WHISPERED WORD" (Vitagraph), Feb. 7.—In this Western picture the opening scene seemed a bit prolonged. Robert Thornby and Mary Charleson have the leads, and their work is up to its usual standard. The Vitagraph Western company seems to get the Western atmosphere—to make you feel it. There is in this film one of the harmless holdups which so many noise-makers rail about. However, the picture goes over well. There is an ending that will stir the women.

"THE ARTIST AND THE BRUTE" (Selig), Feb. 7.—The artist is portrayed by Kathlyn Williams; the Brute—would you believe it?—by Hobart Bosworth. This is a team that would make any picture, and these two make this one. The story is of the circus, and there are many animals—an elephant, lions and leopards. There is a realistic encounter between the artist and a leopard, which apparently is shot to save the life of the artist, but probably is not. There is a thrilling climax.

"HOW THEY OUTWITTED FATHER" (Edison), Feb. 5.—The author of this picture, Milton Goldsmith, has reworked old matter cleverly to give parts to Edison players. There is not enough new stuff in it to make it truly fresh, but it is entertaining as such pictures are when done briskly by these people. Gertrude McCoy plays the girl perfectly; Augustus Phillips, her father's secretary, and Herbert Prior, the father, but Mr. Prior is far from at his best in such a part—a farcically senile old man. William Wadsworth plays the fossil whom her father wants the girl to marry. Julian Reed plays the wigmaker. C. J. Williams is the producer.

"LOVE AND LA VALLIERES" (Essanay), Feb. 5.—A fairly interesting picture that is well played and clearly photographed. The story is of a little mix-up when a lover, who has just bought a la valliere for his sweetheart, gets into the apartment above, where a trinket just like it has been lost. If he had not been thought a burglar and arrested, no one would have known that he had one in his pocket. Perhaps it would have been more amusing if, when the sweetheart, thinking him a thief, denounces him, he had turned from her to the girl who had him arrested but took pity on him. She was on old maid, but so much the better. Augustus Carney, the man, is very amusing. Eleanor Blanchard, of the apartment above, is also good. Dolores Cassinelli is the sweetheart; Beverly Bayne, the spinster's niece; John Stepling, the desk sergeant, and Joseph Allen, the jeweler—all do commendable work.

"IN THE POWER OF BLACKLEGS" (Kalem), Feb. 5.—A very pretty melodrama. Its scenes are quite natural in both acting and sets, and the picture seemed to make a good impression. For the last two or three weeks the pictures by this particular Kalem company have been showing careful preparation and imagination. Alice Joyce has improved remarkably since she came from the West. She is perfectly natural and without self-consciousness, which, with her beauty, make her in this picture very pleasing indeed. Tom Moore plays the son of her employer, who steals some of his father's money and lets her be suspected without owning up. In the closing scene he breaks down very emotionally. Lillian Hines does work that is a little gem of art when she tells of seeing Tom take the money. Richard Purdon plays the boy's father and, with the rest of the cast, supports the situation well. It's a good picture.

"A WHITE ROSE" (Pathe), Feb. 5.—A story that is full of freshness, although the situation is not new at all. The Rex company used the same thing about two years ago, but this is a much better comedy; there's more in it and it is funnier. An invitation to meet an unknown admirer and wear a white rose is sent to a husband by his wife and her girl friend—to try him. The friend doesn't know the husband, who sends his unmarried friend. The result, as given in this perfectly photographed and delightfully acted picture, is as entertaining as though the situation had never been used before, and the audience seemed to enjoy it wholly. Paul Panzer and Charles Arling play the two men. The two girls were not named on the screen, but both deserved to be.

"THE SKULL" (Vitagraph), Feb. 5.—A clearly told and perfectly produced burglar story that didn't lose its grip on the audience from the beginning. The acting that such a story demands is conventional. Florence Turner plays one of the important parts. Like the acting, the photography, the sets and scenes, everything that goes to make the offering natural and convincing, are of good quality. George Cooper plays a criminal janitor who knows that the jewelry store clerk (Leo Delaney) has had to take home some valuable gems, and, with the help of a pal (E. R. Phillips), burglarizes the house. The skull is thrown into the room by some medical students on a spree, and delays the thugs till help comes. L. J. Williams deserves credit for a new story, which is skillfully written up. Producer W. V. Ranous has made an excellent picture of it.

"THE COWBOY MILLIONAIRE" (Selig), Feb. 3.—A big two-reel special picture that we have already reviewed at length. After seeing it here in New York, where the audiences are surely enthusiastic, we can only repeat our pre-release estimate and again advise our friends to book it at once; it is an exceptional offering. Its a comedy, and the first thing that a spectator will notice is its bigness. Comedies are usually small affairs, but the backgrounds of this picture are the Wild West and the city of Chicago, including Lake Michigan.

"THE THREE WISE MEN" (Selig), Feb. 5.—A curious and exceptional miracle picture with, among others, two wonderfully beautiful scenes after famous paintings. The first of these is "The First Christmas," and the other is from the even more widely known "Behold I Stand at the Door and Knock." In its inner meaning and in every detail it is true, sweet and reverent and we are certain that it will please every one whose opinion is worth while. It is a Christmas story beginning in Chicago, where a clubman dreams that he is a witness of the journey of the three wise men and of their adoration at the manger. Thomas Santschi is the clubman; Bessie Eyton, the Salvation Army lassie and also the Virgin. Fred W. Huntly plays in one scene a very faintly visioned Christ, and in another the one who stands at the door. W. Hutchinson, E. James and Frank Clark are the wise men. W. Seiter is Joseph. Frank Clark plays as the devil. The camera work is of high order.

"CURING A TEMPER" (Eclipse), Feb. 5.—There is an air of freshness, without any essential newness, in this picture. It deals with rather Bohemian people and shows how a husband with a sharp temper is given a lesson. There is a scene at a dressmakers in it that goes as far as the censor board would let it. The picture is crisp and clever and is made to seem true by the players, who, especially the artist, do remarkably well. The photography is perfect.

"HOW IT HAPPENED" (Selig), Feb. 6.—A well-thought-out story, with interesting Western atmosphere, written and produced by William Duncan. It shows how it happened that the heroine's drunken father was shot and how her lover came to be suspected of an attempted murder. There's a slow chase about a well pictured country, and the man, eluding his pursuers, proves himself innocent. It makes a fair story, which is kept clear and interested a large audience. W. Duncan, Myrtle Stedman and Lester Cunio are the chief characters.

"THE BEAR HUNTER" (Pathe), Feb. 6.—A story of love and adventure, with only Indians in the characters. A live bear, after which George Gebhardt climbs a tree, armed only with a knife, adds greatly to its interest. The backgrounds are good and are very fairly photographed. It makes a serviceable offering.

"DON'T LIE TO YOUR HUSBAND" (Essanay), Feb. 6.—That the situation and its development has been used before doesn't harm this picture, because it is so rich in fun that it is worth while doing again. Then, the different players add something on the personal equasion side, and this tells. Eleanor Blanchard plays the wife whose clever scheme to get a fur coat, despite her husband, falls down, because hubby loses the pawn ticket. When his clerk finds it on the street and gets the coat for the stenographer it causes more trouble. John Steppling plays the husband; "Billy" Mason, the clerk, and Dolores Cassinelli, the stenographer. The audience seemed delighted with it; there was much laughter.

"STENOGRAPHER TROUBLES" (Vitagraph), Feb. 6.—One of the funniest Bunny pictures that has come out. The very best Vitagraph players have good roles, and it made a houseful roar with laughter. Flora Finch, as the stenographer who is acceptable to the boss, John Bunny, because he thinks there will be no danger of her flirting instead of working, draws a most astonishingly farcical character. When Florence Turner, Bunny's rather fiery wife, got into a rage on account of her the house bellowed. It most surely is a picture not to be missed. It is full of good character and full of laughter from beginning to end. Such a picture will repay special advertising.

"KEEPING UP APPEARANCES" (Lubin), Feb. 6.—A pleasant picture, with a poor girl on one side and a poor man on the other; they fool each other and then find each other out. George Terwilliger is the author and has treated the old situation in a human way. The difficulties of keeping up appearances are skillfully worked up and amusing. This, with some pretty love-making and good photography, keeps it enjoyable all through. Joseph Smiley, the producer, also deserves credit. Kempton Green and Isabelle Lemon are very acceptable in the leads. The whole cast does well.

"THE GYPSY'S WARNING" (Melies), Feb. 6.—A picture that as an offering is only fair. As it approaches its climax an old gypsy hag takes a man's fiancee to the grave of a gypsy girl whom he had abandoned and persuades her not to marry him. It is perfectly clear and intelligently acted, but without fire. There are also some pretty scenes, but the photography, while good, hasn't reached the point of perfection.

"OIL AND WATER" (Biograph), Feb. 6.—A picture that in many ways is a big offering. There are two reels of it, and it has some popular features; especially so is a beautifully pictured classic dance which is made to symbolize life and its pursuit of happiness. This falls naturally into a modern story, whose author seems to have imagined life itself as a dance, with some of the dancers hearing the music as solemn and some as gay. There is trouble when an actress, whose ear is in tune to the gay music, marries a studious man; she is water and he is oil, and they can't mix. There is a child of the union, which is used to enforce the picture's conclusion. Beautiful photography adds much to the offering. Henry Walthall and Blanch Sweet have the leads, and the latter makes good use of a big chance; she is fine in this role. Many of the girls in the dance have flowing draperies, with bare legs, and their dancing is remarkably graceful.

"THE BUCKSKIN COAT" (Kalem), Feb. 10.—A fair commercial offering, telling a story with not much that is new and with little suspense. It keeps a little flicker of interest going till the end. The backgrounds are in quality equal to other recent Kalem Indian stories, and the characters are very fair. The photography is a bit below the best pictures of this make.

"PIERRE, OF THE NORTH" (Selig), Feb. 10.—A French-Canadian trapper, played by Hobart Bosworth, is the central figure of this story. Pierre's rough, Indian-like way of making love is the cause of his death. The narrative becomes dramatic toward the end, and from the time Pierre sets a bear trap to catch his friend it becomes tense. A live bear passes through the picture, and at its climax two jealous friends are each fast in a bear trap within reach of each other, but not near enough to help each other. The script is by Elmer N. Wells and was produced by Henry McRae. Dorothy Davenport plays the girl, and E. E. Garelo, the friend of Pierre. The photography is very fair.

"DOWN ON THE RIO GRANDE" (Lubin), Feb. 10.—E. C. Hall has written another melodrama in which Mexican soldiers clash with Uncle Sam's cavalry. The heroine, a ranch owner's daughter, is played by Edna Payne, who has a very pretty smile. Edmond Carewe plays Bob, the brave foreman and happy rival of a captain (W. Cullison), who, with his men, Edna brings to Bob's rescue when he is standing off a body of Mexicans. It is only fairly interesting, but never falls below its level. The photography is fair.

"THE PRESS GANG" (Biograph), Feb. 10.—There is a fine comedy idea in this picture, and many a full reel has had less behind it. The acting is good enough to get it over to the audience, and it made a good deal of laughter.

"OH, WHAT A BOOB" (Biograph), Feb. 10.—A good farce. Some of the audience shouted, "Oh, what a boob!" to the hero of it when they saw him show his character. Both the offerings on this split reel seemed to please much. The photography isn't so good as usual in Biograph pictures, but is fair.

"BARRY'S BREAKING IN" (Edison), Feb. 10.—"The Breaking In of Barry" would have been a clearer title for this delightful romance, which is easily the best picture among the regular releases today. It tells a freshly imagined love story of an idle young son of a millionaire who is "broken in" to be a good workman by his father's friend, and it makes its characters attractive. James Oppenheim, the author, deserves good credit, as does Producer A. Miller, who has made a very pleasing, pretty picture of it. We feel that it would have been even better without the fire scenes and the heroics. Marc MacDermott plays the father; Barry O'Neil, the son; Charles Ogle, the father's friend, an inventor, and Bessie Learn, his daughter and the heroine. Both the young people are particularly engaging in these roles, while the two men are played with characteristic ease and truth. The photography and all details are excellent.

"PATHE'S WEEKLY," Feb. 10.—The Mutt and Jeff cartoons made a distinct hit with the audience. From a news standpoint, the topical isn't quite up to the usual standard. There are some fine snow scenes taken in the Cascade range, in the state of Washington.

## Independent

"THE LOST MEMORY" (Great Northern).—This special feature has all the elements of a real picture. An exhibitor can approach it with confidence that he won't go wrong. It is a society drama in so far that the characters are people of position. The settings, both interiors and exteriors, are of the finest; of the former, those of a rich man's home as to the latter, beautiful landscapes. The photography is of the best. The story is coherent and interests. At times the suspense is of the deepest. The thunderstorm is vividly portrayed. The lightning flash is unmistakable. The acting is even and finished.

"A MODERN ARCHITECT" (Lux), Feb. 14.—This is a story of how Arabella built or rather superintended the building of her own home. It was all right until she attempted to occupy it and invited her friends in. Then it fell.

"LEOPOLD AND THE LEOPARD" (Lux), Feb. 14.—This is a comedy, a leopard comedy, and it is a dandy. It is on the same reel as the foregoing.

"THE MONKEY ACCOMPLICE" (Solax), Feb. 7.—In this picture a monkey is used as an accomplice of a thieving organ grinder. A missing necklace is the cause of an accusation being leveled against an ex-convict. The story is not made any the stronger by reason of too many convenient coincidences.

"A DAUGHTER OF VIRGINIA" (Champion), February 10.—A light dramatic offering which gets a fairly good grip on the observer's attention. The hero and heroine are a pleasing young couple and the outdoor scenes on the Southern estate attractive. It was a mistake to have the hero strike his would-be rival from behind. A rather entertaining reel.

"FRESH AIR FILKINS" (Imp), February 10.—Violet Horner and Hayward Mack appear as a young married couple haunted by fear of burglars. The husband sleeps on a sleeping porch and when John and Lizzie come home at midnight they are mistaken for robbers. Mack gives chase in his pajamas and while the two men are gone a couple of dress suit burglars come and pose as detectives. Affairs wind up at the police station. The day and night scenes are considerably mixed here—not new in theme, but rather diverting.

"THE WIDOW AND THE WIDOWER" (Rex), February 13.—As a comedy this rather misses fire, although nicely photographed. The plot, such as it is, hinges upon the marriage of the matinee idol to the widow. Their four children object, but we do not feel that the flirtatious methods adopted to bring about the consent of the children carry conviction to the observer.

"ON THE FRONTIER" (Bison), February 11.—A two-reel offering, well photographed throughout, but with a plot of very indefinite character. We had the feeling that the story was being made up as the picture proceeded, and consequently there was nothing to look forward to. The opening scene, in which an arrow and a bullet lodge in the rabbit simultaneously, and bring about subsequent warfare, was well devised and new. But the scenes which follow are conventional and go over old ground. As simple entertainment this will pass, but it fails to rouse much feeling in the observer.

"AUNT BETTY'S REVENGE" (Nestor), February 10.—This half-reel awakened some expectations which were not quite realized, but its photography is excellent, and the story passably funny.

"IN TEMPERANCE TOWN" (Nestor), February 10.—This might have been called "A Joke On the Judge," for the tramp, being tried for drunkeness before him, found the liquor on the judge's farm. There is a laugh in this, which appears on same reel with the above.

"THE MAN HIGHER UP" (Powers), February 12.—If this picture is intended for a satire on the weaknesses of occasional members of the judiciary, that would perhaps be a legitimate excuse for it. But we are afraid as it stands the satire is lost, and the observer is only conscious of watching the judge and the other three characters go through a debauch which is really not funny and hardly worth while. We could not find much purpose in the picture.

"THE LITTLE PEACEMAKER" (Nestor), February 12.—The old theme of the eloping young couple whose offspring eventually brings the quarreling grandfathers together. The scenes are laid in the West, and while old, the story is nicely presented, the pictures are very good, the baby cute, and the young couple pleasing.

"THE IDEAL OF POWER" (Powers), February 14.—There is a lot of steam and well-directed energy behind this photoplay, and the combination, despite its familiar stock gambling scenes, places the production in first rank. Edwin August gives us a forceful presentation of the young broker, who saves the father of the girl he loves from ruin on the street. The parts of father and daughter are also well taken. The photography is good and there were some good blue tints of light tone. A very good offering.

"THE RANCH GIRL'S MEASUREMENTS" (Frontier), February 12.—A light, breezy Western comedy, well pictured and acted with spontaneity. The ranch girl promises to marry the first man who brings her the exact number of yards required to make a dress. They measure goats, horses and the chorewoman trying to get an estimate. Of course the bashful hero guesses right, but he has to send in the goods by his dog, as a rival lamed his horse. The close is particularly funny.

"THE MYSTERY CAVE" (Nestor), February 14.—Here is a good, live story, with some imagination in it. The smugglers occupy a cave near which the border bandit, Miguel, was buried 100 years before. Each full moon, so the legend runs, the widow lights candles to drive evil spirits away. But the young revenue officer succeeded, nevertheless, in rounding up the smugglers, and was happily married to the heroine in the cave. A good offering of the adventurous type.

"IN THE RED MAN'S COUNTRY" (Bison), February 15.—This two-reel offering gets away from the conventional Western style of film. The plot is located at a frontier army post and concerns a young officer accused of murdering his captain. The scenes leading up to the murder, which was really done by an Indian, were very good. The hero falls to the ground in his attempt to escape from the house, and there is a dramatic moment when he is brought before the dead captain. The heroine, after some melodramatic adventures, succeeds in bringing back the Indian murderer and saves her lover's life. A strong release.

"STRICTLY BUSINESS" (Crystal), February 16.—Pearl and Chester get up a Get-Rich-Quick scheme on the girl's father, who won't let them marry till Chester has made $5,000. They make the money off of dad, and the manner in which this is accomplished is very amusing.

"AN AWFUL SCARE" (Crystal), February 16.—This on same reel with above, will amuse many observers. It concerns a belief in omens, and Schmaltz and his friends are greatly alarmed when L. M. Stiff sends Schmaltz a handsome casket as a present. Quite a good comedy reel.

"WITHIN THE TEN COUNT" (Reliance), February 15.—A briskly-moving photoplay, centering about a young country lad who develops as a prize fighter and whips the great Battling O'Leary. He quits when he gets the money, however, and goes back to his own sweetheart, whom he had temporarily abandoned. A vision he saw when he almost took the count brought about this decision. The usual training quarter views and prize ring scenes are well shown. Very good of its type.

"THE WINNER LOSES" (Majestic), February 11.—This picture has a story to tell and after a few vague moments at the start, due to uniforming sub-titles, it develops very well. Dick breaks the hoodoo that has always hung over his gambling ventures, and gives up gambling for good. Bob, who has always won heretofore, loses the ten kisses and the girl. The pictures are well taken and the settings well staged.

"GIRL, ARTIST AND DOG" (Majestic), February 18.—A story with a dainty flavor of romance in the first part of it. The artist meets the girl in the woods and love grows up between them. These opening scenes are very attractive. Both mothers object to the union and the baby and the dog aid in the final reconciliation. A pretty love story rather than a strong one, but it entertains nicely.

"GOOD MORNING, JUDGE" (Thanhouser), February 9.—A good love comedy, with a farcical close and some laughs strung along through it. James Cruze appears in one of his best characterizations. He bets $5,000 he can marry the judge's daughter within three months. The fight in the taxi was well pictured. An amusing offering.

"SOME FOOLS THERE WERE" (Thanhouser), February 14.—Here is a beautifully pictured light comedy which gets over nicely. Flo La Badie arrives at the big California hotel with her aunt, and three men immediately lay plans to strike up an acquaintance. All succeed, but the bird finally flits away, and they discover she is a great writer looking for material. The disconsolate poses at the last of the film are very effective. A good offering.

"A MYSTERY OF WALL STREET" (Thanhouser), February 11.—A good story of high finance, with its chief feature showing the manner in which a noted financier was spirited away in a steel-enclosed cab until the market closed for the day. The love story is well handled and the plot follows consistently from beginning to end. Not an exciting plot, but a rather fascinating one.

"THE FINER THINGS" (American), February 17.—Jack Richardson in this reel gives an appealing presentation of a ruined Wall Street man who regains health and happiness on a California ranch. The photos are good and the manner of his regeneration natural and effective. The influence of a child brings him back to an appreciation of the finer things.

"PECOS PETE IN SEARCH OF A WIFE" (American), February 13.—This Western man has a hard job finding a wife to his liking; he objects to the widow's sheep, the Indian girl's dog stew, and the Senorita's drunken father. But in the end he becomes too popular and has too many women on his trail. Amusing and well pictured.

"THE ROMANCE" (American), February 15.—Warren Kerrigan and Jack Richardson appear here in "store" clothes, which they wear with good effect. The photos are splendid, the scenes exquisite and the girl appealing. This film makes much of simple, natural situations and has decided charm.

"THE HARVEST" (Nestor), February 19.—A rural love story of the West with some very dramatic moments. It would have made a more forceful impression if it had not been so crowded with incidents. After the wife, whom her husband thinks blind, is led by the doctor to the window and sees her worthless spouse in the arms of the "woman who didn't care," the interest is at its highest and in the rest of the picture there is a good deal of anti-climax. But to this point it holds strongly and when this is past there is not much left. Some good photography and some very good acting make it a worth while offering.

"BILLY'S STRATEGY" (Gem), February 18.—Billy Quirk has the faculty of making such situations as this pleasing. In this picture he plays a youth who regains for his sweetheart a package of her letters from the house of a man who has refused to give them up. Billy deals, in turn, with the man's butler, the man himself, and then with three cops. Its twists and turns have often much of the unexpected, which makes the story seem fresh. It is played very well.

"THE PURCHASE PRICE" (Nestor), February 21.—It is the purchase price of a mine that is referred to, and the picture tells a mighty interesting story. It doesn't need acting of high order, but is very pleasingly played by all except the heroine, who, except in art, is more than acceptable. There is some very good photography in this picture. It makes a first class offering.

"THE SONG OF THE TELEGRAPH" (101-Bison), February 18.—Fine photography helps this picture of days when the telegraph was being pushed out across the wild parts of the West. The corps of engineers is being guarded by a body of cavalry. Most of the first reel is taken up with showing a love affair of a lieutenant and an Indian girl who, when the red men go on the war path, runs to her sweetheart. The second reel shows how the fort is notified. The telegrapher is caught by the Indians just as he has finished his message, and is shot; he hangs dead from the strap around him at the top of the pole. The ending seems unnecessarily brutal, but is much better than the false sentimental ending of many such stories. Taken as a whole, it is a very fair offering.

"BILLY FOOLS DAD" (Gem), February 11.—A farcical love story, in which mamma prefers Billy, while dad prefers Percy, a rich youth. Billy Quirk, who has the leading role, is popular and will please again in this picture. The leading woman is also acceptable. The story has little freshness.

"MANITOWOC, WIS." (Gem), February 11.—These pictures of important cities of this country are valuable. None of us know too much about them. They will serve to open our eyes. Here we have a panorama of the town and then some special views. The photography is good.

"THE TRAIL OF THE SILVER FOX" (Eclair), February 11.—A picture of the Canadian north woods. It has a fresh love story, pictured clearly enough and set in acceptable scenes. Some of the backgrounds are woodland places, and there are some pretty snow pictures. There are dramatic moments when the suspense is felt markedly, and the whole story is acted in a way that will please. The photography is commendable.

"BEN, THE STOWAWAY" (Imp), February 15.—We enjoyed this story very much. It is just a simple tale of a boy who had a talent for drawing. We meet him first in an orphanage, where they don't want to let him draw in his spare time. He escapes and stows away on a ship (these scenes are tip-top; they seem to give just the right feeling). After a hard time he meets a friend in a ship designer, and we leave him in good company. Ben Hall plays the boy, and does it pretty naturally. The backgrounds will please. The picture is just long enough, and a good offering.

"BINKS DID IT" (Imp), February 15.—On the same reel is this farce. Some people above Binks dance on the floor till they come through. Binks runs from the lumber yard with a board and gets a crowd chasing him, after the fashion of French farces. Binks is an amusing clown. The photography is good and the offering will hold.

"BILLY'S DOUBLE CAPTURE" (Rex), February 16. — Billy is a detective, and in the opening scenes we find him on the trail of a society highwayman. The story is romantic and has a pleasing quality. It gives a chance to introduce some interesting people in backgrounds of fashionable life. We are shown some very pretty views of houses and lawns in Southern California. The climax comes at a reception, where the criminal makes an attempt to steal the Batwell jewels, but is captured by Billy, whom he thinks is a guest. Billy's other capture is the heart of Miss Batwell. The acting is simple and natural; the conduct of the story is smooth. It will make a good offering.

"THE TERRIBLE DAUGHTER" (Eclair, Paris), February 16.—A picture in farcical atmosphere that is rather suggestive, and at times quite vulgar.

"WHEN A MAN MARRIES" (Nestor), February 17.—There are fine comedy possibilities in the situation behind this picture—finer than the author used. He begins all right. Some men agree together that the first one married during the year will pay for the next dinner. Two of these are married on the same day and meet on their honeymoon. That is a tip-top situation, for who will admit first that he is married? The author uses the idea that the man who refuses to drink whiskey will prove himself married. This is a little vulgar; but later the men deny that they are married and are taken to the police station, with their wives, as immoral people. This is very vulgar. The conduct and acting of the picture's story are commendable and the photography is excellent.

"TOURNAMENT OF ROSES, PASADENA" (Nestor), February 17.—On the same reel is this motion photograph of an event that we see in pictures every year. It is acceptable.

## Kinemacolor.

"WITH THE SERVIAN ARMY BEFORE ADRIANOPLE" (Kinemacolor).—An interesting picture of camp scenes. One of the best is the departure of a large body of troops to repulse a Turkish sortie.

"A ROMANCE OF THE CANADIAN WILDS" (Kinemacolor).—A good picture, showing the adventures of a New York artist in the woods, and how he won a girl of the wilds. The spectator may be under the impression that the woman who bids good-bye to the artist on his departure is his wife; consequently the impression may prevail that the artist is making love when he shouldn't. A title would establish the relationship and prevent any misapprehension until the end of the picture.

"LOWER LAKE GENEVA, SWITZERLAND" (Kinemacolor). — An unusual film, containing many beautiful scenes, among the best of which are views of the Savoyan Alps and a sunset on the lake.

"FIFTY MILES FROM TOMBSTONE" (Kinemacolor). — American drama. It is interesting and gives good opportunity for showing the colors in Western scenery.

---

## TO PRODUCE "A MIDNIGHT BELL."

Charles H. France is about to produce, under the Selig auspices, the famous Hoyt comedy, "A Midnight Bell." It will be a three-reel production carefully picturized by Kenneth D. Langley. It will be presented with studied regard for every detail of the striking original situations and quaint characters that sprang so vividly from the Hoytian gift for types.

---

EDWIN CAREWE.

Edwin Carewe is the leading man of the Lubin Stock Company now stationed at Jacksonville, Fla. Mr. Carewe has had thirteen years of stage experience, having supported Chancey Olcott, Edward Harrigan, Otis Skinner, Rose Coghlan, Joe Weber and other stars and been in the cast of many Broadway productions. He is a quarter breed Chickasaw Indian and owns 190 acres of Indian land at Ardmore, Oklahoma. Carewe is 30 years of age and was educated at the Universities of Texas and Missouri.

## "As in a Looking Glass" (Monopole Film)

By H. C. Judson.

MARIAN LEONARD has shown her ability as an emotional actress many times; but she surely will considerably widen her fame by her playing in "As In a Looking Glass," the more because her work is so adequately supported by a large cast. The story is pictured in three reels and is taken from a novel very popular thirty years ago. This will be likely to add to its popularity, for though the book is not a classic and is not read now, it has all the qualities of the present day best sellers and those emotional, exciting things that keep one something more than awake. It used to keep people from their beds; the picture doesn't last so long: it is condensed and much more vivid. Those who have read the story and half forgotten it will get the added advantage in that it will recall pleasant times of a quarter of a century ago.

The object of the story and the picture is to illustrate, amid a tangle of strange yet human vicissitudes, the long recognized truth of sour grapes in the parents' mouths setting their children's teeth on edge. It's a picture of a daughter who plays her mother's fates almost "as in a looking glass." The girl didn't deserve the treatment that she got from her evil mother. Happily she was as first neglected, almost forgotten by the woman who is keeping a gaming house. When the picture opens we find her a simple, clean hearted girl, hardly knowing who she is, living at a seaside village. She has fallen in love with a fisherman. In these first scenes views of the ocean are contrasted with the gambling house of the mother. But soon the woman finds that she can use her daughter as an attraction in the house she is running. She brings the girl from the village; but with no intention of letting harm come to her.

As time passes a need of money induces her to procure a marriage of her daughter to a rich count, an habitue of her place. The greater part of the first reel is taken up with the tensely dramatic struggle between the girl whom the man repels and the man whose methods are revolting at moments, in the beginning even to the mother who at length, for a large sum of money, practically forces her to marry him. The struggle and its ending is the picture's first big climax and while it is still hanging before us one or two idyllic scenes, a beautiful garden, a lovely bank of roses, throws the blackness of it out in strong relief. Producer Stanner E. V. Taylor shows throughout all three reels marked ability in his use of background.

After her marriage the girl finds to her sorrow what kind of a man her husband is, and the second reel opens with another dramatic struggle. This has the same inner meaning as the first, but the circumstances that surround it are a normal development. The girl is required to take the second step downward. The good in her still attempts to maintain itself against the evil in the man; but she is sadly hampered and soon is all he desires her to be. She has crossed the line and turns her face in a new direction, becomes the embodiment of evil. It is to be her revenge that, from now on, she will contaminate and destroy all who come near to her. Her great beauty gives her the power of a vampire. Her husband dies and she goes into partnership with a gambler to attract infatuated men to his house. A source of great revenue to him, he helps her in her schemes. To love such a vampire is in itself a sin and all the men who turn to her sell themselves in some way. Nothing saves them from reaping what they sow and each comes to some tragic end. The jockey, the actor, the bank cashier, the student, even the man whom, at the end, her wiles have sincerely attracted to her, who hasn't sold himself, suffers for her though he isn't destroyed. The whole story is pictured in front of some of the loveliest backgrounds that the eye could well imagine. It was photographed in Southern California about some beautiful hotel or in some perfectly laid-out park. There are garden walks under shady trees and corners full of flowers, with statues looking out from among the shrubs. While behind many of the scenes are lifted hills. We have seen lovely views in foreign pictures, but if any of them ever equaled these we don't remember seeing them. It is like a calm blue sky over a whirlpool of trouble and the teaching of the picture's ending attempts to justify it. The mystic vision-scenes that are thrown in now and then help us at the end to see that the woman is in some manner redeemed from the worst by the true love she feels for the man who has disinterestedly helped her.

Miss Marian Leonard was never seen to better advantage than in this forcefully dramatic picture. The character she plays is so wide in its scope, so full of storm and sunshine, that it gives her an almost unexampled chance to use her great power of depicting emotion. The spectator sitting before the screen is held from first to last by the strong, affecting story so truthfully acted, by the terrible fate that peers through it and gives it a moral purpose and by the indescribable beauty of its backgrounds that have been photographed in lovely pictures.

There are things in it that might be justly criticised. The story in itself is not a wholly truthful picture of normal life; it doesn't take a human girl for its heroine in a normal situation, but in an abnormal one. Yet it seems a normal development of the situation in which the girl takes on her mother's character as in a looking glass. The shortcoming is one of exaggeration, not of purpose, and this is in part made right by its healthy moral teaching. The best pictures are of good triumphant; this is a picture of evil sinking to ruin. It is a picture that will attract attention and, we feel sure, will draw well. It seems a much more healthy picture than is drawn in the mind by many of our big, widely selling novels. In art it is much higher than most of these.

---

## PRAISE FROM CAESAR.

### Mr. Ready and His Theater.

There is a man down South who runs a ten-cent moving picture and vaudeville theater. His name is W. P. Ready, and his theater is the Princess, at Nashville, Tenn. In the face of the prevalent idea that success attends only those theaters that are given over to the indecencies of the stage, Mr. Ready has reversed the process, and in every dressing-room of his theater and on every wall behind the scenes he has posted this warning:

> TO PERFORMERS. NOTICE.
>
> Our patronage is largely women and children. They come here to be entertained and not to be insulted. We intend to protect them! Your act must be clean. Do not say in your act anything before this audience that you would not want any one else to say to your mother or sister on the street. You have no more right to insult ladies and children in the audience by some indecent joke, song or action than you have to insult them on the street. We will encourage all performers with clean performances. We will prosecute any one who breaks the above rule either by word or act.

The actual result is that this particular theater is one of the most successful vaudeville and picture houses in the country. The Journal is glad to give Mr. Ready and his theater this free advertisement, not only to record the fact itself, but also in the hope that the wives of some other theater managers may read it and call their husbands' attention forcibly to the fact that, after all, decency pays a bigger dividend than dirt.—Ladies' Home Journal.

---

## WATERS WINS SUIT.

The application of James H. White and John R. Schermerhorn for a new trial in a suit against Percival L. Waters, to establish a partnership between the plaintiff and Waters, who conducted the Kinetograph Company, was denied by Justice Vernon W. Davis of the New York Supreme Court.

The suit has been before the courts for a number of years and the plaintiff, in the first trial, met with defeat. They were in the employ of the Edison Company in important positions and the court found that while so employed they made an agreement with Waters, without the knowledge of the Edison Company, whereby for a stated share of the profits of the Kinetograph Company they gave to Waters certain preferential discounts and credits upon purchases made from the Edison Company.

The application for a new trial was made upon affidavits made by four men who swore that after the appeal in the case had been decided adversely to the plaintiffs they met Wm. H. Gilmore, an adverse witness to White and Schermerhorn. These witnesses alleged that Gilmore said: "He (referring to Schemerhorn) lost his case. I got even with him and I perjured myself to make him lose."

Justice Davis ordered a hearing on these affidavits and Gilmore himself was examined.

Justice Davis in denying the application for a new trial and referring to Gilmore says: "He frankly admits that he does not know what he said while there under the influence of liquor, but he reasserts the truth of the testimony given on the trial."

---

## ECLAIR SIGNS CONTRACT WITH UNIVERSAL.

It is reported that the Eclair Company has finally signed a contract to release its pictures through the Universal Film Manufacturing Company. One of the first pictures to be released under the new agreement is the cartoon study of the "Newlyweds," after the comic series that has been running in the New York World for several years. The first big feature subject selected is "The Crimson Cross," a three-reel biblical drama containing a beautiful conception of the Life of the Nazarene.

# "Love is Blind" (American).

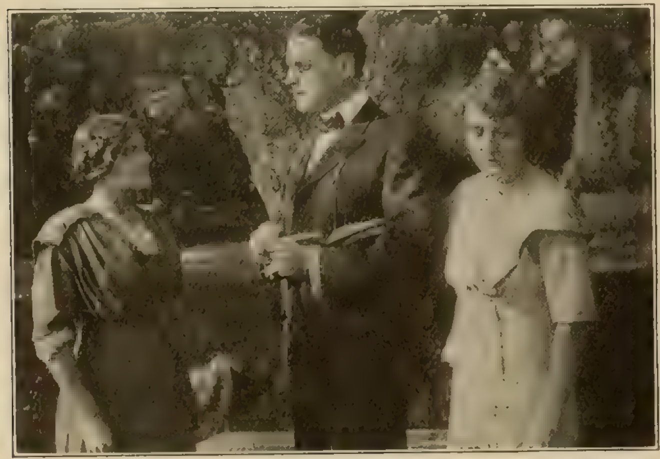
Reviewed by James S. McQuade.

THE American has filmed a pretty little love story in "Love is Blind," which is to be released Feb. 22. Producer Allen Dwan and his Western company are responsible for the drama, which has several beautiful exterior views, advantage having been taken of the rare scenery in the vicinity of Santa Barbara.

Warren Kerrigan impresses me more strongly by his finished acting in this picture than ever before, and although he has won most of his laurels in Western dramas, of the wild, boisterous sort, it seems to me that he fits in still better in gentler roles, such as Jack Berryman. It is hoped that he will have ample opportunity to appear in similar roles in the near future. Miss Pauline Bush gives a sweet portrayal of Lady Mayne's niece, and Miss Jessalyn Van Trump invests the part of Lady Mayne's daughter with a strong personality.

Scene from "Love Is Blind" (American).

Lady Mayne, her daughter Alice and her orphan niece Flora, are wintering in their beautiful villa in Southern California. Like all mothers, Lady Mayne is on the lookout for a good match for her daughter in the matrimonial field, and when Jack Berryman, the only son and heir of her old friend, Lady Berryman, becomes her guest, she plans that Alice and he spend much of their time together. Jack is suffering from an eye affection which threatens blindness, and his mother has sent him out to the Mayne villa with the hope that he may benefit by the change of climate and the quiet of the country.



Scene from "Love Is Blind" (American).

But, unknown to Lady Mayne, a serious obstacle confronts her planning. Alice is in love with Jimmy Harrison and holds frequent clandestine appointments with him. To the dismay of Alice, Jack falls in love with her. Soon afterwards he becomes stone blind. Alice takes advantage of his misfortune by inducing her cousin Flora to impersonate her, the deception being easily sustained because of the similarity of their voices. Flora learns to love Jack and suffers many heart throbs on account of the part she plays.

On professional advice, Jack leaves the villa and goes to a hospital. Before saying good-bye he declares his love to the girl he believes to be Alice, and the scene almost unnerves Flora, who is glad at heart that Jack is going away. Soon afterwards Alice elopes with Jimmy Harrison and Lady Mayne has the surprise of her life when a telegram arrives announcing their marriage.

Several weeks pass and Jack Berryman's sight is restored. He keeps his recovery a secret so that he may have a delightful surprise on his return to the villa for the girl he loves. He arrives, and is warmly welcomed by Lady Mayne. Flora still plays her part as Alice, according to her promise, and she leads him off to the little arbor where he had declared his passion. Jack is charmed by the sympathy and love reflected on the sweet face of Flora as he repeats his declaration, and it gradually dawns on him that this is the selfsame girl to whom he had made his first avowal. Then he makes known to Flora that he has recovered his sight and offers her his heart and fortune. Lady Mayne has the second great surprise of her life when Jack and her niece reveal their secret.

---

## THE COLONIAL THEATER, WINONA, MINN.

The accompanying illustration shows the new Colonial theater, Winona, Minn., a modern, up-to-date house, built by the Colonial Amusement Company. The seating capacity of the Colonial, including the main floor and balcony, is 900. The house has a fine stage, so that vaudeville acts may be presented, in case the management so desires. The theater represents an investment of $40,000.

The construction of the front shows modern Colonial lines and is brilliantly lighted at nights. Two cluster lights at the curb and the lights on the front of the house and entrance attract the attention of pedestrians from quite a distance. The front is of Italian marble and terra cotta, with a tile floor entrance, trimmed with cream colored terra cotta. The spacious and pretty box office is set off by beautiful mural paintings.

Colonial Theater, Winona, Minn.

The interior of the Colonial is also very chaste in design. The decorations are in ivory and mauve tones, with gold enrichments. The modern Colonial style prevails throughout, in harmony with the architecture of the building. The wodwork is finished in ivory with mahogany trimmings. The indirect lighting system is used while pictures are being presented, and electric and gas illumination is used during the intervals.

At present, and since the opening, August 29, 1912, three reels of licensed pictures, with four changes per week, form the programs. No vaudeville is employed at present, but spot light singers and a six-piece orchestra strengthen the programs.

The Colonial Amusement Company also owns the Princess theater, which seats 350 people. Three reels of independent pictures form the programs in this house. L. G. Roesner and John V. Mott are the managers of both houses.

## "The Gauntlets of Washington"

**Edison Drama.**

Reviewed by Louis Reeves Harrison.

THIS story is made delightful by some exquisite technical work and the magnificent acting of Marc MacDermott, well supported by Bigelow Cooper. MacDermott plays the part of a Revolutionary relic, a tattered vagabond of seventy, who beats the same old drum he used in the war to eke out a precarious living. He comes tottering up to a crowd before a tavern and excites the hostility of the community's most prominent man, the Squire, played by Cooper. After a clash with the Squire, the wayfarer finds his way into the hearts of men frequenting the hostelry by telling them the tale of how he came to be presented with a gauntlet worn by General Washington.

He begins with an account of how he saw Washington and his aids approaching a farmhouse. He gesticulates up to an attitude of tense excitement and there stands while the picture is transformed to a view of the period he is describing, merged into his narrative with consummate skill. We see MacDermott the youth watching the approach of horsemen instead of MacDermott the vagrant relating his story in the tavern, a marvelous double exposure because it transfers from an interior to an exterior and back again. Again, when the Squire enters the tavern to hear the tale, while he stands listening and the other reciting, the two are transfigured to represent characters in the war times, as it turns out that the Squire then played the fife to the other's drum. They were fast friends in those days, though the force of circumstances has carried their lives into widely different channels.

**Scene from "The Gauntlets of Washington" (Edison).**

All unconscious of the fact that the Squire of later times was the chum of his youth, the old drummer goes on with his story. There were Tories in those days both numerous and influential, so loyal to the old form of government that many took arms for the King, while others proved a serious menace to the cause of liberty in voluntary secret service. One of these ran several miles to inform a body of British troops that the American leader was at the farmhouse unattended except for his aids. He was followed by the drummer and his chum, and these two hurried back to warn the general of impending danger.

The two American boys devised a scheme of defense which they carried out with surprising results. They went behind a barn and impersonated an approaching army at the critical moment when a detachment of British troops came up to capture Washington. They alternated between playing their instruments and firing an old musket, both with deadly effect, until the enemy was put to flight. While both the presence of Washington within striking distance of the enemy and without the support of his own troops, and the rout of the foe require a stretch of the imagination, the purpose is patriotic and the presentation is one sure to be popular.

Washington is not supposed to play any part of especial significance in the tale; he is represented as indifferent to obvious peril; the main thing is to get him there and have him saved. This is hard to swallow. He thanks his preservers and presents each one with a gauntlet, the pair he happens to be wearing on this regretful occasion. When the drummer finishes his tale in the inn, he exhibits the glove he received and is thereupon befriended by the Squire. The latter takes the old drummer to his beautiful house, puts him in an easy chair, brings forth a fife and begins to play upon it. The venerable drummer listens with interest, then grows more and more intense until he recognizes in the player the comrade of his youth, and the two join hands in renewed friendship when the fifer produces the mate to the gauntlet Washington wore in the eventful days gone by.

Gone are those days, but remembrance of them is ever quickened by the sight of him who gave up his vast property, his home, and all that made life sweet to live for the sake of a principle still slumbering in the hearts of men. Whatever human qualities Washington may have possessed can be discussed by those unable to measure up to his noble ones, but a very practical point must be noted about all presentations in which he figures for even a passing moment. He did more than any other man in war and peace to establish the country we proudly acclaim, and though he may impose little upon the main incidents of a play, his appearance in person is one that instantly thrills the audience.

In a play of slender plot, where the main line of action really hinges upon a deed of his, however simple, sympathetic interest becomes naturally attached to him because he is a strongly-marked historical character. It is not only incumbent upon the director to tell the story, but there is an additional charge imposed of splendid characterization in one who is bound to hold attention every second he is within the range of vision. That additional charge imposed on the director does not mean defying whatever knowledge people have of great men in history, nor can he slight the ideals of the people in presenting one so near to their hearts.

Directors are very careful about the smallest details of a costume or a setting, but it is far more important for them to be accurate in responding closely to well established ideals in offering great historical characters to view. This one man stands supreme, not as a destructive military leader of brilliant campaigns for acquisition, self-aggrandizement or other selfish purpose, but for general betterment and self-denial, representing the flower of our manhood at the nation's birth, and pre-eminent in civil life among his contemporaries for indomitable courage, sound judgment, firm moderation, almost without an error of action or judgment recorded against him. He was in the highest sense of the word a gentleman and a man of honor, and one so noble, so generous, that too great pains cannot be taken to present him as he was to those trained from childhood to revere and love him.

## HISTORICAL FILMS IN RUMANIA'S SCHOOLS.

M. Popseco, a deputy of the Rumanian house of representatives has, with the aid of kinematographic experts, produced a magnificent historic spectacle in films called "The Independence of Rumania." King Charles of Rumania gave his sanction to the making of these films, and has given them his unqualified approval. The films will be introduced in all the schools of the kingdom and will be used in connection with text books to teach the children the history of their country.

# "Lost Memory" (Great Northern)

By George Blaisdell.

HERE is splendid drama. In the first place, there is a story. That is an essential, a primary essential all will admit, in a good picture. Again, it is well acted by skilled persons; also, it is carefully directed, the tale unfolding smoothly, consecutively. The settings and backgrounds are in accord with the position and apparent means of the leading character—a banker. And the photography? It charms. Throughout the two reels it continually impresses on you its quality. The work of the cameraman is fortified by that of his co-workers in the laboratory. There is judicious tinting and toning. Another point—and one not to be overlooked in these times of censorious sewing-circle hysteria: The picture is as clean as a whistle.

There are thrilling scenes—some of them sensational; as, for instance, the long ride of Thompson on the top of the train, when, after a year in the darkness of a faded memory, there has set up in his brain a glimmer of "heimweh"—an indefinable longing for something which in his jarred brain he dumbly feels but cannot quite comprehend. Then there is the realistic thunderstorm—the vivid flashes of lightning, the pouring rain splashing into pools of water in the highway through the woods, and the crashing to earth of the great tree, burying under it the automobile and the three men occupying it. These are scenes that stir the blood; there are, however, better and more dramatic moments—situations that stir the heart.

Scene from "Lost Memory" (Great Northern).

Just follow the story from the beginning that we may better explain the big scene. Thompson, a banker, gets word that a firm in another city owes him a large sum of money, is in desperate financial straits, and requires his immediate presence to help in avoiding bankruptcy. Thompson returns to his home, prepares for a journey, bids good-bye to his wife and little daughter, and sets out in his machine. There is a breakdown requiring several hours for repair. The machine is pushed to an inn, where the banker and his chauffeur partake of a hurried meal. At the table is a man closely resembling Thompson—he is bearded, of the same figure, but, unlike the banker, is not bald.

When another automobile has been procured Thompson prepares to resume his journey. The stranger suggests that as he is going the same way he will, if permitted to join Thompson, pay half the expense. The banker agrees. A storm comes up. The skies darken, the lightnings flash; a tree falls across the machine. The driver and the stranger are killed. Thompson, his clothes in tatters, crawls from under the wreck as fire starts. He is uninjured, but his memory is gone. The banker staggers across country, climbing over rocks and through woods. He comes to a stream, drinks and falls unconscious. Here he is found by a gypsy girl, who alarms her camp and the banker is taken in and cared for.

Thompson's chauffeur in his repaired car comes upon the wreck of the hired machine. He discovers what he believes to be the mutilated body of his employer and telegraphs Mrs. Thompson. When she reaches the building where the body has been taken her identification is superficial; she faints as the morgue keeper starts to remove the cloth from the face of the victim.

A year after the accident Thompson is still with the gypsies. The girl who found him still attends on him. He tells her he is going away, as his surroundings are not agreeable to him. He goes to a railroad yard and crawls to the top of a train just pulling out. There is a wild ride, Thompson clinging to a ventilator to prevent his being blown off. As the train slackens in pace the former banker jumps to the ground. It is night. He comes to the great fence surrounding his own estate. As he enters the house through a window a policeman sees him and goes to summon assistance.

In the house the black-garbed wife has assisted in putting to bed the little daughter. As she herself prepares to retire she hears an unusual sound below and calls the butler. Thompson has picked up a photograph. It is of his child. It is the final reconstructing agency that restores his mind. He knows who he is. The police rush in and handcuff him. The mother and daughter appear in the doorway. It is the child who first recognizes the intruder. The two embrace the husband and father. The shackles are taken off Thompson's wrists. He takes to his heart his wife and child.

## CHURCHES PREFER SALOONS TO PICTURES.

For several months the saloons of Clinton, Ind., have been doing business on Sunday unmolested. Picture shows have been closed on that day. The exhibitors finally waked up and asked for equal rights with the ginmills. The mayor and council have thought over the matter and finally decided that while they would not say "Go ahead," still, if the exhibitors wanted to open and take their chances on being arrested under the State law, well and good. This seemed to satisfy the picture people. Now the church forces have got on the job and have seven petitions in circulation calling on the authorities to enforce the laws. Of course, there's a reason. But what is it? Is it possible the protestants feel secure against any possible competition on the part of the saloons, but really are afraid of the picture theaters?

## A TALENTED CHILD ARTISTE.

A very young but very promising little actress, who has appeared in numerous productions, among them releases by the Edison and Vitagraph Company, is Miss Florence Klotz, whose picture is printed here. Miss Klotz hails from Brooklyn and is only a little more than eleven years old. From her earliest childhood she betrayed striking powers of mimicry and was in great demand for private theatricals and entertainments of a more professional character. In addition to her histrionic gifts, which have developed with the years, the little lady has a quick intelligence. Motion pictures fascinated the child artiste and in her first attempt on the silent stage she scored a success. Among the releases in which she has taken parts more or less prominent may be mentioned "The Little Bride of Heaven" (Edison), "Off the Road" (Vitagraph), "The Two Portraits" (Vitagraph).

Miss Florence Klotz.

# The Moving Picture Educator

## THE MOVING PICTURE HELPING THE DOCTORS.

A FILM well known to the moving picture fraternity, showing the development of the chicken in the shell through all stages of incubation, has just been shown to the Associated Physicians of Long Island. The Brooklyn Eagle in speaking of this event says, "For the first time since the advent of moving pictures the development of life has been shown upon the screen." It is to be regretted that leading newspapers are so far behind, in their knowledge of moving picture progress, as to speak of one of the wonders of the world as appearing for "the first time" one year after the release and review of such an educational picture.

The report referred to also enlarges upon the great possibilities now opened for the study of "all forms of life development." Here again it is well to point out that the moving picture is far ahead of the knowledge of even the leaders of public thought. It may be profitable at this time to call attention to a few subjects that have been filmed, each showing the development of various forms of life.

"How Plants Are Born, Live, Bloom, Fruit and Die" is a most helpful film.

"Roentgen's X-Rays" will also be interesting to the medical fraternity, as it has already been to those who have seen it months ago.

"The Fly Pest." This film is probably the most helpfully valuable subject ever issued, and is perhaps a little more widely known.

"The Frog." This film is equal in importance to that of the egg, as is also "Life in Our Ponds."

"Boil Your Water," "The Mosquito," and "Evolution and Life of a Silk Worm," are each subjects which, if more widely known, would be as profitable as the Brooklyn Eagle says that of "The Egg" is destined to be.

There is also a strong film for the medical profession, entitled, "Examination of the Stomach by the X-Rays," which would no doubt be as much appreciated as any. It may be said that such films as these are but indicative of the extent and value of kinematography when applied to the sciences, and the only reason why they are not more widely known is because the moving picture has been looked upon as filling only a minor position in the world, whereas its true position is that of a universal educator.

When as much publicity shall have been given to the beneficial side of the moving picture question as has been given to the critical and fault finding, then, without doubt, it may more readily and easily take its proper place among the powers for good in the world.

## THE BIRD QUESTION IN MICHIGAN.

Apropos of the question of enlisting the children of America in the cause of better bird protection, a man in Saginaw, Mich., has offered seven prize medals to the young people of that State for best results in the following subjects:

An Essay on Birds in General.
The Feeding of Birds.
Photographing Birds.
Success With Bird-Houses.

The exhibitor in that State has a splendid opportunity open to him to help these young people by showing them such pictures as:

Wild Birds in Their Haunts.
Wild Birds at Home (colored).
The Chaffinch and Her Family (colored).
The Sedge Warbler and the Cuckoo (colored).
The Largest Pigeon Farm in the World.

It might be noticed that the donor of these prizes is himself the author of a work entitled, "The Passenger Pigeon," so that as an authority on the subject he knows full well the benefit of that knowledge he is endeavoring to cultivate. This example in the State of Michigan will probably be followed in many other places. England and Germany are taking up the question of bird protection thoroughly. In New York the authorities are complaining about the large number of birds imported for millinery purposes contrary to the law. It is generally supposed by naturalists that if a wider familiarity with birds were cultivated, people would become bird-lovers instead of bird-destroyers, in addition to the knowledge that the birds are a great benefit in both horticultural and agricultural respects.

## HOW AN EDUCATIONAL PICTURE CAN SAVE A BAD PROGRAM.

The value and importance of the educational picture was never more demonstrated than on a recent afternoon in a prominent New York moving picture theater. Of five pictures shown three were dramas, one comedy and one educational. In this same theater a few weeks ago we reported on this page a record of eight deaths depicted on the screen in forty-five minutes. Upon the present occasion, while there were not so many deaths, the tragic events were more gruesome. There were two "hold-ups," the brutal murder of an old man in his house, and the almost execution of his manservant accused of the crime. This execution scene must be recorded as one of the most objectionable features in moving picture work, and justifies the severe criticism they so often receive. It seems almost useless trying to defend that better side of kinematography when we have such flagrant transgressions as these to deal with. To describe this execution scene would make the writer as guilty as the film maker, therefore no description of it shall stain this page; suffice it to say that it was an old English gibbeting, with every gruesome detail painfully drawn out to the near end. When it is remembered that the law prohibited these executions in public; it is certainly beyond comprehension how a tableau of it may be shown indiscriminately to men, women, and children, by the million; surely it should be either withdrawn or prohibited. With the exception of the educational picture referred to below, an exhibition of this kind gives neither entertainment or pleasure, which are the legitimate functions of the moving picture.

## HINTS FOR THE LENTEN SEASON.

With the beginning of the Lenten season the intelligent and progressive exhibitor varies the ordinary course of his programs and makes room for subjects of a religious or semi-religious character. Of such subjects three are pre-eminent: The Pathe Passion Play, Dante's Inferno (Milano Films), and Jerusalem Delivered, or The Crusaders. To put such features on in a proper and befitting manner is essential to success. The Chalmers Publishing Company offers to exhibitors Lectures and Suggestions on these features, all of which have been prepared by W. Stephen Bush. The booklet on "How To Put On the Passion Play" has run into a second edition and is well known to exhibitors the world over. "Key and Complete Lecture for Dante's Inferno" and "How to Put On the Crusaders or Jerusalem Delivered" are of the same standard of usefulness. The price for any of these booklets is one dollar.

## NEW STUDIO FOR EDUCATIONAL FILMS.

Raymond Ditmars, in charge of the animal and reptile collections at the Bronx Zoo, who is the author of many elaborate books on Natural Science subjects, has erected the first studio to be used solely for the making of educational pictures. The Ditmars Studio is at Scarsdale, Westchester County, N. Y.

Mr. Ditmars has had much success in presenting lecture-entertainments upon Natural Science topics. He has the knack of taking apparently dry subjects and making them interesting enough to be in great demand before all kinds of audiences. He is convinced the same can be done with educational moving pictures. Prepared along these lines the educational film should become popular.

The new studio is thoroughly equipped for working under all conditions of light. A wing for daylight work is constructed of panels of ribbed glass. The main hall is equipped with mercury vapor lamps and arc batteries. The plant includes a very complete developing room, projecting room, machine shop and garage. A large automobile has been especially fitted for collecting work. It carries a powerful swivel searchlight, scaling ladder, tanks for transporting aquatic specimens and compartment boxes for terrestrial animals. The car is also provided with storage for provisions and clothing in camping out at night in favorable places.

Mr. Ditmars' idea is to make the small things in nature as interesting as the elephants, lions and tigers he cares for at the Zoo. He intends to take no pictures of the larger subjects, but to enlarge on the screen the tiny, wild creatures of which little is known. It is his conviction that among the smaller forms of life there is enough humor, tragedy, ingenuity, ambition and politics to prepare scenarios of marked human interest.

## PULPITS ADVERTISE FILM.

In this day of newspaper and church agitation against the motion picture, it is assuredly odd and unusual and refreshing to learn that the clergy of a city join together in advising their congregations to go to a local picture theater and witness a film there shown. This is exactly what transpired at Ft. Atkinson, Wis., a week ago, after Manager F. W. Bellman, of the Lyric Motion Picture Theater, tendered the churchmen a special matinee performance of Thanhouser's "Star of Bethlehem." The ministers were keen to show their appreciation of Mr. Bellman's kindness, for immediately thereafter words of praise for an actual picture film exhibited at a genuine picture house were heard in the Ft. Atkinson pulpits. Listen to the story as Exhibitor Bellman tells it tersely, writing to C. J. Hite:

"At a matinee performance held in the afternoon for the benefit of the clergy, I feel that I made the greatest hit of my career as manager of this house. It is needless to mention the praise given the picture when I mention the fact that at the Christmas evening services in all of the churches the clergymen spoke of the picture to their respective congregations and advised them all to witness it."

The whole episode is merely proof that it is worth while to interest the local ministers in the motion picture form of entertainment. The World trusts that theater managers will hold more than invitation affairs with churchmen as the invited. It has always been understood in the industry that our keenest enemies have been the classes who never set foot in a picture house.

Several of the clergymen in Greater New York churches urged their congregations last Sunday to write to members of the Board of Aldermen to pass the vetoed motion picture ordinance over Mayor Gaynor's head. In some instances the request was made upon notes passed up to the pulpits.

## KING COTTON.

This recent Kalem release is an interesting industrial picture, and thoroughly illustrates the wide occupation of the Southern negro. The whole process of this most common and useful household necessity is shown. Beginning with the sowing of the cotton seed, followed by the hoeing of the young plants, the cultivating between the rows until the plants are large enough to "bud and blossom." A famous "cotton picking" scene is elaborately pictured, and the baled cotton is despatched to the market. A cotton mill is next shown with all the details of spooling, spinning and weaving, through to the finished material; which in the form of dress goods is ultimately admired in the stores.

## FALSIFYING HISTORY.

The following letter from Mr. Robert A. Lanton, of Washington, D. C., is written evidently by a level headed man who not only has common sense and an appreciation of the picture, but in this instance, as we happen to know ourselves, is well grounded in the facts of the history about which he writes. We have not seen the picture he criticises, "The Genius of Fort Lapwai" released as a Universal Company's Bison brand, but we have read the synopsis in the World for January 18, page 296, and we are compelled to say that every one of his strictures is just as concerns the story there told. Mr. Lanton says:

10 IOWA CIRCLE,
WASHINGTON, D. C.

January 15, 1913.

To the Editor Moving Picture World,
New York City.

Dear Sir:—I am encouraged by the high standards you urge for the moving picture drama to address to you the following protest. I hope that the remarks I shall make will not come too late to be used by your reviewer. At least you can make subsequent comment upon, or quotations from them.

If the motion drama is to be a beneficial force in the education of the American people (and its permanence depends on that), historical veracity is one of the standards that *must* be observed by scenario writer and by producer. I know that is your attitude. Here is the case of a particularly flagrant and unwarranted liberty taken with historical fact.

In glancing over the film stories in this week's issue my eye was arrested by a play entitled "The Genius of Fort Lapwai" (released January 21st). Along in the first paragraph I noticed the name of Chief Joseph, of the Nez Perces. Much interested, and really pleased to find that someone had made use of the dramatic possibilities in the life of that great Indian, though I had in mind a scenario on his life myself, I read on. I discovered enough to disappoint and disgust me in the first paragraph. If it is not a fault of ignorance then it is a most outrageous insult to the fame of a great soldier that the general who deals with and insults Chief Joseph in the first scenes of this play should be given the name of Howard.

The fact is that General O. O. Howard, as noble and generous a character as ever graced the American army, did represent the American government in its unworthy efforts to persuade Chief Joseph to remove his people from the Wallowa Valley, in Oregon, which had been coveted by settlers. There is, however, no basis whatever for representing the *real* General Howard as insulting the Chief. Government reports and Nez Perce heroes of the Chief Joseph campaign with whom I have talked prove how gentle, compassionate and forbearing was the General in impressing the fact that the Government's wishes would have to be obeyed upon the tribe whose members were justifiably outraged by the breaking of their treaty in favor of white man's greed. The Nez Perce Indians to-day remember General Howard with respect and admiration. He had a most unpleasant duty to perform and he went through with it as a soldier must, but his personal letters reveal how deeply he sympathized with the wronged tribe. In the councils he had with the Nez Perce he was obliged to place under arrest a medicine man whose persistent fanaticism threatened to precipitate bloodshed. This is the only incident of these councils that might be construed as an "insult."

The circumstances that led directly to hostilities are only partially correct. True, the Nez Perces shed first blood in the actual campaign, but only when goaded beyond endurance by the high-handed seizure of portions of their lands by white settlers in defiance of treaty rights, and by the faithlessness of the Government. If the writer of this scenario had gone back into history he would have found that the first man killed by the Nez Perces was one who had murdered an Indian the year previous. The Nez Perces were, and are, an exceptionally intelligent, peaceable and high-minded people, and they deserve better treatment in literature.

As to the use of electricity in exploding mines, I do not feel sure enough of scientific history to criticise. But I venture to challenge the detail as absurd. I very much doubt if in the year 1877 and at a far frontier post, an electrical genius could have got the materials to perform this ingenious trick. As a matter of historical fact no electricity was used in any way during the Chief Joseph campaign.

Neither was Fort Lapwai the first objective of the Nez Perce warriors, nor at any time in the campaign was the fort attacked. The first battle was fought many miles south of the fort and on the borders of the Wallowa reserve. The Indians defeated a smaller force of soldiers and from there marched east toward Montana, keeping to the south of Fort Lapwai. In the five months of war Chief Joseph carried about four hundred Indian men, women and children over 1,700 miles of mountain riding, fighting five battles and only surrendering when surrounded by a greatly superior force. To terminate the campaign, as it is done in this play, by a sensational and fictitious coup is another insult to the memory of a great soldier and a noble man, Chief Joseph himself.

It is a disgrace to the Bison Company which has produced many a good, faithful story of frontier life, to let this film go out, spreading false and unjust information to prejudice the minds of the ignorant and the helpless. If this sort of thing is to continue I favor a historical censor whose duty will be to quash just such flippant mangling of historical facts. I am an admirer of your weekly, and an honest idealist in the field of motion drama.

The time has gone by when "any old thing" that happens to strike a director's fancy as a good story will pass muster as a reproduction of historic fact and it is high time that every manufacturer realized that pictures which utilize historic settings and personages must conform to the laws of all historic literature and have at least the semblance of verisimilitude. The Bison release in question was not released as a historical or educational, but as an ordinary "western," and we have been told by those who have seen it and ought to know that it is a very good one of that kind; the story certainly reads as if it might be a very thrilling and acceptable photoplay. Nevertheless, in view of the fact that no attempt to follow historic fact was made and that the script does most certainly falsify the facts of history from beginning to end, the manufacturer must be blamed for not following the universally accepted rule in such cases and instead of using real names and places have employed fictitious characterizations of personages and settings.

While regretting the incident, it is only fair to say that the Bison people are not the only offenders of this kind and that repetitions of the offense are quite likely to occur until the same care is taken in the production of semi and quasi historical productions for the screen as is taken with the producing of similar works on the stage. The real remedy, of course, is an over or collaborating director who will have charge of and be held responsible for all such technical points.

E. BOUDINOT STOCKTON.

One of Selig's Eastern companies left on the Dixie Flyer on Sunday evening, February 2nd, for Jacksonville, Fla., where the members will remain for several weeks. The members of the company are: Miss Winnifred Greenwood, Miss Edna Bunyea, Miss Caroline Cook, Miss Betsey Madison, J. A. Nelson, William Stowell, Lafe McKee, Thomas Flynn, Harry Lonsdale, Mr. Sargent, Mr. Hazelton and Mr. Roberts. The company is in charge of Mr. Persons, superintendent of the Selig plant. H. Kirkland is the producer, and Ed. Cull camera man.

# Motion Picture Exhibitors' League

## MASSACHUSETTS LEGISLATURE AT WORK.

The legislators of Massachusetts are very busy these days. The following summary will indicate in a measure the necessity for organization among the exhibitors of the Old Bay State—these being a resume of the bills aimed at the moving picture industry:

A censorship bill for each township or municipality.

Bill aimed at the motor drive. This is believed to be especially directed at Kinemacolor pictures.

To put in the hands of the police the duty of inspecting every moving picture film before its exhibition in public, and to prohibit the production of any immoral or indecent pictures, or any pictures tending to degrade the public. It shall be unlawful to exhibit any picture not inspected and approved by the police.

No theater shall sell tickets of admission in excess of its seating capacity.

Changing the time limit of continuous projection of pictures from that of one reel to one hour. This bill is backed by the State exhibitors.

Permitting the Mayor of Boston to license special exhibitions in churches, halls or other buildings which in his opinion are in safe condition, provided that such exhibitions shall be subject to the laws of the State and regulations of the district police. This bill is opposed by the exhibitors, who claim the bill is too far reaching and that it permits the projection of pictures in any place and would tend to hurt the moving picture business.

Authorizing the Mayor of Boston to suspend or revoke licenses for theatrical exhibitions, public shows and amusements.

Leave to withdraw was given on a bill to place in every theater or house of entertainment seating one thousand persons or more one member of the fire department, the expense of the same to be borne by the proprietor of the house.

In case an application for a license to show pictures is denied the applicant may within ten days file a petition with the Mayor for rehearing, which shall be open to the public. The evidence taken at the hearing shall be reduced to writing and if the Mayor decided that the license shall not be issued he shall set forth his reasons in writing. No applicant shall be refused a license after such hearing except on account of the nature of the evidence introduced at the hearing.

No person shall make application for an operator's license unless he has worked at least six months in a booth in a theater under the supervision of licensed operators. A person who has served six months in such manner shall apply for a second class license under which he shall have the right to operate a kinematograph or other similar apparatus in the presence of licensed operators only in theaters for a period of six months, at the end of which time said applicant may apply for a regular license. A fee of $2 shall accompany the application for a second class license. This section shall not apply to holders of licenses from other States.

---

M. B. Balsiger, secretary-treasurer of the Motion Picture Exhibitors' League of South Dakota, sends us the following extract from a bill which has been introduced in the legislature of his State:

"House Bill No. 142, Section 4.—Anyone who presents by or with moving pictures any dramatic or humorous stories or scenes illustrating illicit love, infidelity in family relations, murder, striking an officer of the law or suggestive of crime or immorality, is guilty of a misdemeanor. . . ."

Very pertinently Mr. Balsiger inquires: "What kind of pictures do you suppose they want us to show?"

Mr. Balsiger closes his letter with an urgent request for every exhibitor in his State to send in his name for the mailing list of the league in order that all may know what is being done by the exhibitors' organization. Mr. Balsiger may be addressed at Huron, S. D.

---

Members of the Detroit Exhibitors League and local exchange men are waging a stiff fight against the state censorship measure introduced in the Michigan Legislature. The act provides for a state board of one man and one woman, to be appointed by the Governor and to receive salaries of $1,500 and $1,200. Each film passed on is to pay a fee of $2.50. "If the state tacks a fee of $2.50 on each film, the cost will be charged to the exhibitor," said A. W. Blankmeyer of the Detroit Universal Film company. "We get the strictest and most efficient censorship now from the local police department and 90 per cent. of the films used in the state are provided by Detroit exchanges. Chicago supplies a few West Michigan cities, but the censorship there is even stricter than in Detroit." Support from the National Association has been promised the local exhibitors. It is also expected that the manufacturers will take a hand in the situation.

---

## SOUTH DAKOTA EXHIBITORS ORGANIZE..

A branch of the National Motion Picture Exhibitors' League for the State of South Dakota was formed in Huron, S. D., February 7. Representatives of a dozen or more of

Group of Kansas Exhibitors at Wichita, Kan., Convention, January 13-14, 1913.

the important houses in the State were present. Letters and messages were received from many others who could not attend, but signified their intention of affiliating with the organization. Officers of the South Dakota Exhibitors' League were elected as follows:

President, L. D. Milne, of the Maynard, Mitchell.

First Vice-President, Dr. E. C. Smith, of the Crystal, Geddes.

Second Vice-President, J. A. Dundas, The Julian, Chamberlain.

Secretary and Treasurer, M. B. Balsiger, Bijou, Huron.

National Vice-President, J. E. Hipple, Bijou, Pierre.

A committee on constitution and by-laws consisting of L. R. Stacy, of the Mascot, Mobridge; G. F. Cleaver, the Crystal, Pierre, and C. C. Baker, Dreamland, Britton, were named and reported a constitution and set of by-laws for this State.

A legislative committee consisting of L. D. Milne, M. B. Balsiger, Dr. E. C. Smith, J. E. Hipple and J. A. Dundas prepared a bill to govern the moving picture business in this State, and at a late hour last night the bill was passed and approved upon by all members present. This measure is fashioned after the laws of California, Ohio and other States where experience has shown that the needs of safety appliances and proper construction of motion picture theaters was necessary.

## PITTSBURG EXHIBITORS WILL DANCE.

The Motion Picture Exhibitors' League of Pittsburg is making extensive plans for a large dance and reception to be held in that city on Easter Monday. The large English room of the Fort Pitt Hotel has been engaged for the dancing, and Morreli's Band will furnish the music. It is expected to have a number of photoplay actors and actresses from the East take part in the entertainment, and from the present outlook the affair will be a very successful occasion. Nearly all the members of the league have signified their intention of attending the ball, and as these members will be augmented by others the affair should be a very important and beautiful dance. A supper will be served during the entertainment. The dance is being organized in order to raise money for the delegates of the local league is making the New York convention. The Pittsburg league is making big plans for this convention and is doing all in its power to boost the publicity and importance of this meeting. Fred Herrington and Thomas J. Barbin, who were the representatives of the local league at the recent Columbus meeting, returned from that convention very enthusiastic over the outlook. At that meeting they were able to realize the importance of the Pittsburg organization and its position as a delegate body to the New York convention. Arrangements will soon be made with the Philadelphia league to join the Pittsburg delegation at that city on the trip of the latter delegates to New York. A band will be hired to meet the local delegates at Philadelphia and accompany them to the convention city.

## NEW YORK "STANDEE" LAW SUSTAINED.

Chief Justice Franklin Russell in the New York Court of Special Sessions on Tuesday, February 11, rendered an important decision in a test case brought to determine the legality of the so-called "standee" law. In the ruling made by the Chief Justice, in which he is sustained by Justices Forker and Zeller, it is held that the "standee" law is legal, and under it he fined Abraham Marks, the owner of a moving picture house at 159 Rivington Street, New York, $100 for allowing visitors to his place to stand in the aisles. Some twenty other cases now awaiting action before the Court of Special Sessions depended upon the ruling in the Marks case. The decision is a victory for Fire Commissioner Johnson who has detailed a squad from the Bureau of Fire Prevention under Chief Howe to enforce the law from now on.

## ILLINOIS LEAGUE ELECTS OFFICERS.

At the meeting of the Illinois State Branch No. 2 of the Moving Picture Exhibitors' League of America, held Monday, Feb. 3, in Schiller Hall, the following officers were elected for 1913: President, Julius A. Alcock; vice-president, C. A. Anderson (re-elected); treasurer, Wm. J. Sweeney, (re-elected); recording secretary, Sidney Smith (re-elected), and financial secretary, Miss Sarah Colson, in place of S. Katz, who resigned.

The members of the executive committee are: Chairman, C. C. Whelan; I. Natkin, J. D. Rose, F. O. Nielsen, M. Choynski, H. A. Ruebens (Joliet), and John Duffin.

The meeting was attended by over 100 exhibitors, and much enthusiasm prevailed during the proceedings

## Taft Agrees with Gaynor.

### President Vetoes Bill Providing for Censorship in District—Suggests Punishment for Display of Improper Pictures.

The bill proposing a censorship by the Commissioners of the District of Columbia for all moving picture films has been vetoed by President Taft, on the ground that it would encroach on one of the duties of the Police Department. In the message to Congress returned with the vetoed bill the President suggests the passage of a measure that will simply prohibit the exhibition of objectionable films and calls attention to a letter from the Commissioners to the Attorney General, in which the District executives say they would rather not be burdened with the duties of the censorship.

The President's message, in part, says: "Upon inquiry I find that the requirement of Section 2, that all picture films shall be submitted to the District Commissioners for investigation and approval before exhibition, as, under present conditions, not only unnecessary, but incapable of enforcement without unduly encroaching upon the services of the police force of the District.

"I beg to suggest that the purpose of this bill may be accomplished by a statute merely prohibiting, under a penalty, the exhibition of objectionable pictures, without the requirement of prior investigations and approval by the Commissioners before exhibition, and to recommend the passage of such a measure."

## HEARING ON PICTURE ORDINANCES.

The Committee on Laws and Legislation of the New York Board of Aldermen held a public hearing Saturday, Feb. 15, on half a dozen proposed ordinances for the regulation of moving picture theatres in Greater New York. There was a general invitation given to all persons interested in the subject to attend.

Proposed ordinances which were introduced a year ago and measures introduced only last month were all taken together collectively, and the public were invited to give the aldermen views pro and con on the measures.

Mayor Gaynor has already urged the aldermen to "get busy" and pass a sensible law to govern the moving picture theaters.

The half dozen proposed measures that came up for discussion on Saturday consist of the ordinance proposed by the Mayor's committee and known as the Folks ordinance. This is the measure that was recently defeated by the tacking on of a censorship amendment giving the Board of Education the power to pass on the films. Alderman Folks hopes, eventually, to get this measure through as it was originally drafted without the obnoxious censorship clause.

Alderman Morrison of Brooklyn has a censorship ordinance in committee, and so has Alderman White; the latter naming the Mayor's Bureau of License as the authority to pass upon the films.

The other ordinances that were considered consisted of various measures having to do with the interior arrangement of the moving picture theaters.

## EXCELSIOR FILM ON MONDAY, MARCH 3.

A new brand of film added to the Mutual Program is the Excelsior, the first release of which will be made on Monday, March 3. The company has been quietly working in Florida, and now has on hand a number of negatives which have turned out satisfactorily, and which it is said compare favorably with the best brands of film now on the market.

## CLAUDE PATIN TO ASSIST MR. BLACHE.

Claude Patin, lately arrived from the Paris office of the Gaumont Company to assume charge of Paris matters in the Flushing office of the Gaumont Company, will be an assistant to Herbert Blache. Mr. Patin's lieutenancy will leave Mr. Blache more free for his major duties of policy, politics and general management.

## JERSEY CITY'S ORPHEUM CHANGES TO PICTURES.

Anthony Michel, operating the Orpheum Theater, Jersey City, N. J., has abandoned stock, and is now showing high class moving pictures. Through J. H. Hallberg, the Economizer Man, he purchased a Powers No. 6A machine, Hallberg A. C. Economizer and asbestos booth.

## NEW KINEMACOLOR WAR REELS.

An entirely new Balkan War program will be offered by the Kinemacolor Company on Monday, February 17, at the Carnegie Lyceum, where "The Making of the Panama Canal" and "Actual Scenes of the Balkan War" in Kinemacolor have been playing to exceptionally good houses for the past two months. There are four new reels.

# Manufacturers Advance Notes

## "THE BETTER WAY" (Ramo).

The first Ramo release, while not fully indicative of the good things to come, is above the average release both in story, action and production. Mary Denver has married in a fit of pique and finds too late that Jack is drunkard. Her life is made miserable for several years when Tom Horton, the man she really loved, returns from a stay abroad. He renews the old acquaintance and quickly comes to an appreciation of the situation, for Jack comes into the parlor slightly intoxicated and leads the visitor off to the library for a drink. He takes several to Tom's one and his condition rapidly grows worse as the guest takes his departure sorrowing over the life he knows the woman he loves must lead with such a man.

Even Pauline, their little child, has learned to fear her father in his evil moments and shrinks from his approach. Mary has even better cause for fear, for in his cups Jack is brutal and the second time Tom comes to visit he finds her with an ugly bruise on her arm, a bruise that she endeavors in vain to conceal.

Scene from "The Better Way" (Ramo).

That afternoon, at his hotel, Tom gets a letter from a firm offering him a responsible position in a foreign country. The thought that he can take Mary with him and begin life anew follows close upon the letter and he writes urging her to go with him.

In her desperation, she accepts and promises to be ready that afternoon. Little Pauline has seen her packing her suit case and, full of joyous thoughts of the visit she supposes they will make, hurries off to pack her own small belongings.

Full of eager anticipation she takes her place in the parlor ready to start, and waits the call. When she hears her mother's voice in the hall she runs out, confident of the good time coming and rather surprised at the consternation she creates. Meanwhile Jack has found the letter from Tom to Mary and watches through a fold of the curtains.

The sight of the child brings Mary to a realization that silent suffering is the better way and she turns back to her duty while Tom, heartbroken, goes his own way alone.

In her room she breaks down, but Jack appears, sobered by the shock and realizing for the first time what his conduct has meant to her. He promises reform and is taken back to her heart while little Pauline, dimly realizing that something has happened, unpacks Mary's bag by the simple process of throwing the things all over the room.

The production was made under the personal direction of Wray Bartlett Physioc, with Miss Mary Alden, Jack Hopkins and James F. Ayres in the leading roles. Pauline Curley plays the child.

## "THE PRODIGAL BROTHER" (Pathe).

Fairfax Browning is the black sheep of a wealthy and respected family. Before a brilliant assemblage of guests the engagement of Miss Theodora Browning and Mr. Paul Pritchard is announced and every one is enjoying the affair, until a note is delivered to Fairfax. His sister notes the effect the note has upon him and her belief that he is in trouble is confirmed when he asks to be excused because of a slight illness. The note is from a money lender informing Browning that the former is aware that Fairfax has forged his father's name to a note and that, unless there is sufficient money forthcoming, Mr. Browning, Fairfax's father, will be informed. Young Browning leaves hurriedly to come to some agreement with the money lender and his sister follows him. Paul Pritchard, seeing his fiancee leaving in evident distress follows her.

During Browning's discussion with the Shylock the note is exhibited. Fairfax attempts to force it from the owner and in the scuffle a revolver is accidentally discharged and the money lender seriously injured. By this time Miss Browning is in the house and when she hears the shot she flees, but in her haste she drops a locket bearing her name. Paul, who was awaiting developments outside the house, forces an entrance when he hears the shot. The wounded man staggers out to meet him and drops at his feet just as the police enter. The police find the locket, show it to Paul and he immediately admits he is guilty of the assault.

Scene from "The Prodigal Brother" (Pathe).

The noble sacrifice awakens Browning to a realization of the life he has been living. He goes to his father and makes a clean breast of the whole affair. The latter helps his son obtain an admission from the dying man that the shooting was accidental. With this document Paul is cleared and allowed to rejoin his bride-to-be, and his sacrifice has not been in vain since it accomplished the reform of The Prodigal Brother.

This film tells a real story and is certain to entertain every lover of the drama with a thrill to it. It is superbly acted and you would do well to book it. It will be released on February 19th.

---

Friends of the motion picture will learn with pleasure that the Republic of Brazil has enacted a law, introduced by Senator Guanabara, placing Brazil in the list of the countries which declare themselves bound by the convention of Berne, which gives international protection to literary property of every kind. Up to the present time Brazil respected no foreign copyrights, but extended the protection of its laws only to Brazilian subjects or residents of Brazil.

### E. P. SULLIVAN IN "THE BELLS" (Reliance).

In line with the growth of the introduction of well-known artists into the world of screened pantomime is the Reliance Company's presentation of Edward P. Sullivan in "The Bells"—made famous by the late Sir Henry Irving. Mr. Sullivan is an actor of recognized ability and of the many great characters he has portrayed, that of "Mathias" in "The Bells" stands out as his masterpiece. The several seasons he used "The Bells" as his starring vehicle were most successful from a financial as well as an artistic standpoint.

Recognizing the fact that, with Mr. Sullivan in his favorite role as "Mathias," "The Bells" offered a rare opportunity for a splendid two-reel feature production; the "Reliance" put forth every effort to present an offering that would be a real event in the history of the picture pantomimic art. The result is a noteworthy success.

Scene from "The Bells" (Reliance).

The story of this powerful drama, which is well known all over the civilized world, is even better adapted to picture than it is to stage production. By double and triple exposures the desperate crime committed in the blinding snow storm is magnificently handled—thanks to the genius of Director Oscar C. Apfel, who staged the presentation—and the wonderful scenes, in which "Mathias" is haunted by an awakened conscience and the fear of exposure, with the remarkable climax which ends in his death, are presented with a realism only made possible by a combination of masterful direction, artistic acting and scientific work with the camera. "The Bells" will be released on February 19th.

### OUR APOLOGIES TO GEORGE MAGIE.

It was with the best intentions that we promised to print a picture of a scene from the first Pilot release, "The Blacksmith's Story," on the front cover of the World last week. As a matter of fact we did so print the picture, but by one of those singular errors that sometimes happen in the best regulated offices, the picture was credited to Pathe. This unfortunate error ran through about half the edition before it was discovered and corrected. Of course George had to get a copy that was printed incorrectly and was very properly peeved. We print this paragraph to inform our readers who received copies of the World with the misprint, that the picture should have been credited to Pilot. It was a good picture—better than the average, and deserves a place on the program of every independent theater.

### "THE HIGHER DUTY" (Lubin).

This picture contains a story and the moral lesson fit to make an intense problem play. Hearts may break, but "The Higher Duty" faces the pure woman and strong man. The photoplay is perfectly cast and Joe Smiley, the director, has given every attention to atmosphere and expression. It is one of those pictures that women like and will doubtless have a prosperous vogue.

Marie Dearborn, a nurse, is engaged to go to the home of an old schoolmate to nurse her child. The family are rich and Marie is overwhelmed with the home, but soon discovers that Mrs. Allen Hall is a frivolous butterfly and simply tolerates her husband. The child improves and the mother accepts an invitation to visit friends 30 miles away and the child is left to the care of the trained nurse. A few days later the little boy gets worse and Marie phones to the office for the father. Together they watch over the boy all night and an improvement takes place. The next night Hall leaves his club early and goes home; there he discovers that there is a sympathy between himself and the nurse. For a while he plays with the child, then giving vent to his feelings he attempts to embrace Marie. She becomes frightened and points to the door. The nurse immediately writes to the mother, urging her to come home quickly as she has to take another engagement. Mrs. Hall arrives and, paying Marie off, bids her good-bye. At the depot, Allen Hall meets her and, admitting his fault, they part each with a heavy heart.

Scene from "The Higher Duty" (Lubin).

### "GIRL, ARTIST AND DOG" (Majestic).

The Majestic Company's release for February 18th is a flower-like romance in pretty rural settings and full of the beauty of the woods and fields. The plot is simple and its object is to create a feeling of human sympathy. Its hero is a boy-like artist who meets, on one of his daily sketching trips, a very pretty girl whom he sees at once will make a lovely picture. Her mother objects to her sitting for him, but they meet again, become the best of friends and soon are deep in love with each other. Her dress is rough and a bit tattered. The boy knows that if he marries her and takes her home to his mother as she is there'll be trouble, so he procures for her a new frock and hat and the minister marries them.

Scene from "Girl, Artist and Dog" (Majestic).

But, even so, the mother is not impressed with her new daughter-in-law. She has to accept, but can not give any affection to her. The picture grows dramatic and emotional as it leads up to the climax when the mother finally takes her to her heart. To make this effective, the author has deprived the young woman, who by now has become a mother herself, of every stay except the love of her husband. She is shown as feeling her lot so keenly that she runs away to her own mother, who will have nothing to do with her. In an affecting scene the husband finds her weeping in their old trysting place, takes her back and demands that his mother treat her affectionately, which for the sake of the baby she is now glad to do.

## General Film Company Enjoined.

### Temporary Injunction Granted on Application of One of the Stockholders.

Richard A. Rowland, who holds 460 shares of the preferred stock of the General Film Company, obtained a temporary injunction Tuesday, February 11, from Supreme Court Justice Hendrick against the Directors of the company and the film manufacturers whom they represent on the company's board. This injunction restrains the directors from dividing $211,116.03 surplus now in the company's treasury. Mr. Rowland is also bringing suit to compel the return to the company's treasury of $844,463.95, which he said was paid out to film manufacturers who joined the General Film Company.

This $844,463.95 went to the film manufacturers in these proportions, between May 22 and Nov. 20, 1912, according to Mr. Rowland's affidavits: Biograph Company, $83,926.08; Thomas A. Edison, Incorporated, $98,217.04; Essanay Manufacturing Company, $81,853.36; Kalem Company, $72,666.64; George Kleine, $61,846.86; Lubin Manufacturing Company, $81,096.50; G. Melies, $25,186.87; Pathé Frères, $131,972.73; Selig Polyscope Company, $87,762.41, and Vitagraph Company of America, $119,935.46. On May 22, 1912, there was divided in similar proportions $134,863.11, according to Mr. Rowland.

These distributions to the holders of common stock in the General Film Company, which amounts to $100,000, Mr. Rowland said, were a grave injustice to the holders of preferred stock, of which $795,000 worth was issued in $100 shares, paid for at par, or exchanged for valuable businesses. Rowland came into the General Film Company as the half owner of rental agencies in Pittsburgh, Rochester, N. Y.; Cincinnati, Des Moines and Omaha.

The Motion Picture Patents Company, which has been alleged to be a combination of holders of patents, such as the United Shoe Machinery Company has been charged with being, has been the object of court attacks in which the General Film Company has been mentioned. Independent film rental agencies have charged in Supreme Court actions that the General Film Company was formed by the so-called moving picture trust to drive independent rental agencies out of business. Federal proceedings against the motion picture trust are now in progress, and it is from revelations made at some of the hearings, at which inquiries were made into the film trust's disposition of its profits, that the Rowland injunction proceedings arose.

A copy of the injunction was served on President Frank L. Dyer of the General Film Company Tuesday.

The Theater Film Company, Inc., have bought the exclusive New York state rights on "The Miracle" and are rapidly filling all open dates on this marvelous production. Special music has been arranged to accompany the pictures.

## "MONTE CRISTO" CASE ARGUED.

The General Film Company, defeated in the lower court by the granting of an injunction on the application of James O'Neil to restrain them from distributing films for motion picture exhibitors of the play "Monte Cristo," has carried the matter to the Appellate Division of the Supreme Court for review.

Nathan Burkan for the General Film Company argued before the Appellate Division on the application for the dismissal of the temporary injunction as follows:

The General Film Co. contends that the motion should have been denied because O'Neil has not shown a clear title to the Fechter version of "Monte Cristo." There is no evidence of the exclusive ownership of the Fechter version by John Stetson, O'Neil's immediate assignor, except the complaint and affidavit in the case of Stetson against Studley, brought in the Supreme Court, Kings County, in September, 1884. The Fechter version is not an original work, but an arrangement of matter, incidents, dialogue, language and ideas taken from Dumas' novel and from other dramatizations of the same. No material infringement has been shown. Treating the plaintiff's case in the most favorable light, the injunction is too broad. Even according to plaintiff's own showing only a small portion of the General Film Co.'s pictures can be condemned. And these are not an inseparable or essential part of the entire series. The display in public places of pictorial posters depicting scenes of O'Neil's version constitutes such a publication thereof as to destroy the plaintiff's common law rights therein. The order does not present a propore case justifying a preliminary injunction. The plaintiff's rights are not clearly established and he has not shown that an injunction will be of any present benefit to him, while the value of defendants pictures will be destroyed and thus the same result be accomplished as could be gained by a judgment in favor of plaintiff after trial.

For O'Neil, David Gerber and John B. Knox argued that, being in manuscript form, the play will be protected in the State courts against infringement. A motion picture exhibition of a play is a performance, violative of the rights of the owners of the play. O'Neil's title is unassailable. He has produced it for past twenty-eight years. The General Film Co., as a distributor of the films, is a contributing infringer. The piracy of the "Fechter" version of "Monte Cristo," owned by O'Neil, cannot be seriously disputed after a mere comparison of the book, play and motion pictures. The contention that because the plaintiff advertised "Monte Cristo" pictorially, showing several characters and several of the scenes, it enables anyone to perform the entire play upon the stage is not only manifestly untenable, but a proposition which has been repeatedly advanced by pirates, and just as often rejected and repudiated by the courts.

The Appellate Division is a court of last resort on temporary injunctions, so that the action of these five judges will practically settle the entire litigation.

## P. A. Powers Resigns from Universal.

### Carl Laemmle and William H. Swanson Purchase His Entire Holdings—No Change in Universal Program.

Announcement is made at the offices of the Universal Film Manufacturing Company that Carl Laemmle and William H. Swanson have purchased the entire holdings in that company of P. A. Powers and that Mr. Powers has resigned as vice-president and director in the corporation. The transaction involves the transfer of $204,000 common stock and $75,000 preferred, and was executed on February 13. It is said that the friendliest feelings prevail between the retiring official and his former associates. All the Powers' producing companies remain with the Universal, and the program will be unchanged.

The suit recently instituted in the Supreme Court of New York by C. V. Henkel, formerly auditor of the Universal, praying for the appointment of a receiver for the film company, and the first hearing of which on February 7 was postponed to February 19, has been withdrawn.

EXHIBITORS

everywhere are taking advantage of our generous offer to teach them or their operators to become efficient camera men:

LOCAL EVENTS BRING TREMENDOUS RETURNS

*OUR COMPACT MARVEL is the only complete Motion Picture Outfit on the market today:*

OUTFIT CONSISTS OF THE FOLLOWING:

**1 Motion Picture Camera**
**4 Film Magazines**
**1 Panoramic Tripod**
**1 Leather Plush-lined Camera Case**
**1 B & L Zeiss-Tessar prof. F 3-5**
**1 Carrying Case for Tripod**
**1 Tilting Table Attachment**

**This outfit with complete instructions sells for**

**$150.00**

*WRITE FOR CATALOG*

**WHYTE-WHITMAN COMPANY**
**36 East 23d Street NEW YORK CITY**

# CORRESPONDENCE

## LOUISVILLE.

MOVING picture operators of Louisville are suspected of robbing a boy of the "Gypsy's Vendetta." James Brown, a fourteen-year old lad, was carrying the second reel of the three-reel Union feature from the East Broadway theater to the Preston theater when the robbery occurred. Two men stepped out of the darkness at Beargrass Creek and Broadway and held the boy up at the point of a pistol. The men made no effort to take anything else. George Steurle, manager of the East Broadway, a Union house, was notified, and he in turn gave the details of the affair to the police, who are now working on the case. It is believed the film was thrown into Beargrass Creek, as no one could possibly profit through its use. The East Broadway and other theaters operated by the Broadway Amusement Company were especially obnoxious to the operators, who are now on a strike, and it is generally thought that strikers pulled off the hold-up. The strikers themselves have promised to assist in rounding up the perpetrators of the deed. So far, however, nothing has been learned as to its whereabouts.

O. B. Scheck, of Cleveland, president of the International Union of Picture Show Operators, has arrived in Louisville in the hope of being able to amicably arrange a settlement of the dispute between exhibitors and operators. Mr. Scheck is quoted as condemning the walkout in no uncertain terms. The head of the union stated that the strike was uncalled for.

The men now in the booths are to be retained, it is said. In short, the moving picture houses will be operated as "open shops," where neither union nor non-union men will be favored.

The Louisville Photoplay Association offered to take back as many union men as possible on the "open shop" basis. This proposition was rejected by the strikers. The latter has waived the original cause of the disagreement, the time clause in its contracts, and the matter which was the cause of the strike is now regarded as unimportant. The operators and musicians, it is said, have decided to enlist the city authorities in their fight, as far as possible. This is taken to mean that all of the operators now working in motion picture theatres will be required to take examinations, aimed to test their efficiency. The exhibitors have no objection to this test, and will not oppose the passage of such an ordinance. The union men will of course also be forced to take examination before returning to work, and the proposed measure is regarded with favor by many owners. The work of the new men in the booths has, however, been uniformly satisfactory to exhibitors.

"The Movies" is the style of a new department which recently was launched by the Louisville Herald. An entire page was devoted to news of the moving picture business, and the feature scored heavily with the public. While the title of the page has not appealed especially to exhibitors, the idea back of it has. Members of the Louisville Photoplay Association are justifying the newspaper in running such a page by advertising liberally. The paper will make a twice-a-week feature of the moving picture page. Sketches of the stars and general stories of the business are to be used. The paper in introducing the department, stated, "there need be no excuse or xplanation for this enterprise when the vast extent of moving picture theatrical business is known."

The Cecilian theatre has been opened in Louisville by J. H. Leroy, a new arrival in photoplay circles. The Cecilian is located at Twenty-third and Wilson streets. The new house contains about 200 seats. The theatre will run at nights only, with the exception of Sunday, when matinees will be given.

Miss Catherine Johnson has joined the staff of the Novelty theatre, and will render the vocal music during the near future. Miss Johnson is a soprano of talent. She succeeds Wheatley Glasscock, who has terminated a successful engagement at the Novelty.

Cheers during the presentation of the "Ambassador's Daughter," an Edison film shown recently at the Majestic, attested to the excellence of the production. The film was filled with gripping situations and was well handled in every respect.

Plans for Louisville's new theatre, the National, have been completed and contracts will be let in the near future. The structure will be erected at a cost of $200,000. One of the features will be the stage, which will be the largest in Louisville and one of the largest in the entire South. The proscenium arch will be 40 feet wide, while the stage will be 38 feet deep. Three floors are included in the plans. The balcony will contain a dozen boxes, while the same number will be placed on the main floor. The seating capacity of the theatre will be 3,000. Vaudeville will be mainly used, though it is probable that moving pictures will round out each performance. The new house will be ready by the opening of the theatrical season next fall.

The quick wit of Manager Lipscomb, of the Bijou Theatre, Fifth and Walnut streets, Cincinnati, prevented a panic when fire was discovered in the basement of the building. The several hundred patrons walked out of the theatre unaware of any trouble. The fire was discovered by two firemen, who at once notified the manager of the theater. He had the operator turn off the current, following this with an announcement that the apparatus was totally disabled and that checks would be issued at the box-office. The patrons filed out in orderly fashion, discovering the fire several minutes later. It was extinguished with slight damage, and the Bijou resumed operations shortly after.

The Elite theater ,of Bowling Green, Ky., contributed heavily to the relief fund of that city, which went to allay the sufferings of residents driven from their homes by high water. The theater, under the management of J. R. Masters, gave the receipts of one performance to the relief workers.

The Dreamland theater was opened recently at Providence, Ky., showing to big crowds. Music was a feature of the opening performance, an orchestra of six instruments rendering accompaniment to the films shown. A. J. Hurley is manager of the theater.

A. B. Barkley, Jr., has resigned as manager of the Georgetown, Ky., Opera House, and will shortly open a new animated picture house in that city. Harry White has taken over the Opera House and will continue motion pictures as a leading feature of its performances.

At a meeting of stockholders of the company which is erecting the Ben Ali theatre of Lexington, Ky., Charles H. Berryman was elected manager of the new house. Mr. Berryman is also manager of J. B. Haggin's farming interests. The latter is heavily interested in the Ben Ali.

Extensive improvements are to be made in the Columbia theater, of Bowling Green, Ky. The seating capacity is to be enlarged by moving the stage back. The curtain is to be elevated and the ceiling of the theater raised. Tony Sudekum, president of the company, announced the plans following a conference with Manager Masters. Several thousand dollars will be expended.

Reports that a syndicate of New York men is seeking a site at Seventh and Vine streets, Cincinnati, for the erection of a new motion picture theater are given credence by many exhibitors of that city. The new theater, according to tentative plans, will be the largest in Cincinnati, containing about 1,800 seats.

Louis Steurle, of the Broadway Amusement Company, is now in Hot Springs, Ark., on a combined business and pleasure expedition. After leaving the springs, Mr. Steurle will tour the South in search of new ideas to be incorporated in the East Broadway theater. This house will be remodeled in the near future, and it is planned to make the theater one of the handsomest in the entire South. The Broadway Amusement Company is now using three stock companies in its houses, all receiving warm receptions, though the moving picture continues to be the chief drawing card.

The Casino theater, operated by the Princess Amusement Company, has announced a daily change of pictures, in lieu of the three-times-a-week policy which has been in vogue. The admission price has been reduced to five cents.

The Norman Amusement Company has been incorporated in Louisville, taking over the Norman theater at Twenty-first street and Portland avenue. The incorporators are John M. Wentzel, Mrs. Delia Wentzel and Chester Wentzel. The capitalization is $5,000, the debt limit being placed at $10,000.

Fire prevention in moving picture theaters came in for discussion at the annual meeting of the Kentucky State Fire Prevention Association, an organization of insurance men, held in Louisville recently. Frank M. Drake, chairman of the law and ordinance committee, took the attitude that motion picture houses in Kentucky offered altogether too many chances for repetitions of the disasters of past years. He urged that greater attention be paid these theaters in the future. His talk was heard with interest by the fire prevention men. Exhibitors who heard of Mr. Drake's address are of the opinion that the animated picture theaters are in the majority of cases well equipped against fire. It is admitted, however, that in a few isolated cases, exhibitors have not taken every precaution against a conflagration, and it is this small percentage that the Fire Prevention Association will educate.

One of the handsomest moving picture theaters in Kentucky is the one recently completed at Pineville. The Lyric was erected at a cost of $30,000, being built of concrete and brick. It is fireproof in every respect, a dozen exits holding danger of trouble in any case to a minimum. Pineville is located in the Eastern Kentucky coal section, and the Lyric is drawing heavy patronage from miners and others. The theater was built by individual subscriptions, officers of coal corporations contributing heavily.

The Rex theater of Hopkinsville, Ky., has installed an orchestrion, M. Welts & Son, of Freiburg, Germany, handling the order for the instrument. The new orchestrion has been put in place and is playing to the pictures in gratifying style.

Hopkins Theater, Louisville, is following the lead of legitimate houses in lithographing the city, utilizing billboards in various sections. The theater has been the first of the moving picture contingent to feature its attractions in that way.

The Garrick theater, of Madisonville, Ky., will give its patrons more for their money in the future, having announced that four reels will be shown instead of three. Licensed films only will be used. George A. Bleich is manager of the Garrick.

The Royal theater will open at Troy, Ala., shortly, the company having been formed with a capitalization of $3,000. John W. Bowers, Sam J. Starke and M. C. Folmar are interested in the Royal.

The Broadway Amusement Company, of Toledo, O., has begun the erection of a new house. The company is capitalized at $10,000, Thomas L. Gifford being president. Others interested include A. A. Sullivan, F. J. Reis and W. T. O'Hara.

"Rip Van Winkle," a Union feature, proved a good drawing card at the Hippodrome theater, Louisville, recently. Max Simons, manager of the Hippodrome, is contemplating the installation of a balcony in the house at Second and Market streets. The attendance at the theater has been such as to warrant a further investment and work will probably begin in the near future.

T. P. Taylor, Sr., a prominent Louisville druggist, is contemplating the erection of a moving picture theater, adjoining the Keith house on Fourth street, near Chestnut. Should plans materialize, the new house will go up in the rear of buildings now standing on Fourth street, the entrance being through a long passageway. Mr. Taylor has for some time been anxious to enter the motion picture business, for a time contemplating the erection of a theater directly across the street from Keith's.

The question of publishing a weekly program has arisen among Louisville exhibitors, but none has as yet decided to print the weekly schedule. However, the exhibitors of other cities have been successful in making a program bear its own expense and it is expected that the same will prove true of Louisville.

G. D. CRAIN, JR.

## IN THE MISSISSIPPI VALLEY.

FOUR Illinois cities, Bloomington, Freeport, Danville and Canton, are having interesting discussions of the Sunday theater problem. In the first three it has practically been decided that if is an issue important enough to be passed upon by the voters. A special ballot will settle the matter at the Spring election in Freeport. The picture shows have been running there on Sundays, but the result of the vote which is made possible by the closing of a vaudeville house may close them. Enough names have been secured in Bloomington to file a legal petition and arouse the ministerial association to plans for a campaign. Discretionary methods will prevail in Canton, for a while at least. The Sunday theater, including the photoplay house, was discussed at a meeting held at the United Brethren church, where it was decided to appoint a committee consisting of one member from each church in the city to call upon the theater owners and ask them to close.

Frame buildings used for moving picture houses in Moline, Ill., must be reconstructed with masonry walls within a year, according to a new building ordinance passed by the city council. Originally the measure provided that all picture houses built in the future must be of fireproof construction but later an amendment was offered affecting present conditions.

Rev. Fr. C. H. Krekenberg, pastor of Sacred Heart Roman Catholic Church, Springfield, Ill., who is active in a movement of the Springfield Social Study Club to do away with improper moving pictures in the city, admits he has not been in a local theater since he witnessed "Dante's Inferno" but feels sure of his ground. "A glance at the posters advertising the pictures is enough to prove this assertion," he says. "What I know about the inside of the houses comes to me in reports made by the younger members of the clergy. They have told me some of the pictures that never should have been displayed before patrons, especially before the younger people. Divorce pictures, pictures of holdups and robberies and pictures of conditions in the saloon and café life of the cities are among those I would class as especially objectionable." Father Krekenberg recognizes the value of the picture and sees it as a permanent factor in our educational scheme but pleads for better conditions in its use for entertainment. The Social Study Club will not confine its fight to the films but is strongly against some attractions which have appeared at local theatrical and vaudeville houses. Father Krekenberg even criticizes the newspapers because they "print cuts of theater people in poses or dress not always entirely proper and they contain write-ups of shows that sometimes are suggestive of evil." A committee of the Social Study Club was appointed to investigate local picture houses and report to the city council.

Robert O. Bell, who was formerly engaged in the moving picture business at Jerseyville, Ill., has returned to that city and opened the Colonial theater in the Colonial Hotel building. He is giving a five-reel show every night.

A concrete foundation slipped from under one end of a new moving picture theater being erected on Washington avenue, Upper Alton, Ill., by W. A. Clark, and that portion of the building collapsed, causing a loss of about $1,000.

Officials in Joliet, Ill., have announced that theater owners who admit school children to their places during school hours will be dealt with harshly. Mayor Edmund Allen announced that if the practice continued licenses would be revoked, and Harvey Wood, attorney for the school board, declared that offenders would be prosecuted.

Talbot S. Williams of Champaign, Ill., has opened a moving picture show in the Modern Woodmen of America hall at St. Joseph, Ill., and will give shows each Tuesday and Saturday night. A prize was offered for the best name. Floyd Baum, city electrician of Champaign, is operator.

The Granville Theater Company of Chicago has been incorporated with a capital stock of $2,500 to do general theatrical business. The incorporators are Harvey H. Wells, Homer P. Jones and Joseph J. Tuohy.

Moving pictures furnished by the International Harvester Company were used to illustrate the lecture on "The Dawn of Plenty," given by Frank Stockdale before the Illinois Corn Growers and Stockmen's Convention at the College of Agriculture, University of Illinois, Urbana, Ill.

The unfinished Temple Theater property on South Jefferson avenue, Peoria, Ill., probably will be sold to satisfy mechanics' liens aggregating about $15,000 unless an appeal to a higher court is granted.

The Woman's Club of Rockport, Ill., had charge of the Photoplay Theater in that city when "The Little Minister" was shown.

Senator Rosecrans has introduced a bill before the Michigan state legislature providing for a board of censors modeled after the Pennsylvania law. It provides for a man and woman censor with salaries of $1,800 and $1,500 a year respectively. An inspection fee of $2.50 for each film is asked and a minimum penalty of $50 for exhibiting an uninspected film and not less than $100 for the second and each succeeding offense is proposed.

The University of Wisconsin proposes to establish a collection of 150 reels of film which will be loaned through the University's Extension Department to schools throughout the state. Many schools have machines but are not in position to pay the expense of securing an adequate supply of suitable films. Some machines will be kept and loaned to schools not fortunate enough to possess them.

The Amuzu Amusement Company has leased the building at 515 East Locust street, Des Moines, Iowa, and will open a new moving picture theater after expending about $15,000 in improvements.

Wartime pictures will play an important part in the program at Lippincott Theater, as the new picture show at the Illinois Soldiers' and Sailors' Home at Quincy, Ill., will be known. While the Board of Administration which controls the institutions is favorable to moving pictures and has been installing outfits as rapidly as possible, this show is due to the efforts of the new superintendent, J. O. Anderson, who turned over to the machine and film fund the profits of a store operated in the colony. The theater seats 800 persons and the home has 1,400 inmates so that it will be necessary to give shows on each night on which there are no other attractions, and two or three afternoons each week for the invalid members.

Hancock & Son have opened a moving picture show on the south side of the square at Knoxville, Ill.

It is reported that the building on Monroe street, Springfield, Ill., formerly occupied by a cigar store and but four doors from the principal corner of the city, may be secured for a picture show, but local picture men do not believe the quota of houses will be increased.

Operators of Otawa, Ill., gave their first annual ball January 30 at the Knights of Pythias Hall. Many operators from surrounding cities were present.

The Star Theater at Watseka, Ill., has installed a new Wurlitzer orchestral piano at a cost of $1,450.

Fred Lynn and Ray Walters have succeeded George Davison in the management of the opera house at Bushnell, Ill. They will continue the picture show but will use some other attractions.

B. Argeropolis, who has been operating the American Theater on Chestnut street, Kewanee, Ill., on Saturdays and Sundays, has closed the house until spring. When re-opened it probably will be run every day.

The Litt & Dingwall Company of Chicago has been incorporated with a capital stock of $6,000 to operate theaters. The incorporators are Sol Litt, George C. Warren and Daniel J. Egan.

Yeager & Weik of Rochelle, Ill., who operate two moving picture houses in that city, have purchased the Lyric at Morrison, Ill., from Kolet & Foufas, who have conducted the place for the last year. The house will be remodeled. Kolet & Foufas will open a picture show in Moline, Ill.

The Board of Education of Omaha, Neb., has decided to expend $125 in having the Panama Exposition Company show pictures of work on the canal to 20,000 school children of that city.

William Wheeler of Milwaukee, Wis., is contemplating opening a moving picture show in Madison, Wis.

John Buss of Freeport, Ill., has sold his lease on the Orpheum theater in that city to Mr. Rademaker of Chicago. The place has been operated as a vaudeville house, but Sunday performances have been prohibited and the lessee declares it was a losing proposition. The new owner opened it February 8 as an exclusive picture house.

The Hargrave lot on South Main street, Hillsboro, Ill., has been rented for a summer theater according to the owner who announced the building plans to the city commission.

Moving pictures of the Forest Park Zoo made by the Motograph Company and films of the Bronx Zoo in New York city were used to illustrate a lecture before the St. Louis Association of Credit Men by Cortlandt Harris, secretary of the Zoological Society of St. Louis.

The Universal Portland Cement Company of Chicago is planning to give moving pictures of concrete road making before a meeting of Will county highway commissioners at Joliet, Ill.

Six stockholders, Isaac Hoover, W. H. Moore, J. M. Schwartz, J. L. Colegrove, Kelsey Sharp and J. R. Sharp, of the Taylorville Amusement & Enterprise Company of Taylorville, Ill., prepared a suit asking the circuit court to restrain J. and M. J. Hogan and Ernest Hoover, directors of the company, from selling the company's property—the opera house. They also ask an accounting and receivership. It is alleged the directors planned to sell the opera house building to another company in which they are sole stockholders, the incorporation papers having been issued some time ago. The Hogans and Hoover own about three-fourths of the stock in the amusement company and declare that it had never paid and that the other stockholders will not join them in paying off indebtedness amounting to about $7,000 of $8,000 and that the sale is imperative.

W. A. Paterson has sold the Colonial Theater at Quincy, Ill., to A. L. Schuhardt of that city who has asumed the management.

M. Young will open a moving picture show in the Hassler building at Arlington, Ill.

Rev. Dr. John L. Brandt, pastor of First Christian church, St. Louis, Mo., has installed a moving picture machine and pictures will form a part of the regular Sunday service.

F. H. MADISON.

## SPRINGFIELD, ILL.

BRANCHING out is the chief occupation of Springfield moving picture theater owners these days. Following the advent of W. W. Watts of the Vaudette into the Chicago field came the announcement that Bernstein & Shepherd of the Capital were preparing to open a new place at 11 North Sixth street. Upon the heels of this came the sale of the Savoy, which has been a licensed house, to Gus Keresota of the Royal, which has been giving a generous independent program. Bernstein & Shepherd have a new partner in the North Sixth street house which fill be known as the Amuse-U. Ben Rovin of St. Louis, a brother-in-law of Burnstein, will take active charge of the place and the firm will be known as Bernstein & Company. An entire modern outfit has been purchased. The sale of the Savoy witnesses the retirement to private life of Mrs. C. H. Wineman, who has been operating the place since her husband's death.

The Essanay Company had a cameraman on the ground February 3 when Governor Edward F. Dunne was inaugurated. The ceremonies were very simple, but the interest in the new governor and his large family, including the new mistress of the mansion, who proposes to do her own cooking, is keen throughout the middle West and the pictures will no doubt prove popular.

Elmer L. Ott of Springfield, who represents the Powers Company in the middle West, is placing many new 6-a Camereagraphs. He outfitted the new Amuse-U on North Sixth street. The Decatur, Ill., High School has purchased a modern machine, the first school in Illinois to be equipped, although many others are raising funds for the purpose. Fause & Demble of the Bijou at Auburn have added the modern projector apparatus to their show. Ott recently sold a private electric lighting outfit to J. W. McPherson of Loami, Ill., who will give picture shows three nights a week. Ott & Enos have purchased the feature "Blackmailed" and Enos, formerly connected with local theaters, is on the road with it.

"John, look on the calandar and see what day of the month Monday is," a common enough command in any household, might have brought the answer to any Springfield inquirer: "February 3, 'From the Manger to the Cross' at the Vaudette." The State Journal issues each month a special calendar which is hung in the homes of most of its readers. It contains a list of the important meetings such as conventions, etc., and the attraction at the Vaudette was the nearest to advertising it had carried. Manager Watts again demonstrated that the regular moving picture house can do a good business with twenty-five cent attractions. The three days that he showed the Kalem biblical masterpiece were business-bringers. The first day he had competition when the Grand showed the Thanhouser "The Star of Bethlehem." Watts is very well pleased with his statesright venture, as Illinois requests for booking the film have been numerous. The supply of special paper was very limited, but rather than have Harry Thornton and Ben Francis Whitney, lecturers, in charge of the No. 1 set idle, they were sent out to the smaller towns near Springfield, where the small stock of paper could be used to advantage and played to good business. Return engagements will be booked for some of the theaters.

The Casino Theater, East Washington street, is trying to live up to its slogan "Springfield's Greatest Feature Theater," and is showing a great many two and three-reel pictures.

Major H. T. Loper, proprietor of the Lyric, played an important part in the inauguration of Governor Edward F. Dunne, as he was one of the five national guard officers who rode in the parade.

Walter Davisson, pianist, has left the Vaudette and has gone to Portsmouth, Ohio, where he has a position in a theater. Roy Elliott, violinist, is now leading the orchestra.

F. H. MADISON.

## ILLINOIS.

FREEPORT citizens put an unusual twist in the ballot upon the Sunday theater question. Instead of submitting a single question to the voters it was decided to allow them to decide three issues—should the theaters and vaudeville houses be allowed to open; should moving picture shows be allowed to operate on Sunday and should billiard and pool halls, skating rinks, shooting galleries and bowling alleys be allowed to operate. This form of ballot raised a big protest.

The Universal Portland Cement Company of Chicago has been securing good results from an industrial picture "Concrete Road Construction," which has been exhibited throughout Illinois in connection with meetings of farmers' institutes.

Fox street is to be the "Theater Row" of Aurora, as it will soon have four brightly illuminated houses. The Egermann building at Fox and Water streets is being remodeled into a picture house to be operated by W. H. Marple and his associates, who also control the Palace. William Mullen will also operate a theater with a Fox street entrance and John H. Ferris, once in the moving picture and vaudeville business in Chicago, will quit a chicken farm near Aurora to operate a moving picture house in the Downer Place block.

Roy C. MacMullen and F. L. Scheidt each hold 59 shares in the newly incorporated Colonial Photoplay Theater Company of Joliet. L. H. Sandiford, with two shares, is minority stockholder in the concern which has a capital stock of $12,000 for the construction, establishment and operation of theaters.

The Colonial Theater, 426 North Main street, Bloomington, is said to have had a slight fire recently which resulted in the discovery of neglect of the fire regulations, one exit being completely barred by a piano standing across it.

C. E. Mertens and Will D. Lumpp are promoting a new $20,000 opera house at Shelbyville and have disposed of $5,000 worth of stock.

The Groves theater at Granville has changed management and has been re-opened as the New Star, a picture house.

Manager James Reilly of the Princess theater at Alton had a special matinee for the delegates of the Southern Illinois Lumbermen's Convention which met in that city. The pictures of Alton recently made under the auspices of the Board of Trade were exhibited.

Plans have been completed for the new Remington Theater in Kankakee to replace the structure which was destroyed by fire October 3, 1912. It will be entirely fireproof and will cost about $72,000. The contract will call for its completion by June 1, 1913.

Carl Rademacher of Chicago, who took a lease on the Orpheum theater in Freeport and converted it from a vaudeville house into a high-class picture show, closed the place from February 1 to February 7 to make needed changes.

The Joy Theater, East Court street, Paris, has been redecorated, and a new ventilating system has been installed.

A. M. Johnstone has opened a moving picture show at Averyville, a factory suburb of Peoria, and will give shows nightly, with Saturday and Sunday matinees. The place, which will be known as the Gem, will ask a five-cent admission.

The Mutual Film Corporation of Illinois has been incorporated with a capital stock of $5,000 to deal in motion picture machinery, etc. Its headquarters are in Chicago. The incorporators are Samuel C. Ward, Fred C. Churchill and Percy H. Dunkin.

Mr. and Mrs. Charles Plein of Dixon, will reassume charge of the Family Theater in that city April 8 when the lease of the present operators will expire.

Directors of the Orpheum Amusement Company, which operates a string of houses in Illinois, Wisconsin and Michigan, have elected the following officers: President, Walter S. Butterfield, Battle Creek, Mich.; Vice-president, F. E. Sterling, Rockford; Treasurer, Marcus Heiman, Madison, Wis., and Secretary, F. E. Carpenter, Rockford.

The old Exchange Hotel building at Wilmington is being remodeled for a moving picture show which will be operated by Charles Johnston and Alex Gustafson.

The Colonial Theater at Mt. Carmel, is a charter member of the Booster Club, an organization recently formed to attract more business to the city, and the Colonial probably will be one of the concerns which will receive direct profit. A fund of $2,000 has been raised and in August a big automobile will be given away free. On that date a regular carnival will be held. Meanwhile coupons will be given by the merchants with all purchases, and prizes will be given every three weeks. This should attract many to town and incidentally to picture shows.

The pipe organ built for W. O. Stevens of the Eagle theater at Princeton, is a novelty. It is the first output of a new factory started by John E. Byington of Dixon, a veteran organ repairer. Mr. Stevens is an organist of ability and recently gave a recital on the new instrument and pronounced himself as satisfied that he received value for his $1,350.

Merchants of Wyoming are assisting Manager Warren of the Star theater in his plan of giving away a $350 piano. Several secret societies of the town are in the contest and attendance has been very largely increased.

H. C. Hall, who has been connected with the Illinois Traction Systems at Carlinville, has gone to St. Augustine, Florida, where he will have charge of a moving picture show.

Manager Moran of the Alamo at Plainfield has rented the opera house in that city and will give Monday, Wednesday, Friday and Saturday night and Saturday matinee shows.

The dedication of the new Lincoln building at the University of Illinois, at Urbana, February 12, featured a reel of pictures made at Champaign and Urbana by the Progress Motion Picture Company. The Neil, the Champaign independent house, had the first booking of the pictures.

Troubles over the Empress Theater at Decatur have been settled out of court and Charles G. Powers of Decatur and Frank C. Smith of Springfield will hold the lease. A. Sigfried, who has been connected with the vaudeville and picture destinies of Decatur for years, will be resident manager.

F. H. MADISON.

## IOWA.

MANAGER IVERSON has remodeled the Superba moving picture theater at Lyons.

Moving pictures will be used by the Iowa Dental Society in a state-wide campaign to educate people to take better care of their teeth. The film was originated by the oral hygiene committee of the National Dental Association and will first be shown in the state at the alumni clinic of the College of Dentistry, University of Iowa at Iowa City, March 3, 4 and 5.

Moving pictures were used by suffragists at Grinnell to attract crowds to their meeting.

The Lyric Theater on Perry street, Davenport, has ended its vaudeville career and is now a burlesque house.

A moving picture show will be opened in Fesler's Opera House at Riverside, giving Wednesday and Saturday night shows.

George C. Martin filed notice of a suit in the district court at Davenport against W. J. Doyle for $1,000 damages. He declares Doyle wrongfully sued out a landlord's lien and closed the doors of his picture house.

Representative Burt of Bedford has introduced into the Iowa State Legislature a bill providing for a state board of censors. It provides for a censor at $1,500 a year and an assistant at $1,200 a year. Pictures must first be exhibited in Des Moines and makers will be charged $2.50 a reel. Fines of from $50 to $100 for the first offense and from $100 to $500 for succeeding offenses are provided in the measure. The editor of the Cedar Rapids Republican calls it "a piece of official nonsense which means a few more offices for lazy politicians who want to annex a job of some kind." He believes that the managers and the public will take care of the morality question in connection with the moving picture as the questionable business does not pay. He sums the measure up as "such a violent invasion of the higher conception of the average American that it is wholly revolting."

F. H. MADISON.

## NEW ENGLAND.

THE recent order of Mayor George H. Newhall of Lynn, Mass., to the effect that there should be no more vaudeville performances in that city on Sundays, resulted in some disturbance on January 26. In the Olympia theater, of which Arthur E. Lord is the manager, and which has been in the habit of putting on a bill consisting of vaudeville and pictures, the efforts of a number of soloists were greeted with groans and hoots of derision. Some of the singers did not find favor with the audience, and others demanded their money back. Dissatisfaction was expressed in practically all the vaudeville and picture houses in Lynn, but the mayor is quoted as saying that he will "stand pat," as he was much pleased with the manner in which the performances were conducted. Needless to say, there won't be any grumbling at Lynn provided good pictures, and good singing numbers are given.

On January 26th, the Auditorium Theater, Malden, Mass., was used to hold a memorial service for Dr. George L. Farrell, late mayor of that town.

**Otto Mack**, conducting the Boston Symphony Orchestra, was given a big write-up in a daily paper this week, and is quoted as saying, "I am delighted with moving pictures, and go to see them at least once a week with my wife."

The Scenic Theater, formerly known as the Park Theater, Waltham, Mass., was threatened with destruction early on Sunday, January 26th, when a fire, starting probably in the boiler room, wiped out the basement, lobby and ticket office, and smoked up the entire building. The Scenic is located on Elm street, and it was a two-alarm fire. Mr. M. Jennings of Boston, who runs a chain of moving picture theaters, owns the Scenic and the buildings in the rear. The loss is about $8,000 and the theater will be rebuilt.

The Theatrical Stage Employees Union, at their latest meeting in Boston, received reports from the five delegates of the Union who attended the recent New England convention at Worcester, Mass. The members decided that the 20th anniversary of the formation of the Union, in April, shall be observed by the holding of a banquet. A committee to make arrangements will be appointed later. President Edward T. Reynolds made a satisfactory report on local conditions. Fifteen new members were admitted, an unusual event, as the admittance of more than two members at a time is very rare.

M. H. Gulesian, owner of the St. James Theater, Huntington avenue, Boston, announces that on February 10th the policy of the theater was changed. Vaudeville and pictures are offered for entertainment instead of the former stock company attractions. Mr. Gulesian states the change of policy is purely for business purposes. Since the theater was built, Mr. Gulesian has had many offers from theatrical men, to rent the house. The offer that was accepted was from Marcus Loew, who already has the Orpheum and South End theaters in Boston.

J. Townsend Russell is now filling an engagement at Tremont Temple, Boston, in his "picture readings," dramatizing Longfellow's "Tales of a Wayside Inn." Prices are from twenty-five cents to one dollar, with two performances daily. Mr. Townsend is doing very well and will remain two weeks.

Brookline, Mass., called the "richest town in the world," doesn't want moving picture theaters! The reasons given may be summed up like this: The electric theaters take money from the pockets of the poor people, and that's where Brookline residents want money to be. Second, there is a likelihood of the pictures making the school children stay away from school. This was decided at a meeting of the Board of Selectmen of Brookline, when they denied the petition of Max Talbot of Brookline, for a license. Mr. Talbot was ready to build in Brookline village a theater, to cost about $10,000, seating 748 people, including the balcony. At a meeting, many Brookline people, members of the clergy, lawyers, etc., all had various things to say against the theater.

Assistant Corporation Counsel Devlin, Fire Commissioner Cole and Judge J. A. Brackett, opposed the bill in the Massachusetts Legislature requiring the presence of firemen in theaters. They said that the theaters are adequately protected by trained crews. The matter is now under consideration.

Grange halls and one-night stand opera houses in the small towns and villages of Vermont are to be converted into theaters, offering good picture programs, according to plans made by the Vermont State Board of Health. This board is to use the pictures as a means for aiding in the prevention of tuberculosis. A program of pictures showing the various ways of preventing the White Plague, together with much of an instructive nature regarding the disease, will make up the programs. The outfit consists of a motor generator and wagon equipment that is to be hauled from town to town by horses.

It is understood that the Jefferson, Nickel and Keith theaters of Portland, Me., intend to pool their interests, and that some sort of combination is contemplated.

The new theater now building at Greenfield, Mass., is nearly ready for its opening performance, which will be some time this month or the early part of March.

Roger Flint, manager of the New Shrine Theater, Rutland, Vt., reports most satisfactory business ever since the theater opened on January 9. Vaudeville and pictures are used, and the programs have met with popular approval. The Shrine Theater is strictly fireproof and modern in every way, and does the cream of business in Rutland.

W. W. Blair, formerly associated with the Goldstein Brothers' Amusement Company at North Adams, Mass., has leased the Lyceum Theater, New Britain, Conn., and will start off with stock company attractions, but it is believed that vaudeville and pictures will be the policy before very long.

The Opera House, Lowell, Mass., played to real capacity business on January 25-27th, when the Paul J. Rainey African Hunt pictures were shown. This house is one of Julius Cahn's string.

Examinations for operators of moving picture theaters were held in St. John, Canada, last week. Under the new Canadian government law, all operators must pass an examination and be licensed.

It is rumored that T. R. Smith of Springfield, Mass., intends to erect a theater, to be devoted to vaudeville and pictures, in the Forrest Park district, provided the license can be secured. The Edisonia, on Main street, and the Mirror, on Wilbraham road, are owned and operated by Mr. Smith, and are both doing a very satisfactory business. There is every reason to believe that Mr. Smith will be granted a license for his contemplated theater, as he runs his houses in the best way possible.

A bill was recently introduced into the House of Representatives to eliminate all vaudeville acts from the programs of the smaller vaudeville and picture theaters in Boston and its suburbs. This bill was strongly opposed by the Corporation Counsel and by men representing the City of Boston. There is not much doubt but what this bill will be "killed."

W. F. Edde, manager of the Star Theater, Bristol, R. I., is strong in his praise of Universal films, so much so, in fact, that he distributes hundreds of copies of the Universal Weekly each week to his patrons. Mr. Edde states that business is "simply fine," and he thinks that the marked superiority of Universal films has much to do with the increased box-office receipts.

Some time ago these columns told of the fact that the "Massachusetts Society for the Prevention of Cruelty to Animals" had determined to use the motion picture as a means of stimulating interest in humane education, and were having films manufactured along these lines. The Premier Theater, Boston, was the first house in which these pictures were demonstrated. Pictures were projected showing the ventilated feed bag, the cruelty of the check rain, and the closed and open blinder. A reel was exhibited, depicting agents of the Society making arrests of drivers with overloaded teams and the Society ambulances assisting a fallen horse. Other subjects were shown, chief among them being the S. P. C. A. agents inspecting a stock-train on its arrival at the stock-yards, caring for lame and injured animals, the traffic in "bob" veal and in worn-out cows. A particularly inspiring reel was "Kindness Inspires Confidence," showing the feeding of pigeons on the Common of Boston and proving that these creatures come to know the folks who feed them and become most friendly. These pictures will be shown in photoplay theaters throughout the state and exhibitors should lend their co-operation in such a worthy cause.

The General Film Company is entirely reorganizing its branch offices at St. John, N. B., due to the fact that H. McArthur, the manager, has resigned, to accept a similar position with the new Kinetograph Company, which is to open offices in that city. J. Wales of Montreal, will succeed Mr. McArthur and C. B. Price, from the New York offices of the General Film Company, was sent to St. John, to start manager Wales on his new duties.

On February 3, the Yale alumni of New Haven, Conn., held the annual dinner and entertainment at the Lawn Club. Following the dinner, there was an exhibition of motion pictures, including the reels of the Yale-Princeton football game last fall, the Olympic games at Stockholm, Sweden, and the Oxford-Cambridge boat race on the Thames, London. The committee in charge evidently knew what it was about, as the picture program was a most decided success.

Manager O'Neill is now in charge of the Star Theater, Boston, having succeeded Frank L. Broune. Mr. O'Neill contemplates making some radical changes, all in the line of progress. The Star is now using the service of the R. D. Marson Moving Picture Company of Boston, having given up Mutual service. The Star was the first house in the city to show Mutual films, but decided to avail itself of Mr. Marson's service after considering the matter. Three changes weekly of first run pictures are contracted for, each change of program, to contain one multiple reel feature film production. Other changes in the lobby and elsewhere are under way, so Mr. O'Neill tells us.

The management of the National theater, Boston, the B. F. Keith house, began offering, Monday, February 10, Kinemacolor pictures exclusively, as an added attraction. This is the only theater in Boston having the right to project Kinemacolor pictures. In the near future the National theater expects to show the new Edison talking pictures.

The Shawmut Investment Company, a recently organized corporation, has purchased from Joseph Rudnick, the property numbered 346 to 368 Blue Hill Avenue, corner of Creston Street, Roxbury, Mass., and comprising a two-story brick, fireproof theater, the Shawmut. It is believed that no change in the policy of the house is contemplated. Manager H. A. Chenoweth is surely giving his patrons a big run for their money—six reels of good motion pictures and four vaudeville acts have filled the Shawmut's large auditorium daily.

Thomas A. Edison has called upon the students of Harvard College, Cambridge, Mass., to help him in making his new invention, talking moving pictures, a success. He wants the college men to devise plots, for photographic presentation, which will at the same time permit of conversation to accompany them. Many students of Harvard have already sold scenarios to the manufacturers, and these men are now hoping to be able to satisfy Edison with their "talking plots." The writer understands that it is possible that the men in the dramatic course at Harvard may write talking photoplay scenarios as a part of their work, to be submitted to Edison later. Mr. Edison, in his request for scenarios from Harvard students, in the columns of the "Crimson," the daily college paper, states that the playlets for the Kinetophone, must run for just six minutes, and must be clean and free from offense. He will accept either comedies or dramas.

Rev. J. N. Supple, pastor of St. Francis de Sales Church, Charlestown, Mass., scored the attempt to place a moving picture house in his parish, at a meeting of the Federated Catholis Societies this week. The Reverend stated that an attempt had been made to secure the property of the Bunker Hill Baptist Church, corner of Bunker Hill and Mystic Streets, for a photoplay theater, and wound up his absurdly prejudiced harangue as follows: "I have opposed the scheme strongly and the promoters have been unsucessful to date. When I opposed the proposition, I was informed that a Jewish synagogue would supplant the moving picture show, and I replied that they could start anything but a place to ruin the souls of my children. It is in such cases as this, with a Catholic federation of the men, that we can do good work and forestall any attempt to bring what I believe to be evil into the district."

It would appear that the Reverend is an out and out fanatic, and of the most pernicious type; judging from his statement about "ruining the souls of my children." This remark is just about the worst yet.

Manager Gilbert of the Gem theater, Berlin, N. H., reports unusually brisk trade with vaudeville and pictures.

Cheney's Opera House, Rumford, Me., is showing a good quality of pictures to good houses.

Louis P. Woolf, for six years with the Boston theaters, controlled by the Automatic Vaudeville Company, of New York, has resigned. Mr. Woolf was managing the Palace theater, having formerly been in charge of the Premier and the Comique theaters, both owned by the Automatic. Manager Woolf states that he failed to receive a promised increase in salary, and decided to leave on this account.

Four hundred and twenty odd dollars were stolen from the safe of the Star theater, Boston, on February 1. C. F. Rollins, treasurer of the Star Amusement Company, told the writer that the $420 was the total receipts for Saturday, February 1. No suspicion has been thrown on anyone, and the theft is very liable to be a mystery forever.

The Palace theater, Boston, is now in charge of Manager Jackson, who has climbed from operator to manager in a short time. The Palace runs a straight picture show.

The regular monthly meeting of the Massachusetts Branch of the Exhibitors League was held on Tuesday, February 4.

The second annual ball of the Moving Picture Operators, of Springfield, Mass., was held at Apollo Hall, last week. From every report, we are safe in stating that a big success was scored.

Poylen's Theater, Taunton, Mass., under the management of Leslie V. Wilson, opened February 3, with vaudeville and pictures. This new house has a seating capacity of 1,200, and a stage 57 feet wide, which is equipped to the minute. Standing room only ruled opening week. Boylen's is one of the finest theaters in Massachusetts, and certainly should do very well, if managed rightly.

Geoffrey Whalen is stil making a most decided hit at the Olympia theater, Lynn, Mass., where he lectures on the films. Manager Lord finds business brisk, with vaudeville and pictures.

The Arlington Orchestra, in addition to the usual programs of vaudeville and pictures, at the New Pavilion theater, Portland, Me., seems to meet with public approval, and Manager J. W. Greely reports good business.

Randell Smith, who desires to open a first-class theater, to be devoted to photoplays, in the Forest Park district of Springfield, Mass., is finding much oposition. Residents of this district have entered protests, and a hearing on the matter is to be held.

The Gaiety theater, Springfield, Mass., and located on State Street, has closed, and it is not known when it will reopen.

Manager O'Neil, of the Star theater, Boston, reports that he is well satisfied with the service he secures from the R. D. Marson Moving Picture Company, of Boston. During the week of February 3-9, the Star featured "Hunting Big Game in a Large City," "Balkan War Events," and "Pursued by a Lioness."

In his annual address to the council at the inauguration exercises in City Hall, this week, Mayor John F. Fitzgerald, of Boston, advocated moving pictures for all the schools, and that school halls should be made theaters of the people. Mayor Fitzgerald firmly believes that, through the proposed installation of moving picture machines, the people could be taught the value of mental and bodily development. The pictures could show schools at work, nurses among the poor, bathing facilities of the city, gymnastic events, bad housing conditions, disease, danger of bad milk and impurities in food products. Mayor Fitzgerald is recognized as one of this country's leading men and is quoted from coast to coast. Such an idea as the mayor has in mind, will be of great benefit to all, and will no doubt be pushed until it is put into practical operation.

Moving pictures are to enter into the instruction of the students at Yale, New Haven, Conn. The mining engineer classes, of the University will be shown by means of motion pictures, the operations of getting ore from a mine, and the process it goes through, until ready for shipment.

Manager Kimball of the Standard theater, Bellows Falls, Vt., reports excellent business, with good programs of vaudeville and pictures. The Standard is a new house, and Bellows Falls people were slow to try the new theater out, but now that the first stage has passed, business is steadily increasing.

Harold Getchell has secured the lease on the hall on High Street, South Portland, Me., and intends to operate it as a straight picture house, after making a few alterations.

National Hall, Winchendon, Mass., will be renovated and improved by William McAuley, who intends to run a photoplay theater there.

The Boston Post recently ran an unusually fine editorial on moving pictures, telling of the powerful force of them over man, woman and child, and asking why this force is not used more often for the purposes of education. Geography, history, and many other things may best be taught by the aid of the Kinematograph, says the Post. Here's a good sentence: "It may as pertinently be held that the moving picture houses need not monopolize for mere amusement the enormously valuable influence of the motion views. When you can combine entertainment and instruction in one and the same thing you have made education far more easy that it has been before. Motion pictures would do a great deal toward solving the problem."

Marcus Loew believes he has a big thing in the St. James Theater, Boston, which he leased from M. H. Gulesian, who had been giving stock company shows. Mr. Loew opened with his own particular brand of vaudeville and pictures on February 10. It is rumored in Boston that Loew just beat B. F. Kieth's "to it." Report has it that Keith was dickering for the lease, having offered $30,000 yearly as rental, and, at this stage of the game, Marcus Loew stepped up and offered $40,000 and closed the deal in short order. This house seats about 1,600; is as well constructed as any legitimate theater and is almost brand new. It is in the residential section, and should be a big money maker. Mr. Loew is covering the city with free "introductory passes" for ladies only. V. J. Morris will look after the St. James.

Pindar and Rudloff, proprietors of the Crystal Theater, Meriden, Conn., are having the best business of their career at this house; and feature Independent films to the limit.

The Puritan theater, Fall River, Mass., is now changing its pictures three times a week, and business seems to respond to the change of policy. L. M. Boas has general supervision over the Puritan. HENRY.

## Among the Exhibitors.

**Denison, Ia.**—Manager Krauth of the Germania opera house said same would be converted into a motion picture theater.

**Philadelphia, Pa.**—The building at 1918 North Front street, sold to Aaron W. Musick, will be converted into a theater.

**Denison, Ia.**—A $50,000 opera house will be erected here. It will be located on Broadway and Main street.

**Duluth, Minn.**—A $45,000 vaudeville theater will be erected at 321 Central avenue. C. F. Beier, manager of the Colonial Theater Co., is manager of the new organization.

**Fargo, N. D.**—Plans for a new theater on the site of the old Masonic Temple at Grand Forks have been made, and a stock company may be organized to erect the structure.

**Bloomfield, Ia.**—Chas. Curl will convert his restaurant into a motion picture house.

**Grand Forks, N. D.**—It is reported that Art Lee will erect a picture theater in Minot next spring, to cost $50,000.

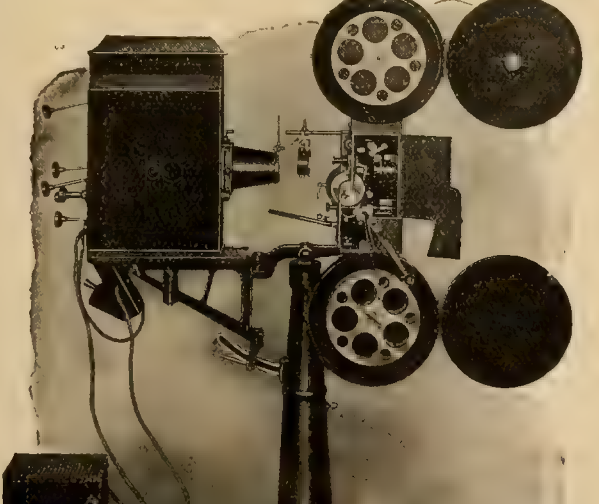
**Seneca Falls, N. Y.**—This city will have a new opera house.

**Wilmington, Del.**—The Red Moon picture house at 41 Market street, closed for improvements.

Nothing Left Undone To Make Things Handy for the Operator

A knurled knob conveniently placed on the outside of the mechanism case enables you to keep your picture in perfect focus. Another adjusting knob makes it possible to reset the shutter and eliminate the travel ghost without stopping the machine.

You can instantly and accurately set the intermittent movement. There is only one eccentric bushing in the



Simplex

and it is so much easier to set than the two eccentric bushings in most other machines that it's a joke.

Did you ever turn the crank on a Simplex? It runs so easy and quiet you will think the mechanism has been taken out, until you open the case and see the wonderful workmanship on the parts. Then you will understand.

Space prevents our mentioning many other original and convenient features of the mechanism, lamp, lamphouse, condenser mount, pedestal, etc.

OPERATORS, GET WISE

The Simplex machine means more to you than you now realize.

*Send for Catalogue A and instructions.*

MADE BY PRECISION MACHINE CO. 317 EAST 34th STREET NEW YORK

# Calendar of Licensed Releases.

## Current Releases.

### MONDAY, FEBRUARY 17th, 1913.

| | |
|---|---|
| BIOGRAPH—Drink's Lure (Drama) | |
| EDISON—Confidence (Comedy-Drama) | 1000 |
| KALEM—The Peril of the Dance Hall (Drama) | 1000 |
| LUBIN—The Lost Son (2-reels-Special-Drama) | 2000 |
| LUBIN—Wild Man for a Day (Comedy) | |
| LUBIN—Training a Tightwad (Comedy) | |
| PATHE—Pathe's Weekly No. 8 (Topical) | |
| SELIG—Two Men and a Woman (Drama) | 1000 |
| VITAGRAPH—A Corner in Crooks (Comedy) | 1000 |

### TUESDAY, FEBRUARY 18th, 1913.

| | |
|---|---|
| CINES—The Conjurers (Comedy) | 570 |
| CINES—Views of Narni and Lake Trasimeno (Scenic) | 435 |
| C. G. P. C.—Love (Drama) | |
| EDISON—His Enemy (Drama) | 1000 |
| ESSANAY—Bound to Occur (Comedy) | 1000 |
| LUBIN—The Engraver (Drama) | 1000 |
| SELIG—The Pink Opera Cloak (Drama) | 1000 |
| VITAGRAPH—Just Show People (Drama) | 1000 |

### WEDNESDAY, FEBRUARY 19th, 1913.

| | |
|---|---|
| ECLIPSE—Snakes and Frogs (Nat. Hist.) | 265 |
| ECLIPSE—Getting Even (Comedy) | 735 |
| EDISON—After the Welsh Rabbit (Comedy) | 1000 |
| ESSANAY—Where the Mountains Meet (Drama) | 1000 |
| KALEM—Panic Days in Wall Street (Drama) | 1000 |
| PATHE—The Prodigal Brother (Drama) | |
| SELIG—The Early Bird (Comedy) | 1000 |
| VITAGRAPH—Beau Brummel (Drama) | 1000 |

### THURSDAY, FEBRUARY 20th, 1913.

| | |
|---|---|
| BIOGRAPH—There Were Hobos Three (Comedy) | |
| BIOGRAPH—An Up-to-Date Lochinvar (Comedy) | |
| ESSANAY—Teaching Hickville to Sing (Comedy) | 1000 |
| LUBIN—Annie Rowley's Fortune (Comedy) | 1000 |
| MELIES—St. Joseph's Taper (Drama) | 1000 |
| PATHE—Maggie Tries Society Life (Comedy) | |
| SELIG—Nobody's Boy (Drama) | |
| SELIG—The Yosemite Valley in Winter (Scenic) | |
| VITAGRAPH—Views of Ireland (Scenic) | |
| VITAGRAPH—Mr. Ford's Temper (Comedy) | |

### FRIDAY, FEBRUARY 21st, 1913.

| | |
|---|---|
| C. G. P. C.—The Great Centipede (Pop. Science) | |
| C. G. P. C—How Briar Pipes Are Made (Industrial) | |
| EDISON—The will of the People (Drama) | 1000 |
| ESSANAY—Identical Identities (Comedy) | 1000 |
| KALEM—The Cold Storage Egg (Comedy) | |
| KALEM—Odd Occupations In New York (Typical) | |
| KALEM—The Redemption (2 reels-Special-Drama) | 2000 |
| LUBIN—Art and Honor (Drama) | 1000 |
| SELIG—Range Law (Drama) | 1000 |
| VITAGRAPH—Cinderella's Slipper (Drama) | 1000 |

### SATURDAY, FEBRUARY 22nd, 1913.

| | |
|---|---|
| CINES—His Redemption (Drama) | 1000 |
| EDISON—The Minister's Temptation (Drama) | 1000 |
| ESSANAY—Broncho Billy and the Sheriff's Kid (Dr.) | 1000 |
| KALEM—The Mountain Witch (Drama) | 1000 |
| LUBIN—The Unknown (Drama) | 1000 |
| PATHE—His Date With Gwendoline (Comedy) | |
| PATHE—Picturesque Tasmania (Scenic) | |
| VITAGRAPH—The Locket (Comedy) | 1000 |

## Advance Releases.

### MONDAY, FEBRUARY 24th, 1913.

| | |
|---|---|
| BIOGRAPH—A Chance Deception (Drama) | |
| EDISON—In a Japanese Tea Garden (Comedy-Drama) | 1000 |
| KALEM—The Fire Coward (Drama) | 1000 |
| LUBIN—The Teacher at Rockville (Drama) | 1000 |
| PATHE—Pathe's Weekly No. 9 (Topical) | |
| PATHE—Mother (Special 2-reel Drama) | |
| SELIG—The College Chaperon (Comedy) | 1000 |
| VITAGRAPH—Suspicious Henry (Comedy) | |
| VITAGRAPH—Four Days (Comedy) | |

### TUESDAY, FEBRUARY 25th, 1913.

| | |
|---|---|
| CINES—Fooling Papa (Comedy) | 615 |
| CINES—When a Man's Married (Comedy) | 385 |
| C. G. P. C.—A Study of Kittens (Natural History) | |
| C. G. P. C.—Sea Anemones (Scientific) | |
| EDISON—The Ranch Owner's Love-Making (Com.-Dr.) | 1000 |
| ESSANAY—The Western Law That Failed (Drama) | 1000 |
| LUBIN—Importing Cattle from Mexico Into the United States (Educational) | |
| LUBIN—The Female Detective (Comedy) | |
| SELIG—The Flaming Forge (Drama) | 1000 |
| VITAGRAPH—When the Desert Was Kind (Drama) | 1000 |

### WEDNESDAY, FEBRUARY 26th, 1913.

| | |
|---|---|
| ECLIPSE—Blackpool, the "Coney Island" of England (Topical) | 300 |
| ECLIPSE—Animals in the London Zoo (Zoological) | 315 |
| EDISON—The Newest Method of Coaling Battleships at Sea (Naval) | |
| EDISON—All On Account of a Transfer (Comedy) | |
| ESSANAY—The Gum Man (Comedy) | 1000 |
| KALEM—The Message of the Palms (Drama) | 1000 |
| PATHE—The Infernal Pig (Comedy) | |
| PATHE—Glimpses of Provence, France (Scenic) | |
| SELIG—Yankee Doodle Dixie (Comedy) | 1000 |
| VITAGRAPH—The Final Justice (Drama) | 1000 |

### THURSDAY, FEBRUARY 27th, 1913.

| | |
|---|---|
| BIOGRAPH—Love in an Apartment Hotel (Drama) | |
| ESSANAY—Lady Audley's Jewels (Comedy) | 1000 |
| LUBIN—The Supreme Sacrifice (Drama) | 1000 |
| MELIES—Molly's Mistake (Drama) | 1000 |
| PATHE—The Pioneer's Recompense (Drama) | |
| SELIG—The Bank's Messenger (Drama) | 1000 |
| VITAGRAPH—Tim Grogan's Foundling (Drama) | 1000 |

### FRIDAY, FEBRUARY 28th, 1913.

| | |
|---|---|
| C. G. P. C.—Native Industries in Soudan, Egypt (Ind.) | |
| C. G. P. C.—The Children of Japan (Typical) | |
| C. G. P. C.—Building Pontoon Bridges (Military) | |
| EDISON—A Will and a Way—Being the Eighth in the Series of "What Happened to Mary" (Drama) | 1000 |
| ESSANAY—Swag of Destiny (Drama) | 1000 |
| KALEM—Sally's Guardian (Comedy) | |
| KALEM—What New York is Doing for its Deaf, Dumb and Blind (Educational) | |
| LUBIN—Dr. Maxwell's Experiment (Drama) | 1000 |
| SELIG—The Understudy (Drama) | 1000 |
| VITAGRAPH—The Old Guard (Drama) | |
| VITAGRAPH—Governor Wilson (Topical) | |
| VITAGRAPH—Pickwick Papers (2 reels—Special—Comedy) | |

### SATURDAY, MARCH 1st, 1913.

| | |
|---|---|
| CINES—A Martyr to Duty (Drama) | 1000 |
| EDISON—The Photograph and the Blotter (Drama) | 1000 |
| ESSANAY—The Influence of Broncho Billy (Drama) | 1000 |
| KALEM—The Missing Bonds (Drama) | 1000 |
| LUBIN—Auntie's Affinity (Comedy) | 1000 |
| PATHE—The Cheapest Way (Comedy) | |
| VITAGRAPH—Under the Make-Up (Drama) | 1000 |

**POSTERS**
A. B. C. and VITAGRAPH
1 sheets, - - 10c
3 sheets, - - 35c
6 sheets, - - 65c

**PHOTOS**
SEND $2.00 for a dozen or $4.00 for 25 Handsome Photos of Licensed All Star Photoplayers. Size 11x14.
Send for List

**POST CARDS**
150 Mutual, Universal, Association Players to choose from.
Send for Complete List
Price, $4 per 1,000

**THREE-SHEET POSTER FRAMES**
Space in Center for 1-sheet Poster
6 DIFFERENT DESIGNS 6
Sent Postpaid for $1.00

**STRIPS**
One Sheet Size 6 x 28
50 DIFFERENT SAYINGS 50
60c a 100--Any Assortment
Send for Folder

**PASSION PLAY**
3 kinds 1 sheets 10c each
2 " 3 " 25c "
HERALDS
Undated, $2.00 a 1,000
Dated, . $3.00 a 1,000

**PRINTING**
"Not how cheap, but how good"--our motto.
Our Work will satisfy you :: Our Prices will suit you :: Send for Samples.

*Agents wanted in the United States and Canada*
EXHIBITORS' ADVERTISING & SPECIALTY CO. Arthur D. Jacobs, Pres. & Gen. Mgr. 30 Union Square, N. Y.
*Write for free Catalogue and Advertising Matter.*

# THE THIRD BIOGRAPH

**A DRAMA OF SUPERIOR QUALITY**

## First Release Saturday, March 8, 1913

# Calendar of Independent Releases.

## Universal Film Mfg. Co.—Current Releases

**SUNDAY, FEBRUARY 16th, 1913.**
REX—Billy's Double Capture (Drama)................
CRYSTAL—Strictly Business (Comedy)..............
CRYSTAL—An Awful Scare (Comedy)................
ECLAIR—The Terrible Daughter (Drama)............

**MONDAY, FEBRUARY 17th, 1913.**
IMP—Hello Central, Give Me Heaven (Drama)........
NESTOR—When a Man Marries (Comedy)............
NESTOR—Tournament of Roses (Topical)............
CHAMPION—Her Stepmother (Comedy)..............

**TUESDAY, FEBRUARY 18th, 1913.**
GEM—Billy's Strategy (Comedy)......................
101 BISON—The Song of the Telegraph (Two-parts Drama) ..........................................
ECLAIR—The Telegraph Operator (Drama)..........

**WEDNESDAY, FEBRUARY 19th, 1913.**
NESTOR—The Harvest (Drama)........................
POWERS—Snow White (3-parts Juvenile).............
FRONTIER—The Girl of the Range (Drama)..........
UNIVERSAL—The Animated Weekly No. 50 (Topical)

**THURSDAY, FEBRUARY 20th, 1913.**
IMP—An Imp Romance (Drama)......................
REX—Below Stairs (Comedy)........................
ECLAIR—The Great Unknown (Two-parts Drama)....

**FRIDAY, FEBRUARY 21st, 1913.**
NESTOR—The Purchase Price (Drama)...............
POWERS—Two Sides of a Story (Drama) ............
VICTOR—The Appeal (Drama)........................

**SATURDAY, FEBRUARY 22nd, 1913.**
IMP—Binks, the Strikebreaker (Comedy)..............
IMP—A Study In Crayon (Novelty)...................
101 BISON—The Bugler of Company B (2-parts Drama)
MECCA—The Call of Mother Love (Drama)..........

### Advance Releases

**SUNDAY, FEBRUARY 23rd, 1913.**
REX—Two Thieves (Drama) ..........................
CRYSTAL—That Other Girl (Comedy)...............
CRYSTAL—Schultz's Lottery Ticket (Comedy)......
ECLAIR—Billy Wants to Cure His Father (Comedy)..
ECLAIR—A Dead Town (Scenic).....................

**MONDAY, FEBRUARY 24th, 1913.**
IMP—The Sisters (Drama) ............................
NESTOR—A Fool for Luck (Comedy)................
NESTOR—A Pig's a Pig (Comedy)...................
CHAMPION—The Duke and the Actor (Comedy).....

**TUESDAY, FEBRUARY 25th, 1913.**
GEM—Billy Joins the Band (Comedy).................
BISON—The Coward's Atonement (2-reel Drama)......

**WEDNESDAY, FEBRUARY 26th, 1913.**
NESTOR—The Vortex (2-reel Drama)...............
POWERS—Tricks in All Trades (Comedy)............
FRONTIER—The Stranger's Trail (Drama)...........
UNIVERSAL—Animated Weekly No. 51 (Topical)....

**THURSDAY, FEBRUARY 27th, 1913.**
IMP—King Danforth Retires (Drama)..................
REX—In the South Seas (Drama)......................
ECLAIR—The Man Who Dared (2-reel Drama).......

**FRIDAY, FEBRUARY 28th, 1913.**
NESTOR—On El Camino Real (Drama)..............
POWERS—The Law of Compensation (Drama)......
VICTOR—A Counterfeit Courtship (Comedy).........

**SATURDAY, MARCH 1st, 1913.**
IMP—Binks, the Tightwad (Comedy)..................
IMP—Mardi Gras, New Orleans (Topical)............
BISON—The Red Girl's Sacrifice (2-reel Drama)......
MECCA—Title not reported.

## Mutual Film Corporation—Current Releases

**SUNDAY, FEBRUARY 16th, 1913.**
MAJESTIC—The Hired Dress Suit (Comedy)..........
THANHOUSER—Half Way to Reno (Comedy)......

**MONDAY, FEBRUARY 17th, 1913.**
AMERICAN—The Finer Things (Drama)..............1000
KEYSTONE—Heinze's Resurrection (Comedy).........

**TUESDAY, FEBRUARY 18th, 1913.**
MAJESTIC—Girl, Artist and Dog (Drama)...........
THANHOUSER—The Pretty Girl In Lower Five (Drama) ..........................................

**WEDNESDAY, FEBRUARY 19th, 1913.**
RELIANCE—The Bells (2-reel Drama)................
BRONCHO—The Sharp Shooter (2-reel Drama)......
MUTUAL—Mutual Weekly No 8 (Topical)............

**THURSDAY, FEBRUARY 20th, 1913.**
AMERICAN—The Cowboys Heir (Drama)............1000
KEYSTONE—A Landlord's Troubles (Comedy)........
KEYSTONE—Forced Bravery (Comedy) ..............
MUTUAL—A Child's Conscience (Drama).............
MUTUAL—Lake Candy (Scenic) .....................
PUNCH—By Parcel Post (Comedy)..................
PUNCH—Rowdy Starts Something (Comedy).........

**FRIDAY, FEBRUARY 21st, 1913.**
KAY-BEE—The Counterfeiter (2-reel Drama)..........
THANHOUSER—The Two Sisters (Drama)..........

**SATURDAY, FEBRUARY 22nd, 1913.**
AMERICAN—Love Is Blind (Drama).................1000
RELIANCE—Evelyn's Strategy (Comedy) ............

### Advance Releases.

**SUNDAY, FEBRUARY 23rd, 1913.**
MAJESTIC—Shirts and Shocks (Comedy)............
THANHOUSER—Title not reported.

**MONDAY, FEBRUARY 24th, 1913.**
AMERICAN—When the Light Fades (Drama)........1000
KEYSTONE—The Professor's Daughter (Comedy).....
KEYSTONE—A Tangled Affair (Comedy).............

**TUESDAY, FEBRUARY 25th, 1913.**
MAJESTIC—The Message in the Cocoanut (2-reel Dr.)
THANHOUSER—Sherlock Holmes Solves "The Sign of the Four" (Drama) ................................

**WEDNESDAY, FEBRUARY 26th, 1913.**
RELIANCE—The Birthday Cake (Comedy)..........
BRONCHO—The Lure of the Violin (3-reel Drama)....
MUTUAL—Mutual Weekly No. 9 (Topical)..........

**THURSDAY, FEBRUARY 27th, 1913.**
AMERICAN—Father's Finish (Comedy) .............
AMERICAN—Famous Illinois Canyons and Starved Rock (Scenic) .................................
KEYSTONE—Title not reported.
MUTUAL—Father and Godfather (Comedy)..........
PUNCH—Bobby's Bum Bomb (Comedy)..............
PUNCH—Tracked to Florida (Comedy)..............

**FRIDAY, FEBRUARY 28th, 1913.**
KAY-BEE—Smiling Dan (Drama)....................
THANHOUSER—Title not reported.

**SATURDAY, MARCH 1st, 1913.**
AMERICAN—High and Low (Drama)................
RELIANCE—The Lure of the City (Drama)............

## Film Supply Co.—Current Releases.

**TUESDAY, FEBRUARY 18th, 1913.**
GAUMONT—When All Was Dark (Comedy).........
GAUMONT—The Vale of Ossola........................

**WEDNESDAY, FEBRUARY 19th, 1913.**
GAUMONT—Gaumont's Weekly No. 50 (Topical).....
RAMO—The Better Way (Drama)....................
SOLAX—Burstup Homes (Comedy) ................

**THURSDAY, FEBRUARY 20th, 1913.**
AMMEX—The Coward (Drama) ......................
GAUMONT—Love Thy Neighbor (Drama)............
PILOT—The Two Glasses (Drama)...................

**FRIDAY, FEBRUARY 21st, 1913.**
LUX—The Leopard and the Burglars (Comedy)......... 429
LUX—When Uncle Made His Will (Comedy).......... 544
SOLAX—Till the Day Breaks (Drama)...............

**SATURDAY, FEBRUARY 22nd, 1913.**
GAUMONT—(An Educational and Topical Subject)....
GREAT NORTHERN—The Indian Servant (Comedy)
GREAT NORTHERN—Kullen, the West Coast of Sweden (Scenic))..............................

### Advance Releases.

**TUESDAY, FEBRUARY 25th, 1913.**
GAUMONT—On the Brink of Dishonor (Drama)......

**WEDNESDAY, FEBRUARY 26th, 1913.**
GAUMONT—Gaumont's Weekly No. 51 (Topical).....
RAMO—Not Like Other Girls (Comedy).............
RAMO—Moving Mother (Comedy) ..................
SOLAX—The Veteran's Mascot (Comedy-Drama)......

**THURSDAY, FEBRUARY 27th, 1913.**
AMMEX—The Quality of Mercy (Drama)............
GAUMONT—Watch Your Step (Comedy)............
GAUMONT—Denizens of the Deep (Scientific)........
PILOT—The Doll and the Devil (Comedy)............

**FRIDAY, FEBRUARY 28th, 1913.**
LUX—Pat and as Brave Fancier (Comedy)........... 518
LUX—Arabella and the Wizard (Comedy)............ 455
SOLAX—The Bashful Boy (Comedy)..................

**SATURDAY, MARCH 1st, 1913.**
GAUMONT—(An Educational and Topical Subject)...
GREAT NORTHERN—Title not reported.

# MUTUAL FILM CORPORATION

Uniform in quality
Thanhouser the old reliable
Unlike all other productions
American Flying "A" Westerns
Live characterizations

Films that satisfy
Individual merit in every reel
Lasting impressions wherever exhibited
Majestic, the matchless films

Cannot be excelled
Only highest standard recognized
Reliance dramatic masterpieces
Punch, the laugh provoker
Once seen always in demand
Revenue for exhibitors
Another Keystone this week
The Broncho military sensations
Interest in every picture
One Mutual Weekly worth a dozen others
New York Motion Picture Co's famous Kay-Bee

**Offices Everywhere in the United States**

**GAUMONT COMPANY of Montreal, sole agents for the Dominion of Canada**

**Head Office: Sixty Wall Street, New York City**

## LICENSED FILM STORIES

### VITAGRAPH.

**SUSPICIOUS HENRY** (Feb. 24).—Yellow-covered literature of "Old Sleuth, the Detective" character, is the favorite reading of big, fat, overgrown Henry. His devotion to this style of fiction fills him with an uncontrollable desire to be a Sherlock Holmes. He makes himself a tin badge and a pair of false whiskers. He goes out in search of adventure. He comes across Michael Murphy, stupefiedly drunk. His suspicions are aroused that a murder has been committed, when he discovers some red blotches upon the side-walk. These red splashes have been made from a dripping pot of paint which Mr. Marsh has just purchased and is carrying home to paint his back stoop. Henry follows the paint spots to the home of Mr. Marsh. He retraces his steps and finds that Murphy has disappeared, having in the meantime been removed by the police. He discovers Murphy's coat, which he takes with him to the police station, notifying the sergeant that a murder has been committed and he knows who killed the man. The officer believes his story and he sends several patrolmen to take Marsh into custody. The sergeant finds in the coat pocket, Murphy's address and sends an officer to his home to notify Mrs. Murphy that her husband is murdered.

The policemen return with Mr. Marsh and he is locked in a cell, notwithstanding his declaration of innocence and his wife's pleadings. Mrs. Murphy puts in an appearance at the station house in great grief. She is taken to Marsh's cell to identify him as an enemy of her husband. She fails to do so, much to the joy of the imprisoned man and his wife. As she turns to leave, she spies her husband, Michael Murphy, sound asleep in the adjoining cell. She gives a shout of delight to find him still in the land of the living.

"Suspicious Henry" is speechless at this turn of affairs and confesses his over-zealousness to be a detective. The sergeant orders him punished by submitting to a good drubbing, administered by Mrs. Murphy with a large night-stick, which she applies with vim, vigor and gusto.

**WHEN THE DESERT WAS KIND** (Feb. 25).—By unexplained circumstances, Marjorie Bowman and Harvey Ross are separated. While he remains in his home town, she drifts to one of the unsettled territories of the West. Marjorie is an attractive woman of strong personality and self-reliance. It is not long before a very ardent wooer appears in Jim Duncan, a man of bad reputation and worse character, which he hides beneath a very suave exterior whenever he meets Marjorie. The truth comes out when the sheriff receives notice that there is a reward placed upon his head. The sheriff goes in quest of him and finds him at the saloon. The sheriff covers him with his gun, but he manages by his calmness, to hold the sheriff in conversation and abeyance, then by a quick movement, takes the officer's gun and escapes. He goes to Marjorie's home and persuades her to marry him; going to the justice of the peace, by whom the ceremony is performed. Meantime the sheriff is on his track. Duncan again returns to the saloon, and entirely throws off his mask, drinking and carousing and showing his cruel disposition, when an Indian girl enters the saloon, by taking liberties with her, and when she resists him, striking and killing her. Her father, an old chief, enters the place in search of her, and, finding her dead, swears vengeance. When Duncan leaves the saloon to return home, the Indian follows him and attacks him, but gets away before Duncan can use his pistol. The drunken man being aroused to fury, follows the Indian into the desert.

The sheriff, in search of the desperado, is told by Marjorie that he is not home. The sheriff shows her the notice for the reward for his arrest, and for the first time she learns that the man she has married is a bad man. The sheriff, with his posse, follows the fugitive into the desert and on their way find the dead body of the old Indian, and further on, come across the inanimate form of Duncan, the victim of the merciless heat of the barren waste. While all this is happening, Harvey Ross, having made up his mind to visit Marjorie, and ask her to marry him, reaches her home, only to learn that she has been made the wife of another. Disheartened, he turns his footsteps toward the little hamlet which constitutes the town. On the way he meets the sheriff and the posse with news of the death of Duncan. He runs in haste to Marjorie and imparts what, under different circumstances, would be sad news. She receives his message with a sigh of relief, feeling that the desert has kindly corrected a dreadful mistake and made it possible for her to marry the man worthy of her.

**THE FINAL JUSTICE** (Feb. 26).—Determined to win Millicent, the daughter of Mr. Vane, Carson Barrett, a man of the world, sets about to defeat his rival, Lewis Hueston. He knows young Hueston's skill as an expert penman, and challenges him by making out a check to him and signing it with his signature. He tells Hueston the check is his if he can duplicate it. Hueston copies it so well that one cannot be distinguished from the other. Barrett takes both the checks in his hand and by clever substitution, gives him back the forged one and tells him he can cash it. Hueston not suspecting Barrett of any treachery, goes to the bank where he can cash it. The forgery is discovered. Barrett denies all knowledge of the check. Hueston is arrested, convicted and sent to jail.

Millicent has never ceased to love Hueston, but her parents persuade her to marry Barrett. One morning she picks up the newspaper and reads that Lewis Hueston has escaped from prison. She is greatly interested in the article. Her husband enters the room and snatches the paper from her. He intently peruses it. While he is thus engaged, Millicent places a blank record on the phonograph nearby and starts the machinery. Barrett turns angrily to her and asks if she still loves Barrett. She confesses she does. He tells her that because of her love for Hueston, he is in his present condition. She, in astonishment, asks him how so, and excitedly he tells her he led Hueston to commit the forgery which placed him in jail. His words are all recorded in the phonograph. He angrily leaves the room. Just after her husband has gone, Hueston appears. She hastily tells him that she knows all about Barrett's villainy, gives him the record, begs him to flee, and she will meet him at a certain point. Her husband detects her and follows her to the appointed place. Hueston faces him and accuses him of his treachery. Barrett steps back as if to avoid him and accidentally falls over the cliff into the river below. At this moment, the prison guards and officers appear and capture Hueston.

Millicent, now being a widow, secures, through her lawyers, a new trial for Hueston, and on the evidence of the phonograph record, he is declared innocent and released from prison, finally securing justice. Later, when the memories of the past are almost forgotten, Lewis Hueston and Millicent are seen together in sweet anticipation of their coming marriage.

**TIM GROGAN'S FOUNDLING** (Feb. 27).—Tim Grogan, a bricklayer in Chicago, lives in bachelor's quarters. The widow McGee, a neighbor on the floor above, frequently drops in to help tidy up or to bring him a pot of jam or some little present. Grogan sees her designs, but though he appreciates her good qualities, he has been too long used to his freedom to give it up.

A gang of blackmailers and kidnappers, headed by one Phil Covington, abduct millionaire Ligard's little daughter, Pearl, while in the park with her maid. Fearing detection, they plan to flee with the child to Chicago. While Covington goes off with Burke to put their purpose in execution, they leave Pearl in charge of Sanford. Sanford yields to his besetting weakness and gets drunk. Pearl is frightened and runs away from him and is picked up by the good-natured Grogan and taken to his home, where, with the help of Mrs. McGee, he tends and cares for her; but the care of the child brings Mrs. McGee very much closer to him. The kidnappers discover the whereabouts of the child and try to take her from Grogan, who defends her and the tables are turned on the kidnappers by the arrival of Ligard and the detectives.

Ligard thanks Grogan for his kindness and Pearl promises to come and see him. Left alone, he feels the loss of the child. Mrs. McGee makes him a leap-year sort of proposal and he decides he will marry her and they will spend the evening of life together.

NAT. B. SMITH
LECTURER
68 Hudson St., Hoboken, N. J. Phone 1361 Hoboken

**THE OLD GUARD** (Feb. 28).—Decorated by the Legion of Honor for his services in the Imperial Guard, under the Emperor Napoleon, on the burning sands of Africa and the snows of Russia, Havresac, one of the Old Guard, in his second childhood, lives on the memories of his past. His niece, Melanie, works as a maker of artificial flowers and manages to keep a meagre home over their heads. Two French officers, Colonel Weston and Colonel Millard, learning of their poverty and the past history of the old soldier, call at their home and provide for their needs.

Colonel Weston falls in love with Melanie and asks her uncle's consent to their marriage. At first Havresac refuses, but later, he places Weston's hand in hers and gives them his blessing. Just after this has occurred, the old man hears the playing of the band of a passing regiment, and looking from the window, insists upon taking his musket and joining the march. He is restrained by the Colonel and Melanie from leaving the room, but to satisfy the spark of his old-time valor, they allow him to stand in front of the window with his musket at "shoulder-arms." He becomes so inspired it is too much for his waning strength and he falls into his old arm-chair and passes through the last great battle of life into the presence of the Great Commander of those who have fought the fight and passed into the great beyond.

**GOVERNOR WILSON** (Feb. 28).—Scenes and incidents about Mr. Wilson's home at Sea Girt, New Jersey, during the recent political campaign for the presidency. Introducing many prominent men of affairs and state, who made up the body politic in the nominating committee, notifying him of his selection by the Democratic party. This film gives us a closer acquaintance with the president-elect and shows us some of his home and family relations, and his vacation on his country estate by the sea.

---

### SELIG.

**THE COLLEGE CHAPERON** (Feb. 24).—The annual Junior Prom is at hand, and the students of the Conserver Military Academy are making their arrangements for this famous function. Jack Carter and Ned Graves invite two out-of-town girls to be their guests at the festivities. The girls, Maud and Alice, accept the boys' invitation, with the understanding that Jack's Aunt Nellie will act as their chaperon. It is so arranged and preparations made accordingly. Shortly before Prom Day, Jack is notified that Aunt Nellie cannot be present. The boys are much put out at this bit of news and are about to call the engagement off, when suddenly a bright idea occurs to them. They arrange with Sammy Stone, one of their friends, to impersonate Aunt Nellie. Sammy consents and plays the part. Outside of several embarrassing situations that arise, the scheme works out all right until Sammy, in his elaborate ball gown, attempts to dance with one of the professors. His identity is discovered and he lands in the guard house. Here his friends visit him and offer their condolences to "one of our best little chaperons."

**THE FLAMING FORGE** (Feb. 25).—The Village Smithy and the Village Cobbler had been the best of friends for many years. Smith had a daughter; Cobbler had a son—young, honest and manly, but, possessed of a roving, care-free nature that often led him o'er seas afar, and sometimes caused him to revel with the shifters of the village grog shop. The village parson had long loved Jennie, the Smith's daughter, in silence. So had Jack, the Cobbler's son. Jennie respected the parson, but her love was for Jack. One day Jack, who had been away before the mast for a long time, returned to the village in time to witness the parson in the act of proposing to Jennie. Nothing daunted, Jack made known his presence and proposed likewise. Jennie accepted Jack. That evening, Jack, having imbibed too freely at the tavern, was in his cups. The parson thereupon proved himself the man by keeping his erstwhile rival from the sight of his betrothed. For this kindness Jack promised never to drink again. The marriage took place with the parson officiating and the lucky young people knew naught of the heart-ache felt by him who had made them one.

**YANKEE DOODLE DIXIE** (Feb. 26).—A Federal and Confederate veteran, in view of a prospective marriage uniting their families, become fast friends. One plays the fiddle, the other the flute, but they cannot harmonize on tunes, as one demands "Yanke Doodle" and the other insists upon "Dixie." This trouble grows so acute that the innocent young people become involved in the controversy and their en-

THE SHOW CARD COMPANY

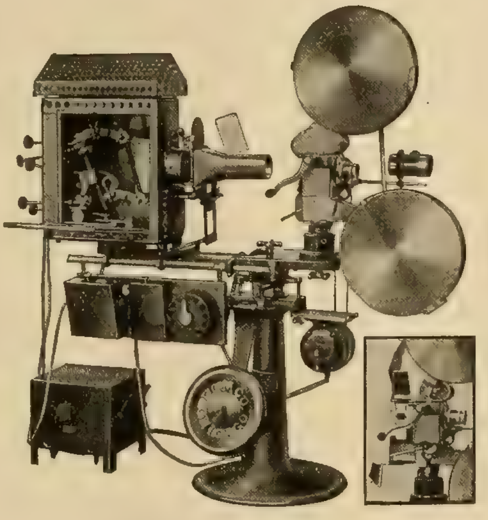
BANNERS TO ORDER
For Vaudeville, Announcements, etc.
3 x 12, $1.25 3 x 18, $1.75
3 x 15, $1.50 3 x 24, $2.25

419 HEED BUILDING PHILADELPHIA
Turns out the widest line of theatre sign work at the lowest prices in the country. BETTER Signs CHEAPER. CHEAPER Signs BETTER.

Write Today for Price List and Suggestions for copy of Lobby Display Cards, etc. Prices on any special signs you want quoted upon request.

# ANOTHER CLEAN UP

## FOR THE MOTIOGRAPH



Motiograph 1002-M.

## The Motor Drive Motiograph

## APPROVED

For Use in Chicago Theatres

## The FIRST and ONLY

Motion Picture Machine with Motor Drive to receive the endorsement of Electrical Bureau of the City ot Chicago

**We Take Great Pleasure in Making this Announcement to Our Many Friends**

BECAUSE—We originated the Motor Drive for Motion Picture Machines. We originated the series connected Switch Board for use with our Motor Driven Machines, and—we do not always get just credit for our original ideas.

**THE MOTOR DRIVEN MOTIOGRAPH—WILL PASS INSPECTION**

because each and every part of this machine is made in our own factory and under the direct supervision of the officers of this company. We do not depend on other factories. We DO NOT ASSEMBLE a lot of parts manufactured by others.

**Approved also** by The National Board of Fire Underwriters
by The District Police of the State of Massachusetts

MANUFACTURED BY

**The Enterprise Optical Manufacturing Co.**

MAIN OFFICE AND FACTORY

**564-572 West Randolph St. CHICAGO, ILL.**

EASTERN OFFICE
30 E. 23RD STREET, NEW YORK CITY.

WESTERN OFFICE
833 MARKET ST., SAN FRANCISCO.

DISTRIBUTED BY

E. E. Fulton, } Chicago.
Kleine Optical Co., } Chicago.
Feature Film & Cal. Light Co., Pittsburg.
R. D. Marson M. P. Co., Boston.

J. H. Hallberg, New York City.
Theatre Equipment Co., New York City.
Williams, Brown & Earle, Philadelphia.
Calehuff Supply Company, Philadelphia.

gagement is broken. Love finds a way, and they arrange for a secret marriage. The good parson plans it even more wisely, asking the fathers to come and make music for a wedding, not naming the contracting parties. When the ancient enemies find themselves face to face they are mad, but unwilling to retreat, they turn back to back and make music with a vengeance, utilizing the favorite tunes while the ceremony is in progress. When they face the bride and groom and see who is there, they are vastly provoked; but the diplomatic parson, having them both under his spell, patches up peace.

**THE BANK'S MESSENGER** (Feb. 27).—The bank in a small western town, because of its poor facilities for protection, does not keep much cash on hand. One day this bank finds itself upon the verge of bankruptcy. It applies to the First National Bank in a larger community some distance away, for funds, with which it hopes to stop the impending run. The National Bank, in order to deliver the cash before noon of that day, arranges with an express rider, who agrees to deliver same before the time mentioned, notwithstanding the fact that the territory through which he must pass is the hangout of a notorious band of outlaws.

The outlaws hear of the rider's mission, and prepare for him. After some exciting chases and a running fight, the outlaw band capture the messenger and relieve him of his money. By this time their ammunition is gone, and in order to silence the rider, for good, they place a keg of giant powder beside the bound man. They then light the fuse and run for safety. The rider manages to free himself in time to kick the sputtering keg over the embankment before it explodes. This puts most of the outlaw band to flight, but the leader again engages with the messenger. This time the messenger is victorious and succeeds in capturing his assailant and recovering the money. After turning the outlaw over to a posse, he continues on his journey.

**THE UNDERSTUDY** (Feb. 28).—Stella Le Vere, an ambitious, but struggling actress, is abandoned by her husband and is forced to leave her baby girl, Grace, in the care of an orphan asylum. Later, the child is adopted by a well-to-do and kindly family named Thornton, who bring Grace up in ignorance of her identity. Grace develops into a beautiful young woman, and, as she grows older, forms a strong attachment for the stage. Her ambition to become a great actress is discouraged by her foster mother, who has the girl's best interest at heart. Accidentally she learns of her own identity, and resolves to run away, go upon the stage, and make an attempt to find her real mother. She does so, and after many trying experiences, finds herself an understudy to her mother, who is the star in a musical comedy success. She keeps her identity secret until one night she secures a chance to prove her ability by temporarily taking her mother's place. She wins a wonderful ovation and incurs the jealous dislike of the star—her mother. At this time she discloses her identity, but this news seems to make her mother even more furious. Now, with her eyes fully opened, she returns to her foster parents—her brief stage career brought to a disillusioned end.

## LUBIN.

**THE TEACHER AT ROCKVILLE** (Feb. 24).—Alexander Morton, nicknamed Sandy, has been infatuated with an uneducated young woman, Kate Clayton. He becomes tired of her and they separate, and Kate, who is fond of Sandy, never lets him know that he is the father of her child, Tommy, who was born several months after the separation.

Years pass and Sandy becomes a drunkard. Into his life at this period comes Miss Mary, a school-teacher. She first sees Sandy in a drunken stupor, his face upturned to the sun. As she is placing his hat over his face, he arouses, and her evident disgust causes him to feel a sense of shame at his condition. He tries to improve his appearance and an awakened ambition causes him to look for and secure a position on a ranch. Learning of her fondness for wild flowers, Sandy frequently takes a bunch of them to the school house. At the end of the term Miss Mary arranges a picnic for the children and Sandy assists her in making the day enjoyable.

By this time his devotion has won the heart of the school-teacher. On the last day of the school term Kate learns of Mary's intentions of going back East on a visit. She realizes how unfit she is to continue the bringing up of Tommy, and knows that in a short time he must learn the truth concerning his parentage. Kate tells Mary that Sandy is the boy's father and has never known it. Mary is heartbroken, but promises to take his child. Mary and Tommy leave by the stage coach, she having left no word of farewell for Sandy. He sees the coach depart and runs to where he can watch its disappearance. Mary catches sight of him, and asking the driver to stop the coach, she sends Tommy up the embankment to pick some flowers. He does so and as the stage resumes its journey, Mary kises one of them and throws it out of the window. Sandy seeing it, picks it up and brings it to his lips with a full realization of the price he must pay for the folly of his youth, and that Mary is lost to him forever.

**IMPORTING CATTLE FROM MEXICO INTO THE UNITED STATES** (Feb. 25).—This is an educational picture showing the system of passing cattle across the line into the United States. The inspectors are on the job. The beasts are duly examined as to health and then driven into a disinfecting bath, through which they have to swim before leaving the run, which takes them to the cars.

**THE FEMALE DETECTIVE** (Feb. 25).—Tom Aitken is very much in love with Kitty Tryon. Everything is lovely between them until Jack Fisher, a noted train robber, drifts into camp. He at once tries to force his presence upon Kitty. Fisher is jealous of Tom and decides to rob him of his gold. Fisher and his gang follow Tom to his camp. But the game is bluffed by the appearance of an old fortune-teller. She seems always to pop up in time to block Fisher's game.

After Fisher and his gang have kidnapped Tom and taken him to their shack, the fortune-teller appears again, but this time a little spryer than ever. When she whips out two revolvers and commands them to hold hands up, she gives Tom the handcuffs, the outlaws are shackled together and marched to the sheriff's office, where they are turned over to the law. The fortune-teller's identity is discovered in the person of Miss Mae Hotely, president of the Hotely Detective Agency.

**THE SUPREME SACRIFICE** (Feb. 27).—Edith and Daisy, two sisters, are in love with Dick, a young chap devoted to automobiling. He prefers Edith, and they become secretly engaged, as the girl does not want to tell her father yet. One morning Dick takes Daisy for a ride. There is an accident and the girl is hurt, but Dick escapes. He carries her home. Her father sees the girl brought in and a servant is sent for the doctor. Dick blames himself, but Edith consoles him. The doctor says the girl can never walk again. The father turns to Dick and denounces him. Dick goes away while Edith consoles her father.

Later, while Edith is amusing her lame sister, Daisy confesses her love for Dick. Edith is at first horrified; then she realizes that she and Dick must sacrifice their lives for the girl who loves him, because he was the cause of the accident. She tells Dick this and their happy love affair is turned into a tragedy. The lame girl is wheeled out and Dick asks her to marry him. She consents. When Daisy is once more in her room, Dick sees Edith coming from the house. She had waited to bid him a last good-bye. This time she breaks down. He tells her he loves her. The lame girl upstairs hears them, and she throws down a rose with a note pinned to it telling them that she wants only her sister's happiness. It falls at their feet. They rush in to her, but her mind is made up. They are free to marry. She gets her father to consent to the marriage and to forget all his resentment against Dick. The lovers go out happy, while Daisy breaks down in her father's arms.

**DOCTOR MAXWELL'S EXPERIMENT** (Feb. 28).—Dr. John Maxwell, a surgeon, comes home to find his daughter, Alice, awaiting him asleep. He sends her to bed, and reads of a new operation upon the brain that will change a criminal into an honest man. He resolves to test it. An hour later, Bill Dawson, a burglar, enters the house. Maxwell captures him, and gives Bill the choice between jail and the operating table. Bill choses the latter. The operation succeeds, and to the delight of Alice, William is sent away a few weeks later to begin life anew. Dawson becomes a successful man of business, but loses track of his benefactor.

Two years pass by. Unknown to Dawson, Dr. Maxwell has gone the road to ruin. Dawson advertises for a stenographer and Rodney, his manager, sends a girl into his private office. The girl is Alice Maxwell. "What has happened?" demands Dawson, after the recognition. Alice shows him a worn-out letter. "Dear Alice," it reads: "speculation and morphine have ruined me. Save what you can of the home. I cannot face you, and I am going—God knows where. Your Father." Dawson cannot offer Alice money, but he gives her a position in the office.

Inside of a year they are man and wife. They return from the honeymoon into the new house and the new life. A man sees them enter, or rather, the wreck of a man. He does not recognize them. Instead, he determines to break in and get at least a square meal. Dawson hears a noise in the kitchen, and leaving Alice, he investigates. He finds his benefactor. Not knowing that Alice is Dawson's wife, Maxwell pleads to be allowed to escape, for the sake of "old times." Dawson hears Alice coming. He locks the door, and takes Maxwell to the bath-room. "Get into these clothes and shave, Quick!" He commands. Maxwell obeys. The debt is about to be repaid. After Maxwell is dressed up, Dawon gives him a suit case and brings him into the drawing-room. "I've found your father, and he's going to live with us forever," says Dawson. And it was the beginning of another experiment that succeeded.

**AUNTIE'S AFFINITY** (Mar. 1).—Marie and her Aunt Amanda live at the Hotel Borden. Marie is in love with Tom, son of the hotel proprietor. Aunt Amanda forbids Marie to ride in Tom's auto, so one day Marie pleads a headache and Aunt Amanda goes alone for her daily walk in the park. Marie steals off for a spin with Tom. Peitro, the portly and handsome chef of the hotel also goes walking in the park. He dresses well and makes an impression on Aunt Amanda when he discovers her lost pocketbook in the park. Each is ignorant of the other's identity. The two meet often by appointment. Peitro tells Aunt Amanda that he is the Count of Montividio and she believes him. He buys an engagement ring, but loses it during the excitement in the kitchen. The ring turns up in Marie's plum pudding. Peitro is exposed and discharged. Aunt Amanda is heartbroken. During the excitement Marie and Tom elope. But it all turns out well when Peitro shows up with an official letter, signed by the Italian consul, certifying that Peitro is the true Count of Montividio and heir to a vast fortune.

**THE LOST SON** (2 reels—Special—Feb. 17).—John Nolan, in the heat of anger, strikes down his opponent with a billiard ball and, believing him dead, runs away. Ed Jennings, the injured man, recovers.

Nolan's mother advertises for him and innstructs the police to find her boy, but in vain.

Ten years later, George, his younger brother, holding a position of trust and suporting his now widowed mother, is robbed of some of his employer's money and tries to make it up by playing the races. He loses, and in desperation returns to the "bookie" and tries to put up his watch. The "bookie" opens it and sees his mother's picture. George tells him that Jennings is alive, and the little family is reunited.

## MELIES.

**THE MISFORTUNES OF MR. AND MRS. MOTT ON THEIR TRIP TO TAHITI** (Mar. 6).—Mr. Mott, who all his life has ploughed the soil of California for his living, suddenly comes into a fortune, and Mrs. Mott induces him to take a trip to the South Sea Island of Tahiti. They board ship at San Francisco, and during the voyage the sailors revive the ancient customs observed when crossing the line of the Equator. The custom was prevalent in the days of sailing vessels, when passengers and sailors crossing the line for the first time were baptized or initiated.

Neptune comes on board attended by his heralds, lieutenants, servants, etc., and takes complete command over the ship during the crossing of the line. Mr. Mott is arrested in the name of Neptune and brought before His Majesty for sentence, which is, to be shaved by the monarch's barber with a razor of rough wood; dipped thrice in sea water; ride the greased pole, etc., much to the discomfiture of Mr. Mott, but to the amusement of the sailors.

The island of Tamiti is at last sighted and the pair disembark at Papeete, the capital. They witness the reception tendered by the natives to the French Governor, Monsieur Geraud, and to the ex-queen Maoao—a great spectacle of its kind. Then they go sight seeing over the island, witnessing the odd costumes and sports of this people of a tropical country. The film pictures the coral reef which surrounds Tahiti, and many customs and picturesque spots of the island, rightly termed "The Garden of the Pacific."

Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA. STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON; ASSISTED BY A CAREFULLY TRAINED COMPANY

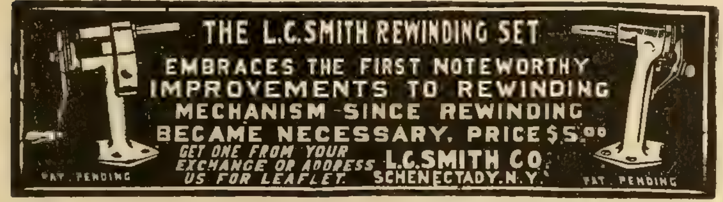
**LLOYD'S MONEY MAKING ADVERTISING ADVICE**

"How Advertising can Make Money for You." Price 10c.
"How to Write Copy for the Printer."............Price 10c.
"Advertisement Study as a Lead for Plots."........Price 10c.

The above 3 Talks sent for 25c.

SPECIAL ADVICE OR COPY AT SPECIAL RATES.

LLOYD'S ADVERTISING SERVICE, 206 Steiner St., San Francisco. Cal.


THE L.C.SMITH REWINDING SET
EMBRACES THE FIRST NOTEWORTHY IMPROVEMENTS TO REWINDING MECHANISM SINCE REWINDING BECAME NECESSARY. PRICE $5.00
GET ONE FROM YOUR EXCHANGE OR ADDRESS US FOR LEAFLET.
L.C.SMITH CO.
SCHENECTADY, N.Y.
PAT. PENDING
PAT. PENDING

**"Get It from White"**

Everything for the moving picture house.

**Brass Frames, $5; French Condensers, $1.50 per pair**

Standard parts for all machines; and remember, when you "Get it from White," you will "sure" come back. Send for Catalog.

**WHITE SPECIALTY CO.**

**124 E. 14th St.**
MASONIC BLDG.
71 West 23rd Street

**BELL SOLDERLESS COPPER TERMINALS**

For Asbestos or Rubber Covered Stranded Wire

Open. As Applied. Connected.

Attached with pliers, sure contact, large capacity. The most satisfactory terminal made for use on motion picture arc lamps and rheostat connections. Two sizes: No. 1 (Large) for No. 6 or 8 wire, $1.00 per doz.; No. 2 (Small) for No. 10 or smaller, $0.75 per doz. Sold by most exchanges and dealers, or by mail postpaid. Attractive discounts to the trade. Write for quotations.

**BELL & HOWELL COMPANY**
217 West Illinois St.
CHICAGO, U. S. A.

## Song Slides.

### A. L. Simpson, Inc.

"You are the Rose of My Heart"—Pub. by Church & Paxson, New York.
"I will love you when the Silver Threads are Shining among the Gold"—Pub. by McKinley Music Co., Chicago, Ill.
"I'd Like to take a chance with You"—Pub. by Chas. I. Davis, Cleveland, O.
"Hands Up"—Pub. by J. Fred Helf Co., N. Y.
"I Want a Patriotic Girl"—Pub. by J. H. Aufderheide, of Indianapolis, Ind.
"Baby Face.'—Pub. by Chas. I. Davis, Cleveland, O.
"Chinatown Rag"—Pub. by F. B. Haviland Pub. Co., N. Y.
"Mother, Dearest Sweetheart"—Pub. by Wm. Vayo, Boston, Mass.

### Scott & Van Altena, Inc.

"Wait Until Your Daddy Comes Home"—Ted Snyder.
"A Little Bunch of Shamrocks"—H. Von Tilzer.
"Daddy Did a Wonderful Thing"—Geo. Meyer Music Co.
"Then I'll Stop Loving You"—Leo Feist.
"Take Me to Roseland, Oh, You Beautiful Rose"—Ted. Snyder.
"All Alone on Broadway"—Chas. K. Harris.
"Melinda's Wedding Day"—Leo Feist.
"When the Twilight Comes to Kiss the Rose Goodbye"—Haviland.
"In My Beautiful, Beautiful Dreams"—Leo Feist.
"Dixie Spells Home, Sweet Home"—Crown Music Co.

**SLIDES**

If you have any use for GOOD ones, send for our new catalog. Just off the press. 5 Announcements, $1.10. Advertising, the best made. Photo-player slides, dandies, 25c each. Curtain Time slide, 75c. We make anything you want. Write to-day.

**NIAGARA SLIDE COMPANY, Lockport, New York**

Motor Attachments for Moving Picture Machines of all makes, $10.00 (Patented). Speed Controlled Motors for A. and D. C. now ready for shipment. Address,

**JAMES CHAMBLESS**, 703 Cherry Street, Evansville, Ind.
I positively have no agents. Send for circular.

**SLIDES of All Kinds**

Send for Catalogue "W" of our new line of beautiful
ANNOUNCEMENT SLIDES
Each slide illustrated from life and most exquisitely colored.
*Advertising Slides at Reasonable Rates*
Our Song Slide Catalogue of 500 different songs free to anyone for the asking.

**SCOTT & VAN ALTENA, 59 Pearl St., New York City**
THE SLIDES THAT HAVE SET A STANDARD

**MOTION PICTURE SUPPLIES**

PHOTOGRAPHIC SUPPLIES — *WHOLESALE and RETAIL* — THEATRE SEATING

EDISON
MOTIOGRAPH
POWERS
SIMPLEX
STANDARD
**MACHINES**

ARCO
BIO
ELECTRA
EXCELLO
SIEMEN
**CARBONS**

Ticket Hangers
Reels
Carrying Cases
Rewinders
Machine Parts
Disinfectants
Asbestos Booths
Exit Signs

*Everything for the Motion Picture Theatre except the Film*

**PICTURE THEATRE EQUIPMENT Co.,** 21 E. 14th St., N. Y. City
Phone Stuyvesant 2478

## ESSANAY.

**THE WESTERN LAW THAT FAILED** (Feb. 25).—Dave Morgan, out of work and despondent, decides to go West and find a position. He leaves behind a broken hearted mother. Out in the West, where men are usually kind hearted and generous, he finds everybody, seemingly, turned against him. Impossible to get work, he decides to use underhand methods in securing enough money to return East. Dave discovers a young fellow by the name of Tom Ryan, talking to a number of his fellow cowpunchers. Overhearing the conversation, Morgan learns that Tom has just received a letter from his wife, stating that a baby boy has been born and for the proud father to return to his home in the East immediately. Tom is about to leave, when he is accosted by Morgan, who asks him if he can take his job on the ranch. Tom tells Dave to see the owner, and gives the latter some money. While so doing, Tom accidentally drops the letter he received from his wife. Dave picks it up and runs after Tom to return it. Tom gets away without the note. After seeing the boss of the ranch, and being refused a position, Dave decides to steal the ranchman's horse and proceed East as far as he can on horseback. He steals the horse and is discovered by the ranch owner. The latter instructs his cowpunchers to go after Morgan. Morgan is caught and about to be hung, when he explains that it was impossible for him to secure employment, and that he had decided to go back home by fair means or foul. Dave then shows the cowpunchers the letter. Thinking it is genuine, one from Dave's supposed wife, they let him go, giving him a good round sum in cash. Dave returns home where his aged mother is overjoyed at the return of her boy.

**THE GUM MAN** (Feb. 26).—Mr. I. R. Right, commercial traveler for the Celebrated Chewing Gum Co., of Fort Wayne, Ind., arrives in the town of Stickenville, with his samples. He enters the Grand Hotel across from the post office, registers and goes to his room. The proprietor's daughter, Mary, brings up some ice water for the whirlwind salesman. Mr. Right endeavors to speak to the lady, but is given a cold look for his trouble. That night at the Town Hall the "natives" of the village, give a box party. Mr. I. R. Right, having nothing on his mind but pleasure, purchases a ticket and goes to the "big doings." Boxes filled with lunch and delicacies are raffled off. The notable representative of the House of Gum defeats his rival, Hiram Bartlett, in purchasing a beautiful box of lunch. Inside the cover he finds a card with Mary Morgan's name on it, meaning that she is to be the salesman's partner. The two become infatuated over each other's personalities, so much so in fact that they fall in love and decide to be married immediately. Hiram, becoming jealous, provokes a quarrel, which breaks up the happy party. Not satisfied with spoiling everybody's entertainment, Hiram informs Mary's father of the proposed elopement. The young couple return to the hotel where they pack up their belongings. Mary's father enters the room and is rudely pushed into a chair, which has been plastered with gum. The young couple leave the hotel in a hurry, proceed to the justice of peace's office and are married. Old father Morgan, still glued to the chair, and carrying the aforesaid piece of furniture with him to the marriage mill, is overwhelmed when informed of the ceremony. Stuck to his job, he sinks weakly into the chair.

**LADY AUDLEY'S JEWELS** (Feb. 27).—Augustus Pompleton, with his wife, Clarice Devereaux, of the famous McNight's Celebrated Repertoire Company, are stranded in the small village of Jayville. Pompleton at the suggestion of his wife enters the railroad station and asks the ticket agent where they can find the nearest and cheapest hotel. The star leading lady of the noted company drops her la valliere, made of plate glass and paste, on the floor. The station agent picks it up and asks her how much she will sell it for. The la valliere is sold for three dollars. Jed Perkins, a would-be sleuth of the town, receives a badge, star, belt, handcuffs and the regular paraphernalia used by town constables from a detective correspondence school. A five hundred thousand dollar jewel robbery adorns the front page of the town newspaper. Having secured enough money to hold them over at the hotel for a couple of days, Augustus Pompleton and his wfe register and go to their room, to determine how to reach New York. During the absence of the porter, Perkins volunteers to take some ice water up to them. He discovers the performers sorting out some stage jewels. He immediately comes to the conclusion that these two are the thieves wanted in New York in connection with the big robbery. The actors carry out the misunderstanding are taken to New York by the correspondence sleuth. Having arrived at the police station the captain discharges the couple, and has the would-be detective locked up.

**SWAG OF DESTINY** (Feb. 28).—Flinty McNeal, a crook, receives a letter from his sweetheart, pleading with him to abandon his crooked life, marry her, and settle down on a little chicken farm near Dayton, her uncle having died and left her some money. McNeal is about to turn over a new leaf and start on the straight road, when he sees a man pick up a pocketbook from the sidewalk filled with money. The old desire to "get it" comes over him, and he follows the man to his home. That night while Jim Dorgan, the finder of the pocketbook, and his wife are sleeping under the influence of liquor, McNeal steals quietly into the house. His plan is interrupted for the time being by the crying of two infants. Mrs. Dorgan arises from the big arm chair, enters the sleeping chamber and rocks the baby to sleep. She then falls into a heavy slumber. McNeal enters the rom in which Mr. Dorgan is asleep, takes the pocketbook from the table, steals cautiously back into the bedroom, kidnaps one of the babies, and leaves. He takes the infant to his sweetheart's home where he promises to travel the straight and narrow path. The girl falls desperately in love with the baby, although aware of the fact that Flinty had stolen it. Some time later McNeal discovers the home he had robbed of the baby was nothing more or less than a baby farm, which had been raided a few days after his notable theft. Mr. and Mrs. Dorgan were sent to jail. Flinty and his sweetheart, now married, happy on the farm, leading a pure and simple life, promise themselves to make the child's future a happy one.

**THE INFLUENCE ON BRONCHO BILLY** (Mar. 1).—Jim Hendricks receives a letter from his daughter in the East stating that she is on her way and will arrive with her little girl that day. The stage coach carrying her from the railroad station, some miles from her father's home, meets with an accident. While repairing the vehicle of ancient times, Bessie Hendrick's young daughter, canters off into the woods in search of wild flowers. Bessie runs after her. Having captured the young rascal and returning to the road Bessie discovers the coach has gone on its journey. Broncho Billy on horseback discovers the young woman in her unfortunate position, offers his horse to her, places her safely in the saddle with her daughter and leads the horse to her father's home. The young Westerner, Broncho Billy, not really the character we see him, is a desperate outlaw. Jim Hendricks and his wife welcome their daughter with open arms and after learning of Broncho Billy's noble and generous deed, offer him the hospitality of their home. The next morning, Broncho Billy, about to depart, has a long talk with Bessie. His plans for holding up the stage coach that day are cast to the four winds. He determines to lead a straight life, and all for a woman.

## BIOGRAPH.

**A CHANCE DECEPTION** (Feb. 24).—The jealous husband saw a flirtation; the Raffles, a necklace. The husband's suspicions were further confirmed when the Raffles came out of his hiding. The Raffles permitted the deception, until his manhood came to the surface. He realized how his own happiness might have been so jeopardized, and the little wife concerned was restored to her own.

**LOVE IN AN APARTMENT HOTEL** (Feb. 27).—In the apartment hotel lived the aspiring maid, whose solicitude maintained order in the bachelor's apartment. He was her ideal, and the all-adoring bell-boy was firmly but gently given to understand that maids who read "Heliotrope Glendening's Advice to Young Ladies" look higher than ice-water toters. A compromising complication, however, with an unexpected visit from a beautiful lady, quite convinces the aspiring one that wealthy young bachelors may be the grandest men ever, but their aspirations, when it comes to the crucial test, are not for chambermaids.

## PATHE.

**THE INFERNAL PIG** (Feb. 26).—In this film you are shown the working of a mysterious Black Hand Society. Pietro, wishing to join it, is given the task of delivering a pig containing a bomb to a wealthy butcher. The bomb is fixed to explode at noon that day. Carrying the pig and the bomb, Pietro loses his nerve and leaves the pig in care of his wife. He goes out again and his uneasy conscience influences his actions so much that he gets into trouble with the police. When they are through with him he lands in a hospital, but as the clock nears the midday hour the thought of the bomb at home sends him scurrying from the hospital, with patients, nurses and orderlies in pursuit. He reaches home breathless, to find that Mrs. Pietro has cooked the pig and that the bomb was merely a test to prove his loyalty to the tenets of the society.

**GLIMPSES OF PROVINCE, FRANCE** (Feb. 26).—You take a journey through one of the most beautiful parts of beautiful France while watching this film and it is all keenly enjoyable.

**THE PIONEER'S RECOMPENSE** (Feb. 27).—While her husband was on his trapping duties one day Mrs. Ainsley and her infant son were murdered by Indians, and from that day on Bob Ainsley swore to slay every Indian he met. A Redman passing the grave of Mrs. Ainsley, is fascinated by the cross at its head. He marks a similie of it on his breast. Bob Ainsley sees him at the grave, fires, and the Redman drops. He is later found by his tribe and they are frightened by the cross. The next morning a papoose is born with the mysterious sign upon its brow.

The baby's father and mother are forecd to flee, and after struggling for several days they die, leaving the infant alone. Ainslie finds the papoose and his determination to exterminate the Redmen wavers—and is forgotten.

**THE CHEAPEST WAY** (Mar. 1).—Dan Cary, a crafty old farmer, known as "Foxy Dan," decides that his beautiful daughter was too much of an expense on his hands and determined to marry her off. She liked a young rube in the village, and Cary saw to it that the bashful lover was provided with the quiet corner so necessary to the all-important declaration of love. With a wise wink he gave his consent to the engagement. But the engagement of beautiful Betty was by no means a wedding. So he tried the plan of roughening the course of true love. The rube fell for the scheme and asked Betty to elope with him immediately. But he never suspected that the convenient cabman, and the handy license and ring were all Dan Cary's idea of The Cheapest Way.

**PATHE'S WEEKLY, NO. 8, 1913** (Feb. 17).—**Saranac, N. Y.** In spite of the warm weather this winter, the cold weather enthusiasts have built their ice palace.

**Plymouth, England.** A tempest plays havoc along this coast, wrecking boats and ruining beaches.

**New York, N. Y.** Gen. Cipriano Castro, ex-President of Venezuela, is at last free to roam about New York for one week, while out of the immigration authorities' hands on $500 bail and a writ of habeas corpus.

**Stockholm, Sweden.** The King and the Royal family visit the first Swedish motor steamship.

**Woonsocket, R. I.** The new armory is formally accepted for the State by Governor A. J. Pothier.

**New York, N. Y.** Mutt and Jeff continue their journey towards Turkey and the Balkan War.

And many more.

## C. G. P. C.

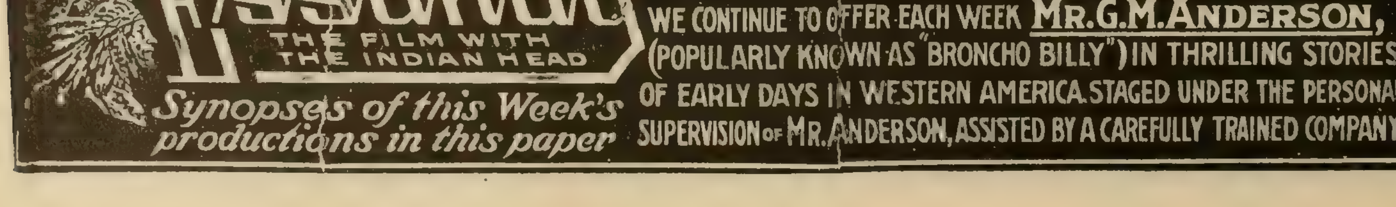
**A STUDY OF KITTENS** (Feb. 25).—Kittens are the delight of young and old, winning all hearts by their cunning antics, which is only one of the reasons why this film will be liked and applauded. A baker's dozen of kittens live their lives for a full day, from breakfast to bedtime, before the camera. They are unposed and simply follow their natural bent, every action resulting in numerous laughs being recorded.

**SEA ANEMONES** (Feb. 25).—An insight into one of the myriad mystic animals that live their lives in the bottom of the sea. They are of cylindrical shape, having a mouth equipped with numerous tenacles, which, when open, make it look for all the world like a flower.

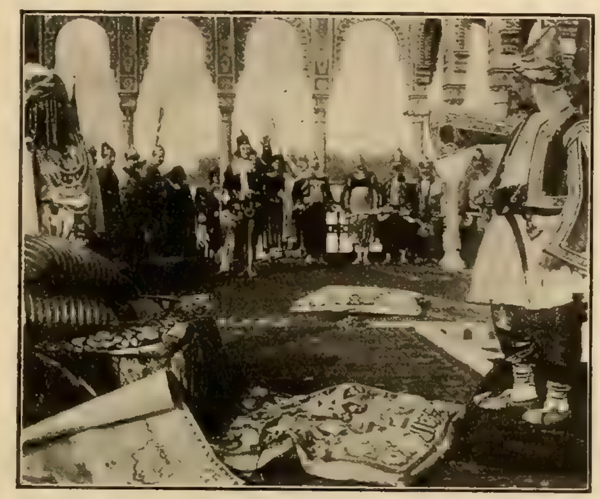
**NATIVE INDUSTRIES IN SOUDAN, EGYPT** (Feb. 28).—The natives of Soudan perform their many and varied labors before the camera, giving one a knowledge of their habits, customs, and the crudity of their implements. There is an entertaining fascination in watching them work.

**THE CHILDREN OF JAPAN** (Feb. 28).—Scenes in Japan during the day known as children's day, when the streets are turned over to them and they are given the key to the city. An interesting study of child nature.

**BUILDING PONTOON BRIDGES** (Feb. 28).—A French engineer corps builds a bridge in 22 minutes and 14 seconds. An enlightening instance of the efficiency of the French Army.


Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA. STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY.

# AMBROSIO



## OUR NEXT BIG FEATURE!

# "The Knights of Rhodes"

**A big, spectacular historical subject, introducing the capture of the famous Island of Rhodes by the Sultan Soliman's army.**

**Ready for Shipment Now** **Don't Write — Wire** **Territory Selling Fast**

---

February 22d **"Marcus, the Venetian Tribune"** In Two Reels

A wonderful tragedy of the first days of Venice, by the greatest of Italian poets, Gabriel D'Annunzio.

March 1st **"Love Amongst the Lions"** In Two Reels

A sensational story full of powerful and absorbing incidents—a really great lion picture.

March 8th **MARITZA** In Two Reels

A powerful drama of the Balkan War. Vivid battle scenes surrounding a strong story.

---

**TODAY YES, BUT** Tomorrow may be too late. So get busy, Mr. Exchangeman, and wire us to keep your territory open for these two-reel releases.

---

**WHY?**
1st: It gives you an exclusive every week, as we sell to but one exchange in each territory.
2d: Every subject is worth featuring and is especially selected for the American market.
LAST BUT NOT LEAST—You get that perfect AMBROSIO Photography.

---

# Ambrosio American Co.

**15 East 26th Street, New York**

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted**

### FILMS FOR SALE.

**FOR SALE**—1000 foot reels of film, $2, $3, $4, and $5. These three reel features: Custers Last Stand, $75, Uncle Tom's Cabin, $75, Shipwrecked at Sea, $35, The White Slave, $75, Zigomar, $75, Passion Play, $100, Ten Nights in a Bar Room, $75, Tracked by Bloodhounds, $125. These two-reel features: Celebrated Case, $35, Great War Drama, $40, Great Indian Drama, $40, Raising of the Maine, $40, 100 other two, three and four reel features. Send for list. Address DAVIS FILM EXCHANGE CO., Watertown, Wisconsin.

**FOR SALE**—One copy of Ambrosio's "Last Days of Pompeii," absolutely new, price 9c per foot. Address B. E., c/o M. P. World, New York City.

### THEATERS FOR SALE.

**FOR SALE**—In central Wisconsin, city of 3.500 population, buy nice little 5 and 10c theater. One hundred and thirty seats, and all other furnishings for $700. This is no get-rich-quick theater, but will clear 20 to 35 per week. If you want such a theater and mean business, I invite you to correspond with W. H, DUTTON, 1652 Main St., Green Bay, Wisc.

**WANTED**—Location for moving pictures, will buy, rent, build, or buy half interest in god business where some money invested will increase the business. I mean business and will investigate any proposition. Just sold my picture show here and want something else. Address EDWARD C. SAKS, Mansfield, Pa.

**PHOTOPLAY THEATER ON MAIN STREET** in seven day town; 65,000 population; seating 850. Cheap rent; long transferable lease; $3,000 required. Address ELITE THEATER, South Bend, Indiana.

### THEATERS WANTED.

**WANTED**—To lease first class moving picture theater. Will work same on commission basis if preferred. First class advertising and publicity man. Best of references furnished and required. Address THEATER WANTED, c/o Moving Picture World, New York City.

### SITUATION WANTED.

**OPERATOR AT LIBERTY**—After February 10th. 7 years' experience, capable of taking entire charge of theatre. Strictly sober, reliable and a steady worker. Only those who are willing to pay for good work need answer this advertisement. Can furnish reference. Address HARRY AFFELT, care of Rex Theatre, St. Louis, Mo.

**SITUATION WANTED**—As manager, by man sixteen years' road experience as advance agent and manager, to assume full charge of moving picture house. Able to furnish first class reference as to character, ability, sobriety. Address EDWARD, c/o M. P. World, New York City.

Experienced camera man and studio worker, also slide maker desires position. Address B. W. CANDELO, 383 Broome St., New York City.

Operator ten years experience. Has a Powers 6-A machine, wants a position in or near New York. OPERATOR, 376 Broadway, Brooklyn, N. Y.

**MANAGER**—Publicity expert, with experience as lecture and concert manager, desires management moving picture theater. PRIGINAL METHODS, c/o Moving Picture World, New York City.

### MISCELLANEOUS.

**HAVE YOU FAILED TO SELL YOUR SCENARIO?** If so, there is a reason and the Scenario Department of "THE MAGAZINE MAKER" will help you. Headed by Herbert C. Hoagland of Pathe Freres, and Russel E. Smith. Address THE SCENARIO DEPARTMENT, "THE MAGAZINE MAKER," 32 Union Square East, New York City.

**PERFECTION SLIDE COATING**—Dries quickly will not rub off. Easily removed, cheap, quickly made formula with full directions, to make slides 50c. Address PHIL H. HAMILTON, 24 Morrison St., Niagara Falls, Ont., Canada.

**OPERATOR'S EMERGENCY TERMINAL**—Prepaid to any address, 30c each. Canada Patent for this device for sale. Address Box 264, Syracuse, New York.

**DO YOU WANT TO MAKE MOVING PICTURES?** We sell and rent moving picture cameras, printer and perforators, new or second-hand. Educational films made, advertising films taken to order. Local films our specialty. Address SPECIAL EVENT FILM MANUFACTURING CO., Inc., 248 West 35th St., New York City.

**PAUL DE ONTO** return my money, mileage and banners. Address TOM TAYLOR, Star Theater, Malone, N. Y.

## KALEM.

**THE MESSAGE OF THE PALMS (Feb. 26).**—Henry Strong, a young civil engineer, is placed in charge of a party which makes a preliminary survey for a railroad. In their work they enter the property of Colonel Carlton who objects decidedly to the invasion of his ancestral land. Henry secures the aid of the sheriff, who convinces Carlton that the young engineer is acting within his rights but the Colonel develops a spirit of animosity toward the surveyor.

Lovie Carlton, the Colonel's daughter, does not share her father's opinion and falls deeply in love with Strong. Knowing that they cannot hope to secure the father's consent, the young people are secretly married and leave for South America, where Strong has secured a promising position.

Several years pass. The Colonel refuses to read his daughter's letters and sends them back unopened. One adversity follows another until the old gentleman is ruined financially and finally dispossessed. His faithful servant, Uncle Tom, endeavors to secure employment that he may aid the Colonel but no one will engage the old negro.

One afternoon Uncle Tom visits a place where palms are being cut and shipped to different cities for the Palm Sunday services. A little child tells the negro the story of the palm and, much impressed, he asks her to send a prayer for the Colonel. The little one therefore scribbles a message on a palm reading: "Please God, tell Miss Lovie Carlton that Uncle Tom wants her to come home, 'cause he aint able to take care of Colonel Carlton no longer."

At the Palm Sunday services in a distant city the palm comes into the hands of Lovie's little boy who hands it to his mother to decipher. Lovie's husband has prospered and the message of the palm is the means of making the old Colonel's last days very happy.

**THE FIRE COWARD (Feb. 24).**—Jim Houston, a young revenue officer, is sent into the hills to locate a band of moonshiners. He meets with little success as he can find no definite clue but he establishes a warm friendship with Dot Hillman, little knowing that her father and brother are the leaders of the "wildcatters."

Houston has an hereditary fear of fire which he is unable to overcome. The woods adjoining the Hillman home take fire one afternoon and the entire family leaves to battle with the flames. Houston is stricken with terror when Dot begs him to join them. He declares that he will overcome his weakness and reluctantly follows. But the sight of the forest in flames completely unnerves the young man and he flees in fright, knocking Dot's brother, Tom, into a mass of burning embers.

When the flames are extinguished and the safety of their home assured, the Hillmans return and are highly indignant because of Houston's cowardice. Determined to taunt him, they secure a white feather from the cook who is plucking a chicken and send it to the revenue officer with their compliments.

Smarting under the disgrace Houston declares that he will redeem himself by capturing the moonshiners. He renews his vigilance and surprises a party of the "wildcatters" at work. They succeed in escaping but one of them loses the heel of his boot.

The next morning Houston visits the country store where a number of mountaineers are assembled and discovers that one of Tom Hillman's boots is minus a heel. Houston wavers for an instant. He has hoped to regain Dot's love by demonstrating his strategy but now he realizes that he will implicate her brother and lose her forever. His sense of duty wins out and after a desperate struggle he succeeds in making a prisoner of young Hillman and bringing about the extermination of the moonshine operations.

**SALLY'S GUARDIAN (Feb. 28).**—Bobby Merrill, a wealthy young bachelor, receives word that he has been appointed guardian of the daughter of the late John Devore, who had been associated with Bobby's father in business. Bobby and his butler elaborate preparations and the house is stocked with toys. When Sally arrives and proves to be a charming young woman, Bobby and the butler are almost paralyzed.

The young bachelor has a great scheme. He tells Sally that he is the nephew of the guardian and then he proceeds to disguise himself with false whiskers. As the guardian he forbids Sally from having anything to do with the nephew and as the nephew he prevails upon Sally to elope, that they may overcome the guardian's objections.

When they are married and reach a summer resort, the crafty butler sends them a message, reading: "I have decided to forgive you and send my blessings. I am leaving for my estate in England and make you a present of my American property. Robert Merrill." While Bobby and Sally are on their way home, the butler has a bonfire in the back yard, in which he destroys the false whiskers.

**WHAT NEW YORK IS DOING FOR ITS DEAF, DUMB AND BLIND (Feb. 28).**—The wonderful progress made by science in helping the afflicted is demonstrated in this interesting production. We see deaf and dumb children regaining the power of speech through the strengthening of the vocal chords and instructions in vibration. Many of the hardships suffered by the blind are removed through lessons in reading by the sense of touch. Some are taught to be musicians, some to operate typewriters and others to do sewing. A striking feature of this production is the apparent spirit of happiness on the part of the pupils.

**THE MISSING BONDS (Mar. 1).**—Henry Withers, the confidential clerk of Archibald Langdon, a banker, pays court to his employer's daughter, Kathryn, who does not suspect that her suitor is secretly an unscrupulous gambler who hopes to recoup his losses through the marriage.

Robert Randolph, a young business man, brings a number of bonds to the Langdon office, where they are left as security. While transacting the business, Randolph meets Kathryn who calls on her father and he is quite impressed with her. When Kathryn loses a valuable necklace which she is taking to be repaired, Randolph finds it and answering her advertisement, renews the acquaintance.

Withers sees the young couple together and informs Langdon, who forbids Randolph from visiting the house. The young people decide to elope with the assistance of some friends but their plans are frustrated by Withers and Langdon and Randolph is again humbled.

Randolph, suspecting Withers' true character, one evening follows him to a gambling resort and sees him secure a loan on the bonds which have been left in the Langdon office as security. He secretly recovers them from the proprietor by making good the amount of Withers' loan and next morning he calls for his property. Consternation reigns when it is found that the bonds are missing. When quietness is restored, Randolph extracts the bonds from his pocket and exposes Withers' crime. Angered at his clerk's dishonor, Langdon orders his arrest, and extends a friendly hand to Randolph.

## EDISON.

**THE RANCH OWNER'S LOVE MAKING (Feb. 25).**—Mary Morris is employed in the toy section of a department store; her wages are small and she has to support a young sister who is an invalid. The child is very ill. The doctor has just told Mary that Nellie (her sister) must be kept constantly in the pure Western air or she will die. Mary realizes the impossibility of this with her very limited means and is in consequence broken-hearted. It so happens that Jim Hunt, a very good-natured, wealthy rancher who has just arrived in the city for a visit, sees Mary on the street as she is going to work, and it is a case of love at first sight. He follows her to the store and enters with the intention of proposing right away but when he sees her at the counter of the toy department he fails to pull his courage up to the sticking point and covers his confusion by purchasing a big doll, which he takes with him to his hotel. Alone in his room he decides that after seeing Mary the second time he is more in love than before, and will go right back and propose to her.

On leaving the hotel he is given a telegram that has just arrived from his foreman at the ranch calling him home immediately.

In his big, good natured, blundering way he rushes into the store, tells Mary he wants to marry her and before she has time to speak in reply, he hands her a roll of bills and tells her to buy what things she needs and come to be married. He rushes from the store, leaving the girl with more money than she has ever trought of owning, and before she really has time to get over her surprise, a messenger brings her a note to be at a certain minister's house within two hours. This decides her; she does not know the man and she needs the money to save her sister's life. She does not even wait to consider the right or wrong of the action, but abruptly leaving the store, rushes home and hurriedly packing, takes her sister away. Her destination is within a mile of Jim Hunt's home.

Hunt returns home disheartened. He learns of the sick child through his friend, the doctor, and without knowng who she is, orders all sorts of luxuries to be sent to the cottage and pays for the services of a nurse. When Nellie has quite recovered, Mary, who has many times asked the doctor the name of her unknown benefactor, begs him to take a note asking him to let her thank him personally before they leave for the East. Of course at the meeting there is a mutual recognition and an explanation on the part of Mary. Jim forgives her before she has finished her story and there is another proposal, not so hurried, but more successful.

### AMONG THE EXHIBITORS.

**Wichita, Kans.**—Don Powell retires from the Jewelry business to manage the Colonial theater on No Side Market street.

**Philadelphia, Pa.**—This city will have another large theater on the corner of 52nd and Chestnut streets. Cost about $250,000.

**Salt Lake City, Utah.**—A permit for the erec-

**Deer Park, Wash.**—G. Anderson, an old theater man from Spokane, has leased the Deer Park Opera House, and will conduct this place as a moving picture theater.

# PILOT FILMS

**"ONE-REEL FEATURES"**

TO THE TRADE:-

We take this means of thanking the trade for the many orders we have received on our first release. The enthusiasm with which ''The Blacksmith's Story'' has been received is certainly very gratifying.

Our second release, "THE TWO GLASSES," FEBRUARY 20TH, is better than our first, and remarkable for its diversity of scenes, where the author, Ella Wheeler Wilcox, has drawn a pretty story of the conversation between the wine glass and the water glass.

Our third release for FEBRUARY 27TH, ''THE DOLL AND THE DEVIL,'' is a highly costumed spectacular comedy from the old French opera, arranged by Roy L. McCardell, and will be the first film to give the trade an idea of the efficiency of our new plant both in the depth and largeness of the scenes, not to mention the fine lustrous photography obtained by our extensive lighting system.

GEO. A. MAGIE

---

**WE WANT GOOD SCENARIOS**

**PILOT FILMS CORPORATION**
120 SCHOOL STREET, YONKERS, N. Y.

# INDEPENDENT FILM STORIES

## UNIVERSAL

### CRYSTAL.

**A NIGHT IN TOWN** (Mar. 2).—Mr. Newmaryd and his wife leave for a trip to the country. Before so doing, Newmaryd invites his uncle to pay him a visit, never thinking that uncle would call while they were away. As soon as they are gone, the maid and butler invite all their friends up to have a party. They dress in their employers' finery and are entertaining in royal style when uncle arrives. The butler introduces the maid as being the wife of his nephew, and uncle is very much smitten with her. He makes all sorts of advances to her and arouses the jealousy of her steady fellow, the butler. He sits in a corner with her and the butler follows them. He chases the maid away, and then proceeds to give the old fellow a sound thrashing. Uncle runs away, and returns later when his nephew and wife have returned. His nephew introduces his wife and uncle is considerably confused until Newmaryd explains that the woman uncle so much admired was a maid and uncle dare not tell of the carrying on that was done in the absence of his nephew and his wife.

**THE INNOCENT BRIDEGROOM** (Mar, 2).—Belmont is courting Widow Keene. She sees him with a young lady and refuses to consider his suit until she has had him investigated. She employs a detective agency to find out all about him. She sees him on the street one day with the same young lady as before and decides to folow them. This she does, and discovers that the young lady is a hairdresser and masseur and that she is treating Belmont's scalp, he being rather short of hair. Satisfied that he is all right, the widow marries him and they go away on a honeymoon trip. However, she forgets to notify the detective agency to call off their sleuth. Belmont and his wife arrive at the country hotel and the detective follows them. He sees them register and notifies the clerk that the woman with Belmont is not his wfe. They are ordered out of the hotel, and the detective goes up to their room for more evidence. Belmont and his wife return for their grips and discover the detective in their room. They think he is a burglar and a fight ensues. At last they go home and Mrs. Belmont is nearly consoled when a bil arrives from the detective agency for investigating her husband for $250. This Belmont has to pay, and all ends well after considerable explanations have been exchanged.

### POWERS.

**THE LAW OF COMPENSATION** (Feb. 28).—Marx is a gentlemanly crook. One day he notes two well-dressed men going into a jeweler's; he steals up and watches them closely and marks a necklace of pearls bought by one of the men. He follows them; they enter a saloon; he enters, too. His actions have awakened the suspicions of a detective who has long wanted to catch Marx "with the goods." He watches and sees him go softly behind Mr. Jerome, one of the gentlemen, and take a jewelled cigarette case lying on the table. The detective rushes in and accuses Marx. Mr. Jerome is a criminologist. He looks hard at Marx, then turns to the detective and tells him he is wrong. He gave the man the cigarette case. Marx thanks him and goes. The detective is angry at thus being balked at his lawful prey, and expostulates with Mr. Jerome, who lays the detective a wager that the case will be returned to him.

Marx is watched by three companions; they demand that he hand over the cigarette case. But touched by the charity of Jerome, he refuses. There is a fight and Marx escapes. Before the struggle, one of the men shows Marx a wallet he has stolen and sneeringly gives him a ticket to the charity ball.

Marx on reaching his room, dons his evening clothes and goes. Amongst the well dressed throng he sees a beautiful woman wearing a valuable necklace of pearls. He appropriates it, well pleased with himself. He sees Jerome approach her and ask her to dance. He learns that the lady is Jerome's wife.

He comes face to face with Jerome and hands him back the cigarette case. He goes. Mrs. Jerome discovers the loss and describes the man who apologized after accidentally rubbing against her. Jerome recognizes the description—it is Marx. He calls up the detective, who, with an officer, goes to Marx' room and arrests him. They take him to the Jerome home. The two men are face to face. Marx denies the theft, and coolly asks Jerome for a cigarette. Jerome is puzzled, but he opens his cigarette case and discovers the necklace lying therein. The men look at each other. Jerome says, "I have need of a man like you." Marx can hardly believe his ears. A man wants him and will trust him. They shake hands on it.

### VICTOR.

**THE APPEAL** (Feb. 21).—Henry Warburton and his wife, Isobel, were a young married couple who supposedly did, by their friends, "live happy ever after." But this was not so. Isobel was a sort of butterfly. She loved her husband and was true to him, but she liked to be admired by everyone and did not like to sit and wait for her husband to finish his work to take her out, so she went out with other fellows. At first Warburton was very willing that she do this, knowing her love for him and understanding that she just loved society and fun. After a while he grew tired of it and complained to his wife and ordered her not to do it again.

While at the office one day, he needed a certain paper which was at home. He hurriedly telephoned his wife to bring the paper to his office. She had something else to do first and did not think about hurrying with the paper. Thus a deal was lost through her lack of interest. When she left the office her husband watched her go from the window and to his amazement, saw her stand and talk with a gentleman on the street and then walk off wiht him. His jealousy was aroused and he followed. He saw the gentleman walk to the house, and in the door. Had he but known that it was just a friend, or that his wife put him out of the house, when he told her he really cared for her, the troubles of Henry Warburton would have soon been at an end, but he suspicioned his wife instead, and this led to a disagreement and at last to a separation.

Too late, Isobel, saw her mistakes of the past; how she really neglected her husband thoughtlessly and what trouble it had brought upon them. She wrote for forgiveness, but was refused. At last driven to desperation, she 'phones to him—the last appeal to forgive. He was still hurt and unyielding and so with his ear at the 'phone, he heard the answer of her last appeal as it came to her. A shot and all was still after a faint good-bye. Now too late for Warburton, he saw his mistake and was left to go on alone.

### NESTOR.

**A FOOL FOR LUCK** (Feb. 24).—The Chester-Bowers-Lyson Moving Picture Company is rehearsing some scenes for a touching drama. Alfred is made up as a convict, and after a trying time rehearsing and a successful scene, he gets a thirst and persuades Edward to accompany him to a neighboring saloon, during the setting of the next scene.

In the prison yard the compulsory guests are splitting rocks for compulsory recreation. Slippery Jim seizes the chance he has been looking for for months, and true to his name, he slips away. The news quickly spreads and Hawkshaw, the detective, tells intelligent Police Officer Doolan, to keep an active lookout for the fugitive. He also tells him that a $500 reward is offered for the capture of the convict.

He sees Alfred as he returns with Edward to the studio. He pounces upon them and takes them to the station. Doolan's reward is spoilt by the telephone, with Edward on one end of the wire and the director on the other.

Doolan's vision of an early marriage dissolves with Alfred's release and Edward's opinion of his intelligence. He goes sadly forth. Enter Slippery Jim round the corner. A collision introduces him to Doolan and the convict pinches himself to see if he is awake when Doolan digs him in the ribs, gives him a fine, fat cigar and tells him that "he can't fool him again.

Doolen insists upon taking him to his studio, where explanations ensue far too quickly to suit poor Jim. Doolan announces his early marriage, and Alfred and Edward are invited to the ceremony.

**A PIG'S A PIG** (Feb. 24).—Edna is a terrible flirt; her range is wide, for Daddy owns a ranch and the cowboys all dote on Edna. Daddy gets sick of coming upon cowboys making love to Edna. He gets a brilliant idea. Edna shall suffer for her frivolity if necessary and he will have some fun at the same time.

Daddy says that the boy who shall catch a greased pig and bring it in first will get Edna. The boys agree, but Edna, with a very decided leaning towards Richard, thinks the idea is silly. A clergyman is prevailed to be present in order to see the license properly signed and to perform the ceremony. The boys start after a very active pig whose pace is increased by fear of the shouting throng after him.

Richard believes in brains, rather than activity of foot and the ability to accumulate grease. He starts for the pig pen and secures a twin piggy; he greases him carefully and bears him in triumph to Edna, and the astonished Daddy. He and Edna are quickly married, and the congratulations are interrupted by a shouting throng of cowboys, one of whom bears a very angry and sticky pig.

**THE VORTEX** (2 reels—Feb. 26).—Bess and Jim were happily engaged and soon to be married when the stage-coach brought Denning Stokes. The gallant, handsome stranger, with his fine clothes and jewels, seemed to hypnotize Bess. But knowing that her father and mother preferred honest Jim for her husband, the girl met him by stealth. It was not, however, until the very day of her marriage that she consented to be married to Denning instead of Jim. So while the guests waited at her father's house, she and Denning were being made one by another minister and were soon whirled away in the stage-coach never to return to that part of the country again.

Two years passed, and although Bess found her husband's cruelty and drunkenness hard to bear, she had little Nellie, a tot of a year, to comfort her. One day when Denning insisted upon her taking the baby outside, she met Jim, who had just arrived by stage a few moments before. Denning, from his cot, where he had thrown himself, half drunk, heard voices, recognized that of Jim and at once came out. A quarrel ensued in which Denning's revolver was accidentally discharged, and Bess mortally wounded. Angrily declaring that he would accuse Jim of shooting Bess, Denning ran for help, but the young wife giving little Nellie into her old friend's care and exonerating him before a witness, insisted upon his hurrying away, so that when Denning returned he found only a stranger at the lifeless body of his wife, and was unable to trail Jim further.

After wandering all day, Jim met a party of Indians, and the chief's daughter, taking a fancy to the white papoose, insisted upon Jim coming to the camp with her. The chief, although he gave them food and water, refused to allow Jim to remain, so the maiden insisted upon going with him.

Sixteen years passed. Nellie, now a young girl of seventeen, believed the squaw to be her mother and Jim her father, and the two, loving her dearly, never told her differently. But when Judge Brooks and his son, Joe, arrived at the little hotel, which Jim kept, to spend their holidays, Nellie and Joe promptly fell in love with each other. The Judge would not have disapproved of the match, had Nellie not told them that she was a half-breed. This left Jim to the choice of either telling his real name and revealing the identity of Nellie and being arrested for her mother's death, or remaining silent and seeing his adopted daughter miserable. He chose the former, and Denning, who had been trailing Jim for years, and just brought the sheriff to arrest Jim, was taken entirely off guard when the sheriff announced that he also was wanted. A thrilling fight ensued, ending in Dennig being mortally wounded by the sheriff. But it was not until he was made to realize that he could not recover that he confessed the truth, thereby sweeping away the Judge's objections to his son's fiancée and once more making Jim a free man.

**ON EL CAMINO REAL** (Feb. 28).—John Brentwood quarrels with his wife over his frequent fits of intoxication. They arrange to part and Brentwood departs for California, where in the course of time he pulls himself together and be-

Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

# EXTRA! EXTRA!

# CAPTAIN SCOTT'S
# HEROIC DASH TO SOUTH POLE

**APPROX. 1000 Ft. at 10 Cents Per Foot**

## A SURE MONEY GETTER

***Showing:***

CAPT. SCOTT and His Crew.

The Ship Terra Nova among the huge Icebergs and Glaciers of the Antarctic.

Volcanoes and Ice Barriers.

Marvelous, Thrilling, Inspiring, Educational.

The World-Wide Publicity of this Subject Makes it the Best Money Making Film Proposition. ACT AT ONCE.

Now Playing to Capacity at Broadway's Leading Theatre,
31st Street and Broadway

## Don't Wait--Wire Quick

**Be the First in Your Territory.** **Elaborate One and Three-Sheet Posters**

# SOUTH POLE EXPEDITION CO.,

**145 West 45th Street New York City, N. Y.**

comes the owner of a thriving ranch.

Brentwood meets a beautiful Spanish girl, Luz, and is much attracted to her. Her father and mother are pleased at the rich rancher's attentions. A half witted half-breed, Felipe, with an insane hatred of all "Gringos," resents Brentwood's intrusion.

One day a young wanderer, Allen, comes to the hacienda and begs for work. Felipe would turn him away, but Luz sees the good looking young youth and intercedes for him. Time passes and the young people are mutually attracted. The father of Luz surprises Allen one day putting a rose in his daughter's hair and sends him about his business.

Felipe is delighted and is found one day practicing throwing the riata. Luz admires it.

Brentwood asks for the hand of Luz, and the parents are pleased, but not so Luz. Allen seeks work at Brentwood's ranch and the two meet. Brentwood recognizes his son in Allen. Allen denounces him and leaves. Brentwood is struck with contrition and sends a peon for his son with one hundred dollars in gold to help him on his way. Brentwood again appeals to Luz and rides away exasperated by her refusal. Felipe follows and kills him, believing he has insulted his beloved mistress.

Allen enters a barroom and in paying for a drink he shows a lot of money. The sheriff notes this and Allen is arrested as the murderer. His quarrel with Brentwood is brought into the evidence against him and it looks as though nothing could save him.

Luz, riding along the road discovers Felipe's riata. She confronts Felipe and gets him to the court room, where he confesses, and in a fit of delirium dies. Allen and Luz are united as the picture fades.

## REX.

**IN THE SOUTH SEAS** (Feb. 27).—Domingo is a pearl diver and a good husband to Afga. One day while diving, he brings up his last batch of shells—for he is stricken with the awful water blindness. Afga insists upon taking her husband's place and dives. Fate decrees that Afga shall bring good fortune to lighten their pain. She discovers a large pearl, one of great price.

The Chinese traders pay their periodical visit to the fishery, and after trading with the natives, learn of the big pearl. The crafty Ching Gow leaves Ah Foo to deal with the natives and goes to Domingo's hut. He uses all his wiles, but Domingo and Afga refuse to sell at Ching Gow's price.

Domingo and Afga fear for their pearl. They wrap it in a bulb of kelp and cover it with sand. Night comes and Ching Gow, Ah Foo and other Chinamen leave their ship and stealthily row to shore and enter Domingo's hut, and after the couple have refused to divulge the hiding place of the pearl, they kidnap Domingo and Afga and take them aboard, where preparations are made to torture Domingo in the presence of his wife.

An instrument of torture is erected, put up over the hatch and consists of a huge stone set in a spiral coil so that when set going it will descend slowly but surely and crush the life out of the man beneath. Domingo is to be tied to a chair and placed under the stone. Afga watches the proceedings in horror from the top of the hatch.

Afga selects a moment when Ching Gow is below and a Chinaman is bending over the infernal contrivance. She knifes the Chinaman, takes the knife he carries and throws his body into the sea. She descends the hatch and as Ah Foo and Ching Gow are gloating over their fiendish work, she manages to whisper to Domingo to avoid the chair. He understands. She gives him a knife, which he conceals. Afga returns to the deck and dives into the sea. Several Chinamen observe her and put off in a boat, which she dodges by her expert diving, and being helped by the darkness, Afga reaches shore and secures help. The natives swim out to the boat with Afga.

Ah Foo stands by the trigger ready to put the machine into action, whilst Ching is telling Domingo to sit in the chair. Domingo turns upon his enemy and there is a terrible struggle. Ah Foo sees this and drops upon Domingo. He is forcibly put in the chair and tied securely.

Ah Foo returns to the trigger and releases it, when Afga and the natives swarm aboard and fight and kill the Chinese crew and Ah Foo. Ching Gow fights to the last, but is overpowered and placed beneath the rapidly descending stone. He is left to his fate as Afga, guiding Domingo, and the natives swim back to land.

The natives celebrate their victory with a characteristic dance and the pearl brings a good price; and as Afga kisses Domingo's sightless eyes he tells her he is well content in the possession of her wonderful love.

**IN THE BLOOD** (Mar. 2).—The colonel is a stern man, firmly set in his morals and principles, unyielding in his hatred of the faults of those whose natures are lighter than his own—terribly just, and therefore, unmerciful. His wife is of more natural clay, but light-hearted and frivolous. She admires her husband, but is afraid of him. She seeks more joyous companionship and being a "good fellow," she is attracted to the young lieutenant, who falls in love with her.

The young couple go too far, and finally the lieutenant is forbidden the house and the wife rebels. There is a stormy scene and despite the fact that Lois is devoted to her baby, she, longing for sympathy, makes an appointment with the lieutenant and together they ride away in an automobile. The colonel finds a note from Lois, telling him she is escaping from his overbearing tyranny. He resolves to put her out of his life for all time.

The automobile breaks down and Lois weakens, and despite the endearments and protests of the lieutenant, she goes back home. She pleads desperately with the colonel and the child clings to her, but the colonel is adamant. While she is promising that he shall have no further fault to find her, one of his friends comes in with a handbag which was found by the body of the lieutenant—a suicide. The public scandal decides the colonel, and he arranges a separation.

Lois keeps in touch with the sympathetic nurse with love for the child. She watches over her from a distance.

As the years roll by the child proves to possess her mother's nature and the sternness of the colonel and the protests of her nurse fail to cure the child of her love of fun or her waywardness. The colonel is terribly grieved, but he does not understand.

ouis keeps in touch with the sympathetic nurse and eventually persuades her to advise the colonel to send the little girl to a school for unmanageable girls. The scheme works, and the colonel sends the child to Lois, not knowing who she is. Lois understands her nature and joins in her games and institutes a system consisting of love and pleasure, which causes the girl to write and tell her father that she is a good girl now and "may she live here always."

His paternal love is awakened and he is fearful the child will be weaned away from him. He goes to reclaim her, and finds the woman he has made an outcast of. He sees what she has done for their child, and understanding comes, and they all return home together to lead a happier life.

## BISON.

**THE COWARD'S ATONEMENT** (2 Reels) (Feb. 25).—William Carter and Harry Collier are great friends and both love the bright little Irene. She likes Will, but not enough to accept him. She becomes engaged to Harry. War breaks out between the North and South. Harry enlists joyfully, but Will only joins the Confederate army under compulsion. Colonel Dickinson does not believe in secession and joins the Union army. He is put in charge of a regiment to fight the Southerners. Irene weeps when the boys march away.

Very early in the war Harry shows his metal in saving an ammunition wagon on a burning bridge in the face of a Unionist fire. He is promoted to the rank of lieutenant. Will feels the pangs of jealousy, but overcomes them and congratulates his friend.

General Robert E. Lee sends a dispatch ordering a detachment to be sent under a picked man to defend the Georgia and Southern Railroad from the destroying Unionists, and Harry is assigned to the dangerous mission. In his company is Will. The Unionists, under Dickinson, blow up part of the road, but are routed by the charge of the Confederates under the intrepid Harry. During the sharp fight Will sees two men fall, one on either side of him. He is wounded in the arm and in a panic of terror he rides away. He goes to the home of Irene. She, not knowing who the marauder is, nearly shoots him for cowardice. He determines to retrieve himself as she bathes and binds his painful wound.

Colonel Dickinson arrives with his troops. Irene pushes Will into her bedroom. She permits the orderlies to search the house, but appeals to Colonel Dickinson when they go to her bedroom door. The colonel allows the room to go unsearched. Colonel Dickinson, in a room adjoining the one in which Will is oncealed, writes a dispatch telling General Grant where to send reinforcements—to Stony Fork Bridge. Will hears the import of the message and determines to secure the dispatch. He writes a false dispatch, stating that the "Union reinforcements for Dickinson will arrive at Stony Fork Bridge tomorrow." This he puts into his breastpocket. Will gets out through the window and runs to the barn, where the horses are quartered, whilst Irene delays Colonel Dickinson by giving him some light refreshment.

The scout entrusted with the dispatch goes to the barn to get his horse. Will strikes him down with a whiffletree. Another guard hears the noise, runs to the barn door and is shot by Will, who has just time to hide the real dispath in the bandages on his arm, when he is overpowered and taken before Colonel Dickinson. He is searched, and the false dispatch found in his breast pocket. Dickinson believes it to be his original dispatch, sends it off by another scout. He orders Will to be confined, but permits Irene to bathe and rebandage his wounded arm. In this way Irene is able to obtain the original dispatch. She runs to the barn, and seeing the dead scout, makes an old darkey strip the body of his clothes, and donning them herself, she mounts and gets to the Confederate lines, where she is recognized by Harry.

Will, confined in the smokehouse at Irene's home, sees her go and feels more satisfied with himself, but determines to escape in order to thoroughly retrieve himself in the eyes of Irene, his cowardice, and for his own salvation.

The battle of Stony Fork Bridge starts and progresses. Breastworks are stormed and the battle sways back and forth. Dickinson orders his artillery to shell the town. A shell bursts through the smokehouse and Will escapes through the opening made thereby. The advance contingent of the Confederates is thrown back, and Harry, with reserves, comes to the rescue with one of his old-time charges. Will arrives breathless, unseen, and mad with the lust of battle. As he reaches the breastworks, the Confederate flag-bearer is shot. Will seizes the flag, and as he leaps over he is shot and falls, mortally wounded, by the side of Colonel Dickinson, who is dying. The two opponents in the war shake hands and succor each other in the throes of death. Will sinks back "and for all the evil in his life he did, his death atoned." Harry adds to his spurs, and he and Irene find their old comrade with his beloved flag wrapped around him and a smile of contentment on his lips.

**THE BUGLER OF COMPANY B** (Feb. 22).—Col. Miles believes a three-year term enlistment will benefit his son, and prevails upon him to join his command as bugler. Col. Miles is in active service in Arizona. Milton, the son, lives at a rapid pace. An act of insubordination calls for punishment, and although the Colonel is deeply grieved, he permits the arrest of Milton.

Milton, believing his relationship wil protect him, becomes quarrelsome with an officer and assaults him. The colonel treats the case with the same dignity as one of no kin, and orders Milton court-martialed for the offense. Milton becomes vindictive towards his father. During the trial, at which the colonel attends, Milton insults the officers present, the army in general, and likewise the colonel and "that d—— rag" he has been saluting for twenty years. He tears the flag from the table and throws it beneath his feet. The colonel apologizes to the officers for the deflement of the country's flag by his son and he orders the buttons cut from his uniform and that he be drummed out of camp. This is done, Milton disappears and from that day on the colonel ages rapidly.

As a shabby hobo Milton arrives back home and at night calls on his sweetheart. The girl tolerates his presence, listens to the outpouring of his grief and explanations, then tells him she still loves him, but it is a love such as one has for the departed, for he has destroyed all ties of betrothal. After leaving his sweetheart the fires of conscience begin their relentless gnawings. He loves his father despite his period of execration, but the magnitude of his shameful offense holds him in obscurity—an outcast. He cannot resist the power that draws him to the neighborhood wherein his father's command is located. As a shabby tramp he seeks a hill that overlooks the camp, and day after day he crawls silently to the top where he can feast his hungry heart on the scene where waves the flag and people he renounced. One day he is almost discovered by a small party of cavalrymen. Then he abandons the neighborhood rather than be discovered. In order to shun all that would bring up scenes of the past he ingratiates himself into the good graces of an Indian tribe and eventually is taken into their fold.

The Indians begin a series of depradations and finally killings. The awakening comes to Milton when a squad of his father's own command comes to the Chief to remonstrate, when at a given signal the squad is massacred, all of which is seen from Milton's tent flap, where he is hiding to conceal his identity. The bodes are divested of uniforms, which are burned, bodes hidden and horses rebranded, etc. Milton learns there is to be an immediate attack on the camp of his father's command. He secures the bugle of the massacred musician, secrets it, then determines to warn the camp and sacrifice his life if need be. Growing desperate as the war dance begins, he seizes his horse and gallops away. Other Indians see him, fire, and the shot renders his leg useless. As he nears the hill from which the camp is viewed, he sees the Indians creeping to attack the camp. He makes the top of the hill in time to blow repeated calls "To arm!" The camp, not knowing who the bugler is, takes advantage, and is enabled to repulse the attacking Indians after a brisk fight.

Milton is satisfied with his sacrifice, and crawls away willing to die rather than reveal himself, yet anxious to keep out of the hands of the Indians. A couple of Indians have stalked him, however. They capture and take him before their chief. They torture him, not to the point of death, for the Chief has a more subtle means of revenge. He heats a bowie knife and destroys the sight of both of Milton's eyes, then places him astride a horse, ties hands behind him, feet beneath, clothed in full Indian regalia. Then has three or four Indians take him to trail leading to camp, set the horse in free flight so he will approach the camp. The Indians retreat, knowing he will be shot by his own people.

The Colonel after the battle, wonders if the unknown warning bugler is Milton. Old memories awaken. He wanders about the camp, his mind intent upon thoughts of his boy, when he notices the approach of a single rider. He fears trickery, and takes a gun and shoots the oncoming Indian rider. The horse is stopped a short distance from the stockade gates by some of the soldiers, and they recognize the body as that of Milton, the long-missing buglar of their company. Realizing the horror of the situation and fearing for the Colonel's mind from the shock of unconsciously killing his own son, the soldiers throw a blanket over the remains after taking him from the horse. The Colonel approaches and is desirous of getting a full report, and is puzzled at the meaning of the occurrence. The soldiers are successful in keeping him from viewing the

# The World's Best Features

**Productions which withstand the criticism of the most exacting.**

Regular monthly exhibitions in our theatre on the premises, the first Friday and Saturday of each month.

"SCRUTINIZE OUR LIST"

## ALL STAR

**Sarah Bernhardt**
as
**ADRIENNE LECOUVREUR**
in
THE ROMANCE OF AN ACTRESS......Three Reels

**M. Mounet-Sully in ŒDIPUS REX**
Four Reels.

## GAUMONT

| | |
|---|---|
| The Race for the Millions | Three Reels |
| In the Claws of the Leopard | Two Reels |
| The Human Vulture | Two Reels |
| In the Grip of the Vampire | Three Reels |
| The White Glove Band | Three Reels |

## ITALA

| | |
|---|---|
| The Great Aerial Disaster | Three Reels |
| The Palace of Flames | Three Reels |

## GREAT NORTHERN

| | |
|---|---|
| Great Northern—Lost Memory | Two Reels |
| In the Den of Lions | Two Reels |
| Conquered, or the Madcap Countess | Two Reels |

## SOLAX

| | |
|---|---|
| Beasts of the Jungle | Three Reels |

## COMING

| | |
|---|---|
| Gaumont—The Union Eternal | Three Reels |
| Gaumont—By Design of Heaven (Hand Colored.) | Two Reels |
| Great Northern—The Millionaire's Daughter, | Three Reels |
| Gaumont—The Impostor | Three Reels |

Exclusive Territorial Rights and Guaranteed Protection With All Productions.

## AND OUR REGULAR PROGRAM

GAUMONT—SOLAX—GREAT NORTHERN
ITALA—COMET—GREAT EVENTS
LUX—GAUMONT WEEKLY—AMMEX—RAMO
PILOT—and these to come soon
ALL STAR—PRAIRIE
ANCHOR—MONITOR—MAGNET
SCIENTIFIC STUDIES

**FILM SUPPLY CO.
OF AMERICA
133-135-137 W. 44th
St., N. Y., U. S. A.**

---

# MILANO FEATURE FILMS

**ENTERTAIN AND EDUCATE**
**The Acme of Dramatic Art**
**Superb Stage Settings**
**Photographically Perfect**

SIX, THREE AND ONE SHEET POSTERS.
In Four Colors.
With all Milano Feature Films.

## A TWO REEL FEATURE Released Every Saturday

## *Coming Releases:*

### "PARTED at the ALTAR"

Two-Reel Drama—Released February 22nd.
The final recognition of a loyal wife by her husband's parents.

### "The Defeat of the Conqueror"

Two-Reel Historical—Released March 1st.
An episode of the war between the ancient Huns and Gauls.

### "THE VICTORY OF VIRTUE"

Two-Reel Drama—Released March 8th.
A childless wife's self-sacrifice. An object lesson to frivolous mothers.

### "THE SINS OF THE FATHER"

Two-Reel Drama—Released March 15th.
A daughter's atonement for her parents' folly. A motion picture with a moral.

EXCLUSIVE TERRITORY ALLOTTED TO BUYERS.
Some choice territory still open.

## *Past Releases:*

Jan. 25th—"The Vengeance of Vira," 2-Reel Drama.
Feb. 1st—"For the Honor of the Family," 2-Reel Dr.
Feb. 8th—"A Life for a Life," 2-Reel Drama.
Feb. 15th—"Out of the Depths," 2-Reel Drama.

A few copies of the above available, at a reduction in price, for territory unsold.

**Milano Films Company of America**
145 WEST 45th STREET
C. V. Henkle, Gen. Mgr. New York

body, but by chance a hand of the body projects from underneath the blanket, on one finger of which is a ring which the Colonel recognizes as belonging to his son.

He totters for a moment, then tries to get to the body, but the soldiers forcibly keep him from it until the Colonel thunders a threat of arrest, when they fall back and move away with backs to the scene. The Colonel discovers the identity of the body and calls for the surgeon, who comes and pronounces death. As the Colonel stands stunned into silence with the awfulness of his grief, the surgeon pulls from the breast of the body a small case in which is a small silk flag. Nothing more is found. The Colonel reaches for it, realizing its meaning. He stands at attention, salutes the body with all the dignity of his drooping body, turns to a subordinate officer, charges him to take command of his place, removes his sword and belt, which he lays on the body. He weeps over the loss of his boy as the soldiers move silently away, leaving their beloved Colonel alone in his grief.

## ECLAIR.

**THE MAN WHO DARED (2 Reels) (Feb. 27).**—Jack Stone was wanted, or, at least under suspicion, as a maker of illicit whiskey, but he had an inner feeling that, above all else, he should protect the rights of his sister and force, if necessary, her husband to a fair and proper treatment of her.

There was to be a dance that night in the settlement and Jack Stone intended to go. He knew that Sergeant Smith, of the R. M. P., the husband of his sister, Julia, had been making secret love to Tess of the Hills.

While under suspicion, there was no absolute evidence against Jack, and consequently, the police were unable to place him under arrest when he appeared at the ball. Here he made love to the beautiful Tess and she willingly received his attention. Jack left the dance with Tess. Later, Stone and Tess were accosted in the forest by Sergeant Smith. On his return to headquarters Smith found an order, instructing him to proceed at once to collect evidence against the illicit whiskey sellers. He immediately set out with an attachment of mounted police to search the home of his brother-in-law, but the word of warning came to Stone in time and the casks of liquor were quickly hurled into the cellar of the cabin, where they were set on fire by an overturned lamp, purposely thrown by the fleeing Stone. The troopers arrived to find the house in flames. They endeavor to enter the house, but are driven back by the flames, and fortunately for them, since the entire cabin is wrecked almost instantly afterwards by a terrific explosion.

Stone took to the trail, which led up into the wilderness, and Sergeant Smith felt that he now had some hold on this man, whom he considered his rival for the affections of Tess. So began a chase of man after man.

It was a long, rough, desolate way through those wild Northwest hills, and both men were badly exhausted before the first day ended. Stone, who finds his brother-in-law, the R. M. P. Sergeant, lying exhausted and almost dead from exposure, is touched by the sight of this strong man lying there absolutely helpless. He forgets his wrath and his manhood asserts itself to the extent that he takes Smith into his arme and nurses him through the night.

In the morning, the Sergeant, revived by his pursuer, awakens with a start. Upon realizing his position, he reaches for his gun, but it has been taken from him, He refuses to listen to Stone and demands that he be given his revolver. Upon Stone's suggestion, they decide to fight out their battle as two strong men. The two, there alone in that great desolate wilderness, pace for their distances and fire. Both are wounded, but Jack is able to drag himself to the home of his sister. He tells her what has happened and she rushes into the hills to the assistance of her husband.

Help is secured when she fires three shots from her husband's revolver and the injured man is carried home. Here they find Stone dying, with the beautiful Tess attempting to minister to him, but Stone has played his part, and he now rebukes the little coquette who has caused the estrangement between his sister and the mounted police officer. She learns now that his attentions to her, his daring entrance into the dance hall in the midst of the police, who were only too anxious to arrest him, had only been for the purpose of bringing Smith to a realization of the terrible wrong he was doing his wife.

The tragic death of Stone was not in vain. Smith realizes the worthlessness of the woman for whom he had thought he cared, and then and there, he resolves that never again would he besmirch the honor of the uniform he wore. Smith and his wife are reunited at the death-bed of the outlaw, Stone.

## UNIVERSAL.

**ANIMATED WEEKLY NO. 49 (Feb. 12).**—**Rex is King.**—The famous Mardi Gras Carnival opens auspiciously at New Orleans, La.

**The Arrival of the King**—The Night Illumination—**Ski Jumping.**—The Mid-Winter Club introduces the novel and exacting sport at Hot Sulphur Springs, Colo.

**Prince Friedrich Wilhelm of Prussia.**—Dedicates a flag to the old soldiers of the German Army at Glatz.

**The Wheels of Commerce—The Mining Industry.**—From the ore to the metal, Eureka, Utah.

**Football at Rugby.**—The Annual Season's Match with Oxford at the famous college.

**Corner-Stone Laying.**—By the Junior American Mechanics at Baltimore, Md.

**American Teachers.**—Visit Liebichshobe, at Breslau, Germany.

**The Corn Convention.**—The Boy Corn Growers of the United States meet at Columbia, S. C.

**Training the Boy Scouts.**—Soldiers in the making at a New York military academy.

**Coiffures.**—The latest vogue in hairdressing.

**Fashions.**—Advance offerings in negligee wear. (By courtesy of Greenhut-Siegel Cooper Co.), Paris: New York.

**Buffalo Busting.**—Dare-devil riding by cowboys at the Texas Mid-Winter Carnival.

**Who's Who in Stageland—Pauline Frederich.**—The famous beauty poses for the Animated Weekly.

## IMP.

**THE SISTERS (Feb. 24).**—Violet and Olive are sisters. They own a large farm. Violet is a good business woman while Olive is studious and shy. Both love Al, a young college boy. Old Stubbs wants to marry Violet because their farms are next to each other. Edward, the foreman of the farm, loves Violet but she considers him beneath her notice. Violet discovers that her love for Al, the college boy, is not returned and her jealousy rises to an insane frenzy when she finds that Al and her sister are engaged. In her rage she throws her sister to the floor, and runs from the house. Se sees a sign stating that the Gypsies are in camp and have love potions for sale. While bargaining for one in the wild hope that she may win Al's. love, her jealousy rises until she buys poison from the Gypsies.

This is seen by Old Stubbs, Violet's venerable suitor, and he follows her. She goes in her sister's room and puts the poison in her medicine. This is seen through the window by Old Stubbs, who orders her to go back in the kitchen. She wants to take back the poison, but Old Stubbs forbids her to touch it. He demands that she marry him or he will accuse her. She is about to consent when Edward, her foreman, who has been an unobserved witness of the poison episode, comes in the kitchen with the glass containing the poison, which he throws into the fire and puts Old Stubbs out. Later, Violet marries the foreman, her sister the college boy.

# MUTUAL FILM CORPORATION.

## THANHOUSER.

**HALF WAY TO RENO (Feb. 16).**—The trouble started because the young husband had half an hour to spare and devoted the time to looking over his wife's bills. More sorrow was caused by the fact that he commented upon them. There was an angry exchange of words, and when the man wrathfully departed he left a very tearful little wife behind him. While she was still plunged in grief, her dearest friend called and added fuel to the flames. According to the "dearest friend" the only womanly thing to do was to go to Reno and get a divorce. The wife consented, and departed after leaving a note, meant to be bitingly cruel, but which was really pitifully weak. The husband came home to prepare for a business trip out of town, read the note, and regarded it as a stupid joke. He did not remain to investigate because it was nearly train time and important consequences hinged upon the trip.

The husband was just comfortably settled in the sleeping car when a strange woman entered with a baby and a valise. She dropped the valise on his toes, the baby in his arms, muttered, "Where is that dratted boy," and rushed out of the car. The man was so dumbfounded that he did not even notice his wife, when she entered, and a moment later when the train started, leaving him the unwilling custodian of a child, his cup of misery flowed over. For a time he regarded himself as the most miserable of men, and no matter what he did was unable to get rid of the infant. The child, however, brought him good fortune, for the man's offended wife forgot her anger in pity and finally aided the helpless men to care for the child. There were mutual explanations and mutual forgiveness, and when the mother finally joined them explaining that she had lost the baby while trying to locate her elusive small son they were really sorry to see the infant go away. For they realized that it was only the tiny hands of the baby that had turned back a woman who was half way to Reno.

**THE PRETTY GIRL IN LOWER FIVE (Feb. 18).**—It is a long trip from Chicago to Los Angeles and when the young man boarded the train in the Windy City, he was afraid that time would hang heavily on his hands. Then he looked around the car and saw one interesting object, a pretty girl in Lower 5. He had Section 6, directly across the aisle, and he did al he could, in a gentlemanly way, to scrape up an acquaintance. The maiden, however, viewed him with disdain, and would not even accept his assistance when she was unable to open the window. They stood together on the platform of the observation car, but they might as well have been miles apart, for she ignored his presence. There was sorrow in Section 6, and freezing disdain in Section 5, while the train was plunging its way westward.

The scenery changes on an overland trip, and so do the dispositions of many passengers. The young man in 6 found a chance to be the gallant knight of the damsel in 5, acquaintance followed, and long before they arrived at the California city they were on friendly terms. In Los Angeles the girl was met by her father, the boy by his sister, and the friendship so unconventionally begun later ripened into a happy love romance.

**THE TWO SISTERS (Feb. 21).**—One sister was useful; she was a hard working doctor in a little country town. The other sister was ornamental; she was young, pretty, stylish and thoroughly selfish.

The doctor worked hard to keep her sister in luxury. When their parents died, they had left the little girl as a sacred legacy to their elder child, and she never forgot it.

The doctor had a sweetheart, a young lawyer, who was far from being the manly chap she thought him. He met the little sister when she returned on a summer vacation from her fashionable boarding school, and promptly forgot the vows of love he had made the elder girl. The doctor awoke one morning to find that her sister and her sweetheart had eloped, leaving only an indifferent message behind them. It took from her life all she had to love and from that time on she tried by hard work to forget her sorrows.

Five years later, the school girl was a haggard, worn woman, city gayety had wrecked her constitution, and her husband, who had wedded her only for her beauty, began to regret his bargain, when he saw he had an invalid on his hands. He cruelly deserted her, as cruelly as he and the woman had gone away five years before. Fortunately for the neglected wife, she had still one friend, the sister she had wronged. The doctor worried about the girl, and something, perhaps it was intuition, led her to search for her sister just when the younger woman needed her most. She found her broken in health and spirits, but the doctor, through her medical skill, was able to restore her physically, although it was a long time before her mental calm came back to her, and she never forgot that everything she was or had, she owed to the big sister who had repaid deceit with love.

## AMERICAN.

**WHEN THE LIGHT FADES (Feb. 24).**—John Robertson and his brother Fred, were fishermen and inseparable. Both loved the pretty Jennie Blair, but John, more bold, spoke his love and won her.

They went to live in the home of the brothers, but hard luck came upon them for the sea refused to yield a living for the three. Fred, who loved in silence, tried to cheer them with hopes of the future, but John, growing morose and sad, departed suddenly one night to seek fortune elsewhere and return.

In the moments of her extremity, Fred, loving her, spoke no word of himself. Faithfully he brought her the catch of the day and did his best, as a faithful friend, to keep her in food and shelter.

But as the years rolled by and no word came from John, he grew bolder, spoke his love and the pair were wed. A child came to bless them and then, one night a bearded figure that was John, came to the little cabin and looked in through a window. What he saw shot a sudden pain nto his heart for Fred and Jennie, serenely happy, were amusing themselves with the baby.

Clutching a bag of money, John entered the house. They did not recognize the bearded fisherman of years ago, and he gave them a bag of money, saying "I was John's friend, and before he died he bade me bring you this." Then turning to the door, he went out into the night and was seen no more.

**FATHER'S FINISH (Feb. 27).**—Father being a minister and a bit over-particular, took a decided dislike to Bob. So they thought out a plan and the two blackened up their faces in such a way that no one could recognize them. Then they went to papa and asked him to marry them. Papa, in his ministerial capacity, performed the ceremony—then the denoument.

**FAMOUS ILLINOIS CANYONS AND STARVED ROCK (Feb. 27).**—Located about one hundred miles from the metropolis of the West is a bounty of the most gorgeous canyons to be found anywhere. Solid rock forms veritable pyramids and is covered with beautiful vegetation in endless variety. Nature alone has been the architect and has shown its master hand in a very marked manner. One canyon adjoins another and each seems to excel the other in the beauty of the rock formation as well as the lavish display of decorative and romantic forests and vegetable life. Natural springs abound in the region and the various strata of rock seem to have been permeated with vari-colored chemicals which add to the overwhelming beauty and offer a delight to the eye and soul of man that is awe inspiring. The Illinois river, silent, but majestic, enhances the gorgeous situation. Much of the early history of the State of Illinois was enacted at this location and it was here where the illustrious Marquette planned to establish the capitol of the new world.

# HELLO, PEOPLE!

This is the first time we've spoken to you through the "World," but our work will echo all over the world! Picturedom will be stricken *dumb* with amazement at the films we're a-goin' to make! Lincoln's birthday came along this week, and most of us gave a little sober reflection to the heroism, fortitude and genuine nobility of the man whose supreme valor has left his memory sainted. Remember his famous words, do you? "You can fool all of the people some of the time, and some of the people all of the time, but you can't fool all the people all the time."

That's our cry! We'll fool none of the people none of the time, and amaze all the people all the time—'specially the exhibitors.

For the emancipation of trouble, see our forthcoming proclamation!

**RYNO FILM COMPANY, Inc., City Island, N. Y.**

---

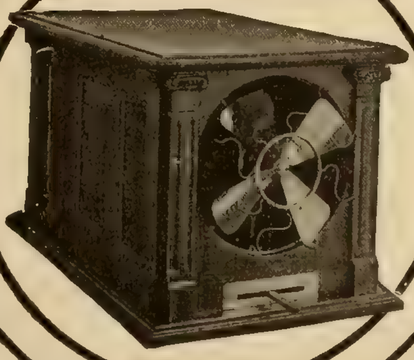
YOUR BIGGEST "FEATURE" DRAWING CARD

# PURE FRESH AIR

— as supplied continuously by the —

# OZONE PURE AIRIFIER

Write for descriptive literature, endorsements, prices and terms.



## What This Machine Does for YOUR PATRONS

Supplies a **healthful, oxygen-filled atmosphere** for them to breathe—rendering the air **sweet and wholesome** in the most illy-ventilated theatre.

Does away with **bad odors and "closeness"** (so objectionable to many persons); destroys **disease germs**—thus minimizing possibility of contagion.

## What this Machine Does for YOUR BUSINESS

**Advertises you,** to an extent worth **one hundred times its cost,** each season—insuring standing-room-only at all performances.

Draws and holds **best class of patrons,** by giving you publicity and prestige as an entertainer having care for the public's **comfort** and **health.**

**OZONE PURE AIRIFIER CO., 909 Rand-McNally Bldg., CHICAGO**

**HIGH AND LOW** (Mar. 1).—Jim Calvin, son of the rich mill owner, was like many of his friends, good for advice, but weak on execution. He wouldn't work until he enjoyed a heart-to-heart talk with his father. Ralph Carrington, the foreman, caught Jimmy smoking—an unpardonable offense—so he "fired" Jimmy on the spot. Hanging about the lumber yard was one-armed Bergen, a former victim of the sharp Calvin saws. He saw Jimmy and they plotted mischief, for Jimmy was denied his home.

One-armed Bergen and Jimmy met behind a fence one night and attempted an assualt upon foreman Carrington. The latter with the aid of a policeman, subdued them, passed some change to Mr. Policeman and took them home. Then Calvin repented and sent for his son and Carrington, easy to forgive gave one-armed Bergen and Jimmy a job in the lumber yard. It marked a turning point.

## RELIANCE.

**THE BELLS** (2 reels—Feb. 19).—Mathias, an inn keeper, receives notice that his rent is due, and that if it is not paid at once, his tavern will be taken from him. In the midst of a terrible snowstorm, a Jew arrives in his sleigh. While paying his bill, he displays to Mathias' eyes a bag of gold. This sets him to thinking how much he needs that money. The Jew gets up at night and has his sleigh taken from the barn. He must be off to town, and starts with all the bells of his sleigh ringing. This awakens Mathias. He slowly gets out of bed and follows the Jew through the snow. Creeping up behind the sleigh he murders the Jew. He feels safe for no one has seen him leave the house, but through the fifteen years that follow he never sees a golden coin without hearing the sleigh bells as they rang on the night of December 24th, when he murdered the Jew in his sleigh. Mathias has a daughter, Annette, who becomes engaged to Christian, a young soldier. Mathias leaves his inn to purchase Christmas presents in a neighboring town. While there he attends a show given in the town hall, by a noted hypnotist, La Voir. This man makes announcement that by hypnotism he can make any subject tell the things that weigh upon his conscience. Feigning illness, Mathias at once leaves the hall. After he returns to his inn, La Voir visits his town and puts up at Mathias' place. He proves to be a friend of Christian, who makes him acquainted with the family. Unable to stand the man's searching gaze, Mathias goes to his room and falls asleep. He dreams that he is on trial for murdering the Jew. When he denies all knowledge of the crime, the judge calls in La Voir, who by power of his art makes Mathias tell what he did on the night of December 24th, 1818. Under La Voir's influence, Mathias tells the entire story and goes over the ground of the murder stey by step. He tells of the falling snow, his many visions of the dead Jew and the unending ringing of the bells. He then dreams that he is condemned to be hanged and when he feels the rope about his neck, choking him, he wakens to stagger out into the hall. But the dream has been too much for the already conscience burdened man, and clutching at his throat, he falls dead before his daughter and her fiance who have come to call him.

## MAJESTIC.

**THE WINNER LOSES** (Feb. 11).—Dick Downing is a charming young fellow who has but one failing—gambling. His friend, Bob Burbank, is also a gambler. They both are enamoured of Nell Gatewood, but she favors Dick. When Dick asks her to marry him, she agrees, but first exacts a promise from him to stop gambling. He breaks his promise and loses all his money, including his pawn ticket and the theater tickets which he bought for Nell and himself. These are won by his friend Bob, who tells Nell of her sweetheart's losses, and incidentally asking her to accompany him to the theater on the tickets he won. She promises.

Dick is standing in the lobby of the theater when Bob and Nell enter. He leaves, and on his way home saves a rich "souse" from being fleeced of his money by a couple of thugs. The "souse," who is a broker, takes Dick to a gambling house where he loses his money at an alarming rate, when Dick takes his place, and for the first time in many months wins back all the broker's money and a whole lot more.

After sleeping in Dick's room the next day, the broker asks Dick to go with him to his office. Upon their arrival a clerk in the broker's office informs him that he is losing money in stock in which he has just invested. After getting a tip from a friend, he orders that all the fluctuating stock be bought up. He gives half of Dick's enormous winnings to him (Dick) and offers to place it on the stock. Dick yields.

While Bob is pressing his suit with Nell at home, Dick is making a pile of money on stocks. Later he wires for a taxi, drives for a minister and then races to the home of Nell with the news. He rushes into the parlor, where he finds Bob, and at first believes that Nell has gone back on him. After telling his story, Dick and Nell depart. Nell tells Bob to get the ten kisses from the old maid aunt which she had agreed to give him if Dick had broken his last promise not to gamble, which he did not.

**THE HIRED DRESS SUIT** (Feb. 16).—Florence admires the way Dick dresses, but looks rather in disdain upon Bob who is inclined to shabbiness. Spurred on by this, Bob buys a bargain suit for $12.50. But on the first day he wears it, a scrubwoman drops a pail of water over him. And then the suit begins to shrink. Florence who is with him notices the suit and calls his attention to it. He takes one look and bolts. Dick sails up and escorts Florence. Bob buys another suit at a store which claims their suits never shrink. This time he gets a frock coat. But when he arrives at Florence's he finds Dick already there clad in immaculate evening dress. This gets Bob's goat. He takes out his bank book and unwillingly draws out his last cent for evening clothes. Florence is delighted with his appearance, but, when he proposes, she is dubious about marrying a man who dresses so extravagantly and says they may consider themselves engaged when he has $200 in the bank. On his way home Bob gets into a quarrel with a man whom he takes for a burglar. He proves to be one of the neighbors. During the battle, Bob's new evening dress is torn to shreds. Walking gloomily, Bob falls into the excavation. He is next seen in a hospital cot. A man, representing the Millonaires' Realty Co., comes to settle Bob's claim much to Bob's surprise for he didn't know he had a bad case. The agent takes out a hundred dollar bill, Bob sits by dumbly, unable to speak. The man takes out another. Bob faints. The agent gets scared and lays four one hundred dollar bills on the table. Bob comes to and grabs them. Florence comes to see him and when her father sees the money he willingly gives his consent to the marriage, and Florence is perfectly satisfied.

**GIRL, ARTIST AND DOG** (Feb. 18).—Donald Willis, a promising young artist, though but a boy n years, goes with his mother to a beautiful new home in the heart of the country. He is delighted to live so close to nature and every morning starts off to indulge his passion for painting the beauties of the woods and fields.

One day he meets a girl—a raged, barefoot girl—but with a face of rare loveliness. He asks her to pose for him. She shyly runs up to the tumbled-down shanty in which she lives for her mother's permission. Her mother, a coarse, uncouth woman, refuses harshly and sends the boy away.

But he cannot forget the tattered girl with the lovely wistful face and soon visits her again in the woods. They become the best of friends, this boy and girl. He meets her each day by an old stone wall—and one day he whispers his love to her. She tells him she has loved him since the first day he came to her. He wants to marry her at once—before his stately, aristocratic mother can interfere. But as he looks at her ragged dress and bare feet he knows this would be impractical. He buys her a dainty frock in the village—and a bonnet and some slippers. In a twinkling she is transformed and they are married in the little rectory.

But his mother sees through the fine clothes—and knows the girl for what she is. Heartbroken at what she supposes will ruin her boy's life, she treats the girl with coldness and disdain that almost breaks the loving, trusting heart.

Three years pass. There is a baby in the home now. The mother of the boy loves the child—but has not yet learned to even tolerate it's mother. The boy sees this constant friction and grieves over it. Finally the girl, unable to stand it any longer, takes her baby and goes back to her mother's shanty. But she is not wanted here either. She finds her way to the old stone wall—trysting place of long ago—and here she weeps out her misery. The boy finds her a little later and understands. He takes both wife and child home.

"You cannot have the baby unless you are prepared to receive her mother with equal love and kindness," he says. And the grandmother holding out her arms to the child—clasps the girl also in close embrace.

## PUNCH.

**ROWDY STARTS SOMETHING** (Feb. 20).—The domestic peace of the Hallowells, a young couple living in a small town, is disturbed by a poorly cooked breakfast and Dick, the husband, leaves the house angrily after his wife has threatened to return to her mother. She starts packing her trunks and he proceeds to the quarries of which he is the manager. Rowdy, the family bull-dog, follows his master. Reaching the quarry, Hallowell is told by his foreman that the supply of dynamite in his mouth and startles Dick and the forehut where the explosives are kept, by the dog, who seizes a stick of the highly dangerous dynamite in his mouth and startled Dick and the foreman by appearing before them with it. Fearing every moment that the dog will cause it to explode by biting or dropping it, the two men scatter in terror. At his wits' end Dick hurries home followed by the dog, who scatters fear on every side. Rowdy, unable to understand the excitement he is causing, reaches the house only to find it locked and the family barricaded inside. He gains entrance, however, through an open window and rushes into the sitting room with the dynamite still in his mouth. The Hallowells' child calls the dog and but for the sudden entrance of the nurse might have seized the stick. But, upon seeing the the dog and hearing the shouts of the Hallowells, the nurse flees from the house pursued by Rowdy. Dick calls upon the police who hurry to the house. Tired of pursuing the nurse, the dog has returned to his kennel, and when the police and Dick find him, is sitting comfortably before it with the stick before him. They surround the kennel but he routs them and drives them over the back fence, grabbing up the stick and following his master who now flies wildly down the street. Dick attempts to board a street car but Rowdy follows and empties it of all its passengers, even the motorman deserting his post. Into the country Dick flies with the dog behind him, stumbling over a camp of tramps and almost ruffling the happiness of a pair of young lovers. In attempting to cross a stone wall, the dynamite explodes, and all danger now over, Dick hurries to the nearest telephone and informs his agonized wife that he is safe. As he turns from the phone, Rowdy, covered with dust, etc., come in. Like a cat he seems to have nine lives, and as Dick sinks thunderstruck and weak upon a box, the dog covers his face with kisses.

**BY PARCELS POST** (Feb. 20).—Little Mr. Grey and his still "littler" wife, are surprised to receive a letter from their sister saying she is sending her dear little girl to spend a month with them. They prepare a room with dainty, doll-like furniture, but when little Mary arrives, it is found she will not even fit in the door. She is so tall and so broad that she can take both uncle and aunt up in one arm. And the poor postman who brought this precious package by parcels post, thinks it the worst ever, even worse than chickens, monkeys, dancing bears and other impediments he has been loaded down with.

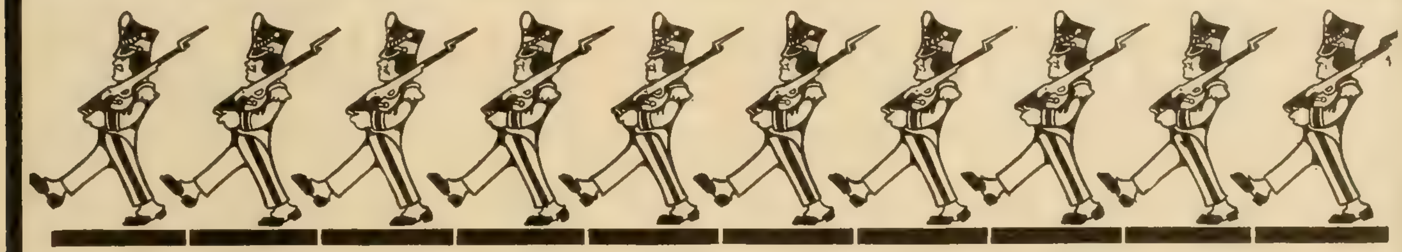
## RAMO.

**THE BETTER WAY** (Feb. 19).—In this play we find Mary, disgusted and discouraged at the life of unhappiness she is living with Jack Denver, her husband, who has been drinking heavily of late. At this opportune or rather inopportune moment, Tom Horton casually renews Mary's acquaintance. Horton had been Mary's girlish ideal previous to his departure to South America and her marriage to Jack. Mary, in this frame of mind, is ready to listen to Horton's promises of happiness with him, and is willing to take this radical step.

Pauline, her little girl, seeing her mother packing up, and concluding that they are going visiting, packs her little satchel and waits in the parlor until her mother apears preparatory to leaving with Horton. The sight of the child brings Mary to her senses and the elopment is abondoned. Jack learns the truth and makes the earnest manly promise to reform.

**NOT LIKE OTHER GIRLS** (Feb. 26).—Laurie does not realize that she is about twelve years beyond the kittenish stage of her life, but she can't help noticing that she weighs 185 pounds and has a foot more waist than usually is found on the sweet young thing she wants to be. Some of the girls tell her that they keep in trim at the gymnasium, and to the gymnasium Laurie goes to put through a heroic course of sprouts. She doesn't like the gymnasium, but she likes the handsome instructor and she sticks to the exercise until she gets a black eye trying to box. To comfort her the instructor puts her on the scales to show her how much weight she has lost. She has gained another five pounds. This is the final straw. The instructor seeks to comfort her and she accepts it as a proposal of marriage—and accepts him too. He accepts her when he finds that she has money, and so the gymnasium course brings a husband to Laurie, though not in the way she had expected it would.

**MOVING MOTHER** (Feb. 26).—The ceiling falls in the sitting room of Mamie's flat and the janitor is just as worried about it as janitors generally are. This angers Mamie, who is an independent sort of small person, and she hustles out and rents a new apartment. She arranges with the moving man to come in a couple of days for the things. Mamie's mother is a helpless sort of hypochondriac and her nerves need soothing constantly. The excitement of the day is too much for her and she takes an overdose of chloral. She is still asleep the next morning when the van men come to tell Mamie that they have a better job for the following day and that she must move at once or get another van. She moves, but mother sleeps through it all and is moved along with the sofa on which she sleeps. The men spill her a couple of times, but they do not muss her up much. The fresh air and the shaking up wear off the effects of the drug and she wakens to find herself alone in a strange house. The drug has not entirely worked off and she promptly concluded that she has been abducted. She runs for the police who make a thorough search of the apartment and capture the innocent little Mamie. While the disgusted policemen steal out mother gets more nerve quieter and sinks back to sleep.



# ABOUT FACE!!

It's ***ABOUT*** time you turned around and looked the proposition square in the ***FACE.***

Why try to get along without

# KINEMACOLOR

when getting along ***with it*** is such an ***easy*** and ***profitable*** matter?

***We*** are living in an age of progress — ***are you?***

KINEMACOLOR COMPANY
1600 BROADWAY NEW YORK CITY

---

# I am Distributor for POWERS, SIMPLEX, MOTIOGRAPH and Standard M. P. Machines under the new sales plan.

## I am also Special Jobber of Edison Professional as well as Home Kinetoscopes.

**Exhibitors should**

***Write for price list of "USED MACHINE BARGAINS" and also second-hand current saving devices of all makes***

**I EQUIP THEATRES COMPLETELY**

Hundreds of exhibitors in all parts of the country have benefited by my advice, without any charge, saving money in their original equipment, and by purchasing from me securing only the right goods and the best made.

**FULL LINE OF M. P. SUPPLIES**

**The Hallberg Ticket Dispenser**—Takes all standard tickets. Write for circular giving full description and price.

**Free Circulars on all makes of M. P. Machines, but Hallberg's Big Catalogue, 100 Pages, costs you 25c by mail.**

**J. H. HALLBERG, 36 East 23rd Street, NEW YORK**

I have been appointed distributor for all makes of motion picture machines under the new Sales plan. Dealers should apply promptly for contract.

## LUX.

**THE LEOPARD AND THE BURGLARS** (Feb. 21) —Seeing that several desperadoes are causing the police much trouble, a detective purchases a leopard, and gets on the trail. With amazing alacrity the burglars hasten from out the scene, with the leopard hard upon their trail.

**WHEN UNCLE MADE HIS WILL** (Feb. 21).—Upon learning that their uncle is about to make his will, the Spoofems hasten to pay their respects in the hope that they will not be forgotten. The journey is a long one, and their haste leads them to adopt every possible form of locomotion that it possible to find. They arrive in the most rural of country, and there are reduced to the uttermost limits of despair by the lack of good locomotive power. Their experience in donkey barrows, or in riding steeplechases upon cows' backs provide an amusing film.

## GAUMONT.

**GAUMONT'S WEEKLY, NO. 49,** (Feb. 12).—**Shipwreck on the African Coast.**—S. S. "Richelieu" strands on the entrance to St. Louis harbor.

**Water Sports in the Philippines.**—American soldiers and their friends become aquatic experts.

**The Thames on the Rampage.**—English river at flood causes wide damage.

**40,000 Words an Hour.**—Antone Pollak, French inventor, brings telegraphic marvel to New York.

**War Students Maneuver.**—M. Millerand, War Minister, visits cavalry school at Saumur, France.

**Winter in Bavaria.**—Exciting sports filmed at Reisser lake.

**Apaches Long for Home.**—Indian prisoners at Fort Sill, Okla., about to be released.

**A Winter Day in Chicago.**—Cartoonist Leonard catches inspiration at the corner of State and Adams streets.

**Thousands Pray.**—Mohammedans in vast numbers appeal to Allah for Turkish success.

**Clearing Stump Land With Dynamite.**—Great tract at Palmyra, Cal., is cleared with powerful explosive.

**HOP O'MY THUMB** (Feb. 11).—On page 351 of this issue, dated January 25th, will be found a review of this two-part subject. Exhibitors are referred to that article for a synopsis of the story.

**CATCHING THE "BIG SNEEZE"** (Feb. 13).—Jimmy, his little brother Tim and his mother go strolling. As they pass a lonely place a man steps in front of them and throws pepper into the mother's eyes and nose and snatches her purse. He runs away leaving her to cry and sneeze. The two little boys guide the blinded mother home. After she has had her eyes bathed, they show her an article in the newspaper, which reads: "Purse snatchers have been very audacious. They ply their nefarious trade in broad daylight and at night outside of the brilliantly lighted cafes. They first blind their victims with pepper."

The following night Jimmy and Tiny Tim, angry that their mother has been so horribly treated by the thief, decide that they will "get this Big Sneeze." They dress up in some of their father's old clothes. The garments are many times too large for them. They take with them a large banjo and another instrument. They are disguised as street musicians in order to gain admission to the big cafes, where they hope to catch "Big Sneeze." They enter the "Pink Mouse" cafe. They notice a man taking pepper from the table and putting it in a handkerchief. He resembles the man who had attacked their mother. They edge nearer to him and Jimmy notices a bulge in his back pocket. He believes and hopes it to be stolen jewels. Jimmy puts his hand in the pocket and draws out his mother's stolen jewels. With the other hand he throws pepper into the nose and eyes of the "Big Sneeze," whom it really was. The two boys denounce him as he who had robbed their mother. The "Big Sneeze" is arrested. Meanwhile, at the home of the boys, a servant has entered their room. She finds it vacant. In alarm she informs the mother, who is also agitated. At that moment, however, the two boys enter, Jimmy carrying the recovered jewels. They are happily received.

**THE RACE FOR THE MILLIONS** (3 Parts—Special Release).—By the terms of the will of Louis Perier, he has left his fortune of $2,000,000 in charge of Joseph Irton, notary, to be given to the daughter of his brother, John Perier. It is stipulated that if Mr. Irton is unable to find the niece within two months from twelve o'clock noon from the day set, that the estate is to revert to his housekeeper.

An unscrupulous woman, this housekeeper determines to get the money. She writes to her brother in Paris, and tells him to find and kidnap the girl before the notary will have arrived. Mme. Riquier's brother finds that Nellie Perier is a milliner.

When the brother's sister arrives in Paris, she assumes a fictitious name—Mme. Gomery. She and her brother abduct Nellie as she is delivering the hat Mme. Gomery ordered. In the meantime, Jean Rogers, Nellie's fiancée, puts in an appearance at the milliner's store to show her a newspaper article concerning herself. He finds her gone and rushes to the hotel where Mme. Gomery lives. There he learns of the abduction. Nellie, meanwhile, is being conveyed to an island, guarded by Riquier's men. Many days pass and Nellie is still a prisoner. She determines to escape. One night with an improvised rope, made of bed-clothes, she descends the dizzy heights. Her escape is discovered, and one of the jailers goes forth to bring her down with his gun. As she attempts to enter a rowboat he shoots. Nellie pretends that she has been shot and drops as if unconscious. The jailer carries the seemingly insensible girl to the top of the cliff. Here Nellie unexpectedly revives and by a dexterous twist she pushes him over the cliff. Nellie is seen struggling for life in the breakers off the coast of St. Elmo.

In Paris, Jean Rogers is aiding in the search. He chances to read a newspaper story about a girl having been found clinging to the bottom of an overturned boat. It tells of her being demented and of her inability to recall her name or anything about herself. The Riquiers also read the news. They had heard of the escape of their captive. They go to the castle of St. Elmo and falsely identify the girl as being one of their kin. The physician in charge gives the Riquiers permission to take the girl away. The Riquiers are about to carry her off to another prison when Rogers sees them riding away. He pursues the automobile and clings to the back of it. As a ruse, he takes a revolver and shoots. Its report is similar to the bursting of a pneumatic tire. The conspirators get out to investigate, leaving Nellie in the back seat. As they go 'round one side Rogers goes 'round the other. He jumps into the automobile and speeds away, leaving the conspirators in the lurch. The Riquars telephone to the police and ask that their automobile be stopped.

Rogers chances to enter an exhibition ground in which there is to be a balloon ascension. He knows that the Riquiers must be close upon him, and that his only means of escape is to go aloft. He persuades the aeronaut to allow him and Nellie, whom the shock of seeing her sweetheart has restored to reason, into accompanying him on his flight. The Riquiers arrive just as the balloon is soaring high. They deterine to have one more try. They pursue the balloon, which is carried by the wind out to sea. Standing on the rocks, Mme. Riquer's brother fires his revolver at the vast gas bag. It penetrates the fragile silk and the balloon slowly sinks into the sea. As the gas escapes the balloonists are thrown into the waves, which happily carry them behind a small promonotory out of sight of the conspirators. The fugities struggle to land and the empty basket drifts away. The conspirators see it and construe it as a sign that its late occupants have gone to the bottom.

On the morning of the appointed day Anna Riquier calls on the notary. There is but five minutes more before twelve o'clock, noon, will have arrived, and she will have inherited the legacy. Meanwhile on the road to the notary's house, the two weary lovers trudge along. As they pass a police station they ask assistance. They arrive just two minutes before the moment of twelve. Nellie goes ahead. At the door on guard, fearful that Nellie should arrive at the last moment and claim the fortune, stands Riquier. He sees Nellie and attempts to throttle her. There are rough hands upon him the next moment, and Jean Roger's fists are pummeling him. It is one second before twelve when Nellie bursts into the notary's room, just as he is about to deliver the money to Anna Riquier. Nellie is identified, the conspirators are arrested and are led away to condign punishment.

## GREAT NORTHERN.

**THE INDIAN SERVANT** (Feb. 22).—This is a story of a foreign diplomat who has returned to his home and brings with him an Indian, who had attracted his attention. The Redman is introduced into the house of the diplomat as a servant, and at once proceeds to play havoc with the routine of the household. His blunders are of the innocent sort for the time being, but he creates consternation among the regular white servants and makes friends only with the children of the family, and of these there are several. The good matron of the family, in an emergency, sends the Indian out to buy a bonnet for her own use, and when he returns he has three splendid articles of feminine headgear, which he later admits he had taken from the heads of young women whom he had met in the millinery shops. He returns to the house in triumph, but he is followed closely by the victims of the theft. The Indian tries to make love to the maids and gains the enmity of the mistress of the house by his attentions, which, although well meant, are entirely out of keeping with the customs of the people and community in which he finds himself. The climax arrives when, on one eventful day, the Indian is left to amuse the children during the absence of the family. All goes well for the time being, but the aborigine decides to give the youngsters the times of their lives. He starts by donning paint in all the colors of the rainbow, and each of the kidlets are similarly adorned. They enjoy war dances and have the furnishings of the house almost demolished when the parents arrive upon the scene. At the point of spears and other collections of relics found in the diplomat's rooms, the household help has been routed and it is with diffiulty that the Indian is induced to settle down to routine, although the prospects of his remaining a "good Injun" are far from being certain.

## KINEMACOLOR

**WITH THE SERVIAN ARMY BEFORE ADRIANOPLE—Soldiers Receiving Rations.** The men are seen forming into lines, ordering their arms, piling them and then attending at the canteen for rations. The first are sick men; the next might be thought to be sick men; they have been in the trenches more or less continuously for some days. The men are next seen entering trenches, a sortie by the Turks being expected.

**Camp Scenes.** Draught oxen feeding. Men carrying sacks which contain bread.

**The "Bulgarian Trot."** Some of the soldiers dancing the Kolo dance, a favorite diversion in that country. They join arms and dance in large circles.

**Army Dentists and Surgeons at Work.** A dentist is drawing a man's tooth; a rather slow operation. Doctors are examining men, looking at their tongues and feeling their pulses, and administering pills.

**Tending the Wounded** after a sortie by the Turks. A number of ambulance wagons are being brought onto the field, and the wounded are brought into them on stretchers.

**Mending a Pontoon Bridge over the Maritza River.** This was destroyed by floods, and the soldiers are shown repairing it.

**Colonel Lyonl Kostics,** the famous Servian commander, discusses the position with his aide-de-camp. Colonel Kostics has many friends in London, and he is often to be seen in Bond street in the season.

**A Turkish Sortie.** The Servians are shown preparing for a sortie by the Turks. The Servians are running to take up their positions in the great redoubt at the Tonje River. On the left in the first picture in the section the reserves will be noticed. The men take up their positions and aim their rifles. The Turks are within range, but the range of a modern rifle is greater than that of a camera, and the opposing forces cannot be seen. The reserves now follow their comrades into the trenches.

**A ROMANCE OF THE CANADIAN WILDS** (2 reels).—John Benton, an artist, living in New York, has overworked himself to such an extent that his pictures have lost the natural quality that has made him famous. He resolves to seek inspiration in a country where the conventionalities of city life have not penetrated and forthwith sets out for the northern part of Canada, to dwell for a time among the French Canadians.

Established there in a modest inn, he devotes his days to close commune with unmolested nature.

Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON,
(POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES
OF EARLY DAYS IN WESTERN AMERICA. STAGED UNDER THE PERSONAL
SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

# BRONCHO HEADLINERS

**IN MULTIPLE REELS**

# "THE LURE OF THE VIOLIN"

**THREE REELS** **FEBRUARY 26th**

A Masterpiece of Sensationalism, Thrilling Incidents
and Dramatic Rendition. 1, 3 and 6 Sheet Posters

**Broncho Motion Picture Co.** **Long Acre Building, New York City**
Mutual Film Corporation, 60 Wall St., Sole U. S. and Canada Agent

---

# Kay-Bee Thrilling Features

## "The Counterfeiter"

**TWO REELS** **FEBRUARY 21st**

## "SMILING DAN."

**ONE REEL** **FEBRUARY 28th**

**N.Y. Motion Picture Company** **Long Acre Building, New York City**
Mutual Film Corporation, Sole U. S. and Canada Agent

---

# KEYSTONE COMEDIES

## "Heinze's Resurrection"

**February 17th.** The Greatest Comedy Ever Made.

**"A LANDLORD'S TROUBLES" and "FORCED BRAVERY" February 20th**
**"THE PROFESSOR'S DAUGHTER" and "A TANGLED AFFAIR" February 24th**

**KEYSTONE FILM COMPANY** **Long Acre Building, New York City**
Mutual Film Corporation, 60 Wall St., Sole U. S. and Canada Agent.

One day, while looking for a new subject to reproduce upon his canvas, he chances upon a young Canadian girl filling her water jar from a mountain stream. A pleasant acquaintance follows, and he persuades her to pose for him. The intimacy of artist and model soon ripens into love, but the girl's father misconstrues the situation, and forbids any further friendship between the two, while Pierre, a native admirer of the girl, is thrown into a jealous rage.

Pierre secretly nurses his hatred of the artist until murder takes root in his primitive mind. On one occasion the girl saves the life of the artist and sends Pierre upon his way unavenged. Not daunted by his first failure, Pierre breaks into the artist's room at night with intent to kill, but chance again robs him of his victim, and in escaping from the house Pierre is seriously wounded by one who supposed him to be a thief.

Suffering from his wound, but still persisting in his murderous desire, Pierre nearly accomplishes his deadly designs upon his rival, but again the girl intervenes at the crucial moment and saves her sweetheart's life.

How Pierre eventually repents and by death pays the penalty of his wickedness, how the stern father is persuaded by the village priest to forgive his daughter, and how the young lovers are finally united, is all shown in this Kinemacolor drama.

**LOWER LAKE GENEVA, SWITZERLAND.—1. Geneva.** A panorama of this magnificent city.

**2. On the Lake.** Views of yachting on the lake. The color of Lake Geneva is a deep blue, in which it differs from the greenish hue of the other Swiss lakes.

**3. Versoix, Ninon and Rolle**—small places passed enroute in the order named.

**4. The Savoyan Alps.** On the north side Lake Geneva is bounded by gently sloping hills, richly clothed with vineyards and orchards, and enlivened with smiling villages. To the east and south a noble background is formed by the long chain of the mountains of Valois and Savoy. A splendid panorama of the Savoyan Alps is obtained from the steamer on which we are traveling.

**5. Lausanne-Ouchy.** Ouchy, the port of Lausanne, is first seen. Continuing, we see Lausanne, which lies half a mile above Ouchy.

**6. Sunset on the Lake.** The sun is sinking to the margin of the lake, the view being taken between a cluster of poles used for mooring moats.

**FIFTY MILES FROM TOMBSTONE.**—The man of the East leaves wife and baby for the gold fields. Later he strikes gold, writes for wife and baby, the mail bag falls off the stage coach, floats down and catches on the rocks, while the husband and wife wait for news of each other.

The wife starts to find her husband, but arrives too late for the weekly stage to the camp. A boy takes her in a wagon across the desert. At a "Waterhole" the woman alights to fill the canteen and some drunken Indians frighten the boy, who drives off. The mother wanders till her strength gives out, leaving the baby under some bushes, she climbs a near-by hill, hoping to see some signs of life. She falls exhausted and is found by some Indians, taken to their camp and nursed back to life. The baby is discovered by some cowboys, taken to camp, and Jim being the only man who knows about babies, adopts it.

The baby must be fed, there is no milk; the Chinaman solves the difficulty by buying up "The Only Female in Camp"—a goat. An itinerant priest visits Jim's shack and sees the baby. He next visits the camp of the Indians, hears the white woman's story and by his efforts the little family are united.

---

## MUTUAL WEEKLY

**MUTUAL WEEKLY, NO. 2 (Jan 8).—Chicago, Ill.** Great fire of Kimball Piano factory.

**New York City.** Off Nantucket with H. M. S. "Natal," carrying the remains of Ambassador Reid.

**San Francisco, Cal.** International aviation meeting.

**Indianapolis, Ind.** The 38 Ironworkers' officials after they have been sentenced.

**Rome, Italy.** The King at the great annual parade.

**Washington, D. C.** The last New Year's reception of President Taft at the White House.

**The Fashion in Paris and New York.**

**Staunton, Va.**—The home-coming of President-elect Wilson.

**Donaueschingen, Germany.** The Kaiser at a Prince's wedding.

**The Balkan War.** Besieging Scutari.

**High Cost of Living.** Mrs. Heath wins the battle for cheaper eggs.

**Paris, France.** Experimenting with a new parachute.

**MUTUAL WEEKLY, NO. 3 (Jan. 15).—New York City.** Old Dominion Line steamer "Hamilton" severely damaged by a collision with a stone pier at Sandy Hook during a terrific storm.

**New York City.** Girls in the white goods trade joining the great garment workers' strike.

**Philadelphia, Pa.** The annual New Year's Mummers' parade.

**Pittsburgh, Pa.** The Ohio river sweeps through the city. The railroad yards and business section inundated.

**New York City.** J. Pierpont Morgan, and the heads of the Stock Exchange at the funeral of James R. Keene, the well-known financier and sportsman.

**New York City.** M. Andre de Fouquieres, the French nobleman, who is now giving lectures at Maxine Elliott's Theater on "Heroism" and "Dandyism."

**San Francisco, Cal.** Olympic Club's Swimming Contest in mid-winter. A dip in the sea at the Golden Gate.

**Baltimore, Md.** Governor Goldsborough, of Maryland, receiving the National Guard officers of his state.

**Salem, Ore.** Trusted convicts prove worthy. Governor West, of Oregon, as an experiment, allows penitentiary prisoners to work outside the walls, without guards. It is a success.

**Ellis Island.** Castro, the stormy Petrel of the South and the Northern Broom.

**The Fashion in Paris and New York.**

**France.** The Greyhound Club of France. Powerful coursers with the hares in speed.

**Constantinople, Turkey.** Funeral of the patriarch, Joachin III.

**Paris, France.** Four-footed police. Useful auxiliaries against the Apaches.

**Nuremberg, Germany.** The flames destroying the Art Gallery. A great loss financially and artistically.

**The Balkan War.** The embarking of the Greek troops. The disembarking of the Bulgarian artillery. The triumphant entrance of the Greeks into Salonchi. **Princess Boris and Constantin.** The spoils of the war. The cruisers of the Great Powers watching in the bay. Valley of Strouma. In flight before the Bulgarian invasion. The Servian infantry advancing on the conquered countries.

**500 SECOND HAND REELS**
Hand Colored, Westerns, Comedies, Dramas and 1-reel Features. **POSTERS FOR ALL**
**FOR SALE CHEAP**
**McIntire & Richter**
**23 EAST 14TH STREET, NEW YORK**

*Write for open dates*
AMBROSIO 3 REEL
GOLD SERIES
FEATURES
*Parsifal*
*Siegfried*
*Veiled Prophet*
8 SHEETS
3 SHEETS
1 SHEETS
POSTERS
**CAN BE BOOKED ONLY FROM**
McIntire & Richter
MOTION PICTURES
23 E 14th St.
New York

**MUTUAL WEEKLY, NO 4 (Jan. 22).—New York City.** Ellis Island. Ex-president Castro waiting for better days.

**Louisville, Ky.** Devastating floods in Ohio Valley.

**Cincinnati, Ohio.**

**New York City.** Mammonth demonstration of striking garment workers.

**Des Moines, Iowa.** Winter sports on the Raccoon River.

**Baltimore, Md.** Crippled children given annual theater party.

**New York City.** Amundsen, discoverer of the South Pole, arrives in America, minus his well-known beard.

**New York City.** Pomeranian beauties shown at Waldorf Astoria, in prize contest by society's beauties.

**Baltimore, Md.** 2,500 newsboys given free entertainment.

**Washington, D. C.** Boat races on the Potomac River.

Witness Rockefeller came at last, but "could not speak."

**The Fashion in Paris and New York.**

**London, England.** Funeral of Ambassador Reid.

**Warsaw, Russia.** A great conflagration. Fighting the flames was very difficult.

**London, England.** Dolls and other beauties.

**Switzerland.** The catastrophe of the Mount d'or.

**Paris, France.** In mid-winter, Belgian and Austrian competitors swim across the "Seine."

**Italy.** Grand Prix.

**Paris, France.** Rugby, "Stade" and "Bayonnais" teams.

**Paris, France.** Mr. Falliers, who after 7 years of presidency, is going back to his vineyard.

**Genoa, Italy.** Her Majesty, the Queen Mother, passing through the city, visits the Museum of Natural History.

**Vienna, Austria.** Count Berchtold, Minister of the Foreign Affairs of Austria Hungary, who is said to be very busy at the present time, on account of the European War Clouds.

**Fontainbleau, France.** The last parade inspected by Mr. Millerand, who resigned last week as Minister of War.

**The War in the Balkans.** Cross and Crescent.

**MUTUAL WEEKLY, NO. 5 (Jan. 29).—Washington, D. C.** Mrs. Martin W. Littleton, wife of the Congressman, petitioning for the government ownership of Monticello, the home of Thomas Jefferson.

**Levallois, France.** Ghouls robbed tombs in the town cemetery.

**New York City.** Barnetta Miller, the only American aviatress, who descending safely after an explosion blinded her, 1,800 feet in the air.

**London, England.** Ross wins the 18⅜ miles walking race in 2 hours 40 min.

**Paris, France.** A huge fire destroys a great saw mill.

**Annapolis, Md.** Boys' Junior Republic.

**The Balkan War.** Before Fort Tarabosch.

**Paris, France.** Raymond Poincarre, president-elect of the French Republic.

**Indianapolis, Ind.** Ohio River floods.

**New York City.** Fire Department arson exhibit, 61 Chambers St.

"Easy Money."

**Essen, Germany.** The Kaiser visiting Krupp gun works.

**The Fashion in Paris and New York.**

**Columbus, O.** Moving Picture Exhibitors in meeting at Columbus.

**Kiev, Russia.** Gymnastic exercises.

**Baltimore, Md.** 10,000 bunches of bananas arrive with steamship Lillie.

**Moscow, Russia.** Fierce fighting between wolves and trained dogs.

**St. Petersburg, Russia.** The Potochini regiment reviewed by the Czar.

**Naples, Italy.** The traditional jester pleading for the rights of the people.

**New York City.** Mrs. Blatch, suffragette leader, making addresses from a tug.

**Washington, D. C.** Paul Hines the first ball player to make a triple play unassisted.

**Paris, France.** Stade vs. Lyons. Brilliant rugby foot ball match between the celebrated teams.

**Sao Paulo, Brazil.** The president at the army parade.

**New York City.** Orpheum theater, roof of which collapsed last week.

Turkish pastry for kings.

Essanay
THE FILM WITH THE INDIAN HEAD
*Synopses of this Week's productions in this paper*
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA. STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

**THEATRES!** Get Your Orders in Now for the Following A. B. C. THREE SHEETS for the Week of February 24th

KALEM'S

The Message of the Palms (Released Wednesday)

BIOGRAPH'S

A Chance Deception (Monday)
Love in an Apartment Hotel (Thursday)

LUBIN'S

The Teacher at Rockville (Monday)
The Female Detective (Tuesday)
The Supreme Sacrifice (Thursday)
Dr. Maxwell's Experiment (Friday)
Auntie's Affinity (Saturday)

IF YOU RUN BACK RELEASES DO NOT OVERLOOK THE FACT THAT we have POSTERS FOR TWO YEARS OR MORE on practically all releases of Lubin, Kalem, Pathe, Edison and Biograph. Write for a catalogue if interested.

**A. B. C. COMPANY, :: CLEVELAND, OHIO**

---

*USEFUL TO YOU?*

# The Gaumont Graphic

***CONTAINS:***

Synopses of Regular Releases. Synopses of State Right Releases.

Double page List of Subjects on Gaumont Weekly which can be removed and hung up for lobby display. Also for this purpose are pictures of regular releases with terse descriptions.

Interesting, sprightly stories about Motion Picture Subjects.

Acting on the principle that what is worth reading is worth paying for, we ask you to send us 25c. for a six months' subscription, 26 weekly numbers. If you're not sure about it being a good money's worth send for a month's free copies.

**GAUMONT COMPANY**
**Flushing New York City**

### *A HOUSE ORGAN FOR YOU*

For $15.00 we will give you an edition of 1,000 copies; for $25.00, 3,000 copies of the Gaumont Graphic, one page devoted to pictures and write-up of yourself and your theatre. These copies you can give to your patrons or sell for a cent each.

People would like to know about you, the seating capacity of your theatre, its attractions, etc. The advertising value to you would be great. Take this opportunity before your competitor does.

## MUTUAL EDUCATIONAL.

**BEES** (Jan. 23).—This educational release is one of the most comprehensive studies of this interesting little worker ever presented on the screen. It is not only of an educational nature, but decidely interesting.

**Toledo** (Jan. 30). This interesting subject of Toledo, the famous city in Spain, well known to everyone as the home of the Toledo blade or sword, is one of decided interest. The views are ectptionally well chosen.

**Segovia** (Feb. 6). These most interesting views, taken in this most beautiful province in Spain, are delightful to the eye.

**The Frog** (Feb. 13). This scientific study of the frog is one which will be of decided interest to young and old, principally on account of the very fine microscopic studies.

**Lake Candy** (Feb. 20). Here we find the views of one of the most beautiful spots on old Mother Earth, a lake in the tropical island of Ceylon. The views shown are proof of the artistic eye of the camera man doing the work.

## THANHOUSER.

**SHERLOCK HOLMES SOLVES "THE SIGN OF THE FOUR"** (Feb. 25).—Major Sholto, a retired British army officer, who has amassed wealth in India in a mysterious manner, dies suddenly. His two sons were unable to find any trace of the wealth. Search the house patiently, and at last in an attic, concealed by a secret panel, discovered a brass bound box. It contains jewels of almost fabulous value and a letter, telling them that Mary Morstan, the orphan daughter of one of Sholto's brother officers in India was entitled to an equal share in the treasure. Thaddeus, the younger brother, is willing to carry out his dead father's wishes, but Bartholomew, the elder, insists that they alone should possess the jewels. Finally Thaddeus, unable to persuade his brother to relent, writes Miss Morstan an anonymous letter, telling her that she has been wronged, and naming the place where they can meet.

Miss Morstan, perplexed by the strange communication, consults Sherlock Holmes. Holmes and Dr. Watson, his associate, keep the appointment with Miss Morstan and are led by Thaddeus Sholto to his home. Thaddeus tells Miss Morstan of her inheritance, and that he intends to force his brother Bartholomew to surrender her share of the treasure.

They reach the Sholto mansion, and Thaddeus goes to his brother's room to summon him. But he comes dashing down stairs, terror stricken. Holmes and Watson dash up the stairs, leading to the room. There, huddled in his chair, is Bartholomew and on his breast a torn sheet of paper, with five words scrawled upon it, "The Sign of the Four." The treasure is gone!

A quick examination shows that the man has been killed by a poisoned thorn which is lodged in his head.

In the garret Holmes comes upon fresh evidence of intruders. In the heavy dust are impressions of a boot and of a wooden leg, and the imprint of two little bare feet. The detective hurries to the roof, where, dangling to the ground below, is a heavy rope.

Securing a blood hound he tracks the fugitives down, the chase finally leading him and his co-worker, Dr. Watson, to a little ship-yard, where he learned that a man with a woden leg, accompanied by a little East Indian, had hired a motor boat and sailed up the river. Holmes, in another boat pursues.

The fugitives are captured, but not before they throw the treasure overboard. Then Jonathan Small, the man with the wooden leg, and his faithful folower, little Tonga, whose deadly blow pipe had killed Sholto, are brought to Holmes' rooms and the casket opened. The jewels are not there. The treasure had disappeared forever.

## KEYSTONE.

**HEINZ'S RESURRECTION** (Feb. 17).—Heinz is lazy, and his wife is disgusted with him. His friend, Pat, secretly admires Mrs. Heinz, and one day tells her to make Heinz help her with her work. Heinz refuses to assist her and is doused with a pail of water. Angered, he leaves the house and meets Pat, to whom he tells his troubles. Pat advises him to play off dead, to see if his wife loves him. Accordingly, they go down the street where second hand coffins are for sale, and purchase one and take it home. Pat lays out Heinz in the coffin, and then goes in and tells Mrs. Heinz her husband is dead. She weeps, but her tears quickly dry when Pat sympathetically kisses her. Pat carries the scheme through, and persuades Heinz to submit. Pat nails the coffin down, and orders an immediate funeral. The hearse and carriages come around and the mourners follow the coffin. By this time Heinz is beginning to see that the joke is getting serious, and flashes are shown of his efforts to free himself.

Heinz is placed in the hearse, and the pall bearers walk solemnly at the side. Pat rides with the widow, and manages to alleviate her sorrow. The funeral procession does not move quickly enough to suit Pat, so he gets up on the seat of the hearse and plies the whip to the horses, and they leap forward at a gallop, with the carriages endeavoring to keep up. The pall-bearers grab the traces and fly along. Sharp corners are turned at break-neck speed, and finally the hearse tumbles over a cliff, and the coffin drops out. The horrified mourners rush down, and the infuriated Heinz emerges from the broken coffin. Seizing an axe left by some wood-choppers, he chases the crowd, who rush pell mell for home. Pat has a narrow escape from the wrath of Heinz, but Mrs. Heinz saves his life and soothes her angry husband.

## BRONCHO

**THE LURE OF THE VIOLIN** (3 reels—Feb. 26).—Tony Cuneo, a handsome Italian musician, though possessed of wonderful talent, is in straitened circumstances, and "beats" his way west on a freight train. He meets "Shorty," a devil-may-care young fellow, who is also riding at the expense of the railroad company, and during a quarrel Tony pushes Shorty from the top of the car while traveling through barron western country.

Shorty wanders about badly hurt, and is found by a troop of soldiers who carry him to the fort. He gets over his injuries and enlists in the army, and becomes the orderly of Capt. Swift.

Tony joins an emigrant train, paying for his food and transportation by furnishing music for the emigrants. Early one morning, before the camp is astir, Indians swoop down on the emigrants, and a terric battle ensues, in which the white men are destroyed and many of the women captured. Tony, a coward at heart, is frantic with fear, and while the white men have been fighting he has been groveling under a wagon. As the redskins rush into the camp, Tony begins to fiddle, and the Indians are struck by the strains of the strange music. His life is spared, and when the troops attack the Indians and defeat them in a fierce battle, Tony is taken to the fort.

Capt. Swift is the accepted suitor of Grace, the daughter of the Colonel, and the wedding day is set. The girl is of a temperamental disposition, and she is thrilled by the sweet music of the violin in Tony's hands, and charmed by his attentions. He persuades her to elope with him, and, unbeknown to her, steals the Colonel's money. Hearing the noise in the dead of night, the Colonel arises and is shot by Tony, who drops his pistol and jumps through a window. The pistol has been stolen from Capt. Swift, and is identified, and the young officer is placed under arrest.

Things look dark for the Captain, and Shorty is in despair. To save Swift he determines to sacrifice himself, and leaves a written confession, stating that he fired the shot and stole the money, and disappears. He eludes his pursuers, and with a tattered suit and a heavy growth of beard he is unrecognizable. He makes his way further west, and in a small mining town one day he sees Tony. Grace has deeply repented her action, and has found out the true nature of the man. Shorty calls on him, and compels him at the point of a pistol to write out a confession of his guilt. As Shorty turns to go, Tony leaps upon him, and in the scuffle Tony is fatally wounded.

Shorty goes back to the post with the confession, and Capt. Swift goes in search of Grace. He finds her in a convent, and she tells him, in a touching scene, that she has decided to remain there for the rest of her life—safe from the strife and passion of the world.

## PILOT.

**THE TWO GLASSES** (Feb. 20).—The Two Glasses from a poem by Ella Wheeler Wilcox is a symbolical play, showing the influences of wine and water. After a dinner the two glasses get confidential, and tell each other stories of their past. The wine glass proudly tells its humble companion how it has dethroned kings, brought men down from lofty positions, thrown people into prison who have been highly respected, dragged down virtue, and debased humanity in general. The humble water glass cannot boast of such victories, but quietly tells its companion how it has succored the wounded on battle fields, helped the parched wanderers on the desert, rehabilitated the drunkard, and uplifted many who have fallen. Overcome with remorse, acknowledging the superiority of its humble companion, the wine glass totters and falls.

## SOLAX.

**THE VETERAN'S MASCOT** (Feb. 26).—Eileen O'Hara decides to go to New York and try for a stage position, and leaves her old parents. She secures an opportunity, changes her name to Eileen Everdale, and makes an enormous success which causes her to forget her old people.

The parents go to New York in search of her when no word comes, and there they fall into dire poverty, being finally threatened by eviction by a landlord. In this extremity Susan VanDusen, a little girl of six who has made their acquaintance, comes to the rescue. She has watched with interest the financial operations of Timothy Brown a civil war veteran with one leg who begs at a corner near her home, and seizes on that plan of raising money as a good one. She digs up an old tin can, and from the same dust heap obtains a discarded placard, on the reverse side of which she prints the legend that she too is a veteran of the war, and moreover is blind. She then takes her stand on the corner. Her announcement is productive of good-humored commend and some change. A policeman interviews her, and finally Eileen Everdale, the successful actress, comes by in her motor car, and she too, stops.

The story of the old people is told, and Eileen takes the "veteran" Susan off on a shopping tour, then accompanying her to the tenement where the old people are living. Recognition is of course immediate, and the veteran comes in for highly acceptable gratitude.

**THE BASHFUL BOY** (Feb. 28).—The story starts with the bashful boy in his schooldays getting cold feet in one of the kissing games. The girl whom he is expected to kiss likes him better than she does the other boys, but he is too bashful and stupid to see it. She mischievously plays upon his jealousy but he only suffers green-eyed agony in silence.

Later in high school, the bashful boy is deeply smitten, but as in his younger days, fails to make the most of his opportunities. A rival eventually appears and the girl, disgusted with the youth who isn't bold enough to win her, forgets about him, and encourages the attentions of another. This sours the bashful boy and makes him a woman-hater.

Twenty years later finds "un-faint heart" settled down to a life of single blessedness, and his idea of perfect bliss is a place where no women are around to disturb one's peace and comfort. At this period, by a very novel twist, ingeniously worked out, the former sweetheart, who is now a widow, meets the bachelor. This part of the plot is abundant with pathos and humor, compelling in every detail, and made attractive by the wonderful acting of the widow's child, who is responsible for the reunion of the oldtime sweethearts.

## Among the Exhibitors.

**Aurora Ils.**—Four playhouses will be located in the thoroughfare between Broadway and River St., within a few months.

**Mesa, Ariz.**—Mm. Menhannett has purchased the biulding occupied by the Phelps Hardware Co., and will erect a theater building on the lot.

**Oakley, O.**—Archt. Ed. Sloctemeyer has the contract for the theater to be erected by Moorman & John, on the East side of Madison Rd. Cost $35,000.

**Springfield, Mass.**—Plans have been prepared for the erection of the new Poli theater building.

**Pittsburgh, Pa.**—The Park theater in Butler St., near 47th St., has been sold to Jno. P. McConnell, who will make improvements.

**Evanston, Ill.**—A new moving picture theater will be opened at 806 Davis St., in the building recently purchased by Ullrich Bros. Jno. Bodkin will be the proprietor.

**Gadsen, Ala.**—The Gadsen Amusement Co., is the name of a new corporation that has been organized here for the purpose of operating a motion picture house.

**Cumberland, Md.**—W. E. Crawford, proprietor of the Casino Vaudeville and Picture theater became owner of the Gerling building on W. King street, Martinsburg, W. Va., and will convert same into a theater at a cost of $15,000.

**Fresno, Calif.**—Jas. S. B. Bradley will erect a theater on G. street.

**Meridian, Miss.**—A contract for the proposed new $30,000 theater to be built by S. H. Floyd will be let.

**Cincinnati, O.**—C. P. Morton was granted a permit to build a picture theater at 5th and John streets, at a cost of $15,000.

**Appleton, Wis.**—The Appleton theater is open for business.

**Kulpmont, Pa.**—Welsh Brothers of Centralia, awarded the contract to Evert Brothers for the erection of a motion picture theater building here.

**Aurora, Ils.**—The Egermann block, at Fox and Water streets, will be remodeled into a motion picture theater.

**Aurora, Ils.**—Mr. Moran, who has run the moving picture show at Lockport street, has rented the Opera House in this city.

**Waukegan, Ils.**—Harry S. Waterman bought lot at No. 226 No. Genesee street, and will erect the Variety theater.

**Bladen, Nebr.**—Plans have been prepared for the erection of a $10,000 Opera House here.

**Menasha, Wis.**—Otto Emmeneggar has succeeded Frank Schmick as proprietor of the Square theater.

**Duluth, Minn.**—Archie Miller of Devil's Lake has leased the Monit Opera House and will open a moving picture show.

**New Britain, Conn.**—The William Fox Vaudeville Co., of New York, will erect a motion picture theater here. M. D. Farber of Hartford and Louis Edelson of this city will lease same.

**Wilmington, Del.**—J. A. Bader & Company, of this city have been awarded the contract to build a new moving picture theater at the corner of Broadway and Newton Ave., Camden, N. J., for Wm. and Chas. Topkis of this city.

**Waverly, Ils.**—L. A. Miller, who has been manager of the Opera House for the past several months, has moved to Quincy where he has purchased a moving picture theater and Thos. H. Crain, owner of the local house has resumed the management.

**New York, N. Y.**—Adolph Kreader has filed plans for the construction of a moving picture show on the West side of 3rd Avenue. Cost $6,000.

**New York, N. Y.**—The Lincoln Realty and Construction Co., contemplate erecting a large theater building on Bloomfield Ave.

**Ida Grove, Ia.**—Denison is to have a new opera house to cost $35,000.

**FRANKLIN FEATURE FILM CO., Chattanooga, Tennessee**

**Now Booking** HELEN GARDNER in "CLEOPATRA"

**Alabama Tennesse North Carolina South Carolina Florida Georgia Mississippi**

---

**NOW PLAYING IN TENN., GA., ALA.**

## "Scout Younger"

ON THE WESTERN BORDER, 3 REELS, ACTED THROUGHOUT BY THE ORIGINAL SCOUT YOUNGER. THE GREATEST LOBBY DISPLAY EVER ATTEMPTED ON THE FRONT OF A MOTION PICTURE THEATRE.

**THOMPSON & HOLT**
835 Market Street
Chattanooga, - Tenn.

---

**AN ATTENDANCE BUILDER**

Do you need something to stir up an interest in your theater and pictures?
Just place our magazine on sale at box office.
A trial order of 10 copies only $1.00.

**THE MOTION PICTURE STORY MAGAZINE**
**26 COURT ST., BROOKLYN, N Y.**

---

## Few States Open

IF interested in Territorial Rights for

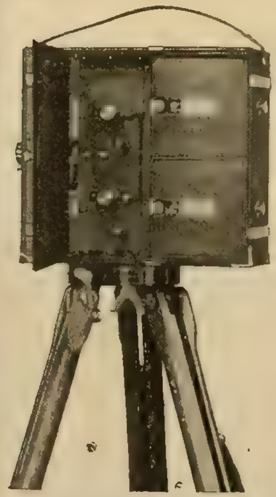
## Curse of the Great South-West

Better Wire at Once

**Cheyenne Feature Film Co.**
F. J. CARROLL
1482 Broadway N. Y. City

CHEYENNE FEATURE FILM COMPANY
Trade Mark

---



"OPEN FOR INSPECTION"

New "American" Model "2"

## Motion Picture Camera

Which is specially designed and adapted for the use of Camera men who desire a moderate priced outfit, and is just the proper equipment for taking local, scenic and industrial views.

We guarantee this Camera to take (perfect) standard sized pictures of detail and brilliancy.

**PRICE COMPLETE, $200**

Panoramic Triped, $55; Panoramic and Tilting Top Tripod, $90. Our famous "American" Professional Camera, $350. We also manufacture a complete line of Printers, Perforators, Lenses and Studio equipment. Agents for all standard brands of film.

*Send for circulars.*

**AMERICAN CINEMATOGRAPH CO.**
Dept. A
Electrical Bldg., Jackson and Desplaines Sts. CHICAGO

---

## PASSION PLAY PRINTING

EVERYTHING NECESSARY TO
**Advertise Thoroughly**

HERALDS, POSTERS,
WINDOW CARDS, ETC.

**Hennegan & Company**
**Cincinnati, Ohio**

---

## MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:
24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

**UTILITY TRANSPARENCY CO.**
1733 West 9th St. Brooklyn, N. Y.

---

## EYE COMFORT LIGHTING System

So necessary to the success of every Motion Picture Theatre that we engineer 60 Theatres a month.
This is a free service to Motion Picture Theatre Managers.

Distance, Screen to Rear of Auditorium....................
Ceiling Height....................
Width of House....................
Name....................

NATIONAL X-RAY REFLECTOR CO.
Chicago
235 W. Jackson Blvd.
New York
505 Fifth Ave.

## IT WILL DO THE SAME FOR YOU

Auburn, N. Y., Jan. 30, 1913.

The J. H. Genter Co.,
Newburgh, N. Y.

Gentlemen:—

We wish to inform you that the curtain shipped to Mr. John Ross, Cornell Theatre, Auburn, N. Y., HAS REALLY SAVED THE HOUSE. They had a home-made curtain, on which it was impossible to project a bright, clear picture. The trouble was laid to the films, although it really was the curtain. This house has a ground floor seating capacity of 1,200 and contains four aisles. The side aisles are 20 feet wide, and on several occasions they have had an audience of 2,600. This is one of the largest ground floor theatres in the state.

Since installing your Mirroroide Curtain this house is playing to capacity every night, WHERE FORMERLY IT BARELY AND SOMETIMES DID NOT MAKE EXPENSES. Thanking you, we beg to remain,

THE AUBURN FILM CO.,
F. W. Spreter, Mgr.

Mr. Spreter sent us a testimonial over two years ago, claiming MIRROROIDE was the peer of all. Thousands of exhibitors say the same.

MIRROROIDE is sold under a positive five-year guarantee against turning black, cracking or peeling. Ask any other screen manufacturer to give you a like guarantee.

First Cost—Only Cost.

You never need to have MIRROROIDE recoated. Our large samples free. Let us show MIRROROIDE patents pending.

**THE J. H. GENTER CO,**
**NEWBURGH, N. Y., U. S. A.**

## Radium Gold—
## —Fibre Screen

Saves ½ Light Bill
Reproduces All Natural Colors
Made Without Seams

### Have a 5-Year Guarantee

We Ship for Your
Approval. Write To-day
Sending Size

**American Theatre Curtain Supply Co.**
**105 N. Main Street, St. Louis, Mo.**

$ $$$$$$$$$$$$$$$ $

The Yale Feature Film Company & Vaudeville Agency, Incorporated, Suite 619, Gaiety Building, 1547 Broadway, New York City. Charles A. Pryor, President and Gen. Mgr.

We will send camera men and directors anywhere you desire and take features or pictures of your town or city.

FOR SALE—200 reels assorted subjects, in good condition, $5.00 per reel.

We buy and sell everything in the feature film line.

SPECIAL MOTION PICTURE SUBJECTS — SOME OF OUR FEATURES

The Life of Woodrow Wilson, President of the U. S.
The Great Yale-Princeton Foot-Ball Game. Nov. 15, 1912. Tie game 6-6.
The Johnson-Flynn Prize-Fight.
The Great Titanic Disaster
The White Slave Traffic.
The Great Panama Canal.
The Coming of Christ.
The New Passion Play.
In Darkest Africa.

WE HANDLE EVERYTHING IN 1-2-3 AND 4 REEL FEATURES

TELEPHONE BRYANT 5561.

We teach you how to write moving picture stories and buy and sell scenarios. Write us for general information. Send 12c for samples of world's best film cement.

**The Yale Feature Film Company**
**& Vaudeville Agency, Inc.**

SUITE 619, GAIETY THEATRE BUILDING
1547 BROADWAY, NEW YORK CITY, N. Y.

$ $$$$$$$$$$$$$$$ $

World's Largest Mfrs. **WURLITZER** Established 1856

Wurlitzer PianOrchestra in Oriental Theatre, San Francisco.

Write for 32-page booklet, showing
**Wurlitzer Automatic Musical Instruments**
in the leading picture theatres of the country.

The Wurlitzer Instruments furnish better music than musicians and reduce expenses. 60 different styles; time payments; big catalog free. If you can't call, write to our nearest branch.

**The Rudolph Wurlitzer Company**

CINCINNATI 117-121 E. 4th
NEW YORK 25-27 W. 32d
CHICAGO 329-331 S. Wabash
PHILADELPHIA 1835 Chestnut
ST. LOUIS [illegible] Pine St.
CLEVELAND [illegible] Road
BUFFALO [illegible] Main
LOUISVILLE [illegible] W. [illegible]
COLUMBUS.O. [illegible] Main

## Moving Picture Theatre Mailing List For Sale

*NUMBERING BY STATES AS FOLLOWS:*

| | |
|---|---|
| Alabama | 123 |
| Alaska | 8 |
| Arizona | 87 |
| Arkansas | 161 |
| California | 695 |
| Colorado | 319 |
| Connecticut | 175 |
| Delaware | 33 |
| Dist. of Columbia | 78 |
| Florida | 135 |
| Georgia | 185 |
| Idaho | 114 |
| Illinois (703)<br>Chicago (450) | 1,153 |
| Indiana | 656 |
| Iowa | 566 |
| Kansas | 449 |
| Kentucky | 240 |
| Louisiana | 184 |
| Maine | 116 |
| Maryland | 184 |
| Massachusetts | 453 |
| Michigan | 590 |
| Minnesota | 406 |
| Mississippi | 120 |
| Missouri | 621 |
| Montana | 116 |
| Nebraska | 267 |
| Nevada | 43 |
| New Hampshire | 68 |
| New Jersey | 897 |
| New Mexico | 78 |
| New York (987)<br>New York City (510) | 1,497 |
| North Carolina | 154 |
| North Dakota | 115 |
| Ohio | 1,008 |
| Oklahoma | 364 |
| Oregon | 288 |
| Pennsylvania (1204)<br>Philadelphia ( 300) | 1,504 |
| Rhode Island | 59 |
| South Carolina | 79 |
| South Dakota | 140 |
| Tennessee | 144 |
| Texas | 521 |
| Utah | 107 |
| Vermont | 69 |
| Virginia | 169 |
| Washington | 345 |
| West Virginia | 177 |
| Wisconsin | 489 |
| Wyoming | 66 |
| Hawaii | 3 |
| Canada | 157 |
| Total | 16,275 |

Price, $30.00 for the list, or $3.00 per thousand for certain States.

We guarantee the above list to be 99% correct mailed out under a two-cent stamp. This is the largest and most complete Moving Picture Theatre List to be had.

We also have 8,500 Independent Theatres, segregated from the above; price, $20.00 for the list, or $3.00 per thousand for certain States.

*475 Film Exchanges and Supply Houses, $3.50 for the List.*

*46 Moving Picture Manufacturers and Studios, price $1.00.*

*Send remittance for any of the above you may want.*

**Trade Circular Addressing Co.**

*166 West Adams Street, Chicago*

Telephone—Franklin 1182. Established 1880.

## International Film Traders

**5 West 14th Street, New York**

## FEATURES FOR SALE

| | | | | |
|---|---|---|---|---|
| Hearts and Arts | 3 | reels | | $120.00 |
| Blighted Son | 3 | " | | 100.00 |
| Tormented Existence | 2 | " | | 70.00 |
| Two Destinies | 3 | " | | 100.00 |
| Sicilian Love | 3 | " | | 100.00 |
| Noble Lie | 3 | " | | 100.00 |
| Conquest of the Pole (hand col.) | 2 | " | | 90.00 |
| Red Inn | 2 | " | | 40.00 |
| Tragedy at Court of Milan (Hand col.) | 2 | " | | 50.00 |
| Last of the Frontignacs | 4 | " | | 100.00 |
| Italian-Turkish War Series 1, 2, 3..each | 1 | " | each | 20.00 |
| Unknown Mother | 3 | " | | 100.00 |
| Past That Returns | 3 | " | | 120.00 |
| Nanon, or a Beautiful Fiend | 3 | " | | 120.00 |
| Lt. Rose and Hidden Treasure | 2 | " | | 70.00 |
| Wreck of Aurora | 3 | " | | 75.00 |
| Zigomar vs. Nick Carter | 3 | " | | 125.00 |
| Madeleine | 4 | " | | 150.00 |
| Crime of the Law | 3 | " | | 100.00 |
| Mother's Trial | 2 | " | | 75.00 |
| Daughter of a Spy | 3 | " | | 125.00 |
| Last Hour | 3 | " | | 150.00 |
| Dead Are Silent | 2 | " | | 75.00 |
| Black Cat | 3 | " | | 125.00 |
| Acrobat's Daughter | 4 | " | | 150.00 |
| Paris, the Siren | 2 | " | | 60.00 |
| Attacked by a Lion | 1½ | " | | 50.00 |
| Secret of Monte Carlo | 3 | " | | 150.00 |
| Harvest of Sin | 2 | " | | 75.00 |
| Drunkard's Reformation | 3 | " | | 100.00 |
| Tragedy of the Desert | 2 | " | | 75.00 |
| Orleans Coach | 2 | " | | 50.00 |
| Others' Sins (like new) | 4 | " | | 250.00 |
| Nanon, or a Beautiful Fiend (like new) | 3 | " | | 200.00 |
| Dishonored | 3 | " | | 100.00 |
| Red Falcon (hand colored) | 2 | " | | 80.00 |
| Heroine from Derna (like new) | 2 | " | | 125.00 |

**The above are second-hand, but in very good condition.**
**We will give elegant advertising matter, free of charge.**

## This May Happen to You Tonight We Insure You. Why Take Chances?

**FLAMES RAGE**

The theater was crowded, when a film caught fire suddenly. It is supposed that the operator stopped the film or ran it too slowly and the heat set fire to it. Suddenly there was a flash, the pictures stopped and a small blaze appeared in the operator's box, above the front entrance.

**OPERATOR IS BURNED**

Meanwhile Frank Starks, the operator, was waging a losing fight in an effort to extinguish the blaze. He used hand fire extinguishers, but just when the fire seemed almost conquered, other films caught and soon the whole box was roaring. The operator fled after he had been burned severely about the hands. No one else was injured.

The blaze was extinguished finally by the fire department. The loss will exceed $1,000. Four films, ranging in value from $100 to $200, and two machines, valued at $175 each, were destroyed.

**5 CENTS A DAY** (The Price of One Admission.) **INSURES THREE REELS FOR ONE YEAR**

*SEND $6.00 FOR ONE FILM*
*SEND $12.00 FOR TWO FILMS*
*SEND $18.00 FOR THREE FILMS*
One Year Insurance

*Six months policy, one-half of above amount but 50 cents extra*

*We settle direct with your exchange*

**Send Your Money and Get a Policy Today**

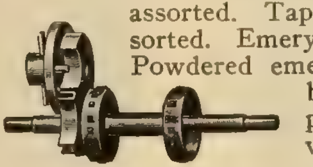
**Address EXHIBITORS FILM INSURANCE CO.**

**421 Saks Bldg.** **INDIANAPOLIS, IND.**

**F. J. REMBUSCH, Pres.** **M. M. MILLER, Sec.**

## Moving Picture Operator's Repair Kit

Tool box, lock and handle, neat to carry. Two hammers. Wrench. Three screw drivers. Two oil cans. Bottle of machine oil. Bottle of cam oil. Taper pin removing outfit. Broken screw removing outfit. Film cement. Parallel strips for removing cams. Cam spindle driving sprocket. Taper pins, assorted. Taper broaches, assorted. Emery cloth, assorted. Powdered emery and lapping bars. Arbor support for cam in vise. Cam and intermittent truing outfit. Carbon shaping pliers. Assorted screws, cotter pins and nuts, especially those that get broken or lost.



Lavezzi's intermittent actions are designed so as to make repairing simple and easy.

| | |
|---|---|
| For Powers No. 5 | $12.00 |
| For Edison One Pin | 9.75 |
| Three-Wing Inside Aluminum Shutters for Edison Machines | 4.00 |
| Complete kit as above described, with instruction for using same | 11.50 |

**Lavezzi Machine Works**
**2940 Herndon Street, Chicago**

## THE PROPER INSTRUMENT

The Great Bohemian Violinist, Ian Kubelik, frequently earned THREE THOUSAND DOLLARS PER HOUR while on his last trip through this country; *yet,*

* * *

Over here in Indiana the other day a FINE, BIG, HUSKY YOUTH played a "HORSE FIDDLE" the whole forenoon at a FOX CHASE BUT HE DID NOT EARN so much as A PLEASANT LOOK.

* * *

Of course, KUBELIK paid a great deal more for his VIOLIN than the YOUTH paid for the "HORSE FIDDLE," but KUBELIK KNEW THE ART of HIS GAME and he PLAYED ON the PROPER INSTRUMENT TO EXPRESS IT. Incidentally, he "took down" the "good money."

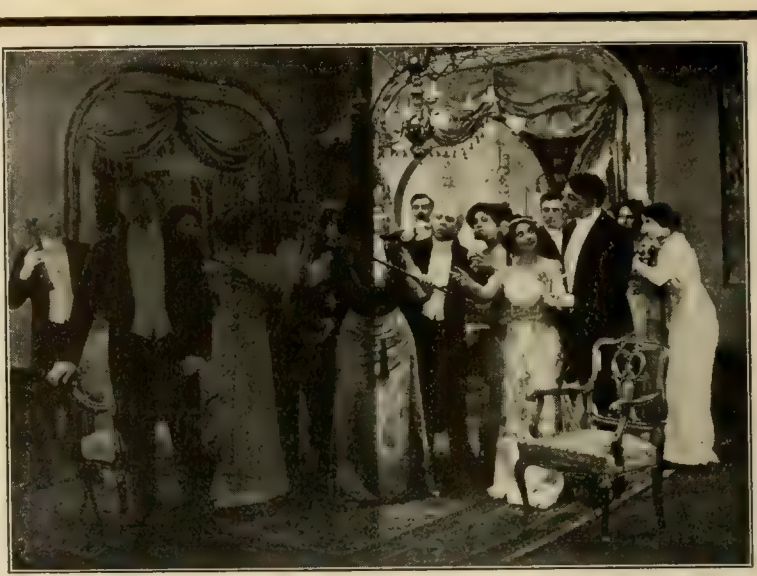
* * *

Certainly, as an Intelligent Exhibitor, you know the ART of the PHOTOPLAY GAME; *but,*

* * *

Are you PLAYING on THE PROPER INSTRUMENT to EXPRESS IT?

**The Mirror Screen**



The above cut is an exact photographic reproduction. The right half shows projection on THE MIRROR SCREEN, while the left half is on an ordinary SCREEN.

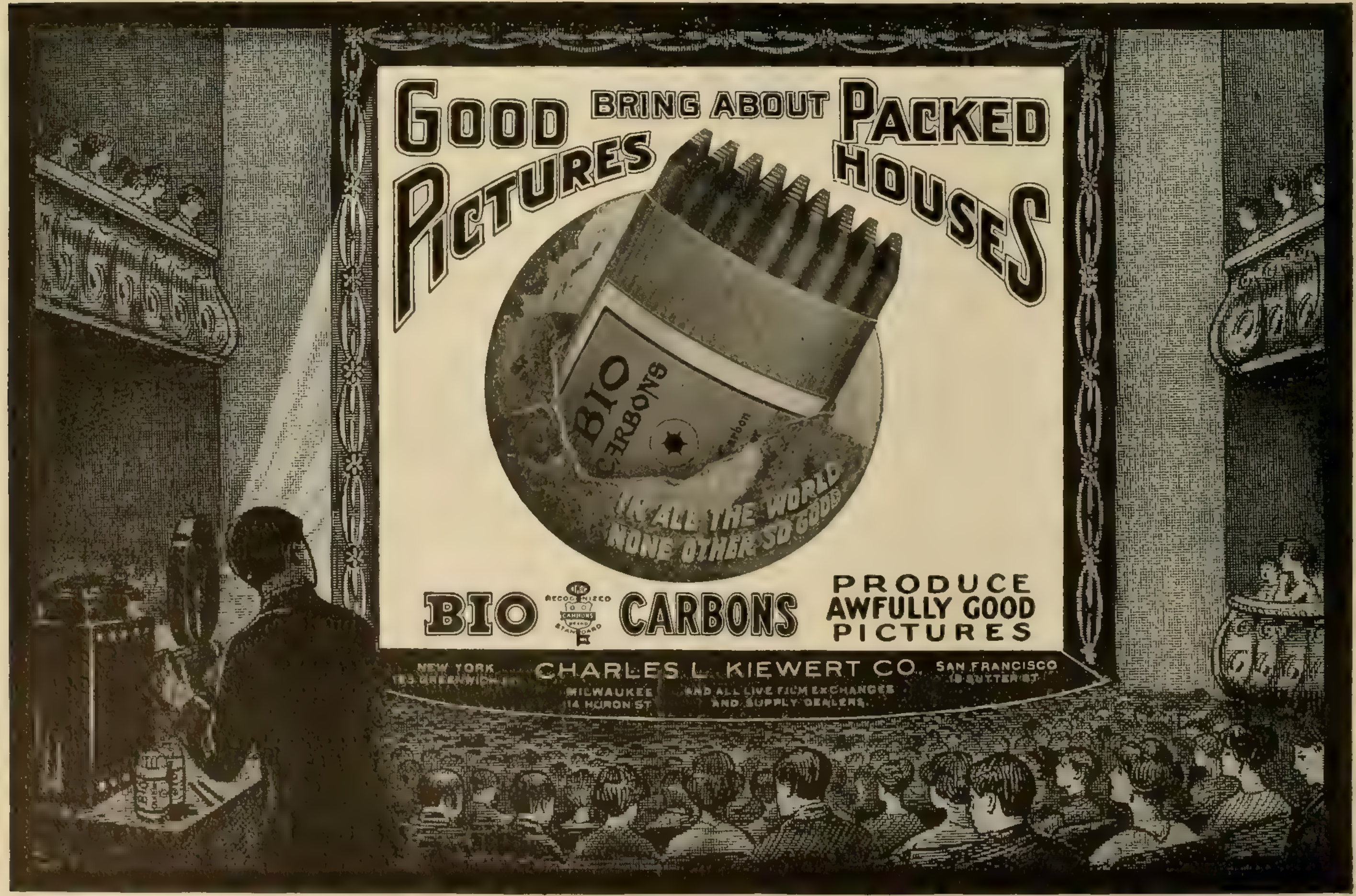
**The Mirror Screen Co.**

**Main Office: Shelbyville, Ind.**

*Frank J. Rembusch, President.*

New York Office, 922 6th Ave.

Chicago Office, Room 403, 169 W. Washington St.
Phone Main 3145.


GOOD PICTURES
BRING ABOUT
PACKED HOUSES
BIO CARBONS
Carbon
IN ALL THE WORLD NONE OTHER SO GOOD
BIO
RECOGNIZED CARBONS BRAND STANDARD
CARBONS
PRODUCE AWFULLY GOOD PICTURES
NEW YORK 123 GREENWICH ST
CHARLES L. KIEWERT CO.
SAN FRANCISCO 18 SUTTER ST
MILWAUKEE 14 HURON ST
AND ALL LIVE FILM EXCHANGES AND SUPPLY DEALERS.

# WANTED AT ONCE

## 20——TWENTY——20

High-class competent Film Exchange Managers. Twenty Exchanges to be opened throughout the United States, in the following cities: New York, Chicago, Pittsburg, Cleveland, Cincinnati, Louisville, Des Moines, St. Louis, Kansas City, Denver, Seattle, San Francisco, Los Angeles, Dallas, San Antonio, New Orleans, Atlanta, Memphis, Washington, Philadelphia. Good opportunity for reliable men of ability. Only men of highest reference whom we can bond need apply.

Applications will be treated strictly confidential.

Address "E," care of Moving Picture World, New York City.

**We will furnish highest bank references as to our financial strength**

---

# GENERAL FILM CO.

## PREFERRED STOCK BOUGHT AND SOLD

**Notes and Contract Obligations of This Company Bought For Cash**

## C. C. CLARK & CO.

**79 Milk Street Boston, Mass.**

## INDEPENDENT RELEASE DATES

### AMERICAN.

Feb. 13—Pecos Pete in Search of a Wife (Com.)1000
Feb. 15—The Romance (Drama)...............1000
Feb. 17—The Finer Things (Drama)..........1000
Feb. 20—The Cowboy Heir (Drama)..........1000
Feb. 22—Love is Blind (Drama).............1000
Feb. 24—When the Light Fades (Drama)......1000
Feb. 27—Father's Finish (Comedy)...........
Feb. 27—Famous Illinois's Canyons and Starved Rock (Scenic) ....................
Mar. 1—High and Low (Drama)............1000

### AMBROSIO.

Jan. 4—The Black Veils (2 reels) (Drama)..
Jan. 11—(No Release this date)...............
Jan. 18—(No Release this date)...............
Jan. 25—A Romance of the Heart (2 reels) (Dr.)
Feb. 1—Between Life and Death (2 reels) (Dr.)
Feb. 8—What the Unknown Conceals (2 reels) (Dr.)..............................
Feb. 15—The Hand of Justice (2 reels) (Dr.)

### AMMEX.

Jan. 23—Love and circumstances (Drama)....1000
Jan. 30—Boss of the Ranch (Drama)..........1000
Feb. 6—Memories (Drama)...................1000
Feb. 18—The Cowgirl and the Night (Drama).1000
Feb. 20—The Coward (Drama).................1000
Feb. 27—The Quality of Mercy (Drama)....1000

### BISON.

Feb. 1—Cowboy Sports (Sporting).............
Feb. 4—Mona of the Modocs (2 reels) (Drama)
Feb. 8—A Frontier Mystery (2 reels) (Drama)
Feb. 11—On the Frontier (2 reels) (Drama)....
Feb. 15—In the Red Man's Country (2 reels) (Drama).............................
Feb. 18—The Song of the Telegraph (2 parts) (Drama).............................
Feb. 22—The Bugler of Company B (2 parts) (Drama).............................
Feb. 26—The Coward's Atonement (2 reels—Drama) ...........................
Mar. 1—The Red Girl's Sacrifice (2 reels—Drama) ...........................

### BRONCHO.

Jan. 22—A Shadow of the Past (2 reels) (Dr.)
Jan. 29—The Struggle (2 reels) (Drama).....
Feb. 5—When Life Fades (2 reels) (Drama)..
Feb. 12—The Wheels of Destiny (2 reels) (Dr.)
Feb. 19—The Sharp Shooter (2 reels) (Drama)

### CHAMPION.

Jan. 6—Art and Love (Drama)................
Jan. 13—Sins of the Father (Drama)..........
Jan. 20—The Death Trail (Drama).............
Jan. 27—The Marked Card (Drama)............
Feb. 3—The Rich Mr. Rockamorgan (Comedy)
Feb. 10—A Daughter of Virginia (Drama).....
Feb. 17—Her Stepmother (Comedy) ..........
Feb. 24—The Duke and the Actor (Comedy)..

### CRYSTAL.

Feb. 9—Accident Insurance (Comedy)........
Feb. 9—Her Lady Friend (Comedy)..........
Feb. 16—Strictly Business (Comedy)...........
Feb. 16—An Awful Scare (Comery)...........
Feb. 23—That Other Girl (Comedy)............
Feb. 23—Schultz's Lottery Ticket (Comedy)...
Mar. 2—A Night In Town (Comedy)........
Mar. 2—An Innocent Bridegroom (Comedy)..

### ECLAIR.

Feb. 9—The Guilty Hand (Drama)...........
Feb. 11—The Trail of the Silver Fox..........
Feb. 13—A Large Night (Comedy).............
Feb. 16—The Terrible Daughter (Drama)......
Feb. 18—The Telegraph Operator (Drama).....
Feb. 20—The Great Unknown (2 parts) (Dr.)..
Feb. 23—Billy Wants to Cure His Father (Com.)
Feb. 23—A Dead Town (Scenic)...............
Feb. 27—The Man Who Dared (2 reels—Drama)
Mar. 2—A Comedian for Love (Comedy)....
Mar. 2—Life In Egypt (Typical)...........

### FRONTIER.

Jan. 29—The Wild Flower of Pino Mountains (Drama)..............................
Feb. 5—The Branded Six Shooter (Drama)....
Feb. 12—The Ranch Girl's Measurements (Com.)
Feb. 19—The Girl of the Range (Drama)......
Feb. 26—The Stranger's Trail (Drama)......

### GAUMONT.

Jan. 29—Gaumont's Weekly, No. 47 (Topical)..
Jan. 30—Fair Weather Friends.................
Feb. 1—(An Educational and Topical Subject)
Feb. 4—Say Uncle (Comedy)..................
Feb. 4—French Alpine Maneuvres............
Feb. 5—Gaumont's Weekly, No. 48 (Topical)..
Feb. 6—Dogs Will Be Dogs (Comedy).........
Feb. 6—Deep Sea Shell Fish (Educational)...
Feb. 8—(An Educational and Topical Subject)
Feb. 11—Hop O' My Thumb (2 reels—Juvenile)
Feb. 13—Catching the "Big Sneeze" (Comedy—Drama) ..............................
Feb. 13—Under the Microscope (Scientific)..
Feb. 15—(An Educational and Topical Subject)

### GEM.

Jan. 28—A Northwoods Romance (Drama)....
Feb. 4—Billy's Board Bill (Comedy)...........
Feb. 11—Billy Fools Dad (Comedy)...........
Feb. 18—Billy's Strategy (Comedy)...........
Feb. 25—Billy Joins the Band (Comedy)....

### GREAT NORTHERN.

Feb. 1—The Aviator's Generosity (2 reels) (Dr.)
Feb. 8—An Orphan's Conquest (Com.-Dr.)....
Feb. 15—Father and Son (Drama).............
Feb. 15—Danish Landscape at Jutland (Sc.)...
Feb. 22—The Indian Servant (Comedy).........
Feb. 22—Kullen, the West Coast of Sweden (Sc.)

### IMP.

Feb. 13—In a Woman's Power (Drama).......
Feb. 15—Binks Did It .(Comedy)..............
Feb. 15—Ben the Stowaway (Comedy).........
Feb. 17—Hello Central, Give Me Heaven (Dr.)
Feb. 20—An Imp Romance (Drama)...........
Feb. 22—Binks, the Strikebreaker (Comedy)...
Feb. 22—A Study in Crayon (Novelty)........
Feb. 24—The Sisters (Drama)................
Feb. 27—King Danforth Retires (Drama)....
Mar. 1—Binks the Tightwad (Comedy)........
Mar. 1—Mardi Gras, New Orleans (Topical...

### ITALA.

Dec. 2—A Spider on the Brain (Com.)........
Dec. 2—Too Much Beauty (Com.)............
Dec. 16—Peeping Tom (Com.)................
Dec. 16.—Keeping In Style (Com.)..........
Dec. 23—Easy to Return Home (Com.).........
Dec. 23—A Good Hunting Dog (Com.)........
Jan. 6—Knock Wood (Comedy)...............
Jan. 6—Two Little Devils (Comedy)..........

### KAY-BEE.

Jan. 10—The Paymaster's Son (2 reels) (Drama)
Jan. 17—The Little Turncoat (2 reels—Drama)
Jan. 24—The Mosaic Law (2 reels) (Drama)..
Jan. 31—When Lincoln Paid (2 reels) (Drama).
Feb. 7—The Favorite Son (Drama)........
Feb. 14—Smiling Dan (Drama)...............
Feb. 21—The Counterfeiter (2 reels) (Drama)..

### KEYSTONE.

Feb. 6—The Battle of Who Run (Comedy)....
Feb. 10—The Jealous Waiter (Comedy)........
Feb. 10—The Stolen Purse (Comedy)..........
Feb. 13—Mabel's Heroes )Comedy).............
Feb. 13—Her Birthday Present (Comedy)......
Feb. 17—Heinze's Resurrection (Comedy)....
Feb. 20—A Landlord's Troubles (Comedy)......
Feb. 20—Forced Bravery (Comedy)............

### LUX.

Feb. 7—Tickets, Please (Comedy)............ 636
Feb. 7—Wonderful Fruit (Educational)....... 315
Feb. 14—Leopold and the Leopard (Comedy)....
Feb. 14—A Modern Architect (Comedy)........
Feb. 21—The Leopard and the Burglars (Com.). 429
Feb. 21—When Uncle Made His Will (Com.).. 544

### MAJESTIC.

Feb. 9—Teacher Wanted (Comedy)...........
Feb. 11—The Winner Loses (Drama)..........
Feb. 16—The Hired Dress Suit (Comedy)......
Feb. 18—Girl, Artist and Dog (Drama).......
Feb. 23—Shirts and Shocks (Comedy).......
Feb. 25—The Message in the Cocoanut (2 reels—Drama) .......................
Mar. 2—A Kimona Tragedy (Drama).........

### MECCA.

Feb. 8—In the Web (Drama)..................
Feb. 15—Panama Canal (Scenic).............
Feb. 22—The Call of Mother Love (Drama)....

### MILANO.

Jan. 25—The Vengeance of Vira (2 reels—Drama) ..............................
Feb. 1—For the Honor of the Family (2 reels—Drama) ..........................
Feb. 8—A Life for a Life (2 reels—Drama)
Feb. 15—Out of the Depths (2 reels—Drama)..

### MUTUAL WEEKLY.

Feb. 5—Mutual Weekly, No. 6 (Topical)......
Feb. 12—Mutual Weekly, No. 7 (Topical)......
Feb. 19—Mutual Weekly, No. 8 (Topical)......

### MUTUAL EDUCATIONAL.

Feb. 6—Segovia (Educational)................
Feb. 6—Willy's Sacrifice (Comedy)...........
Feb. 13—The Frog (Nat. Hist.)...............
Feb. 13—Funnicuss, the Celebrated Artist (Com.)
Feb. 20—Lake Candy (Scenic).................
Feb. 20—A Child's Conscience (Drama)........
Feb. 27—Father and God Father (Comedy)....

### NESTOR.

Feb. 12—The Little Peacemaker (Drama)......
Feb. 14—The Mystery Cave (Drama)...........
Feb. 17—When a Man Marries (Comedy)......
Feb. 17—Tournament of Roses (Topical)......
Feb. 19—The Harvest (Drama) ...............
Feb. 21—The Purchase Price (Drama).........
Feb. 24—A Fool for Luck (Comedy).........
Feb. 24—A Pig's a Pig (Comedy)............
Feb. 26—The Vortex (2 reels—Drama).......
Feb. 28—On El Camino Real (Drama)........

### POWERS.

Feb. 12—The Man Higher Up (Comedy)........
Feb. 14—His Ideal of Power (Drama).........
Feb. 19—Snow White (3 parts) (Juvenile).....
Feb. 21—Two Sides of a Story (Drama)........
Feb. 26—Tricks In All Trades (Comedy)......
Feb. 26—The Law of Compensation (Drama)..

### PUNCH.

Feb. 13—Some Doctor (Comedy).............
Feb. 13—A Close Shave (Comedy)............
Feb. 20—By Parcel Post (Comedy)..........
Feb. 20—Rowdy Starts Something (Comedy)....

### PILOT.

Feb. 13—The Blacksmith's Story (Drama)......1000
Feb. 20—The Two Glasses (Drama)...........

### RAMO.

Feb. 19—The Better Way (Drama)..........
Feb. 26—Not Like Other Girls (Comedy)......
Feb. 26—Moving Mother (Comedy)............

### RELIANCE.

Feb. 1—A Wife's Battle (Drama).............
Feb. 5—The Strike Leader (2 reels) (Drama)..
Feb. 8—An American Queen (Drama)........
Feb. 12—Bud Tilton, Mail Thief (Drama)....
Feb. 15—Within the Ten Counts (Drama)......
Feb. 19—The Bells (2 reels) (Drama)..........
Feb. 22—Evelyn's Strategy (Comedy)..........
Feb. 26—The Birthday Cake (Comedy)......
Mar. 1—The Lure of the City (Drama)....

### REX.

Feb. 9—His Sister (Drama)..................
Feb. 13—The Widow and the Widower (Com.)
Feb. 16—Billy's Double Capture (Drama)......
Feb. 20—Below Stairs (Comedy)..............
Feb. 23—Two Thieves (Drama)................
Feb. 27—In the South Seas (Dramas).......
Mar. 2—On the Blood (Drama).............

### SOLAX.

Jan. 31—The Scheming Woman (Drama)........
Feb. 5—Overcoats (Comedy).................
Feb. 7—The Monkey Accomplice (Drama)....
Feb. 12—The Eyes of Satan (Comedy).........
Feb. 14—The Thief (Drama)...................
Feb. 19—Burstup Holmes (Comedy)............
Feb. 21—Till the Day Breaks (Drama)..........

### THANHOUSER.

Feb. 7—Why Mrs. McFadden Looked Out (Comedy)............................
Feb. 7—Los Angeles the Beautiful (Scenic)..
Feb. 9—Good Morning, Judge (Comedy).......
Feb. 11—A Mystery of Wall Street (Drama)...
Feb. 14—Some Fools There Were (Comedy)....
Feb. 16—Half Way to Reno (Comedy)........
Feb. 18—The Pretty Girl in Lower Five (Dr.)..
Feb. 21—The Two Sisters (Drama)...........

### VICTOR.

Jan. 10—The Lie (Drama)....................
Jan. 17—The Hypocrite (Drama)..............
Jan. 24—Sunny Smith (Comedy)...............
Jan. 31—The Trifler (Drama)..................
Feb. 7—Percy H. Baldwin—Trifler (Drama)..
Feb. 14—The Duelists (Comedy-Drama)........
Feb. 21—The Appeal (Drama)..................
Feb. 28—A Counterfeit Courtship (Comedy)....

ROLL TICKETS

PRICES
Five Thousand . . . . $1.25
Ten Thousand . . . . $2.50
Twenty Thousand . . . $4.50
Twenty-five Thousand . . $5.50
Fifty Thousand . . . $6.50
One Hundred Thousand . . $8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
SHAMOKIN, PA.

# WARNER'S FEATURES

## SAVED IN MID-AIR

**THREE GRIPPING REELS**

***Released Week of Feb. 17th***

What desperate chances a woman will take for the man she loves, is graphically told in this thrilling feature production.

**HAIR-RAISING CLIMAX**

## MONA LISA

**HAND-COLORED TWO REELS**

***Released about February 15th***

A fantastic story woven about the missing million dollar masterpiece. Staged in Sunny Italy where the original painting was conceived.

**GORGEOUSLY COSTUMED**

## GENE GAUNTIER

**And Her Players**

**in**

## "A Daughter of the Confederacy"

***Released Week of February 24th***

MISS GAUNTIER is superb in her characterization of Nan, The Girl Spy. She imbues the part with her charming personality and makes this production worthy of the name of FEATURE.

**NOTICE:--Kansas City Office, Room 613, Gloyd Building**

*Write Nearest Office for Bookings.* *Branches in Principal Cities.*

## Warner's Feature Film Co.

**145 W. 45th Street Suite 806-807-808 New York City**

# LICENSED
## RELEASE DATES

### RELEASE DAYS.

**Monday**—Biograph, Edison, Kalem, Dubin, Pathe, Selig, Vitagraph.

**Tuesday**—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.

**Wednesday**—Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.

**Thursday**—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

**Friday**—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.

**Saturday**—Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph.

---

### BIOGRAPH.

Jan. 30—The Masher Cop (Comedy)............
Jan. 30—What Is the Use of Repining (Comedy)
Feb. 3—Brothers (Drama) ...................
Feb. 6—Oil and Water (Drama)..............
Feb. 10—The Press Gang (Comedy)...........
Feb. 10—Oh, What a Boob (Comedy)..........
Feb. 13—A Father's Lesson (Drama)..........
Feb. 17—Drink's Lure (Drama)..............
Feb. 20—There Were Hoboes Three (Comedy).
Feb. 20—An Up-to-date Lochinvar (Comedy)..
Feb. 24—A Chance Deception (Drama)........
Feb. 27—Love in an Apartment Hotel (Drama)

### CINES.

### (G. Kleine.)

Jan. 21—She Shall Not Know (Drama)........1000
Jan. 25—Plot and Counterplot (Drama)........1000
Jan. 28—A Lesson From the Past (Drama)......1000
Feb. 1—The Doctor's Love Affair (Drama)....
Feb. 1—The Beautiful Falls of Marmore (Sc.)
Feb. 4—A Strenuous Courtship (Comedy)....... 530
Feb. 4—An Invincible Sleuth (Comedy)....... 470
Feb. 8—A Deal in Stocks (Drama)............1000
Feb. 11—For Mother's Sake (Drama)...........1000
Feb. 15—One on Them (Comedy)..............1000
Feb. 18—The Conjurers (Comedy)............ 570
Feb. 18—Views of Narni and Lake Trasimeno (Scenic)............................ 435
Feb. 22—His Redemption (Drama).............1000
Feb. 25—Fooling Papa (Comedy).............. 615
Feb. 25—When a Man's Married (Comedy)... 385
Mar. 1—A Martyr to Duty (Drama)..........1000

### EDISON.

Feb. 3—Over the Back Fence (Comedy).......1000
Feb. 4—The Phantom Ship (Drama)..........1000
Feb. 5—How They Outwitted Father (Comedy).1000
Feb. 7—Sally's Romance (Drama)............1000
Feb. 8—The Governess (Drama)..............1000
Feb. 11—Barry's Breaking In (Comedy-Drama).1000
Feb. 11—The City of San Francisco (Scenic)...1000
Feb. 12—Dangers of the Street (Descriptive).. 500
Feb. 12—A Heroic Rescue (Comedy).......... 500
Feb. 14—The Doctor's Photograph (Drama)....1000
Feb. 15—The Old Monk's Tale (Drama)....... 995
Feb. 17—Confidence (Comedy-Drama)...........1000
Feb. 18—His Enemy (Drama)................1000
Feb. 19—After the Welsh Rabbit (Comedy)....1000
Feb. 21—The Will of the People (Drama)......1000
Feb. 22—The Minister's Temptation (Drama)...1000
Feb. 24—In A Jananese Tea Garden (Comedy—Drama) ............................1000
Feb. 25—The Ranch Owner's Love-Making (Comedy—Drama) ..................1000
Feb. 26—The Newest Method of Coaling Battleships at Sea (Naval)..............
Feb. 26—All On Account of a Transfer (Comedy)
Feb. 28—A Will and a Way (Drama)........1000
Mar. 1—The Photograph and the Blotter (Drama) ............................1000

### ESSANAY.

Feb. 6—Don't Lie to Your Husband (Comedy).1000
Feb. 7—The Broken Heart (Drama)..........1000
Feb. 8—Broncho Billy's Last Deed (Drama)..1000
Feb. 11—Odd Knots (Comedy)................1000
Feb. 12—The Girl in the West (Comedy).......1000
Feb. 13—Across the Great Divide (Drama)....1000
Feb. 14—The Three Queens (Drama)...........1000
Feb. 15—Broncho Billy's Ward (Drama).......1000
Feb. 18—Bound to Occur (Comedy)............1000
Feb. 19—Where the Mountains Meet (Drama)..1000
Feb. 20—Teaching Hickville to Sing (Comedy)..1000
Feb. 21—Identical Identities (Comedy).........1000
Feb. 22—Broncho Billy and the Sheriff's Kid (Drama)..............................1000
Feb. 25—The Western Law That Failed (Drama). ............................1000
Feb. 26—The Gum Man (Comedy)............1000
Feb. 27—Lady Audley's Jewels (Comedy)....1000
Feb. 28—Swag of Destiny (Drama)..........1000
Mar. 1—The Influence of Broncho Billy (Drama) ..........................1000

### KALEM.

Feb. 10—The Buckskin Coat (Drama)..........1000
Feb. 12—The Belle of North Wales (Drama)...1000
Feb. 14—The Game Warden (Comedy).........
Feb. 14—Trixie and the Press Agent (Comedy)
Feb. 15—A Life in the Balance (Drama)......1000
Feb. 17—The Peril of the Dance Hall (Drama)..1000
Feb. 19—Panic Days in Wall Street (Drama)..1000
Feb. 21—The Cold Storage Egg (Comedy)......
Feb. 21—Odd Occupations in New York (Top.)
Feb. 21—The Redemption (2 reels—Special (Dr.)1000
Feb. 22—The Mountain Witch (Drama).......1000
Feb. 24—The Fire Coward (Drama).........
Feb. 26—The Message of the Palms (Drama)
Feb. 28—Sally's Guardian (Comedy)..........
Feb. 28—What New York Is Doing For Its Deaf, Dumb and Blind (Educational)
Mar. 1—The Missing Bonds (Drama)........1000

### LUBIN.

Feb. 8—The Miser (Drama)...................1000
Feb. 10—Down On the Rio Grande (Drama)....1000
Feb. 11—The Higher Duty (Drama)............1000
Feb. 13—Orange Growing (Industrial).........
Feb. 13—The Rest Cure (Comedy)..............
Feb. 14—The Regeneration of Nancy (Drama)..1000
Feb. 15—The Mayor's Waterloo (Comedy)......1000
Feb. 17—The Lost Son (2 reels—special) (Dr.).2000
Feb. 17—Wild Man for a Day (Comedy).......
Feb. 17—Training a Tightwad (Comedy)......
Feb. 18—The Engraver (Drama)...............1000
Feb. 20—Annie Rowley's Fortune (Comedy)....1000
Feb. 21—Art and Honor (Drama).............1000
Feb. 22—The Unknown (Drama)..............1000
Feb. 24—The Teacher at Rockville (Drama)..1000
Feb. 25—Importing Cattle From Mexico into the United States (Topical)........
Feb. 25—The Female Detective (Drama)....
Feb. 27—The Supreme Sacrifice (Drama)....1000
Feb. 28—Dr. Maxwell's Experiment (Drama).1000

### MELIES.

Jan. 2—Tempest Tossed (Drama).............1000
Jan. 9—Her Great Chance (Drama).........1000
Jan. 16—The Kiss of Salvation (Drama)......1000
Jan. 23—A Ballad of the South Seas (Drama)..1000
Jan. 30—Aileen o' the Sea (Drama)...........1000
Jan. 31—A Tale of Old Tahiti (2 reels—special) (Drama)..............................2000
Feb. 6—The Gypsy's Warning (Drama)........1000
Feb. 13—Unmasked by a Kanaka (Drama)....1000
Feb. 20—St. Joseph's Taper (Drama)..........1000
Feb. 27—Molly's Mistake (Drama)............1000
Mar. 6—The Misfortunes of Mr. and Mrs. Mott on Their Trip to Tahiti (Comedy) ..........................
Mar. 6—The Upa Upa Dance (Typical)....

### ECLIPSE.

### (G. Kleine.)

Jan. 1—Laughing Billy (Comedy)............. 400
Jan. 1—A Four-Footed Cupid (Comedy)....... 600
Jan. 8—Kidnapping the Fiddler (Comedy).... 850
Jan. 8—Along the Coast of Dalmatia (Scenic). 155
Jan. 15—Two Men and a Girl (Drama).......1000
Jan. 22—Just Missed Him (Comedy)...........
Jan. 22—The Manchester Ship Canal (Scenic)...
Jan. 29—The Bulgarian Army in the Balkans (Military)............................ 500
Jan. 29—Hubby Does the Cooking (Comedy).... 500
Feb. 5—Curing a Temper (Comedy-Drama)....1000
Feb. 12—A Business Shark (Drama)............1000
Feb. 19—Snakes and Frogs (Nat. Hist.)....... 265
Feb. 19—Getting Even (Comedy).............. 735
Feb. 26—Blackpool, the "Coney Island" of England (Typical) .................... 300
Feb. 26—Animals in the London Zoo (Zoological) 315
Feb. 26—His New Watch (Comedy).......... 385

### PATHE.

Jan. 23—The Half Breed (Drama).............
Jan. 25—The Elusive Kiss (Comedy)..........
Jan. 27—Pathe's Weekly. No. 5 (Topical)......
Jan. 29—Hubby's Polly (Comedy).............
Jan. 30—Saved by His Horse (Drama).........
Feb. 1—The Great Prayer of the Arabs (Edu.)
Feb. 1—Along the Columbia River (Scenic)....
Feb. 3—Pathe's Weekly, No. 7 (Topical).....
Feb. 5—A White Rose (Comedy).............
Feb. 6—The Bear Hunter (Drama)............
Feb. 8—The Peace Council (Drama)..........
Feb. 10—A Drama In the Air (Special, 2 reels) (Drama)............................
Feb. 10—Pathe's Weekly, No. 7 (Topical)......
Feb. 12—The Artist's Trick (Drama)..........
Feb. 13—The Clutch of Conscience (Drama)....
Feb. 15—From Pen to Pick (Comedy).........

Feb. 17—Pathe's Weekly, No. 8 (Topical)...
Feb. 19—The Prodigal Brother (Drama)......
Feb. 20—Magic Tries Society Life (Comedy)..
Feb. 22—His Date With Gwendoline (Com.)..
Feb. 24—Pathe's Weekly No. 9 (Topical)....
Feb. 24—Mother (Special—2 reels—Drama)...
Feb. 26—The Infernal Pig (Comedy)........
Feb. 26—Glimpses of Provence, France (Scenic)
Feb. 27—The Pioneer's Recompense (Drama)..
Mar. 1—The Cheapest Way (Comedy).......

### C. G. P. C.

Jan. 31—The Making of Hats (Industrial)......
Feb. 4—The Pitcher Plant (Educational)......
Feb. 4—The Swedish Submarine Maneuvres (Educational).......................
Feb. 7—The French Army Maneuvres (Military)
Feb. 7—The Opening Bud (Educational)......
Feb. 11—The Electrotyping Process (Industrial)
Feb. 11—The Salt Industry in Sicily (Industrial)
Feb. 14—The Hedgehog (Educational).........
Feb. 14—Borneo Pottery (Industrial)..........
Feb. 18—Love (Drama).......................
Feb. 21—The Great Centipede (Pop. Science)..
Feb. 21—How Briar Pipes are Made (Ind.)....
Feb. 25—A Study of Kittens (Nat. Hist.)....
Feb. 25—Sea Anemones (Sceintific)...........
Feb. 28—Native Industries In Soudan, Egypt (Industrial) ........................
Feb. 28—The Children of Japan (Typical).....
Feb. 28—Building Pontoon Bridges (Military)

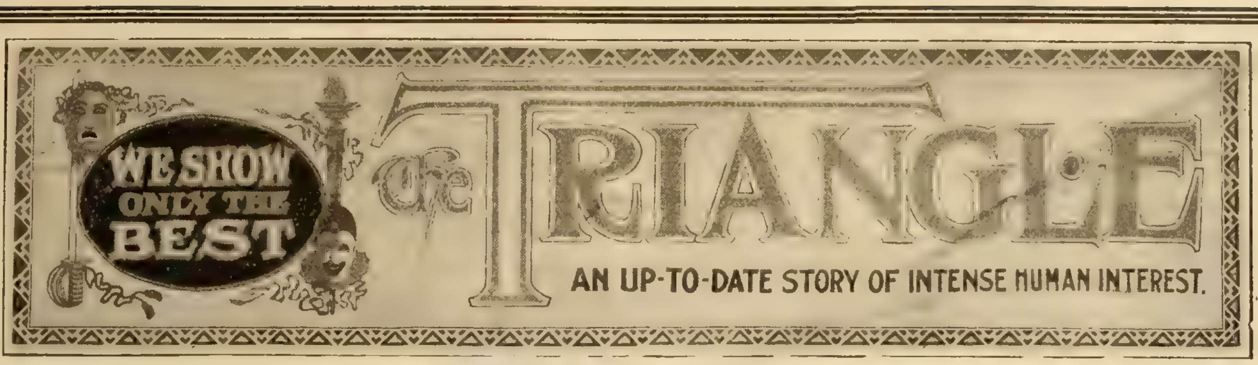
### SELIG.

Feb. 3—The Millionaire Cowboy (2 reels, special) (Comedy)...................2000
Feb. 3—The Governor's Daughter (Drama)....1000
Feb. 4—Sweeney and the Million (Comedy)....1000
Feb. 5—The Three Wise Men (Drama).......1000
Feb. 6—How It Happened (Drama)...........1000
Feb. 7—The Artist and the Brute (Drama)...1000
Feb. 10—Pierre of the North (Drama).........1000
Feb. 11—Don't Let Mother Know (Drama).....1000
Feb. 12—Her Only Son (Drama)...............1000
Feb. 13—Bill's Birthday Present (Comedy).....1000
Feb. 14—Buddha (Scenic) ......................
Feb. 14—A Little Hero (Drama)...............
Feb. 17—Two Men and A Woman (Drama)..1000
Feb. 18—The Pink Opera Cloak (Drama)......1000
Feb. 19—The Early Bird (Comedy)............1000
Feb. 20—Nobody's Boy (Drama)...............
Feb. 20—The Yosemite Valley in Winter (Sc.)
Feb. 21—Range Law (Drama).................1000

### VITAGRAPH.

Feb. 3—Cutey and the Twins (Comedy).....1000
Feb. 4—The Classmate's Frolic (Comedy)....
Feb. 4—Elephants' Toilet (Comedy)...........
Feb. 5—The Skull (Drama)...................1000
Feb. 6—Stenographer's Troubles (Comedy)....1000
Feb. 7—The Whispered Word (Drama.........1000
Feb. 8—The Joke Wasn't on Ben Bolt (Com.).1000
Feb. 10—A Trap to Catch a Burglar (Comedy)..1000
Feb. 11—Papa Puts One Over (Comedy)........1000
Feb. 12—Buttercups (Drama)..................
Feb. 12—The Panama Canal (Topical).........
Feb. 13—The Weapon (Drama)................1000
Feb. 14—The Man Higher Up (Drama)........1000
Feb. 14—The Chains of an Oath (Special, 2 reels) (Drama)....................2000
Feb. 15—Polly at the Ranch (Comedy).........1000
Feb. 17—A Corner in Crooks (Comedy)........1000
Feb. 18—Just Show People (Drama)..........1000
Feb. 19—Beau Brummell (Drama)..........1000
Feb. 20—Mr. Ford's Temper (Comedy).........
Feb. 20—Views of Ireland (Scenic)............
Feb. 21—Cinderella's Slipper (Drama).........1000
Feb. 22—The Locket (Comedy)................1000
Feb. 24—Suspicious Henry (Comedy)........
Feb. 24—Four Days (Comedy)................
Feb. 25—When the Desert Was Kind (Drama).1000
Feb. 26—The Final Justice (Drama)........1000
Feb. 27—Tim Grogan's Foundling (Drama)....1000
Feb. 28—The Old Guard (Drama)..............
Feb. 28—Governor Wilson (Topical)..........
Feb. 28—Pickwick Papers (2 reels—Special—Comedy) ...........................
Mar. 1—Under the Make-Up (Drama).......1000

**You Never Saw Such Beautiful** and most practical poster frames as the American Slide & Poster Co., First National Bank Bldg., Chicago, are just getting out. These frames are made in both bronze and dark green finish. The one-sheet frame sells for $5.00, the three-sheet $9.00. They are a wonderful ornament for the front of the theatre.


WE SHOW ONLY THE BEST
THE TRIANGLE
AN UP-TO-DATE STORY OF INTENSE HUMAN INTEREST.

## PHOTO PLAY TICKET CHOPPER

**A Necessity Wherever Tickets Are Sold**

Finish: Cabinet is of finest, golden quartered oak, highly polished, and trimmings are of metal, finished in colored enamel, baked by special process, which retains its brilliancy, or if desired all metal parts heavily nickel plated. Glass is best polished French plate, quarter-inch thick.

Size: 45x12x12 inches

Weight (boxed) 100 lbs.

PRICE:

| | |
|---|---|
| Chopper | $50.00 |
| Foot Lever (extra) | 10.00 |
| Nickel Trimmings (extra) | 5.00 |

## BANNERS

Our Banners Are Works of Art. Lithographed in Four Colors. Eyelets in Corners. Printed on Heavy Muslin, 3 ft. wide by 12 ft. long. Price: $1.00 Each.

Made for all Releases, both Licensed and Independent. Always in Stock. Remit with Order.

**Photo-Play Advertising & Specialty Co.**
Main Offices: 121-123 Fourth Avenue
PITTSBURGH, PA.

BRANCHES
1022 Superior Ave., N. E., Cleveland, Ohio.
Equity Building, 70 Griswold St., Detroit, Mich.
27 West Naghten St., Columbus, Ohio.

---

### THE HOUSE OF

# SELIG

TRADE S MARK

**The Name of Selig is to Motion Pictures what the Mark of Sterling is to Silver**

**BOOK THESE WINNERS**

Feb. 24th — **THE COLLEGE CHAPERONE**
An uproarious college comedy written by Maibelle Heiks Justice. A story of two college boys and their girls, who were invited to attend the annual Promenade. The absence of the regular chaperone causes a necessary impersonation. Very funny farce.

Feb. 25th — **THE FLAMING FORGE**
The story of the cobbler's son and the smithy's daughter made famous by Longfellow. A quaint, picturesque tale of early New England days. Beautiful settings and excellent action.

Feb. 26th — **YANKEE DOODLE DIXIE**
A delightful comedy which depicts the troubles that arose over an attempt to secure harmony between two old soldier musicians. One is a Federal—the other a Confederate. The result is obvious. Clever theme and laughable situations.

Feb. 27th — **THE BANK'S MESSENGER**
A virile drama of the west and the dangers that used to confront the bank riders. Exciting plot and thrilling situations mark this picture as unusual. William Duncan, Myrtle Stedman and Lester Cunio are seen in leading roles.

Feb. 28th — **THE UNDERSTUDY**
An unusually interesting and fascinating story of the stage, depicting the struggles of an ambitious actress who finally "gets her chance." Exceedingly atmospheric, and cleverly acted.

On the Way. Soon to be Released. Watch for it. **"ALONE IN THE JUNGLE"** The Never-to-be Equalled Wild Animal Sensation.

## SELIG POLYSCOPE COMPANY

EXECUTIVE OFFICES: 20 EAST RANDOLPH STREET, CHICAGO. BRANCH OFFICES: LONDON, PARIS, BERLIN, ST. PETERSBURG BUDAPEST, RIO DE JANEIRO; STUDIOS: CHICAGO, LOS ANGELES, CANON CITY, PRESCOTT, JACKSONVILLE

## WE CAN HURRY

YOUR ORDER OUT

STAFFORD Chairs excel all others.

**Heavy Five Ply** seats and backs.

The last-forever kind, that you are using long after you have forgotten the price.

**STEEL CHAIRS TOO**

We carry several kinds of good chairs in stock, all guaranteed.

ASK FOR CATALOG 305

**E. H. STAFFORD MFG. CO.**
**CHICAGO, ILL.**

---

AN APPROPRIATE LECTURE

## Life of George Washington

32 slides, plain, $8.00. Colored, $15.00, with Lecture. Portrait of Washington, Plain, 25c. Colored, 50c, by parcels post prepaid.

**A. J. CLAPHAM, 130 W. 37th St., New York City**
Mfg. Fine Art Slides. Send for our 1913 Catalog.

---

## The "Fotoplayer"

***"Music for the Pictures"***

**130 Kearny St., San Francisco, Cal**

---

## DO YOU

require the services of a strictly first class CAMERAMAN? One who has made good. Now with one of the largest houses. Strictly sober and reliable. Fourteen years' photographic experience. Desires to make a change. If you require the services of such a man and are willing to pay for his ability, address EXPERT CAMERAMAN, care Moving Picture World, Box 226, Madison Sq. P. O., New York.

---

## FEATURE FILMS

**2, 3, 4-Reel, at Lowest Rental Rates**
**Complete Lobby Display Free.**
**Send for List.**
**NORTHERN FEATURE FILM EX.**
**Suite 405, Schiller Bldg., Chicago, Ill.**

---

## Costumes for Photo Plays

**VAN HORN & SON**

manufacturers of theatrical and historical costumes.

**PHILADELPHIA, PENNA.**
**Established 1852.**

---

## TIGER

Film Cement, the only Cement that will hold all makes of Film.

**AT ALL EXCHANGES, or**
ALFRED C. STANGE,
2214 W. Monroe St.,
Chicago, Ill.

---

**SELLING OUT FEATURES—LOW PRICES.**

| TITLE | REELS | TITLE | REELS |
|---|---|---|---|
| Colms Spades Gang.. | 3 | Circus Girl............ | 2 |
| Colms Necklace........ | 2 | Another's Crime....... | 2 |
| Art and Innocence.... | 2 | Last Hour............. | 2 |
| Torment .............. | 2 | Celebrated Case........ | 2 |

Prices quoted on feature or lot. Act quick. Free—1, 2, 3, 8 sheet posters, photos, etc.

**Federal Feature Film Supply Co., Inc.**
**Fourth Floor Hartford Bldg., Chicago.**

---

Headquarters for

## ASBESTOS

**CURTAINS and PICTURE BOOTHS**

***Send for Booklet*** **C. W. Trainer Mfg. Co.**
**39 Pearl St., Boston, Mass.**

---

## DISTRIBUTER

**For Rose's Ring Sprocket**

Theatre Equipment
Machines Repaired

**J. E. BOYLE**
**530 Main Street Dubuque, Iowa**

---

# THE BALKAN TRAITORS

Staged in Bulgaria, with Native Actors and a Gypsy Camp

## STATE RIGHTS

**NOW OPEN**

1, 3 AND 6 SHEETS, ALSO HERALDS

## NEW YORK FILM COMPANY

**145 WEST 45th STREET NEW YORK CITY**

***Twelve Large Photographs at $1.50 Per Set can be had from FRED. WALLER, 32 West 15th Street***

---

Stereopticons, Dissolving Rheostats, Automatic and Hand-Feed Arc Lamps, Acetylene Burners and Generators at lowest manufacturing prices.

**P. KELLER & CO.,**
**465-467 Greenwich St., New York.**

---

## FILMS FOR SALE

**Fifty Reels $4.00 Each**

**Not Less Than Three To An Order**

**OMAHA FILM EXCHANGE**
**OMAHA, NEBRASKA**

---

## Make Your Lobby Display Attractive

ROYAL
IMPROVE
YOUR
Lobby
FRAME YOUR POSTERS
BRASS EASELS AND BRASS RAILING
BRASS POSTER FRAMES FOR EASELS AND WALLS

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

*Write for Catalog.*

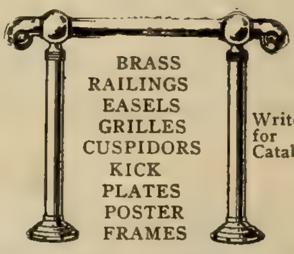
Don't fail to visit our complete New York showroom, 101-103 4th Ave.

**THE NEWMAN MFG. CO.**
717-721 Sycamore St.,
Cincinnati, O.

***Established 1882***

---

## McKENNA



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
KICK
PLATES
POSTER
FRAMES

Write for Catalog.

**McKenna Bros. Brass Co.**

**PITTSBURGH**

---

**DO YOU WANT TO MAKE MOVING PICTURES?**

We Sell and Rent Moving Picture Cameras, Printers and Perforators, New or Second-Hand. Educational films made. Advertising films taken to order. Local films our specialty.

**SPECIAL EVENT FILM MANUFACTURING CO., INC., 248 West 35th Street, N. Y. C.**

---

**We buy and sell Second Hand Films and Moving Picture Machines**

**WESTERN FILM BROKERS**
**538 S. Dearborn Street Chicago, Ill**

---

## Theatre Pipe Organs

**All sizes of Pipe Organs for Theatre purposes built to order.**

**Write for catalogue and estimates.**

**THE WM. SCHUELKE ORGAN CO.,**
**Milwaukee, Wis.**
**T. D. HUME, Chicago Representative,**
**711 Transportation Bldg., Chicago, Ill.**

---

THE SIMPSON SOLAR SCREEN

The only Metallic Screen without seams, patented. Buy the real thing. Beware of imitations

ALFRED L. SIMPSON, Inc.
No. 113 W. 132nd St., N. Y. City

**FILMS FOR RENT—FILMS FOR SALE**

| Title. | Make. | Length. | Price. |
|---|---|---|---|
| In the Clutches of Loan Sharks | Pathe | 3000 | $175.00 |
| His Rogues' Gallery Record | Deu. Bios | 2500 | 150.00 |
| In a Golden Cage (Saharet) | Monopol | 3300 | 250.00 |
| The Dice of Life " | Monopol | 3000 | 150.00 |
| Russian Revenge | Drankoff | 2000 | 150.00 |
| The Firebug | Monopol | 2000 | 150.00 |
| The Jewess | Messter | 1800 | 175.00 |
| The Gypsy Girl | Elite | 2700 | 175.00 |
| On the Steps of the Throne | Pasquali | 3000 | 300.00 |
| The Red July (Socialist Drama) | DeKage | 3000 | 300.00 |
| Romance of a Poor Girl | Pathe | 2800 | 150.00 |
| Ring that Binds | Messter | 3000 | 150.00 |
| Gambler's Victim | Exclusive | 1500 | 100.00 |
| Airman's Secret | Pasquali | 1800 | 100.00 |
| In a Siren's Power | Messter | 2400 | 100.00 |

One thousand reels Independent Films, some exclusive, at from five to twenty-five dollars per reel. Write for Bargain List.

**G. W. BRADENBURGH, 231-233 N. Eighth Street, Philadelphia, Pa.**

---

## CROWD YOUR HOUSE

with our much talked of Features. Get ahead of your competitor. Write for complete list.

**LOBBY DISPLAY FREE**

For Sale—Several Features.

**M. & F. FEATURE FILM SERVICE**

**167 W. WASHINGTON ST. CHICAGO, ILL.**

---

## Take Warning! Travelling Exhibitors! Act Accordingly!

We will rent you by the day, week or month—one and two and three-reel features—all money getters—paper and lobby display to bill like a circus. We can rent you a complete outfit. Also features for sale.

**ARCO FEATURE FILM COMPANY**

Dapples Bldg., 169 W. Washington St., Chicago, Ill.

---

## GOOD PHOTOGRAPHY MEANS SUCCESS

*"Let Us Develop and Print THAT Negative"*

**OUR WORK IS THE BEST! OUR PRICES ARE THE LOWEST!**

**We Guarantee Absolute Satisfaction. Tinting and Toning Our Specialty**

**ROMAN FILM CO.** TELEPHONE BATH BEACH 1575 **1668 Bath Ave., Brooklyn, N. Y.**

---

## TO OHIO EXHIBITORS

WE HAVE PURCHASED EXCLUSIVE STATE RIGHTS OF OHIO FOR

**PRESIDENT TAFT'S OFFICIAL TOUR OF INSPECTION OF THE PANAMA CANAL**

AN EXTRAORDINARY EDUCATIONAL FEATURE IN MOVING PICTURES. POSITIVELY THE GREATEST PICTURE EVER MADE SINCE MOTION PHOTOGRAPHY WAS INVENTED.

**For bookings write GEO. H. HEISER, - - - - 242 STEWART STREET, DAYTON, OHIO**

---

## THE SHOW CARD COMPANY

BANNERS TO ORDER
For Vaudeville, Announcements, etc.
3 x 12, $1.25 3 x 18, $1.75
3 x 15, $1.50 3 x 24, $2.25

**419 Heed Building Philadelphia**

**Turns out the widest line of theatre sign work at the lowest prices in the country. BETTER Signs CHEAPER. CHEAPER Signs BETTER.**

Write Today for Price List and Suggestions for copy of Lobby Display Cards, etc. Prices on any special signs you want quoted upon request.

---

## Wanted—Managers To Take Charge Feature Film Offices

For the Following Territories:

New York State, Ohio, Indiana, Illinois, Wisconsin, Kentucky, Missouri, Iowa, Nebraska, Kansas and New England States. Only those that are experienced and can furnish best of references need apply. State all in first letter, giving business experience and with what companies connected and what capacity. Best salary and commission paid to hustlers. Box I. F. F., care of Moving Picture World, New York City.

---

## THE MASTER-MODEL

**of the Royal Standard Typewriter**

**$75—No Extras**

**19 Exclusive Features Found in no other standard Typewriter**

**Combines all the advantages of several models in one MASTER-MODEL**

**ROYAL TYPEWRITER CO., 364 Broadway, New York**

***Branch Offices and Agencies the world over***

---

## SATAN SATAN

**The Great $200,000.00 Ambrosio Production In Four Parts**

WHO GOT IT FOR WESTERN PENNSYLVANIA?
WHO GETS ALL THE GOOD ONES FOR WESTERN PENNSYLVANIA?
WHY,

**THE IMPERIAL FEATURE FILM CO.**
**121 Fourth Avenue PITTSBURGH, PA.**

Chicago Branch:
808 Schiller Bldg.

Indianapolis Branch:
3 Franklin Bldg.,
Cor. Market St. and Circle

## KILL THAT COMPETITION—INCREASE YOUR BUSINESS AND SAVE MONEY

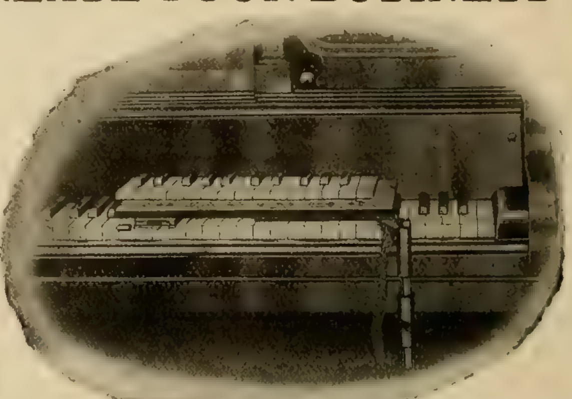
by installing a set of our MUSICAL ELECTRIC CHIME BELLS in all parts of the theatre. Does not add one cent to your weekly running expense when operated with our BARTON PIANO ATTACHMENT.

SOLD ON EASY PAYMENTS

YOUR PIANIST DOES IT ALL
And
ANY PIANIST CAN PLAY IT.

WRITE TO-DAY

**OSHKOSH METAL PRODUCTS CO**
OSHKOSH WISCONSIN



PATENTED. POSITION WHEN IN USE.

## Gundlach Projection Lenses

The Only Lenses Which Guarantee You The Best Pictures
The Only Lenses Giving The Greatest Possible Illumination
The Only Lenses Exact in Focal Length To Within 1-100 of an Inch

There were no high grade Lenses on the market until **GUNDLACH LENSES** were made and none now that equal them in optical quality and illuminating power.

The **GUNDLACH NO. 2 PROJECTION LENSES** made the long throw possible and already hundreds of theater owners have taken advantage of this opportunity to increase their theaters in length and seating capacity adding to their profits at the same time.

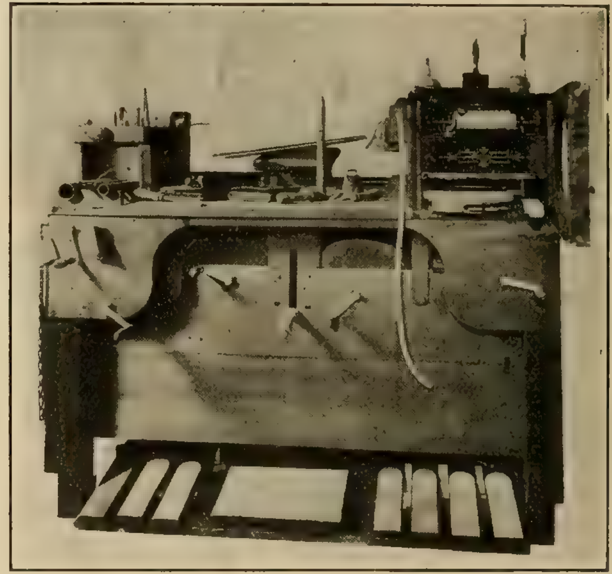
The superior quality of **GUNDLACH PROJECTION LENSES** is recognized by the leading makers of machines and they will be supplied to order in place of the ordinary lens equipment at very little increase in price.

No matter how well satisfied you are with your picture we invite you to order a **GUNDLACH PROJECTION LENS** for trial to see the difference. Nearly all our lenses are sold to exhibitors who have ordinary lenses, but are looking for something better. In many cases a customer orders one lens for trial and then re-equips all his machines, sometimes the machines of several theaters.

**GUNDLACH PROJECTION LENSES** are used by the Kinemacolor Company of America because they must have the best.

IT'S ALL IN THE LENS

**Gundlach-Manhattan Optical Co.**
**808 Clinton Ave., So., Rochester, N. Y.**



## Crowd Your House---Enliven Your Pictures

## The Excelsior Sound Effect Cabinet

WILL MORE THAN PAY FOR ITSELF

The Imitations are Realistic and Practically Unlimited

*Send for Descriptive Pamphlet*

Albert Gentel, 1503 Columbia Ave., Philadelphia, Pa.

## ELECTRA

PINK LABEL CARBONS

## PROJECT PERFECT PICTURES

QUALITY of LIGHT is vital to first-class pictures and it is carbons that produce the light. Improve your light by using "ELECTRA" highest grade carbons.

11 BROADWAY **HUGO REISINGER** NEW YORK

Let us send you a sample of

# DISINFECTINE

(Geranium odor)

A highly perfumed disinfectant. Should be used in every theatre. Kills disease germs and bad odors.

***Price only $2.50 per gallon***

**Moving Picture Machines and Repairs**

**Of all Standard Makes**

We allow on your old machine toward purchase of price of new one.

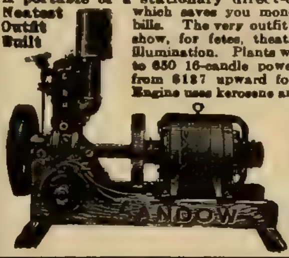
**Let's Get Acquainted**

**Amusement Supply Company**
107-A NO. DEARBORN STREET CHICAGO

---

## Moving Picture Electric Light Plants

**Produce Flickerless Current Cheaper than the Trust.**



**A portable or a stationary direct-connected plant which saves you money on your current bills. The very outfit for a tent or road show, for fetes, theatre projection and illumination. Plants with capacities of 75 to 650 16-candle power lamps at prices from $187 upward for complete outfit. Engine uses kerosene and supplies current at a cost of 2 cents per kilowatt.**

**Neatest Outfit Built**

**Address Electrical Dept. for catalog No. 201. 117**

**DETROIT MOTOR CAR SUPPLY CO.,**
**Detroit, Mich**

---

# COMPENSARC

**That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our**

**Booklet 15018**

**FORT WAYNE ELECTRIC WORKS**
**OF GENERAL ELECTRIC COMPANY**
**1402 Broadway**
**FORT WAYNE INDIANA 733**

---

20,000 roll tickets, $1.20; 50 % cored carbons, $1.15; stereopticon objectives, 50c to $3.00; stereopticons, $15; rheostats, $3 to $5; arc lamps, $1.75, $2 and $2.25; condensers, 50c; calcium jets, $2.80; acetylene jets, $2.50; gas generators, $3.50; Moving picture objectives, $2.75; jackets, $2. List of moving picture repair parts at fair prices. Sprocket wheels, 85c; films 1c a foot. Catalogue. All makes of moving picture machines repaired at reasonable prices.

L. HETZ, 302 East 23rd Street, New York City

---

# SCENARIOS WANTED

**Special Attention to**

# COMEDIES

**KINEMACOLOR**
**1600 Broadway New York**

---

# Ornamental Theatres

## PLASTER RELIEF DECORATIONS

**Theatres Designed Everywhere**

**Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs**

**THE DECORATORS SUPPLY CO.**
**2549 Archer Avenue, :: CHICAGO, ILL.**

---

## When Your Picture Machine Needs Repairing

**Why don't you send it to us?**

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

***We Buy Second-hand Machines.***

**GEO. M. HOKE SUPPLY CO., 176 N. State St., Bet. Lake & Randolph Chicago, Ill.**

---

# THE ENTERPRISE (Portable) CALCIUM GAS OUTFIT

**Price, with carrying case, $35.00.**

***Is the only Substitute for Electricity*** **for projecting Motion Picture or Stereopticon Views and is the**

**ONLY SATISFACTORY PORTABLE OUTFIT**

**because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valve to corrode, choke up and otherwise get out of order. Is patented.**

**"OXONE" in SQUARE CAKES** ***is most satisfactory*** **for the production of** ***oxygen gas.***

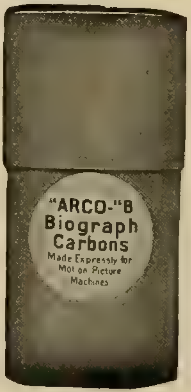
***For Sale by Dealers Everywhere.***

**Enterprise Optical Mfg. Co.** MANUFACTURERS 564-572 W. Randolph Street, CHICAGO, ILL.

EASTMAN
motion picture
film—the acknowledged standard the
world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

American Moving Picture Machine Co.
MANUFACTURERS OF THE
STANDARD
Automatic Moving Picture Machine
101-102 Beekman Street New York



*Use the Real*
Projector Carbon
"Biograph"
Brand
L. E. Frorup & Co.
232 Greenwich St., New York City

"Agfa"
CELLULOID POSITIVE · CELLULOID NEGATIVE
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)
RAW FILM SUPPLY CO.
15 EAST 26th STREET - - NEW YORK
Tel. Mad. Sq. 7876 Cable Rawfilm New York

EXHIBITORS' HEADQUARTERS
CALEHUFF SUPPLY COMPANY
(Incorporated)
50 North Eighth Street, Philadelphia, Pa.
Jobbers in Edison, Powers and Motiograph Machines and Parts
Machines Repaired by Expert Mechanics. Genuine Parts Only Used
SPECIALTIES
Mirror Screens
Chairs
Tickets
Pianos
Bio & Electra Carbons
Special Gundlach Lenses
Condensers
Edison Transformers
Ft. Wayne Compensarcs
Asbestos State Booths
Asbestos Wire
Switches
Plugs
Spotlights
Gas Making Outfits
Limes
Film Cement
Branch General Disinfectant Co.
Scenery, Stage Effects
Theaters Bought, Sold, Rented
CHAS. A. CALEHUFF, Pres. and Gen. Mgr.

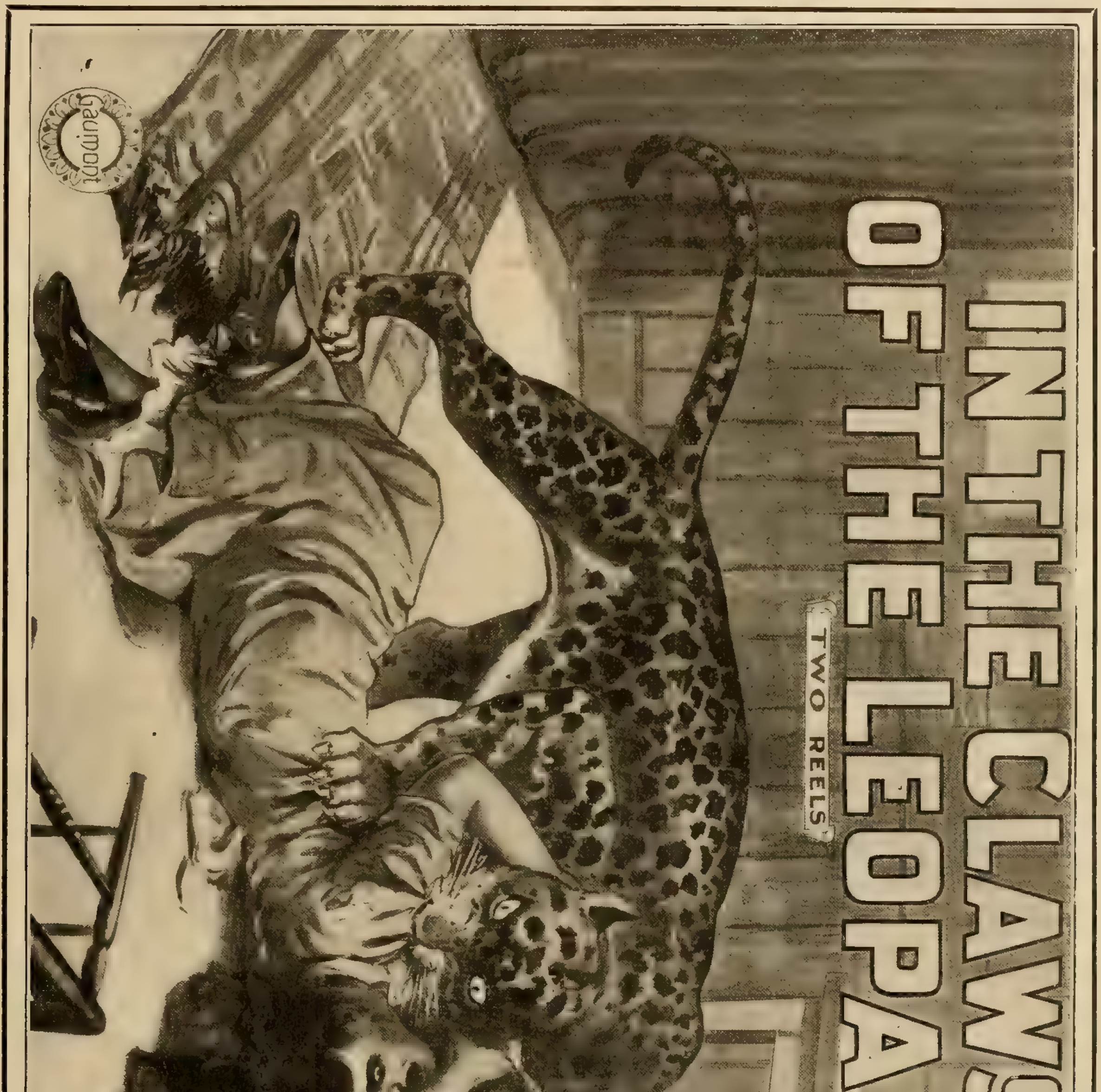
FILM LECTURES
By W. STEPHEN BUSH
How to Put On the Passion Play (Pathe Freres' World Renowned Production) ..............$1.00
How to Put On "The Crusaders, or Jerusalem Delivered" (World's Best Film Co.).......... 1.00
Key and Complete Lecture for "Dante's Inferno" (Milano Film Co.; Five Reels) ............... 1.00
"Life of Moses" (Vitagraph Five-Reel) ......... .10
$5.00 per Hundred to Exchanges for This One.
Copyrighted and For Sale Only by
CHALMERS PUBLISHING CO.
BOX 226 MADISON SQUARE P. O. N. Y. CITY

PATRIOTIC NOVELTIES
FOR
MOVING PICTURE THEATRES
*NOW BOOKING*
LOUISE M. MARION
IN HER
NEW ILLUSTRATED POEMS
and FILM LECTURES
LOUISE M. MARION
Studio 469 W. 23rd St. New York
TERMS REASONABLE
Telephone, Chelsea 5114

High-Class
Vaudeville Sketch
*entitled*
"MOTHER and SON"
*with*
*Strong Specialties*

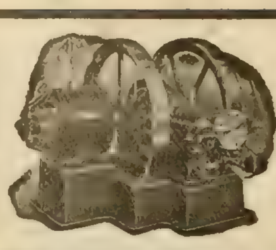
## A STORY OF POWER

## A STATE RIGHT FEATURE FILM



Territory being sold rapidly. For information on this and other features apply to **GAUMONT CO.**, Flushing, New York City

## ACTING THAT GRIPS



THE Foos

## ELECTRIC Generating Set

will furnish direct current for your show and give you better quality of light than you can get from the best Central Station service. With a Foos Engine you can save 50 to 75 per cent. of the money you have to pay for electric current and have all the light you want when you want it.

*Send for Bulletin F-98.*

**The Foos Gas Engine Co.**
809 Linden Ave. Springfield, O.

---

## OH! MR. EXHIBITOR!!

Think of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iroquois Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.

It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Give 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write to-day for Circular A.

THE HARDESTY MFG. CO., Canal Dover, Ohio.
U. S. A.

---

## SCENARIO WRITERS!

If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made salable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism for a fee of $2.

## Exhibitors!

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

**Epes Winthrop Sargent**
Box 70, Madison Square Station
New York City

---

## OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. NO. 31

115-117 So. Wabash Ave.,
Chicago, Ill.
New York Office, 1165 Broadway.

**The A. H. Andrews Co.**

Branches in all
Leading Cities
Seattle Office, 508-10-12 First Ave., So.
San Francisco Office, 728 Mission St.

---

Steel standards
will not break

*Get Our Prices Before You Buy*

## THE WISCONSIN SEATING COMPANY

New London
Wisconsin, U. S. A.

---

## OPERA CHAIRS

GEO. W. BENNETT
34-36 E. 3rd Street
CINCINNATI, OHIO.

---

## CHEAP

STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

*Second Hand Chairs*

Also seating for Out-of-door use.

Address Dept. W.

STEEL FURNITURE Co., Grand Rapids, Mich.
New York: 150 5th Ave. Pittsburgh: 318 Bissel Blk. Philadelphia: 1943 Market St.

---

## Orchestra Music FOR MOVING PICTURES

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

| | | |
|---|---|---|
| Piano, | 58 cents each; both No.'s | $1.15 |
| Violin, | 40 cents each; both " | 75c |
| Cornet, | 35 cents each; both " | 65c |
| Drums, | 30 cents each; both " | 55c |

Send for free sample pages.

**CLARENCE E. SINN**
*1501 Sedgwick St., Chicago, Ill.*

---

## Your Own Film Camera

BUY THE JUNIOR PROFESSIONAL GUARANTEED FILM MAKING OUTFIT YOU NEED IT, SOONER OR LATER, ALL SUPPLY, MACHINES, LENSES.

Eberhard Schneider. 219 Second Ave., N. Y.

---

## FEATURE FILM MEN TAKE NOTICE

We have the U. S. rights for Lieut. Rose and the Train Wreckers, approximately 965 feet. One and three sheets. faked 8 sheets, slides and 11 photos, $102.20.

"Lieut. Rose and the Patent Aeroplane," approximately 1,100 feet. One and three sheets, faked 8 sheets, slides and 11 photos, $126.20.

LIBERTY FILM RENTING CO., Pittsburg, Pa.

---

## MOVING PICTURE MACHINES

Stereopticons, Slides, Accessories

CHAS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO
Large Line of Edison Goods
Established [illegible]

---

*It pays to discriminate when you buy*

## THEATRE SEATING

**WRITE TODAY** for Cat. V2 (Moving Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan.

Widest range of styles and prices. Large stocks.

**American Seating Company**
818 S. Wabash Ave., CHICAGO 15 E. 32nd St., NEW YORK

# MELIÉS FILMS

Released January 31st

## TWO-REEL SPECIAL FEATURE

# A TALE OF OLD TAHITI

This special release is drawing packed houses because of its novelty. If you have not already done so, book it at once

**ONE AND THREE SHEET POSTERS**

February 13th

## UNMASKED BY A KANAKA

A plantation Romance of Tahiti, depicting Colonist life and customs of today. A subject you can well feature and be confident of results.

Coming March 6th

## THE MISFORTUNES OF MR. & MRS. MOTT ON THEIR TRIP TO TAHITI

On same reel

## THE "UPA UPA" DANCE

The native dance of Tahiti

**ONE AND THREE SHEET POSTERS**

# PRODUCED IN TAHITI.

# *Power's*

# *Cameragraph No. 6A*

**THE QUALITY MACHINE**
**THE MACHINE OF POWER**
**CONSTRUCTED BY POWER**

SINCE placing this model on the market (May, 1912) we have delivered over 2000; and there are now nearly 9000 of our No. 6 and No. 6A in active service throughout the world.

**POWER'S No. 6A** has greatly enhanced the high reputation achieved by earlier models, and the demand for it is so great that with our increased facilities, we find it difficult to keep pace with our orders.

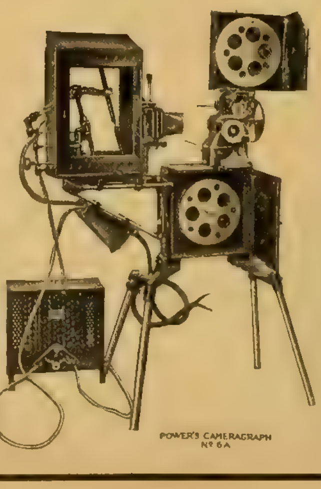
In countless churches, theatres, schools, at U. S. Government posts, on many battleships, etc., **POWER'S CAMERAGRAPH No. 6A** is recognized as

## The MACHINE of QUALITY

LET US SEND YOU CATALOG G GIVING FULL DETAILS

*Nicholas Power Co., 90 Gold St., N. Y.*

The LEADING MAKERS of MOVING PICTURE MACHINES



POWER'S CAMERAGRAPH Nº 6A

Vol. 15. No. 9 March 1, 1913 Price, 10c

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Gauntlets of Washington" (Edison).

17 Madison Ave. **New York—Chicago** 169 W. Washington St.

## THE THANHOUSER THREE-A-WEEK

Sunday, February 23

### The Ghost in Uniform

With the erection of a new police headquarters, the city force abandoned the old. One night two tramps, seeking quarters, entered the old building and would have closed their eyes in sweet slumber, had they not seen a headless spectre in police uniform. They rushed out. Returning with police aid, they found the ghostly inhabitant to be—well, SEE THE PICTURE.

Tuesday, February 25

### Sherlock Holmes Solves the Sign of the 4

In two reels, a mystery masterpiece. "Perfect Publicity," of course—two one-sheets, a three sheet, Standard cuts, Novelty slides, Kraus photos, Hennegan heralds—if you don't know the price, write us. The story is the famous one about the jewels of fabulous value found in the home of Major Sholto after his mysterious death. A pretty girl is told in an anonymous letter that she is entitled to a share in the treasure; the letter naturally perplexes her; she goes to Sherlock Holmes about it— and that's as much as we can tell you here.

Friday, February 28

### When Dreams Come True

That true-to-life Thanhouser touch is heavy in this. The idea of the story is perfectly natural. A man and his wife on a California orange grove have the natural dreams of the ONLY happy life that is lived in a big city. The loneliness of the groves was naturally the inspiration. They get the chance to come to the city. And they live its life, as they had long prayed to. In a natural way, you see it bore them. Then you see them back on the orange grove.

Coming! Sunday, March 2: *A California Comedy:* "The Way To A Man's Heart"

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Winter Studios: 651 Fairview Place, Los Angeles, California

# FIVE-A-WEEK ESSANAY

## "A Chain Is Only As Strong As Its Weakest Link"

**The Mighty Links in the Essanay Chain of Success Proves Conclusively that Essanay Establishes Exceptionally Excellent Examples in Photographic Portrayal**

---

Released Tuesday, Feb. 25th.

### "THE WESTERN LAW THAT FAILED"

A powerful and gripping story of the Far West. A horse thief almost pays the penalty.

Released Wednesday, Feb. 26th.

### "THE GUM MAN"

One of the most hilarious comedies that was ever taken in the Eastern studio, with Howard Missimer, Augustus Carney, Beverly Bayne and others.

Released Thursday, Feb. 27th.

### "LADY AUDLEY'S JEWELS"

Another screamingly funny comedy of merit with John Steppling, Howard Missimer, Augustus Carney, Eleanor Blanchard and "Billy" Mason.

Released Friday, Feb. 28th.

### "SWAG OF DESTINY"

A true to life meritorious drama, featuring Bryant Washburn, Dorothy Phillips and Frank Dayton.

Released Saturday, Mar. 1st.

### "THE INFLUENCE ON BRONCHO BILLY"

A drama of power and passion, featuring the world's most popular photoplayer, G. M. Anderson.

---

TO BE RELEASED SOON! TO BE RELEASED SOON!

## "THE SPY'S DEFEAT"

(IN TWO REELS.)

A MASTERFUL PHOTOGRAPHIC INTERPRETATION OF A DRAMATIC MASTERPIECE.

ELECTROTYPES OF "BRONCHO BILLY" AND "ALKALI" IKE CAN BE HAD FOR THE ASKING, PROVIDED YOU USE THEM IN YOUR LOCAL NEWSPAPERS.

---

**SUCCESS GUARANTEED,** PROVIDING YOU USE THREE-SHEET POSTERS OF ALL ESSANAY SATURDAY RELEASES, LITHOGRAPHED IN FULL FOUR COLORS, PRICE 35c. EACH. YOU CAN ORDER THESE FROM YOUR EXCHANGE OR DIRECT FROM THE **ARMSTRONG LITHOGRAPH CO.,** CLEVELAND, OHIO. YOUR LOBBY DISPLAY IS INCOMPLETE WITHOUT PHOTOS OF ESSANAY PLAYERS, SIZE 8 x 10, PRICE $3.00 PER DOZEN. CAN BE SECURED FROM THE PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILLINOIS.

## ESSANAY FILM MANUFACTURING CO.

**521 First National Bank Bldg., Chicago, Ill.**
Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Berlin, Paris, Barcelona

# A STATE RIGHT FEATURE FILM

Does it interest you that among other states, New York, parts of the South, and Ohio are now open on this and other Gaumont Feature Films? How long they will remain unsold is a matter of dollars and cents to you.

"Soft and Sinister were the kisses of the waters on the cold stones. Clear rang out the voice of the distraught singer, her accents echoing back from the rocks in dissonance dolorosa. Under the waves slept her husband and there only could be the union eternal. And thus, over the sullen tide, she strew the flowers of her triumph, strewed them upon the grave of her husband lover—upon her grave to be."

Haven't space here to tell you all about this film and others. Write! Inquire! Don't experience the self-disgust of feature film men who have let others walk away with the profits resultant upon handling Gaumont Films.

# A STORY BEAUTIFUL

# Keystone Comedies

## "The Professor's Daughter"

AND

## "A Tangled Affair"

**Released Monday, February 24th.**

## "A Red Hot Romance"

AND

## "A Doctored Affair"

Released Thursday, February 27th.

**"The Sleuth's Last Stand and "A Deaf Burglar"**
Monday, March 3rd.

**"The Sleuths at the Floral Parade" and "A Rural Third Degree"**
Thursday, March 6th.

**"A Strong Revenge"**
Monday, March 10th.

**"Jenny's Pearls" and "The Chief's Predicament"**
Thursday, March 13th.

**KEYSTONE FILM CO.**
**Long Acre Bldg., 42d St. and Bdwy.**
**NEW YORK CITY**

**MUTUAL FILM CORPORATION**
**60 WALL STREET**
**Sole Agents for U. S. and Canada**

# Broncho Headliners

## "The Barrier"

**Great Feature Film**
**IN TWO REELS**
**Released Wednesday, March 5th.**

A thrilling tale of the West, showing how a young soldier won promotion by heroic conduct, and had a verdict of a court-martial set aside which had found him guilty of a serious offense, though innocent.

Terrific Fight Between the Two Soldiers. The Uprising of the Indians and the Massacre of the Indian Agent and His Staff. The Attack on the Stage Coach and the Sensational Rescue of a Woman from the Redskins. The Thrilling Battle Between the Soldiers and Indians, and 100 more big scenes.

**Broncho Motion Picture Co.**
**Long Acre Bldg., 42d St. and Bdwy.**
**NEW YORK CITY**

**MUTUAL FILM CORPORATION**
**60 WALL STREET**
**Sole Agents for U. S. and Canada**

# Kay-Bee Features

## "The Lost Dispatch"

**Thrilling Military Drama**
**IN TWO REELS**
**Released Friday, March 7th.**

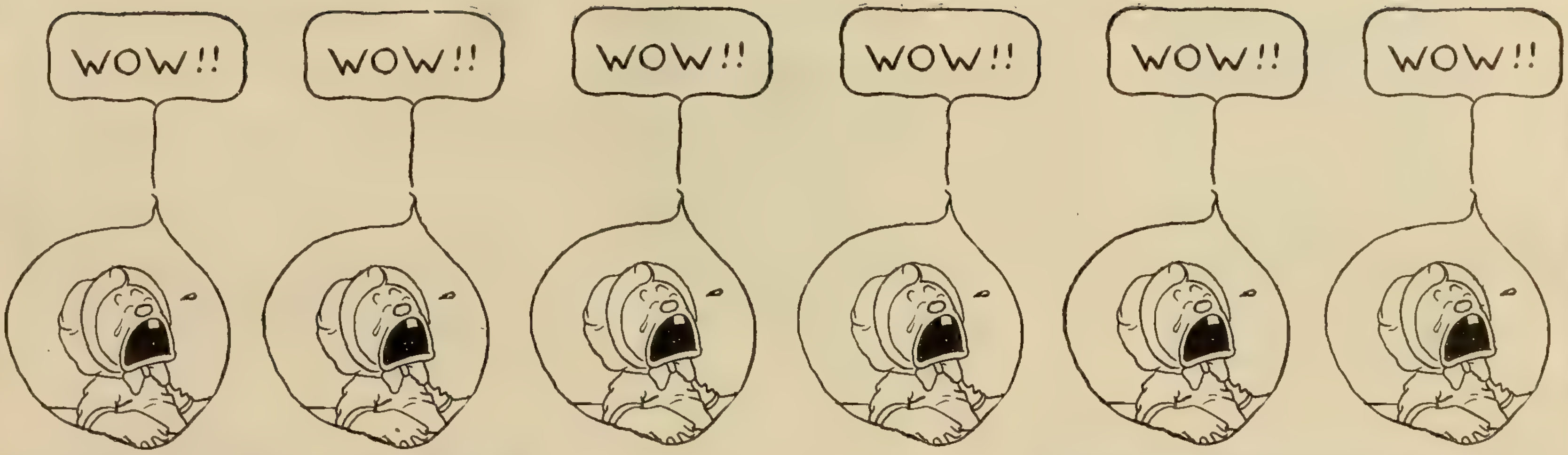
A unique story, presenting a combination of war scenes beyond description and scenes of pathetic tenderness and devotion. As a dramatic masterpiece this subject will hold a front place in motographic history, and as a sensational offering and military spectacle it is unequaled.

**February 28th, A Single Reel Subject**

## "The Tell Tale Hat Band"

**N. Y. MOTION PICTURE CO.**
**Long Acre Bldg., 42d St. and Bdwy.**
**NEW YORK CITY**

**MUTUAL FILM CORPORATION**
**60 WALL STREET**
**Sole Agents for U. S. and Canada**


WOW!!
WOW!!
WOW!!
WOW!!
WOW!!
WOW!!

When you see the animated cartoon entitled "The Newlyweds," just finished by the American Eclair people, you will be astounded. Then you will yell with laughter and you will wonder how on earth this picture was ever made. So will the people who pack your house to the doors. Watch for the release date.

# Greatest Novelty Ever Shown On the Screen!

This animated cartoon is only half a reel in length. You'd be glad to have it six times as long. But it takes two weeks to make half a reel. The other half of the reel will consist of some of the American Eclair's marvelous scientific pictures or hand colored pictures. Begin to demand them right now!

# Now "Demand That Universal Program"

## REX

"THE STOOL PIGEON" (Drama).

**Thursday, March 6th.**

The former convict reforms to insure his sister's happiness. She jeopardizes her love in proving an alibi for him when he is falsely accused of murder. An exciting emotional that will cause the right kind of comment.

"TROUBLED WATERS" (Drama).

**Sunday, March 9th.**

An unusual plot in an unusual picture. Phillips Smalley and Lois Weber execute some surprisingly clever work. A real human interest story.

## 101 BISON

"HIS BROTHER" (Two-Reel War Drama).

**Tuesday, March 4th.**

What's the use? Words can't describe it. If you're a real human you will shout yourself hoarse over this. Manhood sublime, sacrifice unstintingly, love supreme, heroism paramount. It's all there. Don't make yourself miserable for a month by missing it.

"AT MAD MOLE CANYON"
(Two-Reel Drama).

**Saturday, March 8th.**

A splendid Western picture tingling with life and action. Loaded with prairie atmosphere and vivid scenes.

## ECLAIR

"THE CRIMSON CROSS"
(Religious Drama).

**Wednesday, March 5th.**

Sublime in detail and reverence, it will pack your theater to the roof. Absolutely the greatest and most wonderful religious masterpiece ever made in America. It is the "Passion Play of The Independents."

"THE TESTER TESTED" AND "THE COCOA INDUSTRY" (Split).

**Sunday, March 9th.**

Urged on by his jealous married friend to entice the latter's wife, a bachelor finally confesses the plot to the woman. Her method of cure is the acme of originality and guaranteed humor. With it a memorable educational.

## IMP

"NOW I LAY ME DOWN TO SLEEP" (Drama).
Monday March 3rd.

A beautiful story by distinguished masters of silent drama—It demonstrates the wonderful power of prayer and the life long influence of mother love.

"DR. JEKYLL AND MR. HYDE" (Two-Reel Drama).
Thursday, March 6th.

The most awe inspiring translation of Stevenson's famous story ever made. King Baggot in the title role acts with an intensity of sensationalism that will live long in the memories of your patrons.

"BINKS THE BLACK HAND" AND "IN OLD PANAMA" (Split Comedy).
Saturday, March 8th.

Binks has done some awfully funny things. He excels himself in this one in a side splitting series of experiences as an imitation bad man. With it a splendid educational of great historic value.

## NESTOR

"WHEN HE JUMPED AT CONCLUSIONS" AND "THE GIRL SLEUTHS (Split Comedy).
Monday, March 3rd.

His jealousy causes domestic troubles. The mixup will leave a trail of aching sides. A rib tickler by girl detectives completes a thousand feet of howling mirth.

"BIG BOB" (Comedy).
Wednesday, March 5th.

Bob, big, gruff and good natured, supplies 2,000 giggles in his efforts to whip the father of the girl who elopes with his rival. A winner for originality and fun.

"THE GREATEST OF THESE IS CHARITY" (Drama).
Friday, March 7th.

A young minister marries an outlaw's daughter to quiet a scandal-loving congregation. His love and sacrifice furnish a marvelously gripping theme that will bring deafening applause.

## CRYSTAL

"KNIGHTS AND LADIES" "MA AND THE BOYS" (Split Comedy).
Sunday, March 9th.

Laugh! Say, you're going to groan when you get your eyes on these. They'll cure the worst case of blues imaginable. Pearl White's the star.

## GEM

"CONSCIENCE" (Drama).
Tuesday, March 4th.

A conscience is both a blessing and a curse. In this instance it works two ways. A wonderfully strong story of human nature ungarbed. The moral will outdistance any police force for results.

## VICTOR

"THE PRIMA DONNA" (Drama).
Friday, March 7th.

The kind that will keep them pounding until the orchestra is swamped. They'll hate to draw a breath, so strong will it grip them.

## CHAMPION

"THE BUM'S HALLOWEEN" (Comedy).
Monday, March 3rd.

Those who saw this at a private exhibition are still laughing. Honest, it's a scream. Get in line on this one and contract the giggle habit.

## THE ANIMATED WEEKLY

**A newspaper on film. Its reporters never miss an item. They're always on the job. Don't miss a great feature of the Universal Program.**

## POWERS

EPH'S DREAM" AND "INDIANS" (Split Comedy).

Wednesday, March 5th.

Eph loses on the "bones." Sleep silences his grief. His dreams lead him through a maze of shriekingly humorous situations. Indian life and pastimes on the same reel.

"IN A ROMAN GARDEN" (Drama).
Friday, March 7th.

The Roman soldier seeks a Catholic girl who wields over his determination and wilfulness a strange power. His conversion to the cross results from genuine experiences of unbounded interest.

## FRONTIER

"A RACE FOR LIFE" (Drama).
Thursday, March 6th.

A girl's bravery and her sweetheart's ingenuity combine to make a truly sensational and breath stopping picture. Brimming with action and thrills.

## MECCA

"THE BLIND SHALL SEE" (Drama).
Saturday, March 8th.

A picture that will put in the closing touch to a splendid program. With it, your stock will jump twenty per cent. among your patrons.

# UNIVERSAL FILM MANUFACTURING CO.

1600 BROADWAY, NEW YORK
Western Address, Hollywood, Cal.

# UNIVERSAL FEATURES!

The best and cleanest film program in the world is now packed with real, genuine, blown-in-the-bottle FEATURES every week. They come to you without extra charge, with the exception of 101-BISON FEATURES which are to be advanced in price to exchanges beginning with our wonderful release of Tuesday, Feb. 25th, "The Coward's Atonement." Ask the nearest Universal exchange to show you some of our recent features. You will be simply amazed! *They are positively the best in all the world!*

## The Crimson Cross

(3 *reels. Eclair*)

This Standard Eclair, made in America, will prove to be "the Passion Play of the Independents" without a doubt. Wonderful posters with it!

## The Coward's Atonement

(2 *reels.* 101-*Bison*)

The best military drama in moving picturedom. Bridges blown up. Terrific artillery fire. Desperate charges. Hand to hand fights. Don't you miss it!

## Dr. Jekyll & Mr. Hyde

(2 *reels. Imp*)

Absolutely the best thing King Baggot ever did. The acting of the entire company, the stage settings and the directing are perfection. Demand it.

## Brother Against Brother

(3 *reels.* 101-*Bison*)

Here is another military drama which will follow a week after "The Coward's Atonement." Big posters for this and all other features.

## A Great 2-Reel Rex!

(*With special posters*)

"Thou Shalt Not Steal" will be released March 13th. It will prove to you that the Rex is itself again. In fact better than ever in all its history.

## The Man Who Dared

(2 *reels. Eclair*)

One of the best stories of the north woods ever shown on the screen. An American-made Eclair that will delight every moving picture fan.

## Red Girl's Sacrifice

(*2 reels. 101-Bison*)

For those who love the Indian-Plainsmen fights and intrigues. Action every minute. A hot border battle that will stir your sluggish blood.

## Kathleen Mavourneen

(*3 reels. Imp*)

The stunning 3 and 6-sheet posters will drag the people into your theater, and the 3-reel story will send them into transports of delight.

## Lincoln J. Carter

(*First picture ready*)

The first production by Mr. Carter is "Flaming Arrow," the play that made a fortune for him. His name on your posters will coin you big money.

## Wanted: A Comedy Director

(*Immediately*)

Send your references, name and address to the office of the president and they will be held in strictest confidence. Quick action wanted.

## Wanted: Billy Quirk Scripts!

(*Best prices paid*)

We are in urgent need of crackerjack comedies written especially for Billy Quirk. Best prices paid. Rush us the best in your brain.

## Special: To Scenario Writers!

(*Very important*)

Don't forget we have 8 companies on the coast in addition to those making western and military films. Send eastern dramas and comedies there quick.

**Coming! Coming! Coming! Coming!**

**3 REELS! 3 REELS!**

# "THE BATTLE OF BULL RUN"

General Manager Kennedy of the Universal's Coast Outfit wires: "The zenith of perfection in military production has been reached in our three-reel feature 'The Battle of Bull Run.' It fairly staggers the imagination. It will send Universal exhibitors into ecstasies of excitement and joy." BEGIN TO DEMAND IT RIGHT AWAY, MR. EXHIBITOR!

## Universal Film Manufacturing Co.

**Eastern Address, 1600 Broadway, New York**
**Western Address, Hollywood, Cal.**

**"DEMAND THAT UNIVERSAL PROGRAM"**

# Watch Announcements

In about a week or ten days, the SOLAX COMPANY will announce for sale, the **Special Staterights** release that will follow **"Beasts of the Jungle."** This new production will exceed all the best of SOLAX past successes, like "FRA DIAVOLO" and "DUBLIN DAN." **Madame Blaché,** in producing the **Coming Feature** spared neither time nor money, with the result, that she has produced a **Masterpiece of Magnificence. Twenty-six** new elaborate sets were built especially for the production. All the costumes and properties were made to order. **Two Hundred** people are in the cast, besides an army of RATS, and a good cat. All persons of the English speaking world, will recognize the **Title** of the production when it is announced. In the aggregate the production represents an outlay of **$35,000.00.** The **Cast** is all-star, and the story is laid in the **picturesque Gothic period.** It took four weeks to build the sets and three weeks to put on the production. **Watch Announcements!**

## REGULAR RELEASES

**Napoleon** . . . . . . . (*Comedy*)
Released Wednesday, March 5th

**The Kiss of Judas** . . . (*Drama*)
Released Friday, March 7th

**Officer Henderson** . . . (*Comedy*)
Released March 12th

**The Plans of the House** . . (*Drama*)
Released Friday, March 14th

**Solax Company**

**FORT LEE, NEW JERSEY**

Shipments made through the Film Supply Co. of America.

Write for Bookings—BEASTS OF THE JUNGLE

# AMBROSIO

## OUR NEXT BIG FEATURE!

# "The Knights of Rhodes"

**A big, spectacular historical subject, introducing the capture of the famous Island of Rhodes by the Sultan Soliman's army.**

**Ready for Shipment Now** **Don't Write — Wire** **Territory Selling Fast**

---

March 1st **"Love Amongst the Lions"** In Two Reels

A sensational story full of powerful and absorbing incidents—a really great lion picture.

March 8th **"MARITZA"** In Two Reels

A powerful drama of the Balkan War. Vivid battle scenes surrounding a strong story.

March 15th **"THE CRITIC"** In Two Reels

AN INTERESTING DRAMATIC PORTRAYAL OF THEATRICAL LIFE BEHIND THE SCENES.

---

**TODAY YES, BUT** Tomorrow may be too late. So get busy, Mr. Exchangeman, and wire us to keep your territory open for these two-reel releases.

---

**WHY?** 1st: It gives you an exclusive every week, as we sell to but one exchange in each territory.
2d: Every subject is worth featuring and is especially selected for the American market.
LAST BUT NOT LEAST—You get that perfect AMBROSIO Photography.

---

# Ambrosio American Co.

**15 East 26th Street, New York**

**DANIEL FROHMAN Presents**

# JAMES K. HACKETT

**and a Special Company in**

# "The Prisoner of Zenda"

**By ANTHONY HOPE**

*A Drama of Romance and Adventure*
*in Motion Pictures*

## Licensed by the Motion Picture Patents Company

## WIRE FOR STATE RIGHTS!!

**Produced by the**

# Famous Players Film Company

**EXECUTIVE OFFICES: TIMES BLDG., NEW YORK**

**ADOLPH ZUKOR, President** **DANIEL FROHMAN, Managing Director**

**WRITE FOR ELABORATE ILLUSTRATED BOOKLET**

## THE GREATER LOVE

An Intense Drama with a stirring plot enacted with natural settings.

*Release Date, Monday, March 3, 1913.*

### JOCULAR WINDS

A Society Drama of absorbing interest, enacted in gorgeous California by an all-star cast.

*Release Date, Thursday, March 6, 1913*

### The Transgression of Manuel

A pathetic Western tale of a young greaser's trials and tribulations.

*Release Date, Saturday, March 8, 1913*

## THREE A WEEK

***Produced in gorgeous California by the foremost exponents of the pantomimic art***

---

### THE LYRIC THEATRE

**Motion Pictures—The Better Kind**

American Film Mfg. Co.,
Chicago, Illinois.

Streator, Illinois.

Gentlemen:

Enclosed find $1.00, for which kindly send photos of Leads in the American Company. They sure make a hit.

Yours respectfully,

AUGUST BOSSEN.

## American Film Manufacturing Company

6227-35 Evanston Avenue

Chicago, Illinois

# AN ACCURSED INHERITANCE

OR

## THE SINS OF THE FATHER

## A Picture of Power
## A Plot of Purpose
## Photography That's Perfect

A wonderful company of artists present the pitiful penalty paid by a family through three generations, from the first giving of liquor to a child down through a graphic depiction of the devastating desolation of the Demon of Drink. A temperance tale, telling the tragic trail of torment which terrified children and grandchildren following the fatal foolishness of a fond father. Heartrending in its pitiful pathos. Here is a

## Crowd Compelling Favor Finding Feature

A forceful treatise that thrills as it teaches its text of terrible truth. A theme with a

## Tremendous Appeal

If you want to be in on this success of successes as a buyer or renter, wire today to your nearest office—tomorrow may be too late. Of course we have 6 sheets, threes and ones, booklets, photos, cuts, heralds, lobby frames, etc. Don't delay—wire today.

119 N. Illinois St.,
Indianapolis, Ind.

Hauser Building,
St. Louis, Mo.

115 Temple Court Bldg.,
Minneapolis, Minn.

Tyler Building,
Louisville, Ky.

**Home Office**
**225 West 42d St.,**
**N. Y. City**

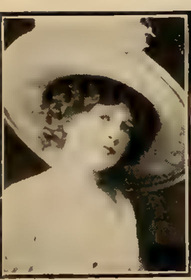
7 Clay Street,
Baltimore, Md.

216 Fifth St.,
Des Moines, Iowa.

112 La Salle St., Room 20,
Chicago, Ill.

Cleveland, Ohio.

## UNION FEATURES



# AS IN A LOOKING GLASS

A MARION LEONARD FEATURE PRODUCTION

A Dramatic Production that sets a new Standard in features

276 Heart Gripping Scenes

THESE wide awake and progressive Exchangemen have seen the advantage of adding this Greatest of American Features to their program and have bought Exclusive Rights for their respective Territories.

**New England States**

*Marson M. P. Co., 597 Washington St., Boston, Mass.*

**California, Nevada and Arizona**

*Miles Bros., 1145 Mission St., San Francisco, Cal.*
*Miles Bros., 411 West 8th St., Los Angeles, Cal.*

**Wisconsin**

*Milwaukee Film Exchange, 133 Second St., Milwaukee, Wis.*

**Illinois**

*General Feature Film Co., 112 La Salle St., Chicago, Ill.*
*State Rights Film Co., Chicago, Ill.*

**Colorado, Utah and Wyoming**

*Swanson Crawford Film Ex., Railroad Bldg., Denver, Colo.*

**Eastern Pennsylvania**

*State Rights Film Co., 1204 Race St., Philadelphia, Pa.*

**Western Pennsylvania**

*J. A. Weiland Feature Film Co., 212 Fourth Ave., Pittsburg, Pa.*

**Iowa and Nebraska**

*Associated Feature Film Co., 403 Observatory Bldg., Des Moines, Iowa.*

**Oregon and Washington**

*Film Supply Co., Portland, Ore.*

**Southern Ohio**

*Dayton Feature Film Co., 16 E. 5th St., Dayton, Ohio.*

**Maryland, Dist. of Col., Virginia and Eastern West Virginia**

*Moore's Film Features, 434 Ninth St., N. W., Washington, D. C.*

## Territory Still Open

Greater New York — New York State
Georgia, Florida, North and South Carolina, Kentucky and Tennessee
Northern Ohio Michigan Indiana
Minnesota, North and South Dakota
Louisiana Mississippi and Alabama
Oklahoma and Arkansas
Kansas Missouri
Texas and New Mexico
Montana and Idaho

## Unanimous

Verdict of all who have seen this greatest of all features.

"The greatest dramatic production ever conceived."

## Don't Forget

This verdict comes from Practical Film Men, Buyers, Exhibitors, Critics and Competitors.

Praise from the latter is praise indeed.

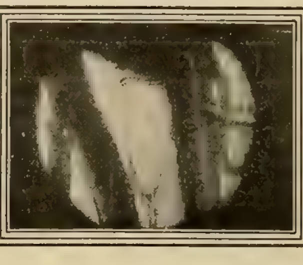
Exchangemen and exhibitors who seek to IMPROVE the INDUSTRY should not hesitate an instant in buying and exhibiting all

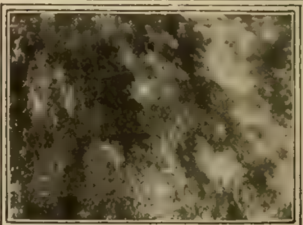
## Marion Leonard Feature Productions.

NEXT RELEASE **CARMEN**

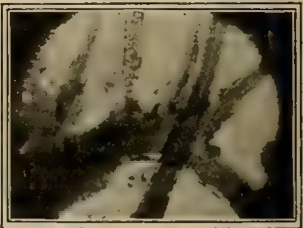
**MONOPOL FILM CO., 145 West 45th St., New York City**

# MARVELOUS MICRO X-RAY FILM





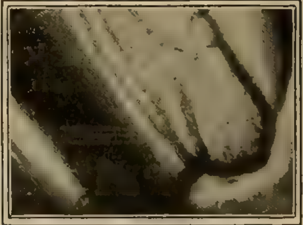
# "CIRCULATION OF THE BLOOD"



# THE HEART OF MAN PICTURED IN ACTION

ITALA FILM

ITALA FILM



## MOST **WONDERFUL FILM** EVER MADE

Showing for the first time in the history of science, the Human power plant in full operation, hitherto impossible even in the dissecting room.

*PLAINLY DESCRIBED THROUGHOUT BY SUB TITLES. Easily understood by any child*

**LENGTH 300 FEFT** *SOLD WITHOUT RESTRICTIONS* **PRICE $30.00**

Price includes one set of nine 8 x 10 inch lobby photos and fifty small posters.

*ORDERS MUST BE ACCOMPANIED BY A DEPOSIT*

ITALA SCIENTIFIC STUDIES

**SCIENTIFIC STUDIES, 133-135-137 W. 44th St., New York, U. S. A.**
Through Film Supply Company of America

FILM SUPPLY CO. OF AMERICA

**Feature! Feature! Feature!**

# Kleine-Eclipse Special

**Released March 3, 1913**

# SHYLOCK

(Copyright, 1912, by George Kleine)

**IN TWO REELS**

**A Gorgeous and Splendidly Portrayed Production adapted from Shakespeare's "THE MERCHANT OF VENICE"**

Before the Caskets.

Bassanio and Portia.

The Pound of Flesh.

**Special Heralds, one, three and six-sheet Posters!**

## A Strong Program of Regular Releases

| | | |
|---|---|---|
| **CINES**<br>Feb. 25, 1913 | **WHEN A MAN'S MARRIED**<br>**Fooling Papa** | (Comedy)<br>(Comedy) |
| **ECLIPSE**<br>Feb. 26, 1913 | **HIS NEW WATCH**<br>**Animals in the London Zoo** | (Comedy)<br>(Educational) |
| **CINES**<br>March 1, 1913 | **A MARTYR TO DUTY** | (Drama) |

Send us your name, to be placed upon our mailing list for advance advertising matter : :

**George Kleine**

166 N. State St.
CHICAGO, ILL.

# THE RETREAT FROM MOSCOW

## PATHÉ FEATURE—Two Reels

NOT A STORY. AN ACTUAL REPRODUCTION OF NAPOLEON'S GREAT FAILURE, MADE WITH THE ASSISTANCE OF THE

## IMPERIAL RUSSIAN ARMY

**TEN THOUSAND TROOPERS**

TURN TOWARD FRANCE FROM THE RUINS OF MOSCOW, FORMING ON THEIR JOURNEY VARIOUS ENSEMBLES MODELED AFTER THE PAINTINGS OF THE FAMOUS ARTIST VERESTCHAGIN.

## CONCEDED A MASTERPIECE

RELEASED MARCH 8TH

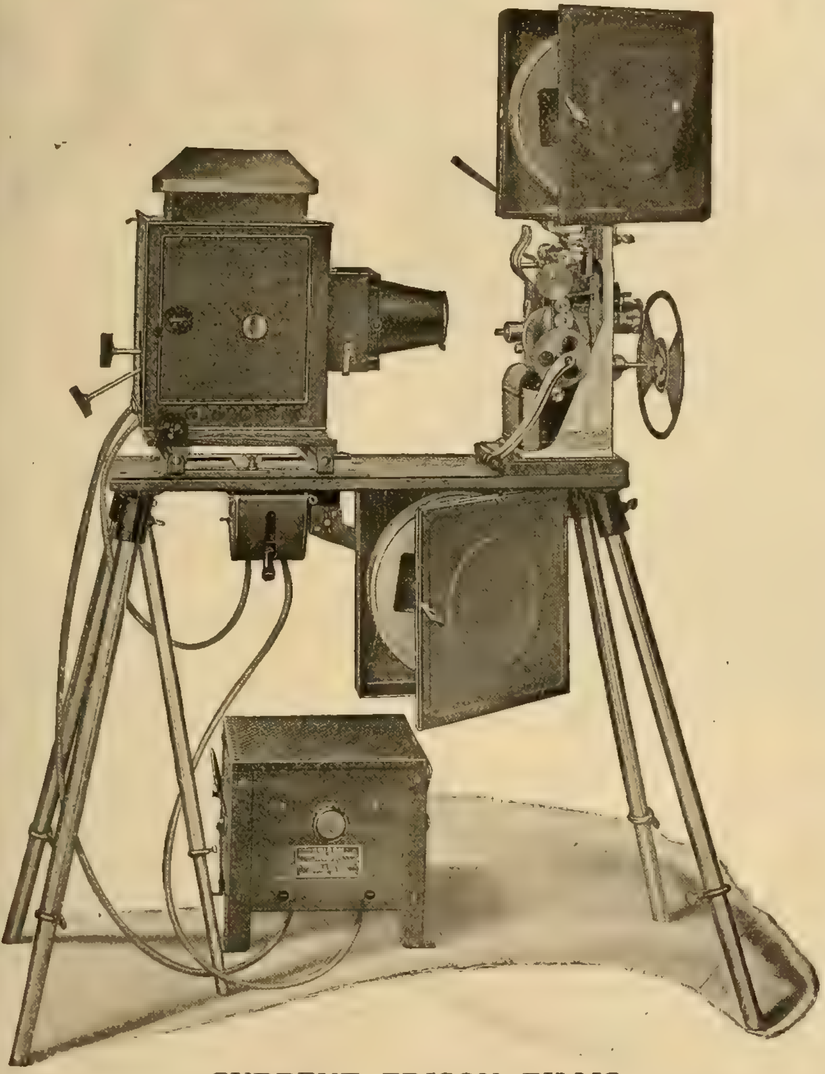
## BOOK IT!

---

## PATHÉ FRERES

# The Edison Kinetoscope

## *Underwriters' Type "B"*



Are your profits being eaten up week after week by the cost of repairing your moving picture machine? If so you might as well make up your mind right now to do one of two things—either go out of business or get the machine that is built to ***last***—the Edison Kinetoscope.

The Edison Kinetoscope stands up to the work day in and day out, month after month. It soon saves its cost over a cheap machine by the saving in repair bills alone. And it operates easily, simply and economically—projects pictures that are clear and rock-steady. If you want to go the easiest, quickest road to prosperity, go with the Edison Kinetoscope. Send today for Catalog 500 and a copy of the Edison Kinetogram.

**CURRENT EDISON FILMS**

**Price, with Rheostat, 110 volts, 24-40 amperes, $225.00**

**Price, with 110 volt, 60 Cycle Transformer, $245.00**

March 1—"The Photograph and the Blotter," by P. N. Vekroff. Dramatic. 1,000 ft.
" 3—"Curious Scenes in India. Scenic. 400 ft.
—"Superstitious Joe." Comedy. 600 ft.
" 4—"Ann," by Richard Ridgely. Dramatic. 1,000 ft.
" 5—"A Letter to Uncle Sam," by Arthur Lenox. Comedy. 1,000 ft.
" 7—"The Lost Deed," by Alice M. Yolton. Dramatic. 1,000 ft.
" 8—"The Priest and the Man," from "The Going of the White Swan," by Sir Gilbert Parker. Dramatic. 1,000 ft.
" 10—"Bees and Honey," showing the Life in a Beehive. Descriptive-Educational. 350 ft.
—"It Wasn't Poison After All," by Mark Swan. Comedy. 650 ft.
" 11—"Jan Vedder's Daughter," a story of old New York, by Gordon V. May. Comedy-Drama. 1,000 ft.
" 12—"A Modern Horse." Descriptive. 350 ft.
—"Aunt Elsa's Visit," by Charles M. Seay. Comedy. 650 ft.
" 14—"A Youthful Knight," by Anne and Bannister Merwin. Comedy-Drama. 1,000 ft.
" 15—"The Gauntlets of Washington," a story of 1830, by Bannister Merwin. Dramatic. 1,000 ft.

**THOMAS A. EDISON, Inc., 239 LAKESIDE AVENUE, ORANGE, N. J.**

# LUBIN · FILMS

## PETE LANG COMEDY SERIES

Do not, under any circumstances, allow yourself to be denied the series of roaring comedy pictures, with jolly Pete Lang in the title role. He's a great big, healthy, fat fellow and will make you laugh whether you want to or not.

Pete Lang, the Head Chef in "Auntie's Affinity"

**The series to date**

**"PETER'S PLEDGE"**
Jan. 14th

**"MAYOR'S WATERLOO"**
Feb. 15th

**"AUNTIE'S AFFINITY"**
Mar. 1st

**"PETE JOINS THE FORCE"**
Mar. 8th

**"THE HEART BROKERS"**
Mar. 15th

***And more to follow***

**"IMPORTING CATTLE FROM MEXICO TO THE UNITED STATES" 400 Feet**
A very picturesque, educational picture **Tuesday, February 25th**

**"THE FEMALE DETECTIVE" 600 Feet Tuesday, February 25th**
Mae Hotely, single-handed, captures a gang of outlaws.

**"THE SUPREME SACRIFICE" Thursday, February 27th**
A beautiful story of sister love. Edwin Carewe and Isabel Lamon in leading roles

**"DOCTOR MAXWELL'S EXPERIMENT" Friday, February 28th**
A criminal, an operation, a reformation. An Arthur Johnson and Lottie Briscoe feature

**"AUNTIE'S AFFINITY" Saturday, March 1st**
Pete Lang and Mrs. Walters at their best

**"THE FIRST PRIZE" Monday, March 3rd**
A girl's painting wins a prize and a husband. Edwin Carewe and Ormi Hawley in leading roles

**OUR SPECIAL TWO-REEL FEATURES**

**"UNTIL WE THREE MEET AGAIN" Friday, March 7th**
A Harry Myers and May Buckley feature

**"AN ADVENTURE ON THE MEXICAN BORDER" Saturday, March 12th**
Romaine Fielding and Mary Ryan in leading characters

**LUBIN 5-COLORED ONE, Three and six sheet posters**
**Order from your exchange or from A. B. C. CO., Cleveland, Ohio**

LUBIN LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A LUBIN

# VITAGRAPH

## LIFE PORTRAYALS

**"SUSPICIOUS HENRY"**
**"FOUR DAYS"** } *Two Comedies* *Monday, February 24th*

Filled up with yellow literature, Henry starts out to be a detective. A good spanking takes all the nonsense out of him. After four days of waiting, the two lovers don't meet, now **they don't speak.**

**"WHEN THE DESERT WAS KIND"** *Western* *Tuesday, February 25th*

A stranger in a strange land, a good woman marries a bad man. He dies a victim of the arid desert. Her sweetheart of her younger days finds her and she is free to marry him. A powerful drama of the West.

**"THE FINAL JUSTICE"** *Drama—Wednesday, February 26th*

The phonograph records the evidence that reveals the plot that robbed an innocent man of his sweetheart and sent him to prison. The wronged man comes into his own and the offender comes to an untimely end.

**"TIM GROGAN'S FOUNDLING"** *Comedy-Drama* *Thursday, February 27th*

Tim providentially finds the child, protects her from a bad gang and restores her to her parents. He gets a good wife, a richly deserved reward for his goodness of heart.

**"THE OLD GUARD"**
**"GOVERNOR WILSON"** } *Two on one—Friday, February 28th*

The Old Guard lives in the memories of the past, a Napoleonic veteran. He dies with the hope of still higher honors. Scenes and incidents in the life of our next President is an added feature of this reel.

**"UNDER THE MAKE-UP"** *Stage Drama—Saturday, March 1st*

It reveals one of the many stirring incidents of stage life. Things on the stage are not **always what they seem.**

---

## NEXT WEEK, SIX A WEEK

| | |
|---|---|
| "O'HARA'S GODCHILD"—A Preserver | MONDAY, MARCH 3rd. |
| "HUBBY BUYS A BABY"—Bunnygraph | TUESDAY, MARCH 4th |
| "A HEART OF THE FOREST"—Indian story | WEDNESDAY, MARCH 5th |
| "THAT COLLEGE LIFE"—Funny side | THURSDAY, MARCH 6th |
| "THE ONE GOOD TURN"—Strong and telling | FRIDAY, MARCH 7th |
| "HE WAITED"<br>"BLACK DIAMONDS" } —Two together | SATURDAY, MARCH 8th |

---

SPECIAL RELEASE, "PICKWICK PAPERS," IN TWO PARTS, FROM CHARLES DICKENS' BOOK, RELEASED FRIDAY, FEB. 28th, 1913.

***ONE AND THREE SHEET POSTERS OF ALL VITAGRAPH RELEASES***

*Address* **The Vitagraph Company of America**
**East 15th Street and Locust Ave. BROOKLYN**

# The Open Switch

**A Sensational Railroad Drama**

While attempting to thwart a dastardly plot to wreck the train on which her sweetheart is engineer, the girl is made a prisoner. She succeeds in breaking a telegraph wire and by making contact with the rail sends a message of warning just in time.

*(On the same Reel)*

## Absent Minded Abe

A screaming comedy, featuring the famous fun-makers, John Brennan and Ruth Roland.

**Released Monday, March 10th**

## The International Spies

Two notorious agents who secure the secret plans of a mine-field are captured by Lieut. Daring. Produced in England, France and on the English Channel, this thrilling drama presents a wealth of novelties.

**Released Wednesday, March 12th**

## The Indian Maid's Warning

Starlight gives the alarm when the Indians take to the war-path and gives up her life in defense of the settlers.

(ON THE SAME REEL)

## Jones' Jonah Day

Mistaken for an escaped convict, Jones has the time of his life establishing his identity.

**Released Friday, March 14th**

## The Woe of Battle

**A Stupendous Civil War Production**

Heartbroken through the estrangement from his sweetheart, the young lieutenant leads a reckless attack against the enemy's fort and brings victory to his troops.

**Released Saturday, March 15th**

**Special 1, 3 and 6-sheet Posters**

A Coming Feature

## The Grim Toll of War

(In Two Parts)

**Special Release Wednesday, March 12th**

**Special 1, 3 and 6-sheet Posters**

KALEM

# Kalem Company

## 235-239 W. 23d St., New York

# MOVING PICTURE WORLD

J. P. Chalmers, Founder.

Published by
CHALMERS PUBLISHING COMPANY,
17 Madison Ave., Opposite Madison Square, NEW YORK
Telephone, 3510-3511 Madison Square
J. P. CHALMERS, SR., PRES.; E. J. CHALMERS, SEC. AND TREAS.; JOHN WYLIE, VICE-PRES. AND GENERAL MANAGER.
The office of the company is the address of the officers.

Entered at the General Post Office in New York City as Second Class Matter.

**SUBSCRIPTION RATES:** $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, 4.00, Post Paid.

**WESTERN OFFICE:** 169 W. Washington St. (Post Bldg.), Chicago, Ill. Phone, Main 3145.

**DISPLAY ADVERTISING RATES ON APPLICATION.**

**CLASSIFIED ADVERTISEMENTS** (No Display), Three Cents per Word; Minimum Charge, 50c.

Address all correspondence "Moving Picture World, Box 226, Madison Square P. O., New York," and not to individuals.

NOTE: Remittances, subscriptions and correspondence should be mailed to New York.

Vol. 15 — MARCH 1, 1913 — No. 9

## INDEX TO CONTENTS.

- ADVERTISING FOR EXHIBITORS.......879
- "ARTIST'S GREAT MADONNA, THE" (Vitagraph).......870
- AT THE SIGN OF THE FLAMING ARCS.......894
- CALENDAR OF INDEPENDENT RELEASES.......912
- CALENDAR OF LICENSED RELEASES.......909
- CHICAGO LETTER.......891
- COL. ROOSEVELT SPEAKS FOR KEARTON.......868
- COMMENTS ON THE FILMS (Independent).......888
- COMMENTS N THE FILMS (Licensed).......887
- CORRESPONDENCE.......903
- "DAUGHTER OF THE CONFEDERACY, A" (Gene Gauntier Feature Players).......892
- DOINGS AT LOS ANGELES.......875
- EDISON TALKING MACHINE.......890
- FACTS AND COMMENTS.......863
- FOREIGN TRADE NOTES.......896
- "GREAT UNKNOWN, THE" (Eclair).......895
- INDEPENDENT FILM STORIES.......924
- INDEPENDENT RELEASE DATES.......936
- INQUIRIES.......882
- KALEM PICTURE GREAT SUCCESS.......866
- LICENSED FILM STORIES.......914
- LICENSED RELEASE DATES.......938
- LINES OF CLEAVAGE.......865
- LOUISVILLE.......903
- LUBIN, S., PHILOSOPHER.......877
- MANUFACTURERS' ADVANCE NOTES.......898
- MAKING OF A FEATURE, THE.......873
- MOTION PICTURE EXHIBITORS' LEAGUE.......893
- MOVING PICTURE EDUCATOR.......897
- MUSIC FOR THE PICTURE.......878
- NEW ENGLAND.......904
- PHILADELPHIA.......904
- PHOTOPLAYWRIGHT, THE.......881
- PITTSBURGH.......903
- "PRISONER OF ZENDA, THE" (Famous Players).......871
- PROJECTION DEPARTMENT.......883
- REINHARDT'S MIRACLE.......868
- "RETREAT FROM MOSCOW, THE" (Pathe).......869
- SONG SLIDE RELEASES.......908
- ST. LOUIS.......903
- STORIES OF THE FILMS (Independent).......924
- STORIES OF THE FILMS (Licensed).......914
- "STORY OF LAVINIA" (Selig).......867

## INDEX TO ADVERTISERS.

**CARBON IMPORTERS.**
- FRORUP, L. E.......944
- KIEWERT, CHAS. L.......905
- REISINGER, HUGO.......933

**ELECTRICAL & MECHANICAL EQUIPMENT.**
- AMUSEMENT SUPPLY CO.......940
- BELL & HOWELL.......908
- BOYLE, J, E.......940
- CALEHUFF SUPPLY CO.......944
- DETROIT ENGINE WORKS.......942
- ENTERPRISE OPTICAL CO.......945
- FOOS GAS ENGINE CO.......946
- FORT WAYNE ELECTRIC WORKS.......942
- HALLBERG, J. H.......933
- KELLER, P. & CO.......922
- LAVEZZI MACHINE WORKS.......908
- MOORE-HUBBLE CO.......943
- N. & T. SUPPLY CO.......940
- PECK, W. P.......931
- PICTURE THEATRE EQUIPMENT CO.......908
- SCHNEIDER, E.......946
- SMITH, L. C.......943
- WHITE SPECIALTY CO.......908

**FEATURE FILMS.**
- AMERICA'S FEATURE FILM CO.......925
- ANGELUS FEATURE FILM CO.......905
- ARCO FEATURE FILM CO.......943
- CHEYENNE FEATURE FILM CO.......935
- COLUMBIA FILM CO.......921
- EASTERN FEATURE FILM CO.......935
- ELECTIC FILM CO.......919
- EXCLUSIVE FEATURE FILM. CO.......929
- FAMOUS PLAYERS FILM CO.......852
- FEATURE FILM CO. OF CANADA.......929
- FEDERAL FEATURE FILM CO.......
- FRANKLIN FEATURE FILM CO.......935
- GENERAL FILM CO.......910-11
- IMPERIAL FEATURE FILM CO.......940
- LEA-BEL FEATURE FILM CO.......941
- M. & F. FEATURE FILM CO.......943
- MODERN FEATURE FILM CO.......940
- MONOPOL FILM CO.......855
- MOORE, F. E.......Insert
- NEW YORK FILM CO.......942
- OHIO FEATURE PHOTOPLAY CO.......940
- PILOT FILMS.......906
- ROMAN FEATURE FILM CO.......935
- SIMMONS FEATURES.......935
- SPECIAL EVENT FILM CO.......942
- SPECIAL FILM CO (Portland).......945
- SUPREME FEATURE FILM CO.......923-940
- THEATRE FILM CO.......920
- TRUE FEATURE FILM CO.......941
- UNION FEATURES.......854
- UNITED STATES FILM CO.......Insert
- WARNER'S FEATURES.......907

**IMPORTERS AND DEALERS.**
- KINETO FILM TRADERS.......935
- WESTERN FILM BROKERS.......942

**FIREPROOF APPARATUS.**
- H. W. JOHNS-MANVILLE CO.......935
- TRAINER, C. W.......922

**FILM EXCHANGES.**
- BRADENBURG, G. W.......943
- FILM EXCHANGE, THE.......943
- GREAT EASTERN FILM EXCHANGE.......943
- HETZ, L.......922
- LAEMMLE FILM SERVICE.......945
- NORTHERN FEATURE FILM EXCHANGE.......941
- PROGRESS FILM EXCHANGE.......940

**FILM MANUFACTURERS** (Miscellaneous).
- BRONCHO FILM CO.......845
- KAY-BEE.......845
- KEYSTONE.......845
- KINEMACOLOR CO OF AMERICA.......939-945
- MUTUAL FILM CORPORATION.......913
- ROMAN FILM CO.......935

**INDEPENDENT FILM MANUFACTURERS.** (Film Supply Co.)
- AMERICAN.......853
- FILM SUPPLY CO. OF AMERICA.......923
- GAUMONT CO.......844
- ITALA FILMS.......856
- MAJESTIC FILM CO.......937
- RELIANCE.......937
- SOLAX.......850
- THANHOUSER.......842

**INDEPENDENT FILM MANUFACTURERS.** (Universal.)
- AMBROSIO AMERICAN CO.......851
- ECLAIR FILM CO.......929
- UNIVERSAL FILM MFRS.......846-7-8-9

**LICENSED FILM MANUFACTURERS.**
- EDISON.......859
- ESSANAY.......843
- KALEM.......862—and insert
- KLEINE.......857
- LUBIN.......860
- MELIES.......947
- PATHE FRERES.......858
- SELIG.......939
- VITAGRAPH.......861

**LECTURERS.**
- MARION, LOUISE M. (Miss).......944
- SMITH, NAT. B.......914

**LENS MANUFACTURERS.**
- BAUSCH & LOMB OPTICAL CO.......931

**MISCELLANEOUS.**
- A. B. C. CO.......927
- AMERICAN CINEMATOGRAPH CO.......941
- AMERICAN SLIDE & POSTER CO.......938
- ASSETS REALIZATION CO.......935
- BRADY, A.......914
- CLARK, C. C. & CO.......925
- CLASSIFIED ADVERTISEMENTS.......934
- EASTMAN KODAK CO.......944
- EXHIBITORS ADV. & SPECIALTY CO.......909
- HENNEGAN & CO.......943
- HOKE, GEO. M.......945
- LIVE WIRE.......940
- McINTYRE & RICHTER.......942
- McKENNA BROS. BRASS CO.......942
- MANAGER, CASINO THEATER.......940
- MEYER BROS.......940
- MOTION PICTURE CAMERA CO.......940
- MURPHY, C. P., TRUNK CO.......941
- NATIONAL TICKET CO.......936
- NATIONAL X-RAY REFLECTOR CO.......943
- NEWMAN MFG. CO.......927
- RAW FILM SUPPLY CO.......944
- ROYAL TYPEWRITER CO.......943
- SARGENT, E. W.......946
- VAN HORN & SON.......922
- VONNEGUT HARDWARE CO.......943
- ZENITH MFG. CO.......946

**AMERICAN MOVING PICTURE MACHINE MFRS.**
- AMERICAN.......944
- EDISON.......859
- ENTERPRISE OPTICAL CO.......915
- POWERS' CAMERAGRAPH.......948
- SIMPLEX.......917

**MUSICAL INSTRUMENTS.**
- AMERICAN PHOTOPLAYER SALES CO.......922
- OSHKOSH METAL PRODUCTS CO.......931
- SCUELKE ORGAN CO.......942
- SINN, C. E.......946
- WESTERN AUTOMATIC MUSIC CO.......942
- WURLITZER, RUDOLPH.......931

**OPERA CHAIR MANUFACTURERS.**
- AMERICAN SEATING CO.......946
- ANDREWS, A. H.......946
- BENNETT, GEO. W.......946
- HARDESTY CHAIR CO.......946
- STEEL FURNITURE CO.......946
- WISCONSIN SEATING CO.......946

**PROJECTION SCREENS.**
- AMERICAN THEATER CURTAIN CO.......941
- MIRROROIDE CO.......927
- MIRROR SCREEN CO.......927

**SONG & ADVERTISING SLIDES.**
- CLAPHAM, A. J.......940
- ERKER BROS.......940
- MIDLAND TRANSPARENCY CO.......946
- SCOTT & VAN ALTENA.......908
- SIMPSON, A.......942
- SIMPSON, A. L.......922
- UTILITY TRANSPARENCY CO.......908

**THEATRICAL ARCHITECTS.**
- DECORATORS' SUPPLY CO.......945

# Facts and Comments

A NEW YORK Alderman has introduced an ordinance providing that no moving picture theater be allowed to open within two hundred feet of a school or a church. This ordinance would put the motion picture theater in the same class with saloons, which are restricted in that manner. We do not believe that this ordinance will ever be reported out of the committee to which it has been referred. The motion picture has been found to be the best antidote against the saloon, and it is wrong to class it with places where liquor is sold. The nearer to either church or school the motion picture is, the better. The New York Alderman is out of joint with the times.

* * *

A PROMINENT exhibitor identified in an active way with the New Jersey State organization has called attention to the necessity of preventing rather than repealing legislation hostile to the motion picture interests. We quite agree with him, and have repeatedly urged the necessity of keeping a careful watch on all proposed legislation which tends to affect the welfare of exhibitors. Our friend suggests that it will be a wise thing to raise funds for dealing with hostile legislation. He tells us that he has assessed himself a certain sum of money in proportion to the number of theaters he owns. If all exhibitors in the State of New Jersey, or for the matter of that in any of the States, were to follow his example there would never be any lack of the sinews of war. Even legitimate agitation costs money.

* * *

ONE way of judging the taste and the demands of the public is to keep an eye on the statistics given out by the librarians. According to these statistics it appears that in the city of New York the demand for fiction is but forty-three per cent. The other fifty-seven per cent. are distributed among history, biography, social science and literature. A searching examination of these statistics fails to reveal the slightest trace of any demand for dime novels in general and Wild West horrors in particular. In spite of this the old procession of husky sheriffs, wicked half-breeds, virtuous cowboys, converted and unconverted outlaws, impossible Indians and crooked gamblers, fresh from their dens, drags its weary length across the screen. Is there really no remedy, and must we endure this by decree of fate like the weather or sickness?

* * *

INSTEAD of seeking to impose the Sabbath of pre-Christian times upon the people of the twentieth century, the ministers in a small city in Maine have united in arranging an excellent Sunday program of motion pictures and lectures. The programs are run off in the opera house of the city. So far there have been four of these Sunday exhibitions. Each one of them has been tremendously successful. One of the leaders and organizers of the movement, the Reverend Sydney S. Booth, writes to The Moving Picture World that the committee in charge of these progressive Sunday entertainments "have received such hearty co-operation from the various musical bodies that it did not have to spend a penny on music. Last Sunday the leading orchestra of the city gave their services and played for a solid hour to everyone's delight. Next Sunday there is to be a chorus of over sixty voices rendering selections." As Mr. Booth puts it: "The experiment is being watched all over the country." Only ignorance or prejudice will bar the door to the proper motion picture on Sunday. Wherever exhibitors have approached this question in the right way and have made a conservative and judicious appeal to the intelligence of the community, backed up by the showing of the right sort of pictures, victory has been with them.

* * *

IN Montclair, N. J., the Chief of Police has stopped an exhibition of the Passion Play on the ground that such a performance could not be tolerated in the Lenten season. We congratulate the chief on his rare powers of discrimination. The Passion Play in the Lenten season, indeed. We cannot imagine anything more incongruous. "Deadwood Dick" or "Broncho Billy" are the proper films for Lent. This police censorship of motion pictures is becoming the wonder of the age. With Baker of Detroit holding the stop watch on kisses and Montclair protesting against the Passion Play in Lent, we may in time develop a new species of imbecility.

* * *

WHEREVER exhibitors battle for a liberal Sunday their experiences are worth recording, because they fight in a cause which must interest exhibitors everywhere. In Coeur d'Alene, Idaho, the exhibitors took the aggressive. Without plunging into any controversy they started in to get petitions signed in favor of an ordinance allowing motion picture exhibitions on Sunday under certain restrictions. It appears that in less than three days the exhibitors had obtained the signatures of more than two-thirds of the voters in favor of their petition. One of the editors in the city, when approached by the exhibitors and requested to sign the petition, refused on the ground "that the picture shows did not give him any of their advertising." If this editor cannot be commended for his public spirit and broadmindedness he is surely entitled to a reward of merit for his candor and plain speaking.

* * *

WE cannot know or even guess what bugle blast has done it, but there is no doubt that the New York dailies have been aroused to the importance of the motion picture as a rich field for news of general interest. Manufacturers are receiving invitations from newspapers and news syndicates to send in their best in the way of reading matter and pictures. This is a step in the right direction, for the motion picture cannot get enough of this friendly sort of publicity. Here is a golden opportunity for the able press agent. Let us hope that he will improve it to the uttermost.

---

The Municipal Council of Lausanne in French Switzerland has passed a resolution declaring the motion pictures to be one of the causes of the high cost of living. "Ciné Journal" ridicules these claims and point out that the motion picture reduces rather than increases the cost of living, because it affords the pleasure and recreation necessary to the working classes at but a fraction of the price which must be paid for admission to the theaters.

# Lines of Cleavage

By W. Stephen Bush

TO what extent has the exhibitor helped the motion picture of a distinctly educational character? The question might be answered with another question, surely not less pertinent: To what extent has the motion picture of a distinctly educational character helped the exhibitor? Knowing from practical experience just what the daily difficulties of the average exhibitor are, I am inclined to say that the exhibitor has helped the cause of the educational picture to the fullest extent of his ability. In many cases he has undertaken that most thankless of all tasks: the educating of his public to an appreciation of an educational picture. There are exhibitors who eagerly welcome every picture of a distinctly educational nature, but let us be frank about it and admit that such exhibitors are in a decided minority. Such exhibitors in the very nature of things always will be in the minority. It is the average audience which furnishes both exhibitor and producer with their bread and butter with an occasional hot meal and dividends for the latter as shown by recent statistics published by the urgent request of the Attorney General of the United States. The average audience is not averse to seeing an educational picture and may be trained to care for more. The average audience, however, dearly loves a play. They come to gaze, to be delighted, to be moved, to be stirred either to laughter or to tears, or perhaps to both.

The educational picture, however, has been the staunch friend of the exhibitor too. It has redeemed many a weak or ill-balanced program and kept many a patron who took hope for better things from the educational picture he saw on the screen. The educational picture helped the exhibitor to secure the moral support of the best classes of the community and saved him from many an official frown, caused by melodramatic horrors and an unreal "Wild West." Above all things the educational picture helped the exhibitor in his fight for a more liberal Sunday. The Sunday program with the educational film in the ascendant is a sure winner every time.

I am glad to say that some of our great producers at least realize two things: First that there is a growing demand for more educational pictures and second that this demand is coming from men and women who see the psychic force of the motion picture as a teacher. These men and women are not exhibitors and want nothing but educational pictures. The day has come when the educational picture is beginning to carve out a kingdom of its own. Every day the lines of cleavage in the future development of motion pictures are becoming plainer. There will be the picture designed chiefly for amusement, and there will be another picture designed chiefly for education, using the word education in the narrower sense of the term, for in the wider sense of the word, as we have pointed out repeatedly, every film almost has an educational value.

Recently THE MOVING PICTURE WORLD sent a circular letter to very nearly every producer of motion pictures asking for a list of educational releases. The answers that came were the best possible commentary on the actual conditions of educational kinematography as it stands at the present day. Almost every producer favored us with a reply, and from some, notably from Gaumont and Pathe, we received splendid catalogues of their educational releases. The need of the hour is the bringing about of direct communication between the school and the producer or his agent.

There is an educational exchange presided over by an able and energetic woman and she is doing much to open the channels for more direct communication. The work, however, is beyond the power of one individual. More than that, the work needs, as we have often pointed out, systematizing. By this I mean that the systematizing must begin in the office of the producer. Everywhere pedagogues of great renown dwell on the teaching facility of the motion pictures and cheerfully lecture thereon upon the slightest provocation. These pedagogues need to face the practical side of things and get into personal communication with the producers. Theorizing is one of the most delightful and all too popular of intellectual sports, but it is only the applied theory that counts. I have heard learned professors discourse with no mean eloquence on the advantages of introducing the picture into the schools, but when it came to taking practical steps, though it may have been only the task of writing, addressing and stamping an envelope, inertia, the hated enemy of mankind, got in its deadly work and the theory remained a theory, making a pleasant humming sound in and about the gray matter of the professor's or pedagogue's head. I am not prepared to say that the pedagogues are under obligation of taking the initiative, perhaps they need to be spurred on to wakeful action by the producers who are better used to the activities of the strenuous life. We feel, that such catalogues as we have seen ought to be spread broadcast. It seems to us that right here in New York there are educators who might be asked to share the expense of bringing these catalogues into every educational institute in the country from the smallest business college to the oldest classic universities in the land. Once the schools begin to take up the practical application of kinematographic aids to education the demand for the educational picture will be upon us with cyclonic insistence and we may not be able to supply the demand.

## The Folly of the Cigarette Scheme

MIGHTY little sympathy will be bestowed on the two exhibitors who were fined in the Special Sessions. Technically their offence was admitting minors in violation of law, but their real guilt consisted in helping the American Tobacco Company to sell its cigarettes by accepting cigarette coupons from these minors. THE MOVING PICTURE WORLD had warned all exhibitors against going into this sort of bargain with the cigarette sellers. We pointed out that the proposition was unsound in morals and unsound in business. All over the country exhibitors came forward upholding and praising our action as a step in the right direction. It is highly gratifying to us to read in the report from the Court of Special Sessions that the investigating agent of a civic society had only found two or three exhibitors foolish enough to listen to the lure of the American Tobacco Company.

A suggestion was made by the Court to the Society for the Prevention of Cruelty to Children that the action of the American Tobacco Company ought to be made the subject of an investigation by the prosecuting authorities of the county. One of the justices aptly characterized the plan of the American Tobacco Company as a scheme "tending to corrupt children." He accused the company of tempting the exhibitors to "violate the law." We do not know whether the statement of the investigator, that "the practise of accepting these coupons for admissions is increasing in the city," but we are inclined to doubt it. In any event do we hope that the example of the two offending exhibitors will be regarded as a warning by any exhibitor who may hereafter be approached by the hirelings of the cigarette people.

## Kalem Picture Great Success.

### Exhibitors Showing "From Manger to the Cross" Report Record Results.

STATE rights men who have been fortunate and foresighted enough to secure territory for the great Kalem picture, "From the Manger to the Cross," will be interested to know that this subject promises to yield large returns upon the investment. At the present time of writing, few returns have been made, and only one report has given figures. But this is sufficient to satisfy the trade that this particular picture has all the elements of a big attraction.

The first public exhibition was given at Jacksonville, Fla., by the Montgomery Amusement Company. This company has secured the picture for Georgia and Florida and opened in its Jacksonville house. On February 10th, Mr. Montgomery wired this message to New York: "We are turning hundreds away at every performance of 'Manger to Cross' picture. If we had enough seats we could have shown to 10,000 people to-day. Everyone loud in praise of the picture. Will pack them in tomorrow. Wish you could see the crowd."

This picture was shown for three days in Jacksonville in a theater seating about 400, at twenty-five cents admission price, and the receipts for the three days approximated $2,000. Hundreds of people were unable to gain admission to the theater at any time and probably $2,000 more were lost to the Montgomery Amusement Company through its inability to accommodate everybody. An effort had been made to secure a larger auditorium for this picture, but all available places of amusement in Jacksonville were booked far in advance. It is confidently expected that a return date for this picture will produce equally large returns. The Montgomery Amusement Company is enthusiastic and will have equally glowing reports to make from its other cities.

### Vice-Consul Heck Sees the Picture.

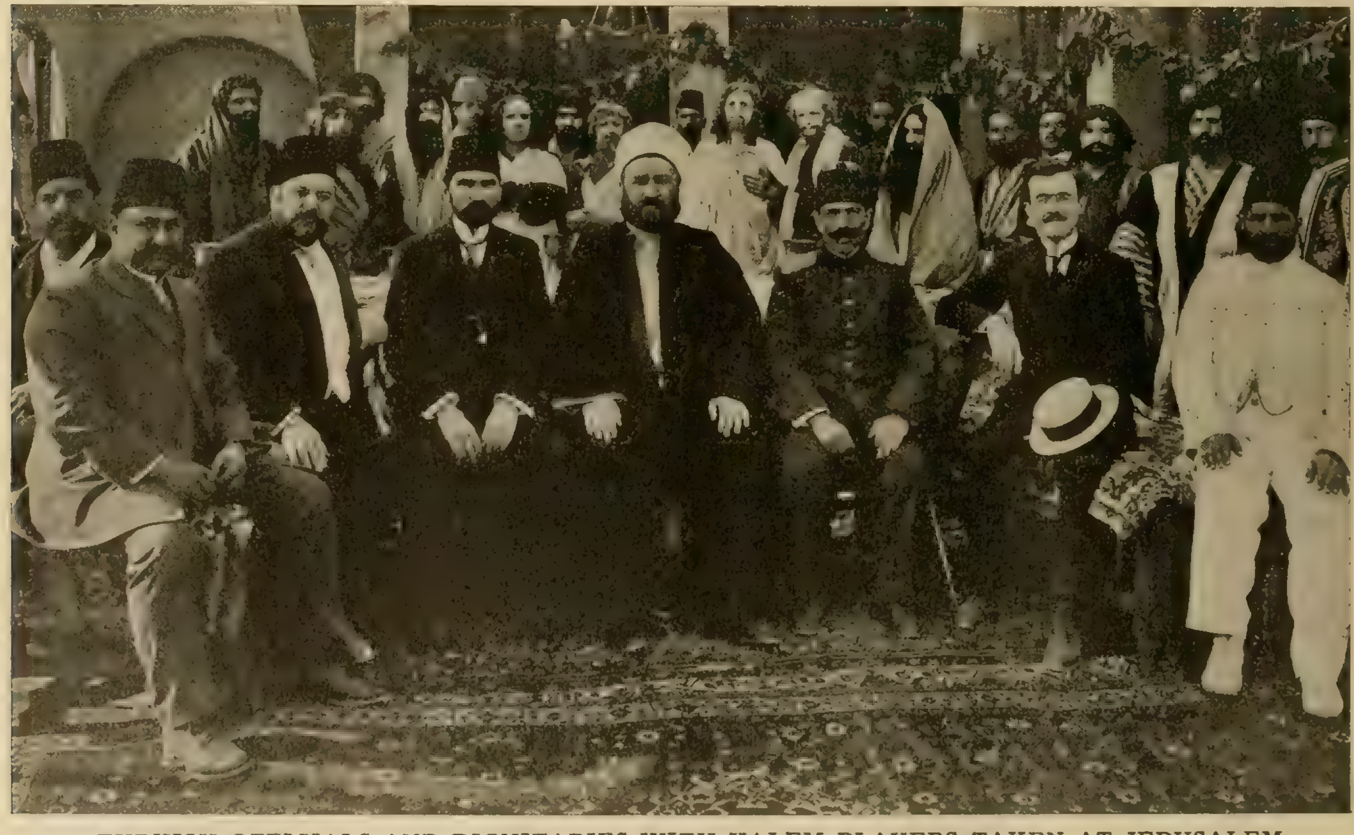
When the Kalem Company went to Jerusalem to enact the scenes shown in "From the Manger to the Cross" they carried a letter to the U. S. Consular Representative at that point, Mr. Louis Heck, then vice-consul. With his assistance the company was able to expedite its business and many of the rough places were smoothed over by his official hand. Recently Mr. Heck stopped over in New York on his way to Washington, and an opportunity was given him to see the picture in which he had assisted. An exhibition was held especially for his benefit at the Motion Picture Patents Company's offices. Mr. Heck was deeply interested in the various scenes and commented from time to time upon the excellence of views as he recognized localities familiar to him through his long residence in Jerusalem. He paid a very high compliment to the Kalem Company and its then director, Mr. Sidney Olcott.

To Mr. Heck the work of the picture players was quite a revelation, for while he saw some of the scenes taken he had no idea of the magnitude of the finished work and was deeply impressed. He spoke of some of the difficulties with which the company met and of the diplomatic manner in which they overcame them. Their manner of entering Jerusalem by the way of Joffa and going quietly about their work he considered to be the cleverest bit of business stratagem that had come to his notice in some time. "Had they gone by way of Constantinople and laid the proposition before the Turkish government, it is doubtful if they would have completed the picture by this time. As it was they managed to secure the scenes and get away before anything like serious interference could be organized," said Mr. Heck.

As a whole Mr. Heck considered the effort one of great magnitude and was high in his praise of the results. We publish herewith a picture of the assembled official household of the Governor of Jerusalem with Vice-Consul Heck and the Kalem players.

## KATHLYN WILLIAMS, RIVAL OF VENUS.

It has become popular for well formed young ladies to enter into the lists as rivals of the famous Venus de Milo. Kathlyn Williams, leading woman of the Selig Western company, comes to the front with a substantial claim for consideration. Miss Williams' physical dimensions are given as follows: weight, 145 pounds; height, 5 feet 7 inches; chest measurement, 38 inches; waist, 24 inches; hips, 41 inches.



TURKISH OFFICIALS AND DIGNITARIES WITH KALEM PLAYERS TAKEN AT JERUSALEM.

From left to right in front—Issa Effendi El Kandousi, Chief Clerk of the Correspondence Department of the Government of Jerusalem; Yussef Zia Effendi, Correspondence Secretary of the Government of Jerusalem; Bechara Effendi Habib, Secretary for Foreign Affairs, of the Government of Jerusalem; Abdun Nafe'h Effendi, Director of the Police of Jerusalem; His Eminence, Nouri Effendi, Religious Judge of Jerusalem; His Excellency, General Abdul Hamid Pasha, Military Commander and Governor per interim of Palestine; Vice and Deputy Consul Lewis Heck; Bechara Effendi Halish; Kalem players standing in rear.

# "The Story of Lavinia" (Selig).

Reviewed by James S. McQuade.

MISS MARJORIE BENTON COOKE, a talented Chicago woman, widely known throughout the country as a novelist, playlet writer and essayist, is the author of an excellent scenario which has been produced by one of Selig's Western companies under the title, "The Story of Lavinia."

Miss Cooke finished her post graduate course in the University of Chicago some four or five years ago, and during the course she wrote all the plays and playets for the annual entertainments of the Cap and Gown Club. Among her best known dramatic efforts are "When Knights Were Bold," "A Springtime Fantasy," "The Roll Call of Honor," "Tit For Tat," "The Christmas Banquet," "The Case of Sophronia," "The Fairy Ring," etc. Her chief work is a novel entitled "Dr. David." She has also written a book of modern monologues and another on dramatic episodes. Her contributions, written in New York for the Chicago Evening Post, under the heading, "The Cliff Dwellers," were eagerly read at the time and increased her reputation in literary circles.

Scenes from "The Story of Lavinia" (Selig).

As far as I know, "The Story of Lavinia" is Miss Cooke's first entrance in the moving picture field, and the strength and wholesomeness of the story excite the sincere hope that she will devote more of her time to the creation of dramas for photoplays. Without wishing to deprive Colin Campbell of any of the praise that he well merits for this fine production, one must congratulate Miss Cooke on her art in writing a story that is told so convincingly and connectedly by pictures. She has also skilfully introduced a vein of comedy that is most consistent with the atmosphere of the playlet, and, at times, during the presentation, one finds himself smiling through a mist of tears.

The cast has been very happily made throughout. Miss Bessie Eyton, in the title role, impersonates the little country maiden to the life. She is homesick Lavinia in the midst of an aristocratic bevy of college girls, who refuse to recognize her as an equal; and she is brave little Lavinia when she writes home to the dear old mother telling her how happy she is and how kind the girls are to her; and she is still braver when she risks her life to save one of the girls who has been most persistent in scorning her. By the way this fire scene and the rescue form a thrilling climax.

Wheeler Oakman furnishes the comedy in the part of Willie Johnson, the awkward village boob, who loves Lavinia. He excites both sympathy and laughter. Willie's father, old Lem, is another comical character, and the little that the part affords is well done by Frank Clark. Mrs. Brown, Lavinia's mother, is well sustained by Miss Lillian Hayward.

Lavinia Brown is the brightest pupil of the High School in a country town. She is as lovable as she is bright in the eyes of all who know her in the home town, and she is the pearl of her widowed mother's heart. On her graduation, she is presented with a scholarship in Freshwater College by the school trustees, for high standing in her studies.

Tender-hearted Lavinia is subjected to much humiliation by the aristocratic girls at Freshwater, because of her rural manners and plain attire. She is heartlessly snubbed and overlooked by her more wealthy college mates, but keeps up a bold front and makes her mother believe that she is happy.

One night the Freshwater girls hold a sheet-and-pillow-slip party in the room of Betty, the leader of the fashionable set. Lavinia, who has not been invited, thinks, in the simplicity of her heart, that the slight has been unintentional. She joins the girls, who are engaged in cooking something toothsome in a chafing dish. They receive her with ironical politeness.

While engaged in a pillow fight, one of the girls overturns the alcohol lamp beneath the chafing dish, and the room is in flames immediately. The girls rush out and down the stairs, pell mell, Lavinia among them. On getting outside the building, they discover one of their number at the window of the burning room. All are in despair save Lavinia, who climbs up the water standpipe and enters the window through a cloud of smoke. Soon she re-appears and lowers her companion to safety by means of knotted sheets and blankets.

When Lavinia attempts to descend by means of the standpipe, it falls outward, leaving her clinging to the window sill. Soon she loses her hold and falls backward to the ground. She is carried unconscious to her room by her tearful companions, who now mourn their former attitude with deep remorse. Lavinia's mother is at once brought to the scene by the girls and is accompanied by Lavinia's village lover, Willie Johnson. Needless to say that Lavinia, on her recovery, is the respected and much-loved queen of the Freshwater belles.

This film will be released March 5.

## Col. Roosevelt Speaks for Kearton

### Statesman and Big Game Hunter Introduces Animal Photographer to Enthusiastic Audience at Playhouse.

A SELECT audience gathered in the Playhouse, in Forty-eighth Street, New York, on the afternoon of Monday, February 17, witnessed the unusual sight of an ex-President of the United States introducing a photographer of wild animals and birds—Cherry Kearton. Colonel Roosevelt arrived at the cosey little theater after the audience were in their seats. In spite of the fact that the temperature was at the freezing point, the former President showed his "vulgarly healthy condition," as he described it at Montauk Point in 1898 on his return from the Spanish-American War, by appearing **sans** overcoat. Mr. Roosevelt lost no time in going to the center of the stage. His entrance was the signal for a burst of hearty applause, prolonged. He checked it by a vigorous wave of the black fedora hat crumpled in his right hand, at the same time bestowing on the audience his characteristic and famous smile.

"A number of years ago," said Colonel Roosevelt when he secured quiet, "my attention was attracted to some very remarkable work that was being done in taking moving pictures of live birds and animals by the Kearton brothers. I was so much impressed by it that I got Mr. Kearton's brother to come over and give an exhibition in the White House. At that time I spoke to him and asked if it were possible to get moving pictures of big game. I had seen pictures taken in Colorado, some of them by myself more or less successfully, and had come to think that the time had arrived when killing by the rifle was of entirely secondary importance to preserving a record of how the animals looked and how they acted in a state of nature, which record could only be obtained by moving photographs.

"A little experience also showed me this—that the temptation was great, and that the sharpest discrimination had to be employed to tell the genuine photographs of nature from the fake. Anything you see in Captain Kearton's pictures you can guarantee is straight. If you see the spearing of a lion you will know he was there and saw the lion speared. I met him in Africa myself."

Colonel Roosevelt here related an incident that came under his observation in Africa when Mr. Kearton was trying to photograph a rhinoceros that was being "rumbled" for his benefit. "I can't photograph him if you take him into the camera," Captain Kearton was represented as complaining. "If you have ever seen a real live rhinoceros charging at you you know it is rather a lively business," chuckled the Colonel.

"Mr. Kearton intends to go to Africa shortly, crossing the continent and passing through the Congo forest. If you come back," laughed the Colonel as he turned to Mr. Kearton, "I will come back and introduce you again."

The occasion marked the first public appearance in America of Cherry Kearton. The famous photographer appeared under the direction of Adolph Zukor, who will shortly present the films to the New York public, probably in a Broadway theater. Mr. Kearton showed approximately a half dozen reels of bird and animal life. Those pictures which showed Colonel Roosevelt at different stages of his African trip were heartily applauded. The Colonel had taken a seat in the orchestra at the close of his introductory address and had the unusual experience of hearing the applause bestowed upon the photographed representation of himself.

The first of the pictures shown were of bird life in Great Britain, some of the views being taken by Mr. Kearton as he was swung by a rope over the side of great cliffs, and of scenes in the National Park in the United States. One of the best was of a herd of buffalo. There were many views of hunting from the back of an elephant in India. The photographer also spent much time in Borneo. The best of the pictures, however, were taken in British East Africa, where Mr. Kearton journeyed in 1909. It was on this trip that he met Colonel Roosevelt.

Some of the more remarkable individual pictures shown were of a thirty-foot python, at close range; an ourang outang; a haw-haw monkey, with arms that reached to the ground; of rhinoceri in their haunts; but of all the many pictures of wild animals the best was the last, the spearing and killing of a lion within fifteen yards of the camera. Lending interest to this thrilling scene was the exhibition by Mr. Kearton of a spear of soft iron and a shield of hide such as are used by the natives in killing the king of beasts. The pictures as a whole are deeply interesting and of marked educational value. The photography is weak in spots, as is bound to be the case where every condition is against the photographer. On the other hand, there was remarkable quality in some pictures in most unexpected places. The audience on Monday was particularly demonstrative, many times showing its appreciation of the pictures by applause.

## Reinhardt's Miracle.

By W. Stephen Bush.

"THE MIRACLE," as filmed by Mr. Joseph Menchen, was presented at the Park Theater, New York City, Monday evening, Feb. 17, to a large and splendid audience. Prices ranged from twenty-five cents to one dollar and a half and most of the seats sold were of the higher priced variety. The audience received the pictures with evident admiration and was generous in its applause.

"The Miracle" at the Park is based, so it is said, on the Wordless Mystery Play which, under the direction of the famous Professor Max Reinhardt, had a wonderful run at the Olympia in London. The possibilities of a revival of pantomime, as conceived and staged by Mr. Reinhardt, had been pointed out in these columns more than a year ago. No one, however, could have realized the effect of filming the new pantomime until "The Miracle" was displayed on the screen.

The Menchen Miracle is not a moving picture drama, but filmed pantomime. Such pantomime, however, as Professor Reinhardt's looks exceedingly well in films, and accompanied by music and singing it grew into the proportions of a unique and magnificent spectacle. A critic, who had probably never seen any but the cheapest of motion pictures, speaking of "The Miracle" in one of the great dailies is moved to remark apropos of "The Miracle":—"What was seen and heard last night went far to emphasize that the moving picture under certain conditions, conditions like those that prevailed last night, may be capable of providing entertainment to be taken seriously by audiences which have never seen the inside of an electric theater."

The accessories to the pictures were splendid music composed by Engelbert Humperdinck and good singing. Nevertheless the pictures were the substance of the entertainment and the pictures were magnificent. From the grand procession in the first act to the final scene of repentance every inch of film spoke of rich color, scenic beauty and impressive settings. The attempt to have the moving pantomime made more life-like by voices behind the screen did not meet with notable success. The idea itself is very good but to be effective there must be considerable skill in the execution. When the Nun danced before the Robber Baron the voices behind the screen sounded more like an animated quarrel in an East Side saloon than the rumblings of a licentious mob. Numerous other defects could be pointed out such as the wearing of high heels by one of the leading and sacred characters of the piece, the persistence with which the knight wore his full armor even while courting the sister, the all too sudden death of the robber baron; but these defects disappear in the splendor and magnificence of the whole.

"The Miracle" is a credit to kinematography and both versions, that of Mr. Menchen and that of the German Art Film Company have many points of excellence. There has been a fierce rivalry between these versions in England, until a judge advised the agents of the German Art Film production to adopt the name Sister Beatrix instead of "The Miracle."

The story of "The Miracle" as pointed out by the moving Picture World is a very old one, current as a Catholic tradition long before the movable type was invented. All the versions that I have seen whether on the stage or in motion pictures closely follow this ancient tradition. Dr. Vollmoeller's version, which was used by Professor Reinhardt, is no more original than any of the dozen varying versions—all the novelists and playwrights who have used the story have been indebted to one and the same source.

The passionate conviction of our low-brow friends that "you can't get a dollar and a half for a moving picture" has once more been rudely shattered.

### U. S. VS. MOTION PICTURE PATENTS CO. ET AL.

Hearings in the suit of the United States against the Motion Picture Patents Company and others will be resumed on Thursday, Feb. 27, at the Hotel McAlpin. The statement of a hearing set for February 15 as published in the moving picture section of a daily newspaper was without any foundation in fact.

# The Retreat from Moscow

### Two-Reel Pathe Masterpiece.

Reviewed by Louis Reeves Harrison.

I RANK this production as superior to most of its kind for excellent reasons. A historic event of tremendous interest and significance is reconstructed; it is not belittled by some petty intrigue having no bearing on the real issue; the scenes depicted are veritable pictures, based on the conceptions of a famous Russian battle-painter; the scenes are laid on the exact locations where the events occurred; every detail is so carefully worked out that the production will some day be ranked among the classics of moving pictures; and the final effect is a powerful one, the story ending as did the selfish and useless campaign.

Russia was the only unconquered country of importance on the continent when Napoleon assembled such an army as never before in his history and moved on Moscow with confidence that he would soon be dictating terms of peace in the old Russian capital as in Berlin and Vienna; but he encountered for the first time a man who had taken a lesson from our own Washington in tactics, those of conducting a masterly retreat before a superior force to draw the enemy away from their source of supplies and stretch their line of communication to the serious detriment of the main body. Just as Washington avoided risking the fate of our cause upon a battle where the chances were all against him, so Alexander retreated. He closely followed the policy of Washington in letting the enemy win battles of no import while constantly retiring from intrenched positions. An army gaining nothing by advancing through a devastated country, where there is no noble principle involved, where only the glory of a selfish leader is concerned, becomes ripe for discouragement at a crisis.

Scenes from "The Retreat from Moscow" (Pathe).

The Pathe production is very impressive from the great bodies of troops—they number many hundreds, many from the present Russian Imperial Army—used in manoeuvres, but the big object lessons it presents are of far superior importance. The French people, then in the midst of enlightenment and progress, delighting in philosophy, art and general culture, were less in favor of a war for mere conquest and spoliation than any others in Europe, but Napoleon was supreme and his vanity was not satisfied. Success had brought in its path self-conceit, intolerence and that reckless inflation which is quite as destructive in the mistakes it causes as mere waste of energy. France needed a tonic and got a big dose of it in the Retreat from Moscow.

Some extraordinary acting, where Napoleon watches the burning city from the balcony of the Kremlin, stimulates the imagination. The disastrous incursion of his grand army seemed to be at an end. He was now told that Moscow had been abandoned. He made ready for his customary ostentation as a triumphant conqueror, when the mortifying news came that stragglers and fugitives were burning the city. We are given a view of the Napoleon looking through his glass and the lurid spectacle that was brought within his range of vision, the destruction of what he had come so far and fought so bitterly to capture. The Russians handed Moscow to him in derision, a heap of ashes. Napoleon loses his self-control, trembles, looks fierce, fidgets, repeats a lot of nervous gestures—he is beaten.

Not Napoleon, but Opportunity and Circumstance were the masters of human destiny. Circumstance and Opportunity had placed him at the head of a splendid nation, one throbbing with vigor and high capability, and he had attained all the glory one individual need ask for his personal efforts. Now he was reminded that he had tasked the patience of Destiny. He had not made the men of courage and brains and brawn who fought the battles of France—they had made him. Not for the glory of France, but for his own selfish purposes, in no lofty spirit, he was destroying them by countless thousands, and the end was a burning city beyond which he could not proceed.

Vain all the pomp of arms and men! Vain the destruction of homes and families! Looting of the town began. Greedy soldiers disregarded discipline, left their posts and fought with the rabble for the spoils, mere looters with military license to pilfer. Was it for that Napoleon had marched over two thousand miles with his grandest army? When the fire reached the hospitals thousands of helpless creatures were consumed amid scenes of unmitigated horror to the everlasting disgrace of the invader. Napoleon did nothing for the helpless, not even for French residents of the city. He only thought to complete the destruction, walls, towers, churches, hospitals, convents, homes, and laid vast mines of powder for this purpose before beginning his retreat.

He became the sport of Nature. A timely rain put out the fires and wet the powder of his mines. Snow fell and decimated the ranks of his army until it is estimated that only seventy thousand out of a half million troops of his Grand Army returned in evidence of his incomparable military genius. The suffering of that seventy thousand is tragically depicted in the Pathe production, and the end of it all conveys a lesson never to be forgotten.

Napoleon burned his flags that they might not be captured by the Russians. What of it? They captured hundreds of his guns, and these pieces are still on exhibition at Moscow, his "N" engraved on the breech of each one. Imagine Washington burning our flags in his masterly retreat! Imagine Washington deserting his army in the bitter cold of Valley Forge and hunting up a place of security and solid comfort for himself. The end of the Pathe production is one of bitter truth. Napoleon left his army perishing with hunger and cold and slipped away like a thief in the night, a cowardly ending to the greatest campaign he had ever planned. The Pathe production is a historical gem.

---

## WHAT THE PICTURE WAS.

In a story the World printed last week under the heading: "The Ever Important Picture," it was narrated how Lloyd F. Lonergan, of Thanhouser, held up a police parade in New Rochelle for fifteen minutes because his cameraman wasn't ready and "the sun wasn't up." It was a fact story, too, as Chief Timmons, of the New Rochelle police department, and the police force as a whole, will attest. But the item failed to tell what the excitement was about—what kind of a picture demanded that so important a procession be so long delayed. It was a story about a ghost in a deserted police station, says Bert Adler, humbly begging the World's pardon for omitting the information originally. The Thanhouser Kid plays the ghost. The title is "The Ghost in Uniform" and the release day, Sunday, Feb. 23rd.

# "The Artist's Great Madonna"

**A Beautiful Two-Reel Vitagraph by Katherine Van Dyke.**

Reviewed by Louis Reeves Harrison.

A FRENCH Master of Painting, impersonated by Roger Lytton, is seen in small scope, studying one after another devotional pictures of the Mother and Babe. The scope is so small that the engravings he is examining are plainly visible. He becomes infatuated with the subject, like millions of others, and it requires no great mental grasp to discover the reason for his interest. The Madonna, as the type of universal motherhood, has always appealed to the sympathies of people in all walks of life, and the greatest of artists have vied with one another in seeking to depict Her charm.

Lytton becomes so absorbed that he is seized with an impulse more urgent than any he has ever known to put his own conception of the Virgin and Child on canvas. He dreams about it in the solitude of his studio until one after another treatment of the subject is apparently materialized before his eyes only to fade away, an intangible vision. This is beautifully done in double exposure, showing type after type of countenances of models whom the Master knows in his quarter of Paris. The conceptions of his mind, so adjusted as to suit each model, are thus portrayed. The secret workings of his imagination are laid bare.

The impulse becomes a purpose so fixed that nothing can alter it, and the painter goes out among the bright lights of the gay French capital to search for a woman whose face shall closely correspond to his own ideal. He goes to the students' ball, known in Paris as the Bal Bullier. This affords opportunity for a brilliant ensemble, in which many well known members of the Vitagraph Company appear in fancy dress among the revelers of an adjoining cabaret. One after another of the models is hurried to his studio for a trial—one of the most amusing is Lillian Walker—but the Master's ideals are far from being realized. Lillian is especially and delightfully material. He rejects them all only to be suddenly impressed by the suitability of Julia Swayne Gordon.

**Scenes from the Vitagraph's Two Part Feature, "The Artist's Great Madonna."**

Mistake? Such was my off-hand impression. Julia Swayne had effected a marvelous transformation and was no longer the red-rose adventuress she plays so well. She was not at all my own ideal of the Madonna, but she gained every moment she impersonated the difficult part until she gave it a subtle strength highly creditable to her intelligence and ability as an actress. Her self-abnegation was superb, and her occasional flashes of intensity were a relief to a role of tremendous self-suppression.

Lytton, a veritable master of any role he assumes, exhibits a vast amount of interest in the model he has chosen. He favors her above all the others—she is a modest and unassuming creature—but there is something lacking in her face. She has not known the joys and sorrows of motherhood. She poses sweetly and well with the Babe in her arms; her figure is well proportioned; her face is pure and handsome, but there is not written there the lessons of sorrow, anxiety and maternal longing. He takes her to the cabaret for refreshment and is astounded to find that the gay life of Paris is practically unknown to her.

She attracts the envy of unsuccessful aspirants and Lytton becomes the center of many purposive attentions because of his prominence as a painter. They are joined by an American artist, in proper person Robert Gaillord, and Lillian Walker draws near the group with malice prepense distorting her pretty face. She waits her chance to even up matters according to her own code of adjustment and stabs Lytton at a moment when he is the center of a promiscuous gathering. The frightened revelers flee in all directions until there is only Mlle. Gordon and Gaillord to care for the dangerously wounded Master Artist.

Julia attends to the injured man while he lies unconscious in his studio, and her fidelity to him during convalescence opens the eyes of Gaillord to the fact that she has fallen in love with the man who has idealized her beauty. He leaves them together with the inevitable result. The Master Artist finds that his model's sympathetic interest has grown indispensable to him, and he leads her to become his wife. A period of disillusionation follows, and the hungry soul of the artist returns to its first longing. The picture he has painted of the woman who is now his wife is not satisfying, and he leaves her to renew his search for the type of his dreams.

All this is very natural. There is no straining for effect. The painter goes forth on his quest as unaware as most men are that it is universal. Nearly every manly and intelligent brother of his in Christendom is searching for an unformed ideal among the women he meets, only to endow some one of them with attributes that are largely created by his own fancy. That is a wise provision of Dame Nature, the only trouble being that other dames are not so wise when they cast aside the veil of illusion and come to breakfast in curl papers, and a wrapper that has seen better days.

The artist's search is like that of the children in Maeterlinck's "Blue Bird," when they wander afar and find not what they seek, for he comes back home in despair. His wife, meanwhile, has given birth to a child and is installed in a cottage given to her by Gaillord from purest friendship. There Gaillord leads despondent Lytton and leaves husband and wife together. Julia has attained a new and more spiritual beauty in responding to the quickened sympathies of motherhood, and the unerring eye of the artist notes this with delight. He has wandered far for *his* "blue Bird" and found it at home. He kneels to the God-given replica of the Supreme Mother for a moment of reverence, then rises to compare her face with the one he painted. He now understands what was lacking. He stands gazing in constructive rapture at *his* work; the mother looks tenderly down at *hers*, and the scene fades in an ending that is truly artistic.

---

## HORACE G. PLIMPTON GOES ABROAD.

Mr. Horace G. Plimpton, general manager of the Edison studios in the Bronx, sailed on the S. S. Campania, Wednesday morning, February 19th, for London and a well-earned vacation. It is Mr. Plimpton's intention to remain abroad two weeks, during which time he will make some study of trade conditions in England and on the continent.

# "The Prisoner of Zenda."

## Remarkable Four Part Production by the Famous Players Film Company.

Reviewed by W. Stephen Bush.

WITH this four-act film drama the producers have leaped to the pinnacle of moving picture fame at one gigantic bound. "The Prisoner of Zenda," as shown at the private exhibition in the Lyceum Theater, bears a message of hope and cheer to every friend of the motion picture and vindicates, beyond all cavil, American supremacy in the world of films. We have seen a new standard in dramatic architecture for screen purposes and we have witnessed an ensemble of American artists, in whom their debut in the new art called forth the very best that was in them. Indeed, before I go any further, let me state right here, that the function of the critic now resolves itself into the difficult if pleasing task of a proper and orderly distribution of credits and tributes.

The direction of "The Prisoner of Zenda," I believe, was largely a work of intelligent and enthusiastic co-operation. The skill of a talented, experienced and ardent master of the silent drama is apparent at every turn. Mr. Porter knew the possibilities of his instrument and made the camera's conquest quite complete. He has disarmed and delighted the most captious of critics by the daring but entirely successful use of all those advantages which are peculiar to the motion picture and which the conventional stage can never hope to share. Take but one example. The judicious employment of outdoor scenes knitted the splendid story into a rapid and continuous whole, of which neither novel nor stage can give us even the shadow of a conception. The audience, mostly composed of theatrical people and perhaps somewhat inexpert in moving picture work, was quick to appreciate these advantages of the new invention and broke into applause whenever the action of the drama was carried on in the theater of Nature. To be sure all the outdoor settings were happily chosen, but the ordinary motion picture audience is well used to such settings and takes even the best of them as a matter of course.

Let it be made plain that "the new standard" applies to this production from every angle. In the matter of interior settings I can recall nothing finer and more painstakingly finished. To Mr. Richard Murphy is due much of the credit for this novel and charming feature of the production. A hundred pairs of critical eyes swept up and down the screen and gathered nothing but delight. Everything was perfect, the scenes of The Coronation, the appeals to the populace in the streets of Strelsau by Black Michael and the pseudo-King, the procession to the Hall of State; no detail had escaped the watchful eye of the directors.

The marvel of the performance was the acting.

No such cast ever showed its varied skill and power on the screen before. Of Mr. Hackett in the leading role it seems scarcely possible to speak with becoming praise. He knew he was acting for posterity and he acted with an enthusiasm born of a very great and sincere love for his novel task. Superbly fitted for the task by generous nature he gave us an ideal portrayal of the difficult dual role of King Rudolf and plain Mr. Rassendyl. Though it was his first attempt on the silent stage he was in thorough accord with the camera and the mind that directed the camera from the first turn to the last. The love of honor and of justice, the English readiness for sport and perilous adventure, the absorbing devotion of a true man to a true woman, the turmoil and intrigue in the mythical kingdom, the loyalty of faithful retainers—all the qualities that account for the response of the popular heart to the appeal in Hope's novel are found in convincing realism on the screen. The fatal American defect of neglecting the cast to make the star shine all the brighter is here conspicuous by its total absence. The ensemble was in every way worthy of the star. It seemed to me that Miss Beatrice Beckley had solved better than most artists who are new on the silent stage the problem of maintaining poise in pantomine. Without that poise, directed by superior art and intelligence, the pantomime is either too mechanical or overacted. Mr. Torrence as Black Michael acquitted himself in a clever manner. Seeing himself he will realize that acting before the camera gains little from over-emphasis in speaking and shouting. Miss Haines was fully equal to the somewht thankless part of Antoinette. Mr. Hale gave the camera a fine impersonation of Rupert of Hentzau, while the Messrs. Coulter and Randall got all the rich humor and the touches of pathos out of Sapt and Fritz.

We owe much of the excellence of this production to the harmonious working of masters on the speaking and on the silent stage. There never was any just enmity between them and what enmity there was must be characterized as strictly one-sided and confined to the prejudices of some lights on the speaking stage. Perhaps I should say managers instead of lights. The motion picture will help the dramatic stage and vice versa. Drama is of the motion picture but a part, but it is the stage's whole existence.

"The Prisoner of Zenda" has, I think, another mission than the mere making of money. It merits particular praise because it is an appeal to the finer feelings and the better taste. No one can

Magnificent Scene in the Famous Players' Production, "The Prisoner of Zenda."

deny that the large quantities of trash that have with painful consistency been poured forth from certain studios too numerous to mention had begun to vitiate public taste and even to debauch it. Here is the counter-current which, let us hope, will crowd the cheap and the incompetent far into the rear of the procession.

Frightful monstrosities have been committed in the sacred name of kinematography and such atonements as this wonderful production are needed to blot out the transgressions. I believe the public will flock to the newer, better, higher, cleaner and more artistic standards.

The higher ideals of these producers shine out even in some of the minor things and of the latter the program given out deserves most honorable mention. Typographically and from a literary viewpoint it harmonizes with the supreme merits of the production itself. The faults of projection in a house hitherto a stranger to motion pictures may readily be forgiven, but what was the matter with the music?

---

### Observed in the Audience.

By George Blaisdell.

As THE last scene of "The Prisoner of Zenda"—with James K. Hackett as Rassendyl gazing into the flames of a fireplace—faded at the Lyceum Theater on Tuesday, a man with a tear on each cheek turned to his companion. The house lights had been turned on. "Isn't it a pity," he said, "that the story of the love of Rudolph and Flavia has been so minimized in this picture? That it has been subordinated to the spectacular—to the essentially masculine phase of the story?"

"Oh, I don't know that is has been entirely," replied his companion, as he noted the two telltale streaks on the face of the first speaker; "there seems to have been enough of it to get to you."

* * *

Just before the beginning of the performance of "Zenda" the writer met Mr. Hackett in the lobby of the theater.

"Well, how does it seem? Almost as bad as a first night, eh?"

"Worse!" replied the star with emphasis. "You can't change anything now."

Mr. Hackett's frame of mind may better be imagined when it is explained that up to that time he had not seen the picture projected.

* * *

There has been much debate among stage folk as to the effect upon his future "drawing power" of a screen portrayal by a prominent actor. Up to this time, of course, there has been no precedent by which an opinion might be formed. We'll soon know, however. Right here's a guess: That next year Mr. Hackett will have one of the most successful seasons he has known.

* * *

Just before the performance a friend asked the star where he was going to sit.

"In the last row, in the seat nearest the door," was the prompt reply. This later proved to be the fact, but there was no occasion for a hasty exit. Mr. Hackett was well content to sit out the show.

* * *

One unusual aspect of the afternoon—at least unusual to a more or less hardened picture-goer—was the frequent applause. It was one of the rare occasions when one could applaud a fine bit of acting on the screen and know that the applause would reach the ears of the person whom it was intended to compliment.

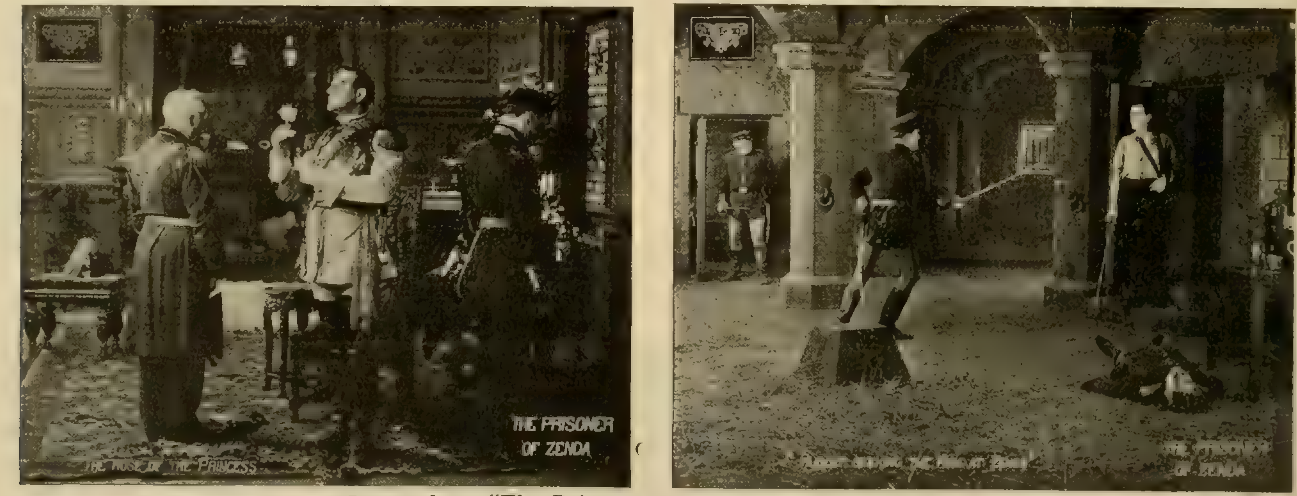
* * *

Daniel Frohman, the veteran theatrical manager and managing director of the company, made a brief talk to the audience before the pictures were shown:

"I am not Mr. Hackett, ladies and gentlemen," jocularly remarked Mr. Frohman to a gathering as well acquainted with his identity as it was with the star's, "but the occasion today is so unusual in this theater that I want to say just a word or two about the play, more for the benefit of the younger members of the profession." He spoke of the first presentation of "The Prisoner of Zenda" with Mr. Sothern as Rudolph about eighteen years before in the old Lyceum Theater. He told how shortly after this Mr. Hackett appeared in the same role.

"A great deal of the popularity of this play," he continued, "has been due to his picturesque work in this part. I am not among the few who think that the speaking stage will be ever replaced. The power of the actor and of the drama will be permanent. As a continued element of interest to millions, and by reason of it in this new form of entertainment—motion pictures—fiction and the drama and the classics can be produced in the most out-of-the-way places. This will constitute a factor so great that it is almost incalculable.

"I want to say that Mr. Hackett and his company who have been working in these pictures are present to-day in this audience. I hope you will enjoy this as much as I am sure they will in witnessing themselves on the screen."



Scenes from "The Prisoner of Zenda" (Famous Players).

## WAR PICTURES INTEREST GREEKS.

Each of the two daily Greek newspapers of New York City has recently published an editorial urging every Greek in the city and its suburbs to make a point of seeing the Kinemacolor representation of "Actual Scenes of the Balkan War" at the Carnegie Lyceum, New York City, where these pictures are being exhibited twice daily in conjunction with "The Making of the Panama Canal." The stand taken by the editors of Atlantis and The Pan-Hellenic, the papers in question, is that the Greek army and its feats so splendidly portrayed in Kinemacolor gives all Americans who see the pictures a better idea of what a great country is Greece. These pictures have already run for two months at the Carnegie Lyceum, drawing large houses at prices of from 25c to $1.50, and promise to run indefinitely, with an occasional change of the war program as new reels arrive from the front.

---

## FEATURE—BUSY THANHOUSER!

"Sherlock Holmes Solves the Sign of the Four," "Carmen," and "Cymbeline" are the next Thanhouser two-reelers. The detective film is released first. on Tuesday, Feb. 25th. It is an Eastern production, with Harry Benham as Holmes, and Mr. Hite says there is publicity matter galore. Marguerite Snow will play "Carmen" in the production of that title. This feature, and "Cymbeline," are by the California Thanhouser organizations. The new all-glass studio for the Eastern company, at New Rochelle, will be ready for use in three weeks and will have four stages. The new laboratories, which adjoin the studio that is building, will be turning out their first work within a week.

# The Making of a Feature

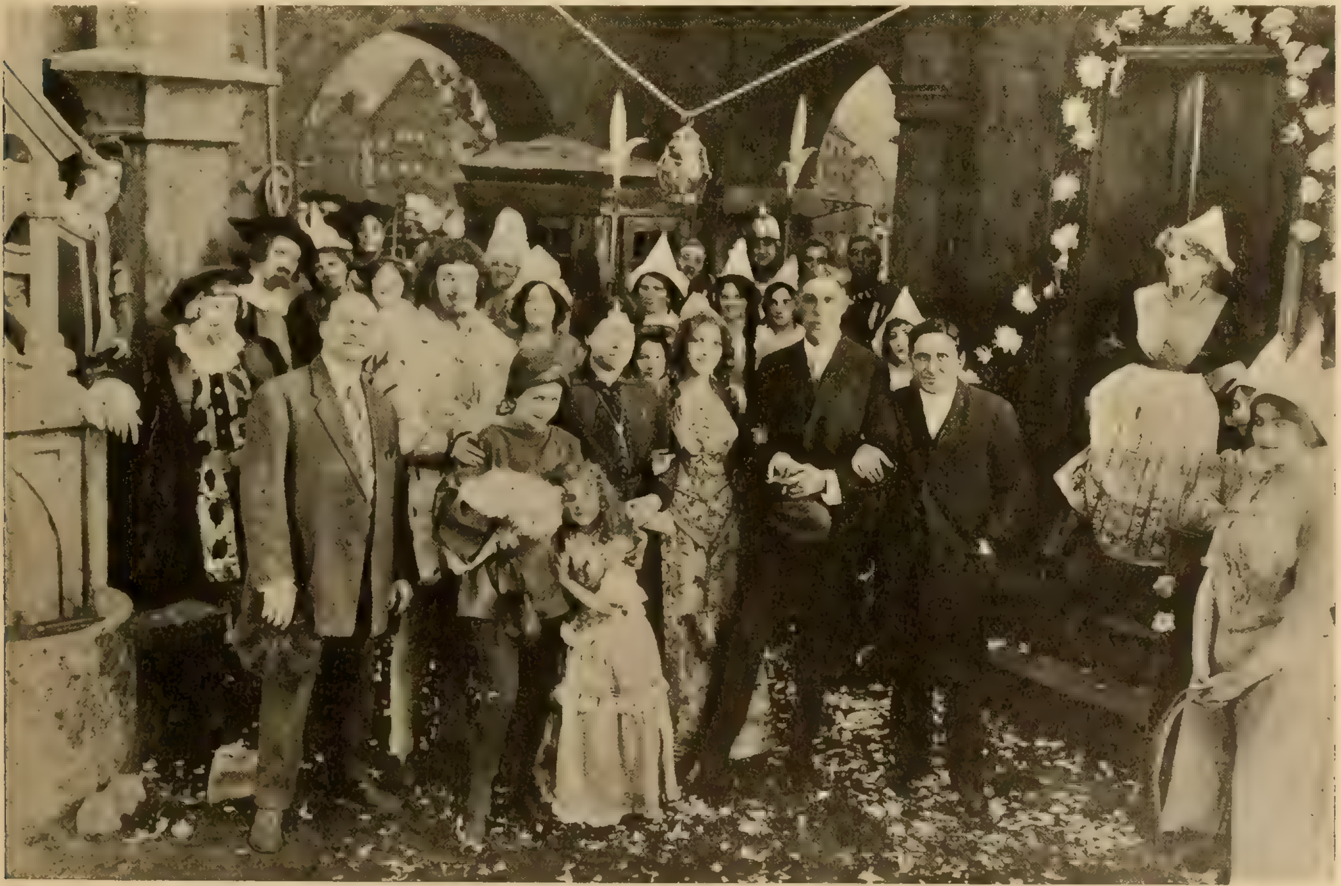
### Madame Blache, of the Solax Company, is Producing The Story of Dick Whittington and his Cat.

IT was our singular good fortune this week to drop in at the Solax studio at Fort Lee. The bright sunny building, its atmosphere of cheerfulness and good fellowship, which even the least important employees seem to feel and take part in, and the courtesy of Madame Blache herself, leave in the visitor's mind at all times, a pleasant memory. Every one who goes out to Fort Lee comes back enthusiastic and full of admiration. It is not only the agreeableness of the place and of the people one meets there that one notices, but the smoothness and the order with which the work is carried on. There is no litter about and seemingly no hurry; it is the best kind of a place for good work and very clearly shows a strong personality behind it. Just at present, to any eye that can weave a story from small suggestions and foresee a fine picture from one or two perfect scenes, it is full of the romance of long ago. For Madame Blache is working on a three-reel picture that will tell the grand old story of Dick Whittington and his cat. We were shown the bells—they are of good size—that will sing out encouragement to the footsore lad, "Turn again Whittington, Lord Mayor of London." And we were also shown other things that made us eager to see the finished picture in all its three reels.

It will be a better offering even, so Madame Blache says, than the Solax "Fra Diavalo." If she is not mistaken in this, it will indeed be something very fine. For our part, judging by two scenes that we saw being turned, by a reel of what has already been made and by the absolutely perfect sets and furniture prepared for the other scenes, we are sure that it will make a stir on its artistic merits. It was by no means an easy picture to plan and prepare for, since every one of its important scenes had to be constructed; the times of Dick Whittington have passed away. Madame Blache is not one who is content, in producing this story, to get backgrounds that are something like those among which this hero of at least every English speaking school boy lived; she has aimed at giving an illusion of reality and it is plain that she has spared no pains or money in her determination to get this illusion. In the reels already taken she has reached it in a most remarkable way. We saw a picture of a big kitchen in the house of an English merchant, where Dick has obtained a job as scullion. He had hoped to find gold and be a great merchant at once. But he has at least found a home though he has to work; blow the fires with the bellows and polish up the brass work and pans and pots, all old style, of which the kitchen is full. The suggestion that this scene gives is helped much by the acting, but all together, it is full of reminiscence of old prints and makes us think that we have seen just such a kitchen and know that the scene is what it ought to be.

Some of the scenes will need an old time English galleon, the ship on which the cat makes the voyage that is to prove so profitable to Dick. This is so well done that we took pleasure looking it over and noticing its details; it looks like the real thing and will make a picture worth seeing. Then there is a picture of the gate of the city at the time Dick reaches it and where he is stopped by the "Beef Eater" on guard. This will make one wonder where it was found, for it has been made to seem massive and looks like stone. To make these sets, study and research were called for. Before she began the production, Madame Blache spent a good many days looking up old prints and studying the times. Knowing what was needed, she has gone ahead to obtain it without regard to expense in reason. That this is so is not only claimed, but quite apparent. And because of it the offering will be not only entertaining, but valuable for its instruction.

A poor picture in the best setting possible would be like a beautiful cup to a thirsty traveler. He might admire it, but unless it held something to quench his thirst he would hardly take deep interest in it. This picture will be full of the truest humanity, as clear as sparkling water. Those scenes that we saw being played were acted in a thoroughly sincere and natural way. One comes to realize, while watching Madame Blache at work with her players, what alertness and care for smallest things at every instant of a scene is needed in the making of really good pictures. Standing behind this gifted producer and listening to her quietly given admonitions to her players, one gets a vivid impression of what her mind is drawing in its imagination. It seems magical, the closeness of the understanding between her and the player who happens to be the center of the story at any seemingly small part of an instant and it is marvelous that the effect she desires is obtained so easily. It is the power of quiet direction attaining its ends. That one feels this influence while watching Madame Blache at work shows how



Madame Blache, Her Staff of Directors and the Cast in "Dick Whittington and His Cat."

sharp and clear-cut is her visualizing power and how thoroughly she knows just what she wants.

While a scene is being turned the studio seems as still as a mill pond at sunset; and yet, if anything humorous happens, Madame Blache is the first to see its fun and the first to laugh. When things happen that spoil the scene even, and such sometimes bob up anywhere, she is apt to catch the humor of it. Such an attitude toward life saves much nervous strain and wear and tear. There were no signs of nerves in the Solax studio; but we did notice a good deal of modulated fun and laughter which never interfered with the work. The admiration and sincere loyalty of all Madame Blache's artistic household, is apparent everywhere. Fun is not choked down and orderly work certainly flourishes. In one of the picture's scenes a mule is needed to draw an old English cart. He is just an ordinary mule such as can stand on his front legs alone for the time a steel spring might snap and need no hind support at all. One of the players wanted to make friends with his muleship and made overtures to scratch his back. It looked as though a knife blade had shut and opened and the friendly man got a cue for his exit after a scene in which there was no faking.

**Scene from "Dick Whittington and His Cat" (Solax).**

No estimate of what the players are going to give us would be fair at this time. There is a large cast and we have seen only a few of them; but those few have our admiration. Vinnie Byrnes is Dick at the time he comes to London and we are sure that she, in those scenes we saw, will score a big success, she deserves it anyway. Mrs. Hurley's work is too well known to need more than a passing notice that it is equal to the best we have seen from her. That is saying a good deal in the way of high commendation. Every other player whose work we noticed seemed to feel the romantic atmosphere of the story and all filled their parts in perfection or something very near to it.

## KLEINE'S CINES AND ECLIPSE.

George Kleine's releases for the week ending February 19th, 1913, consist of two excellent comedies and a powerful drama, making up a well balanced program, which should meet with the approval of all exhibitors.

For the Tuesday Cines, "The Conjurers" describes the ludicrous adventures of Mr. Stout and Mr. Thynne, who, advertising themselves as sleight-of-hand performers, attempt to entertain a large and enthusiastic audience. Stout poses as the "wizard," while Thynne, hidden under the table, attends to most of the "magic." The scheme works well until Thynne, taking a fancy to a chicken which is used in one of the tricks, quietly disappears through the door with it. Of course, this starts a row, and it all ends in the two impostors being handed over to the police.

On the same reel is the "Views of Narni and Lake Trasimeno," a charming scenic which spreads before us unusually interesting panoramic views of Narni and scenes along the river Nersa and the famous Lake Trasimeno.

For the Wednesday Eclipse, "Getting Even," is a unique story which should call forth many laughs from the audience. It tells of two young people who attempt to play rather practical jokes upon each other but both are found out, and although they are somewhat angry at first, everything ends happily, and their acquaintance begun this way develops into a lasting friendship.

An interesting nature study subject entitled "Snakes and Frogs," is on the same reel. It shows us how snakes are captured, and the venom extracted, and many rare specimens of snakes and frogs.

"His Redemption" is the title of the Saturday Cines. It relates of two young people who are engaged to be married, and are as happy as any pair of lovers can be until one day the young fellow learns that the brother of his sweetheart is a thief. Greatly shocked, he relates what he has heard to his fiancee, and then insists upon breaking off the engagement. The girl is heartbroken, but close surveillance of her brother's actions convinces her of the truth of the accusation, and she resolves to reform him. By a clever plan, she accomplishes her object, but he is heartbroken at the exposure of his true character and leaves the town. Later, however, he is discovered by friends and after making a full confession of his crime, promises to lead an honest life in the future. A complete reconciliation is then effected, and the old love is restored.

On the date of March 3rd, 1913, will be released the two-reel Kleine-Eclipse Special, entitled "Shylock," which is an adaptation from Shakespeare's "The Merchant of Venice." It is a production of unusual merit, containing the most gorgeous settings, faultless costuming, and skillful acting. The part of Shylock is ably portrayed by Mr. Harry Baur of the Athenee Theater of Paris. Mr. Joube takes the part of the unfortunate merchant. Miss Pepa Bonafe makes a beautiful and bewitching Portia. Mr. Harve of the Odeon Theater, whose remarkable work in the Eclipse production "The Taming of the Shrew" will be remembered by all who saw it, portrays a gallant Bassanio.

Exhibitors will do well to feature this film to the utmost, for it deals with a subject that is well known to everybody, and should prove of universal interest as a photo-drama. The advertising value of this film can hardly be over-estimated.

## "THE BOND OF BROTHERHOOD" (Gaumont).

Here we have the story of a divorcee, who, not content with her bright prospects as the future wife of a prosperous artist, engages his brother in a dangerous flirtation. The result is obvious. The brothers become estranged and it is only by an accident to the delinquent brother that it is proved that blood is thicker than water and the divorcee is turned out of the house by the mother of the two men as being unworthy of being the wife of either.

The delicate situations are adroitly handled by the company and the role of the brother who, after having been aided by the artist's brother, then carries on an "affair" with the artist's fiance, is admirably acted, as is also that of the cause of all the trouble—the adventuress. There is a strong scene, when after the accident in the erring brother's laboratory, after he has been denounced by the artist as being the one to break up his happiness, when the adventuress discovers her latest flame on the floor unconscious. She accuses the artist of killing his brother in revenge for his attentions to her. It is circumstantial evidence for the time being, of the strongest kind.

**Scene from "The Bond of Brotherhood" (Gaumont).**

In the subject there is the usual Gaumont photography, par excellent, and the appropriate scenes and furnishings. The ball-room scene is particularly good.

# Doings at Los Angeles

### World Correspondent Has a Busy Week—Many Items of Interest Gathered in the Western Picture Center.

THE Utah Moving Picture Company's new five-reel production "100 Years of Mormonism" was given its first public exhibition at Salt Lake City February 3. Telegrams from the traveling manager to the home office in this city announced that on the opening day the picture took in $723 and the second day the box office receipts were $1,050. This latter is said to be the largest single day's earning for a motion picture in the state. In order to get $1,050 into the house it was necessary to accommodate about 400 spectators on the stage behind the screen. They were given a left-handed view of the pictures and the titles, which appeared backward, were read to them by William T. Nuttall, a prominent layman of the Mormon church.

The picture was scheduled to open in Los Angeles and San Francisco simultaneously February 9. In this city it will be shown at the Majestic Theater for one week with Norval McGregor, the director who staged it, as lecturer. William G. Colvin will deliver the lectures in San Francisco and Prof. Levi Young, of the University of Utah, is lecturing in Salt Lake City.

The Los Angeles copy will be shown following its run in this city in all the principal cities of southern California and possibly in several Arizona cities. The San Francisco copy will go from there to Portland and Seattle and through western Canada. The Salt Lake copy will probably go to Denver and further east. All the arrangements for the exhibition of the films are being made by the Five Continents Exchange & Sales Co. which holds the world rights of the picture. Representatives of the Five Continents company have been sent to New York and London with copies of the picture and power to negotiate for state and foreign rights.

A recent cablegram from London brought news of the sudden death of Frederick Tillisch in that city. Mr. Tillisch was European traveling representative of the Five Continents company. His widow, who is well known in theatrical circles under her professional name of Eva Stirling, is on her way to Chicago with the body. Mr. and Mrs. Tillisch formerly lived in Chicago before they went abroad.

### New Bison Company.

Announcement of the formation of a new Bison company and, in consequence, of one additional weekly release by the Universal company, was made in Los Angeles last week. The company has already been formed, all except the director, who will be chosen in a few days. This makes the fourteenth producing company now working for the Universal forces in Los Angeles, and the new release will increase the output from twenty-two to twenty-six reels a week. There are now two Bison companies producing four reels a week, and the third Bison will also turn out two-reel subjects. There are three Rex companies making two, one and one reels respectively; three Powers, making two, one and one; three Nestors, making two, one and one; a Honolulu company making single reels, and the Lincoln J. Carter company making releases of from two to four reels, each depending upon the subjects.

David Horsley, treasurer and member of the board of directors of the Universal company, who is visiting here, says that within another year the Universal will certainly have not less than 21 companies operating in Los Angeles.

A huge production of great historical as well as mere pictorial value will be undertaken by the Universal studios within the next ten days. It is to be "The Coming of the Francescans," a picture showing how the Spanish Fathers of the Order of St. Frances came as missionaries to California when it was unexplored, and how they converted the natives to Christianity and established an early civilization. The subject is full of dramatic and spectacular opportunities. There are few adventures in history so full of romance.

This production has been in preparation for many weeks. Special scenery has been painted, hundreds of costumes have been made and for three solid weeks one of the members of the editorial department carried on a course of study at the Los Angeles Public Library, where the best collection of books and documents on early California in the world is kept.

Frank E. Montgomery will produce the four reels. His company will be greatly augmented for the occasion and one or two scenes will require the services of the maximum number of "extra people" possible to engage in Southern California. There will be a great deal of traveling in connection with the picture, for there are scenes located at every one of the chain of Missions which marked the highway from San Diego to San Francisco. For this reason, as well as because of the extraordinary pains which will be taken with it, the making of the picture will probably consume several weeks. For one of the ocean scenes a Spanish galleon is being reconstructed according to exact measurements taken from historical documents. Curio stores and private collections have been drawn upon in the interests of historical accuracy. Another interesting feature will be the appearance in the picture, as actors, of several of the descendants of the Indians who were converted to Christianity by the missionaries.

Marion Paul Emmons, seven years old, who plays juvenile leads in the childrens' pictures under the Powers brand, finished his 360th picture this week. He claims to be the youngest leading man in the business. In the same company is "Pop" Manley, who will soon attain four-score and ten and who without any doubt is the oldest actor in the pictures. In consideration of his age, his standing and the esteem in which everyone connected with motion pictures holds him, The Photoplayers, by unanimous vote, at their last business meeting, elected him as the first honorary life member of the new organization.

### Cost of Censor Board Falls on Exchanges.

After a series of conferences between the members of the local Motion Picture Censor Board and representatives of the several film exchanges a practical agreement has finally been reached on the question of the amount of license the exchanges shall pay the city. An ordinance which originated with the Censor Board and which has been pending before the council's legislation committee provided that the license tax should be one-tenth of a cent a linear foot or approximately $1 a reel. Through a misunderstanding the ordinance was so worded that it was left open to a possible construction which would have required the exchanges to pay this dollar tax every time they rented a reel, although the Censor Board only intended that a reel should be taxed once. However, the exchanges protested that the tax of $1 was exorbitant and unreasonable. A friendly conference brought out the fact that the only purpose of the board was to obtain from the exchanges an amount of revenue sufficient to support the board and to relieve the taxpayers of any expense on that score. The board took the position that it is maintained solely because of the existence of the motion picture business and that the business ought to defray the expense to which it puts the city. All of the exchange men agreed that it is not unreasonable to ask them to assume this expense and they have agreed to do it. There still remains to be worked out a plan for assessing the cost among the exchanges. That matter the city authorities have practically agreed to leave to the exchange men to settle among themselves.

All of the members of the Censor Board serve without pay except the secretary, who receives $75 a month for devoting six hours a day to the work six days a week. This and the cost of rent and projection are the board's principal expenses. The exchanges are not opposed to censorship as it exists in Los Angeles or to the board. In the first place they realize that the very existence of the board has an effect on public opinion which is beneficial to them, for it gives the public confidence that the motion picture shows of the city are safe to patronize. This without reference to whether the board's work is actually valuable or not. A more important consideration is that as long as the board exists there is no likelihood of police censorship and regulation, a thing always to be dreaded. Again, the relations between the board and the industry have always been pleasant and harmonious. The board has been extremely moderate and sympathetic in all its dealings with the exhibitors and exchanges and has shown more of a disposition to co-operate with them than arbitrarily to regulate them.

### New License Schedule.

An amendment to that section of the license ordinance which relates to the licenses of motion picture theaters has been recommended to the city council by the Motion Picture Censor Board and there is every probability that it will be passed within the next two weeks. At the present time every exhibitor is forced to pay a license of $20 a month without respect to the size of his theater or the amount of business he does. It costs the big downtown houses, seating 1,000 persons or more, no more for license than it does the small theater in the suburbs accommodating only 250 or 300. The Censor Board's ordinance places the licenses on a graduated sliding scale, ranging from $5 a month for theaters of 300 capacity or less, to $20 a month for theaters having a capacity in excess of 1,000. Notwithstanding that all but about five theaters will save money if this ordinance becomes effective there was a considerable sentiment against the ordinance among the exhibitors. A meeting of the exhibitors' association was held this week at which it was resolved that the picture men do not want a graduated scale, but favor instead a flat rate of $10 a month. The only argument the Censor Board had for reducing the license was that the flat rate was manifestly unfair and unscientific, and even on this showing the council was very reluctant to adopt an amendment which would reduce the city's revenue. The action of the exhibitors so disgusted the council that the Censor Board's sliding scale came near being rejected. As it is it will probably pull through. The sole reason for the exhibitors' objection to the plan was that some who stood to save only from $5 to $10 a month by the change objected to seeing others get a reduction of $15.

### Vitagraph Company Busy.

Two of the absentee members of the Western Vitagraph company are back at the Santa Monica and working in the pictures again. Miss Mary Charleson took a vacation and went to San Francisco, and Miss Florence Weil returned from the hospital with a missing appendix, but otherwise as well as ever. Arthur Rosslyn, a member of the Eastern Vitagraph company, has been visiting in Los Angeles and made a formal call at the Santa Monica studio—a hazardous proceeding inasmuch as Rollin Sturgeon, the director, has a habit of making use of any actor who is so careless as to show up around the studio when he is supposed to be taking a day off. That was how "Choo Choo" broke into the business. "As long as we have that blamed cat around here we might as well teach it to act," Sturgeon observed one day. A few weeks later the cat graduated from "Sturgeon's Dramatic School For Animal Actors" and worked in a picture. He made such a hit with the Vitagraph fans that one of the duties of W. Hanson Durham, the tame scenario writer of the Western studio, is to think up roles for "Choo Choo." Another one is reported to be cooking in his brain. Another interesting picture which Sturgeon has in preparation will introduce some new and striking electrical effects.

### News Briefs.

Members of the Censor Board, clergymen, educators and newspaper people, were the guests of William H. Clune at his Broadway theater January 31 when Kalem's "From the Manger to the Cross" was exhibited for the first time in this city. Two performances were given, with a lecture and incidental music.

The first public exhibition of the picture will be at Temple Auditorium, where it will open a week's engagement February 10. After that it will tour southern California and possibly will play a return engagement in this city before being taken to San Francisco and the northern part of the state.

* * *

A big and costly railroad drama is to be started next week by Wilfred Melville, producing manager of the Southern California Lubin company. It will probably be a two-reel subject. Melville arranged to hire a special train for two days and since he needed a couple of depot scenes and a steam road passes the back of his studio, he has had the station built on his own property. There are not many motion picture companies that can boast a railroad depot among their regular "props."

* * *

The Arizona business of the Golden Gate film exchange of this city and San Francisco has lately assumed so much importance that it was announced this week that a branch will be located at once in Phoenix, Ariz.

* * *

Fred Mace, Keystone comedian and president of The Photoplayers, has just purchased 10,000 beautiful postcard photographs of himself. They are worth framing. A request directed to him at 305 South Union Avenue, Los Angeles, if accompanied by a two-cent stamp, will bring one.

* * *

Charley Klopot, manager of the Pacific Feature Exchange, has just taken on a side line. He has bought out the Hidalgo theater on North Main Street and will hire a manager to run it. The theater is an established business and has been profitable in the past. Under the direction of Klopot, who is an experienced exhibitor and a shrewd business man, it should become a gold mine.

* * *

A second Lubin company, headed by Director Grandon, arrived in town this week and is temporarily located at Glendale. The other Lubin company, of which Wilbert Melville is producing manager, is now thoroughly established in Los Angeles and is turning out its release a week.

The Los Angeles Times has instituted a daily department under the heading of "Among the Photoplayers." A. G. Waddell, of the sporting staff, is editor of the department.

* * *

C. O. Baumann, vice-president of the Kaybee, Keystone and Broncho companies, is in town on his annual visit to look over the plants of the three companies. He achieved lasting fame before he had been here 24 hours by becoming a life member of The Photoplayers. There is also a rumor that the real reason for his visit is to get pointers from The Photoplayers' ball for the benefit of the Screen Club.

* * *

J. J. Allen, of Calgary, Canada, owner of the Canadian Film Exchange, has been in Los Angeles this week, primarily for the purpose of visiting the Universal plant. Mrs. Allen accompanied him. He operates twelve exchanges and 35 theaters and holds the sole rights for the sale of Universal films in Canada. At the present time he is building two new theaters which will cost a quarter of a million dollars each, one at Calgary and the other at Winnipeg. He is now buying 100 reels a week for his exchanges.

* * *

Two motion picture features in five reels each are running at the two leading theaters of Los Angeles this week and both are playing to profitable business. At the Majestic theater "One Hundred Years of Mormonism" is having its Los Angeles premier, and at Temple Auditorium, W. H. Clune is exhibiting Kalem's "From the Manger to the Cross."

P. M. POWELL.

---

The legislature of Belgium has had its attention called to the prosperity of the motion picture theater and has adopted measures for increasing the license fees for motion picture exhibitions. In one case it was claimed a tax of but fifty francs per year was levied on an electric theater, which made $40,000 in the same year. It is proposed to increase the license to an uniform rate of $400.

---

### TOM CARRIGAN AGAIN WITH SELIG.

T. J. Carrigan has returned to the Chicago studios of the Selig Company and will shortly be seen in a series of pictures well adapted to his talents. Carrigan will be best remembered for his creditable acting in the role of Prince Charming in "Cinderella," which the Selig Company released last winter.

## S. Lubin, Philosopher

### Pen Picture of the Philadelphia Pioneer.

WHO will dispute the title of Siegmund Lubin to a prominent place in the Album of Moving Picture Notables? The world likes pioneers, likes them when they work and likes them not a whit less when they tell their stories after their work is done. Lubin? All through the Keystone State and through all the country, which is tributary to the Pennsy and the Reading, Lubin and motion pictures have long been convertible terms. Now his fame extends far beyond that dear old Philadelphia and is known wherever there are pictures and screens to throw them on. Whatever we may think of the Lubin pictures, there can be no doubt about the success of the Lubin personality.

Lubin is a philosopher, one of those rare lovers of wisdom who follow the precepts of Montaigne and practice what they preach. Whether it was a natal gift or whether it is the result of a long residence in the old city of the Quakers, Lubin is essentially a man of peace, an advocate of the Hague arbitration idea and averse to strife of any kind.

Siegmund Lubin.

"I don't want to fight," said the fine old veteran as he sat an honored visitor in the offices of the Moving Picture World. "When Mr. Edison started in to fight me I told my lawyer I wanted nothing to do with that man. My lawyers say to me: 'Well, Mr. Lubin, you may want to have nothing to do with that man, but he wants to have something to do with you.' Of course, now, Edison and I are the best of friends."

For a pioneer, who may justly boast that he made motion pictures when a length of one hundred feet was considered sensational, Mr. Lubin carries his years lightly, almost gracefully. You never think of counting them all. Tall, erect, firm of carriage with a plain old-fashioned, but quite engaging manner, this champion of the olden days is most pleasant to look at. His philosophy shines in his eyes before in quaint but clever words it leaves his lips.

"What sort of pictures do they expect from us in Detroit?" asked the veteran quizzically. "Why they won't allow even long kisses any more, they say there must be short kisses. I like to go into the picture houses and watch the people. I tell you they come to cry as well as to laugh. The other day a workingman and his wife were on their way into the theater, when the wife stopped suddenly as if she realized that she had forgotten something. She had forgotten her handkerchief. Yes, yes, they do bring the handkerchiefs along for a cry. Don't they laugh, too, at the most silly things that have no sense to them? One laughs and then another; they don't know why, but in a little while the whole house roars. . . . People that have worked for me seldom want to leave me; I want them to feel we are all one family. I have many innovations in my studio for the benefit of my employees, all except the actors; I have no sympathy for the actors. The business has grown to such vast proportions, I feel sometimes as if it was getting beyond me."

Mr. Lubin is proud of Betzwood, the baronial estate of the late brewer Betz, of Philadelphia. It is located on the Schuylkill and adjoins the historic Valley Forge Park. It includes a great variety of woods, hills, dales, ponds, roads, huts, cottages and pretentious buildings. It covers five hundred acres and is wonderfully adapted for the requirements of the camera.

"I tell you," said he, "it is fine to see the leading lady getting familiar with the chickens and the poultry generally. The chickens know it when a stranger feeds them and don't act their very best. When the same party feeds them all the time they act more naturally and it lends a fine touch of realism to the picture. As a farmer I am passing rapidly into the advanced grade. I try to be at home in every branch of farming. The other day they asked me about the kind of potatoes I wanted to have planted. I said, 'I like the big ones.' 'Ah,' said the potato man, 'you mean the blue ones.' 'Yes, yes'; I said, 'the blue ones.' I hope it will all turn out right."

Mr. Lubin, who had just returned from the old country, had gathered much interesting knowledge of conditions abroad, especially in the land of the Kaiser.

"Films over there," said the young old man, "live longer than here. There is not much doing in this country with films over thirty days old. It's different over there. A good film lives a long time. There are no continuous performance houses the way we have them here. The motion picture theater is conducted more like a real theater. Yes, there is plenty of censorship over there, but it's intelligent as a rule. Why, they show pictures over there that the police would stop here in a minute."

Mr. Lubin believes in going through life with the least friction possible. Those that have followed his career will bear witness that he is forbearing, considerate and yielding. Himself of a happy disposition, even now buoyant with or without the "u" he likes to see others around him in a similar frame of mind and it delights him to think that he is the cause of others being cheerful and contented. People may and do differ about the merits of the Lubin pictures, but there can be no two opinions about the Lubin philosophy. Let us sum it up in the charming words of the poet:

"Grow old along with me
"The Best is yet to be
"The last of life, for which the first was made
. . . ."

W. S. B.

### HIGH SCHOOL WITH PICTURE THEATER.

In New York a new high school has just opened which cost a quarter of a million dollars and is said to be the finest school building in the world. A leading journal asks: "Will it do the best work in the world, and turn out the best high school graduates in the world? If so, it will be worth the cost. If not, why not? Looking over a description of this building we find it has a theater attachment, with all modern appliances and conveniences (including a moving picture machine, without which it could not be spoken of as complete). It is reasonable to expect great things from scholars upon whom the authorities have lavished so much besides their courses kinematographically easier, more explicit, and more thorough. These highly favored scholars have a great, but not a burdensome responsibility resting upon them, and no one will take a keener interest in their success than The Moving Picture World, which sees in this building the realization of many hopes, and a great example for other authorities to follow.

### SIMPLEX FOR UNIVERSITY OF MISSOURI.

The University of Missouri, of Columbia, Mo., has just purchased a Simplex projector, through the Kansas City Machine & Supply Company, 813 Walnut Street, Kansas City, Mo. The number of high-class educational institutions and theatrical houses which have recently purchased the Simplex projector speaks very well for that make of machine.

# Music for the Picture

BY CLARENCE E SINN

FROM Albany Oregon: "In the issue of Jan. 25th, of the Moving Picture World I read your opinion of drummers and their effects for the picture. You seem to regard them as of not much consequence in the making of a picture realistic.

"I have seen photo-plays in the Eastern houses, and the way they are worked—usually with an orchestra; also in the West where they are worked with a **picture pianist** and a good drummer with an air cabinet costing all the way from three hundred to two thousand dollars.

"Until recently the West was far ahead of the East even in regard to photo-play houses devoted exclusively to pictures. Here in the West the pianist plays to and **with** the picture, improvising, "faking" and playing from memory. The drummer has a compressed air outfit that makes trains, auto's, motor boats, in fact here they make **any** effect in the picture—not loud and blaring but modulated according to the size of the house. In Portland, Oregon, there is one air outfit that I know of owned (as they always are) by the drummer, which is insured for $1800. In this small town there are three houses, two of them using drummers and paying out (both houses for drummers and pianists) about one hundred dollars per week for their music and not working matinees.

"You may not think much of the drummer and his effects, but if you could step into the People's Theater, Portland (Oregon) and hear one show played and compare it with an orchestra playing pictures I think you would agree with me.

"As for effects not making the picture, you've got to show me. I've been to Sedalia Missouri and acquired the habit. Thanking you for at least reading this I beg to remain, Sincerely; A Drummer with an **air cabinet.**"

Well, I've read your letter; now honestly, did you read mine. You say you did, but did you? My comments were upon a letter from a Massachusetts correspondent criticising some Boston picture houses. You are evidently in favor of using correct sound effects. Are you finding fault with me for opposing those which are "noisy, silly and incorrect?" Do you uphold the fellow who imitates a horse "trotting on asphalt pavement when it is plain the horses are on soft or sandy soil?" I don't believe you do, else why buy an expensive outfit including an "air cabinet." I still maintain that, generally speaking, the sound effect man has not advanced in the same ratio with his co-adjutor the picture pianist; there are not so many good or even careful players among the drummers as among the pianists. If all the sound effect men in your part of the country are above criticism they are to be congratulated, but in the east and middle west they are made up of good, bad and indifferent. I repeat "the sound effect idea, **with many** is practically the same now as it was in its crude beginning." And so it is.

Speaking of the "air cabinet," the first compressed air machine as applied to sound effects was invented and perfected by Wm. E. King of Chicago, some seven or eight years ago and has been in use at the Orpheum Theater (Chicago) since that house has been a picture theater. "Billy" King should have patented his idea; it would have brought him as much fame as has his popular "three-in-one" drum and bell rack.

There are a number of picture theaters in Chicago where the sound effects are rendered in a careful manner. Mr. King and Mr. Provan at the Orpheum have long made this branch a feature of the orchestral accompaniment to their pictures.

There are some pianists who are not yet out of the wilderness. One of them had "The Resurrection" to maltreat, slander and otherwise disfigure. For the two scenes of Russian Dancers he played "Every Body's Doing It" and "Every Body Two-step," and at the meeting in the prison, "When You Waltz With Me." Can you beat it?

### "THE VENGEANCE OF DURAND" (Vitagraph).

(Courtesy of W. E. King.)

**First Reel.**

1. Allegretto "In Meadow Land" (by Thos. Bendix), until: "Marion's Foster Father" (when singer seen).
2. A few bars of "The Rosary"; then back to No. 1 until she sits and sings. A few bars of "The Rosary" again, then:
3. "Lilacs" (by Katheryn Roberts), until: "On the Eve of the Duel."
4. Plaintive until title: "At the Time Appointed."
5. Agitato pp. until shot. Stop a few seconds, then:
6. "Walther's Traumlied" (Wagner) until title: "Training His Child to Carry Out His Revenge."
7. "The Rosary" until title: "Ten Years Later."
8. "In the Shadows" (Finck) until end of reel.

**Second Reel.**

1. "Roses and Memories" (Snyder) until scene at piano.
2. "The Rosary" until end of scene: "Here He Comes Now. Don't Forget Your Promise."
3. Schubert's "Erl King" until Carl and Durand meet.
4. "Evening Star" (Wagner) until struggle.
5. Hurry (long) for fire scene until title: "Vengeance Is Mine."
6. Plaintive until title: "Memories."
7. "Roses and Memories" until she sits at piano.
8. "The Rosary," then back to "Roses and Memories" until close.

### "THE LORELEI" (Edison).

1. Waltz until page from book is shown.
2. "Die Lorelei" (old German song), then back to waltz until: "A Conquest etc."
3. "Le Secret" (by Gautier) until title: "Neglected."
4. "Salut d'Amour" (Elgar) until: "Song of The Lorelei."
5. "Die Lorelei" until she stops playing.
6. "Salut d'Amour" again until title: "The Answer."
7. "Dreams, Just Dreams," until title: "The Loveliest Maid is Sitting."
8. "Die Lorelei" until she awakes.
9. "Au Mer" (By the Sea) until close.

### "INTERNATIONAL CONSPIRACY" (Gaumont).

(Courtesy of Milt. E. Schwarzwald, Bijou Dream Theater.)

**First Reel.**

Neutral all through—Novelettes, etc.

**Second Reel.**

1. "Pirouette" (by Finck) until title: "When Greek Meets Greek."
2. "Lion du Bal" (valse) until: "The Plot Thickens."
3. "Avalon" once through, then "Fire Flies Dance" until: "At Once We Must Act."
4. Agitato p. and f. until end of reel.

**Third Reel.**

1. Waltz until spies are seen approaching the house.
2. Mysterious ("sneaky") until: "The Night Attack."
3. Agitato pp. until girl signals flag ship. Swell to:
4. Hurry (long number), until battle ship tender arrives at wharf.
5. Presto galop (for very fast hurry) until they blow up gasoline launch, then:
6. Patriotic French song—"Le Chant du Depart," or "Partant pour la Syrie" until end of picture.

---

Fred Bergh, leading operator of the Star Theater, St. Charles, Ill., called at The World office last week and purchased the latest Motion Picture Handbook, which is in great demand at the Chicago office. There are four employees at the Star who are able to operate the machine. They also serve in other capacities. Mr. Bergh and John Oleson are the regular operators. Peter Allenman is the owner and manager of the Star, which is showing to fine business. The admission is 10 cents, and three or four reels are used daily, according to whether an act of vaudeville is used or not. Licensed service, furnished by the G. F. Company's branch at 429 South Wabash, is used.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

## That Fire Scare.

F. M. McCLINTIC, of the Park Row Theater, New York City, has sent to Mayor Gaynor a letter apropos of the recent panic in a Houston Street theater in which two persons were killed and others injured in a senseless rush for the main entrance while the fire exits were ignored. Mr. McClintic points out that the papers have a pleasant habit of referring to film fires as "explosions," thus engendering in the minds of the audience a feeling of fear. To offset this he suggests to the already troubled city magistrate an announcement reproduced below:

PATRONS
SHOULD REMEMBER
THAT NO PLACE OF AMUSEMENT IS
FOOL PROOF.
Your safety depends greatly on
YOUR OWN COOLNESS AND GOOD SENSE,
no matter how much we may safeguard you.
NOTE THE EXITS
on entering any place of amusement and
REMEMBER
*FILMS DO NOT EXPLODE.*
They FLASH and BURN RAPIDLY, but are no more dangerous
than so much burning paper.
EVERY MOTION PICTURE THEATER
IN NEW YORK CITY
is provided with a
*SOLID ASBESTOS FIREPROOF BOOTH*
from which pictures are projected.
Every opening to these booths is covered by an asbestos shutter, fit in a groove and while pictures are being shown these shutters are suspended above the openings by a thin cord.
ANY BLAZE WITHIN THE BOOTH MUST SEVER THIS THIN TWINE BEFORE ANY FIRE COULD REACH OUTSIDE. WHEN THE CORD IS PARTED THE SHUTTERS DROP AUTOMATICALLY, CONFINING THE CONFLAGRATION WITHIN, POSITIVELY.
CONSEQUENTLY
THERE IS NO DANGER
to the public from film fires through
EXPLOSIONS
as they have been led to believe through erroneous newspaper reports.
The Exits from this Theater are
*ON PARK ROW*
and
*THEATER ALLEY,*
indicated by Red Lights.
ALL DOORS OPEN OUT, and THERE IS ABSOLUTELY NOTHING TO IMPEDE YOUR PROGRESS IN REACHING THE OPEN STREETS.
Make up your minds, therefore, not to become excited under any circumstances.
KEEP COOL. THEREIN IS SAFETY.

## Too Long.

We think that this lecture is too long. For a long time past Mr. Richardson has offered in his Department the only, *absolutely the only solution of the fire panic problem*, in so far as it concerns an actual fire. His solution is simple in the extreme. He advocates the employment of a competent operator and the connection of the operating room (do you notice we did not say "booth?"—F. R.) with the open air by means of an air duct large enough to carry off the products of combustion. Up in Maine, not so awfully long ago, four thousand feet of film went up in smoke and the first thing the audience knew about it was when the manager announced that as the film was all burned up he could not complete the performance. The operator used to run the film on the floor because the take-up was working badly. When he had the four reels through he would rewind and run again. This time he threw a carbon stump on the floor before he started to rewind and so the audience for the last show had to go home.

The large duct beats the announcement a thousand miles in preventing a panic. If four reels can be completely consumed—also part of the operator's trousers—and the audience know nothing, there is no chance for a panic, and no announcement is needed, but if you do make an announcement keep it shorter than Mr. McClintic's by 90 per cent.

## Make It Brief.

It should be remembered that the Houston Street panic occurred in a district where the audience is composed largely of Italians, Hebrews, Hungarians and Poles, many of whom are but recently landed. No announcements can make them fool proof no matter how fireproof the house may be nor how commodious the exits. But where announcements can serve, keep them short. Make ten slides rather than one or two long ones. That long announcement is all right for a program, but for the slides keep it short. We suggest some lines that may serve:

"Film doesn't explode. It burns. It's the only thing in the projection room that can burn."

"If someone yells fire, don't run. Laugh! The fire can't hurt you. It's in a fireproof room."

"You don't have to be afraid of fire, but of the fool who yells 'Fire.' He makes the trouble."

"You're not afraid of a fire in a stove. Our projection room is safer than a stove. Iron and asbestos lined."

Run one of these, or something like it between each reel *every* day and you'll have the audience used to it. If you can talk get up and tell the audience about it now and then. Print it on your program, tell it to the people you talk to as they enter or pass out, but always treat the problem as a joke. Make light of it. If you have the right sort of room it is a joke to you—except when you have to settle for the film.

## Jacksonville Knows How.

The best room we've seen is in the Prince Theater, Jacksonville. There the room is very large, iron lined and provided with a fire escape well. At the time of our visit there was an iron ladder, but O. P. Hall, the manager, told us he was installing a brass sliding pole instead. In the event of a fire the operator trips the shutters, hits the pole and goes into the office to tell Mr. Hall how it happened while the fire burns out and the audience wonders why the picture stopped.

## A Good Suggestion.

Mr. McClintic's last suggestion is the best. He suggests that the Fire Prevention Bureau get in touch with some real film men and formulate regulations. That's what counts; the combination of practical knowledge of fire fighting and practical knowledge of picture conditions. The trouble with most of these fire regulation ordinances is that it is theory on one side or the other.

Given a trained fireman and an experienced showman or two and the whole matter could be settled in a week and settled for the whole country, but if a fireman makes the rules the exhibitors have a justifiable kick and if the exhibitors frame the regulations the firemen can find flaws.

## Coming Edisons.

Every now and then the Edison studios turn out something exceptional in the way of a comedy idea in comedy action. "After a Welsh Rabbit" is one of these. It's the old Rarebit Fiend idea, but it's something wholly novel. Northrup eats the melted cheese and puts his feet on the fender. Then he dreams that he dies and goes to Heaven. He does not pass the pearly gates but goes below where he meets his friends and finally has his feet warmed up. He wakes to find that his feet *are* done through, so he takes them down from the fender and tells his wife of the dream. It came out the 19th. "The Minister's Temptation," dated for the 22nd, tells of a minister who applies to his own family's wants the money given him for charity. His conscience prompts him to make public confession and he is absolved from blame. If you remember "The New Church Carpet," you can get an idea of the effectiveness of this. It is a real sermon on charity and you don't realize the sermon part in your interest in the story.

"A Will and a Way" is the "What Happened to Mary" story for this month. A "real" fire and a fight on a sixty-foot ladder give sensation to the narrative which is one of the most exciting of the series. The date is February 28th. "The Ranch Owner's Love Making," released the 25th, is a mixed East and West story with a new plot. One of the early products of the Western section, it gives an idea of what that company will do. It also offers a variant from the usual Western stuff, though with a Western locale for most of the scenes.

## Must Be Japanese.

M. Whitmoyer must have the Japanese idea of things in his letter of recent date. Whitmoyer and Geer have houses in Glendale and Upland, and Mr. Whitmoyer writes:

> After months of hesitation I have, at last, gotten together sufficient courage to send in a few specimens of the very unpretentious program which I get out weekly. I know full well that it will be open to considerable adverse comment, but that is exactly what I (and incidentally the printer) want. But please do not jump on me too hard in the matter of outside advertising, for you know us little fellows have to pick up every cent in sight.

On top of that he sends in a trio of very presentable programs. He must know that they are pretty well done for their size and he should know that this department always has stood in favor of the self-supporting program if the outside advertising does not eat up the space the house really needs for itself.

The program is a four-pager with pages 5½ x 9½. One-third of each page is given the house, the first carrying the line

THINGS WORTH WHILE.
What they are and when to see them.

The name of the house with city and state follows and then the announcement of the feature reel of the week. Inside the advertisments run two to the page, top and bottom, but the programs for the week, three in number, are run straight across the two pages, making a marked distinction between the program and the advertising. The back page carries another advertisement top and bottom with a fuller announcement of the big subject in the center. The composition and display are good and about the only suggestion we can offer in this line would be a fuller type for the word "program" over each section of the bill. A bolder, plainer letter would be better.

### Chatty Chats.

Three reels are run for two days each and plenty of space is allowed in which to chat intimately about their points. It seems to be adapted from the press material, but it does not read like a quotation. The back page talks are distinctly good. We reproduce two:

> "AS YOU LIKE IT."
>
> Have you ever stopped to figure out that you were getting pretty good value for your money when you could see such a play as Shakespeare's "As You Like It," with several of the country's brightest stars in the leading roles, for ten cents? Rose Coghlan, alone, has been for years one of the best known and most featured leading women in the legitimate drama, playing nothing but the largest cities, and certainly never appearing at ten cent prices.
>
> There's no reason why the picture should not be fully as enjoyable as the stage production, for to make up for the human voice—the only thing lost—the picture makers have the immense advantage of using real natural backgrounds—geting entirely away from the artificiality of the stage, and setting the action among the natural scenic views most to be desired. "As You Like It" will surely prove a great treat to anyone who enjoys Shakespeare, for to say that it is well produced is putting it mildly, indeed.
>
> "DOPE ON THE GOOD ONES."
>
> They say that "Variety is the spice of life"—and everyone agrees. Surely, then, this week's bill is well seasoned, for it contains everything from crazy, ridiculous comedies, like "A Well Washed House" to such a masterpiece as "The Lady of the Lake." Surely there's something in the list that will please any kind or condition of taste, and the best of it is that each program is greatly diversified in itself. You won't see a program that hasn't one or more pictures on it of some kind that *you* like.
>
> "The Escape from Bondage" was so well liked by everyone who expressed an opinion to us that we're going to run the entire series, just as fast as we can—probably one a week. You'll find each one of them is more interesting than the one preceding, and if their success in other places—Los Angeles particularly—is any criterion, you'll all be mighty interested in them before long. It seems as though everyone in Los Angeles is crazy about "Mary"—every picture theater that shows the series is packed to the doors each time it announces one; and the news stands can't supply the demand for the papers in which the story appears. Must be something good about them, eh?
>
> "The Count of Monte Cristo"—in three reels—Monday and Tuesday, February 3 and 4.

Mr. Whitmoyer writes that he finds it pays him best to cut out the blood and thunder stuff and the cheap vaudeville and stick to good reels. We think it would pay most houses best to do the same thing. Sensation doesn't pay in the long run.

### Had a Surprise.

Here's a characteristic letter from S. E. Wall, of the Opera House, West Jefferson, Ohio. He says:

> In starting this letter I hesitated and came near consigning it to the waste basket after filling in the date line, fearing that you might think I wanted to obtain a corner on The Advertising for Exhibitors Department, but after reading Brother Bunnel's experience, of Toppenish, Wash., February 1st, page 457, I felt that a little stunt that I pulled off last week might be of some value to small town managers.
>
> Last week, on Thursday night I ran "When Uncle Sam Was Young" (you will note that's no first run or second run either), but on Tuesday I went to the Superintendent of Schools and told him of this two-reel subject depicting the Revolutionary period, explaining that I thought it would be of more than ordinary interest to the school children, especially those in history and told him that I extended an invitation through him and his teachers to all pupils in the history classes to witness this production, free, as my specially invited guests, no tickets being required of them, but so far as possible to have them accompany their parents or some grown person in charge and let each child state what grade he or she is in at school as they pass in at the door.
>
> Well, I rather expected quite a bunch, but I never dreamed that a town of 1,200 could produce so many historians as hauled their parents, big brothers, uncles, etc., in to see how our Uncle Samuel looked when a youngster.
>
> The announcement made by the teachers had just the effect that I figured it would have—it got the kids' curiosity aroused, whether he was in history or not, and they talked about it at home and got the parents in such a state of enthusiasm that they were more than anxious to "take the children" and the final result was, in spite of all the free admissions, the receipts were about double what they usually are on Thursday night, and every body, the kids in particular, loud in their praise of the program.
>
> The enclosed newspaper clipping taken from the local paper is a sample of my method of newspaper advertising. I prepare the copy and it is usually given space on the "local news" page, for which I extend the courtesy of the house to the editor and his family.

We think that the informality of the rules was one of the causes of success. The children were not given tickets. They simply told their school and grade. They were not required to bring their parents. They were merely invited to come and went home full of the fact that they did not have to have a ticket to go to the theater. There is a lot in a free pass, but a lot more in not even needing a pass.

### Keeping Going.

When the Park Photoplay House opened in Nutley, N. J., we spoke of their copper plate invitations to the opening, but Arthur P. Dickinson isn't trusting to an engraved card. He's doing all he can to get the very best people and hold them. We find his letter so interesting that we are running it in full even if he did commit the unpardonable newspaper crime of writing on both sides of the paper. He says:

> I have been an exhibitor only seven weeks and was absolutely green at the business at that time. I feel pretty nearly as green yet, but have had some of the rough bark rubbed off. I am doing very nicely and thanks to The World in general and your Department in particular, we are increasing our regular patronage and getting more on our specials.
>
> We are opposite the school Auditorium where the Board of Education has a series of lectures on Friday nights, once a month—excellent lectures and free. Last week they had Mr. Avis, "The Bird Man," with his violin reproductions of bird notes and fine slides. I watched for Mr. Avis' coming, met him on his arrival in town, took him to the Photoplay House and showed him Wild Birds in their Haunts and Sea Birds in their Haunts, which I had secured for my program that night. I also told him that we had used an announcement slide for his lecture for the past three evenings. As a result of all this he told Mr. Kinsley, of the Board of Education, about it and Mr. Kinsley gave a splendid announcement of our exhibition after the lecture. A large crowd came over after the lecture to see the pictures in motion and—best of all—these people were the very ones we are trying to get into our house. Some of them stated that they had never been in a motion picture theater before. Many of them have become regular patrons.
>
> I am sending a copy of each of the town papers. The Bulletin man says that our program is news, as it is read every week. The Sun does not print our program but has given us write-ups several times and I think that they will soon "see the light," for several persons have told me that they take the Bulletin instead of the Sun now to get the news about our house.
>
> Arthur Breese Proal will lecture on The Panama Canal, February 7th, on which night we shall have both the Edison and Pathe pictures of the Panama Canal (1911 and 1912). This fact the Board of Education is voluntarily announcing on their hand bills, besides which Mr. Proal has himself suggested that he add to his lecture a few remarks on the films in our house. I have been careful not to exploit Mr. Proal by too much or too lurid advertising, but he knows the sort of crowd I shall have that night and how intensely all people are interested in this great engineering feat. I feel that we are particularly fortunate in being able to help the Board of Education in this work and appreciate greatly the high favor in which we are held by the Board.

### Not So Green.

The two papers carry reports of a lecture on Tokio and the announcement of the coming lecture on the Canal. Both papers carry as part of this story the fact that the Photoplay House will have the Panama Canal pictures the same night. The Bulletin also gives the last column of the front page and a turn to the last page to the full weekly program of the house in a well-written running story.

We do not think that Mr. Dickinson is as green as he says he is. He's only seven weeks old as a manager, in fact, but some men are born managers, some have management thrust upon them and others never will attain management. Mr. Dickinson belongs to the former class, a first class manager, in fact. We know some men who would have fought the Board of Education lectures with sensational features, but that is no way to do things. Get in line with the Board. Be a part of their show. Then you won't have to fight them, but merely wait until the lecture is over to get the same people in your house.

Mr. Dickinson also sends a new wrinkle in a weekly program. It is a plain one-sheet 6¼ x 15 inches. The program itself is 4½ inches wide, but six small advertisements run down the left hand side at right angles to the paper. We'll bet Mr. Dickinson is publishing a magazine with colored inserts this time next year if he keeps up the pace.

### An Australian Souvenir.

Out in Australia, where they do film matters very well indeed, J. D. Williams gave each of his kiddie patrons a gift book for Christmas. It is 24 pages and cover, well illustrated and contains a specially written story about a little girl who became a film star. We cannot imagine anything more appropriate for a gift for a film theater. It is an interesting story from a child's point of view, inculcates an interest in the films and inculcates also the right sort of interest. There is no advertising beyond a modest presentation notice and in every way it is typical of "J. D.," who does things right.

Of course having a circuit he can order in large quantities and so cut down the price, but even at that it was a generous souvenir; something that any child would be permitted to keep, and this, in its turn, makes it a lasting advertisement. Figuring that the average life of these books will be six months, it may be seen that even a reasonably high cost will yield a profit in returns.

### Cameraphonelets.

We borrow from the various Cameraphone programs these items which should be of use to others. It would be a courtesy to credit the source:

> Motion Pictures created a new class of theater-goers, a new type of theater, and a new kind of acting and a new species of dramatic writing.
>
> Sympathetic old lady—"Tell me, little boy, what are you crying about?"
>
> Sniveling kid—"One of de Riley twins borrowed de nickel dat me mudder gave to pay me way into de Movie, and I don't know which one it was."
>
> Motion Pictures created a new class of theater-goers, a new type of theater, and a new kind of acting and a new species of dramatic writing.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## The Dinner.

DON'T hold back until the last minute on that Photoplay Dinner at the Taverne Louis Saturday, March 1. There is going to be a crowd of good people and you will want to be one of them. Here is about what the dinner will be like:

Deep Sea Oysters
Hors d'Oeuvre Varies
Consummé Lyonnaise
Stuffed Develed Crab
Broiled Chicken Sevillamine
Potatoes Saratoga
Salade Chiffoinade
Biscuit Glacé, Taverne
Petits fours Cheese
Coffee

That's a pretty big two dollar's worth in these days of the high cost of living, and you cannot afford to overlook such a bargain. Be there with your best girl, whether she is your wife or your sweetheart. It's going to be a regular time.

And please remember to send a stamped and addressed envelope with your remittance or in case you want to ask questions.

P. S. Do it *now*.

Marc Edmund Jones, head of our Chicago Circle, is coming on for the dinner.

## That List.

Requests for the list of addresses in the past couple of weeks have not been filled as we have been waiting to get complete lists. We hope to have the lists go out by the time this is in print and apologize to those who have been kept waiting.

## Talking Pictures.

Mr. Horace G. Plimpton Manager of Negative Production for Thomas A. Edison, Inc., answering our inquiry as to the market for scripts for the new talking pictures, is good enough to reply very fully and to the point. He writes:

> Answering your card, we are open for plots for Kinetophone work, this being the name used for the talking motion picture. I am enclosing a copy of a form letter which we are sending out and which indicates in a general way the requirements. I would suggest that in anything which you may see fit to print on this subject you do not in any way minimize the difficulties. We are beginning to be flooded with plots and I am sure in a short time it will be just as bad as it is now with the regular picture scenarios. Therefore it occurs to me that it would be just as well to let the public understand that on the whole it is pretty hard work.

In talking pictures all of the dialogue and all of the leading business should be indicated and carefully timed. The requirement that the length shall not exceed six minutes and that the action shall be held to one scene will operate against the novice and, speaking more plainly than Mr. Plimpton has, we would suggest to the beginner to keep out. The talking pictures at present are for the trained writer. These are the rules laid down by the Edison company:

> The following information will guide those who wish to submit plays for the Edison Kinetophone (talking-motion pictures):
>
> 1. Each play should be figured to run six minutes, making due allowance for the time taken in movement or incidental business.
> 2. The characters should be few and the action laid in one set.
> 3. Either dramas or comedies will be considered for acceptance provided they are clean and free from offense. Great care should be exercised to avoid infringement upon any copyrighted work, either story or play.
> 4. A stamped and self-addressed envelope should accompany each plot.
> 5. The Company will exercise due care in handling and returning plots, but distinctly disclaims any liability for their safe keeping or return. If sent they are entirely at the author's risk.
> 6. Prices vary in accordance to the Company's estimate of the value of the plot. The author may, if he wishes, affix his own price, in which case it will be considered on that basis.
> 7. Address all plots to the Edison Studio, Bedford Park, Bronx, New York City.

## Writing for Lubin.

The Lubin Manufacturing Company announces that Emmett Campbell Hall is now writing exclusively for that company. The Lubin company put on many of Mr. Hall's earliest efforts, but he also found favor with other companies, particularly Biograph and Selig, one of his earliest Biograph hits being The House With the Closed Shutters. In future he will give all of his work to the Lubin company.

## Keep Off the Hobby.

We saw a script the other day that was written by a suffragette lady, and she rode her hobby so hard and fast that she foundered the story instead of the horse. Now and then we get a moralization from a minister and we can imagine the sort of author who sends out the temperance plays.

When you get to be rich, so rich that you can start your own company, you can write some sorts of plays with the certainty that they will be put on. Meantime, there is perhaps a small market for temperance plays attractively done and the various sermonizings, but they must be right. Don't put the sugar coating of the pill on the inside and use that to smear the bad tasting medicine on. Follow the usual practice and make the story so attractive that the reader (and so the spectator) will forget that there is mandrake and aloes and blue mass under the sugary coating. You'll get your argument over better and it will stick, but if you throw off all disguise and write a frankly temperance, suffragette, anti-kissing or other story you'll bear down so hard on your theories that the story does not get half a chance.

First of all you must have a story, a vital, gripping story. If, after that, you can add your preachment, well and good. But if you are so obsessed by your pet fad that you must drag it out and shake it all over the script, do not try to sell that sort of script.

Write the sort of script that will sell or do not try to sell it. Do not waste your time and stamps sending around a story that is nine parts theory and one part story.

## Punch.

A correspondent suggests that we write a story about putting in the punch—the much-talked-of punch—using a recent film as an object lesson. We've said a lot about punches, and we don't know any particular release that a decent percentage of the readers of this department are likely to have seen. We'd rather take another example.

Let's suppose a story of a dog that saves its master's child. Later on there are some small puppies. The master drowns the puppies. That's a story of every-day life—a canine tragedy that hourly occurs. It is sad, but necessary. It lacks punch. Let's put in the punch.

The dog has saved the child. Later on there are puppies. The dog is permitted to keep two. On these she lavishes an affection that was intended by nature for the whole litter. Her master is a surgeon, and, more or less in the interest of humanity, he vivisects one of the puppies. Day by day the poor brute watches in vain for the puppy, until it digs the poor, mangled body from the hurried grave into which it had been thrown when it had served its usefulness to science. She risked her life to save her master's child, and in return her own puppy is cruelly slaughtered.

If you do not believe the punch is there, read the story—one of the most appealing in the English language. The punch lies in the contrasts in treatment and the cruelty of the little dog's death.

Any librarian will locate the story for you. It is a classic.

Punch, in a word, is the taking of a commonplace incident and lifting it out of the ordinary.

A clown performs in the circus ring. That is his usual occupation. The idea lacks punch. His grandchild lies dying in the dressing room. He plays his part because he must. The idea has some punch. But suppose that the child is dangerously ill and crying for him. Suppose that in capering about the ring he comes face to face with a man in the audience—the man who married his daughter—a worthless, dissipated chap, whose desertion of the mistreated woman practically wrought her death. The clown has sworn to kill the man on sight. The man does not recognize him under the layer of white. Here is the situation: If he kills the man he will avenge his daughter's wrongs and go to jail. He is willing to suffer the extreme penalty if he can win his revenge. But if he kills and is taken to jail, he cannot go to the little child whose constant cry is for him. It may—it very probably will—mean her death. Shall he take his revenge, and kill the child, or shall he bury his hatred for the sake of the little one? That is Punch with a capital initial.

You've explained the abandonment. You've shown the man whom the clown has sworn to kill. You set him aside for a moment. You show the illness of the child, the anxiety of the grandfather. You have been told in a leader that his failure to come at her cry may mean her death. Then you show the ring and you see the clown working. You show the man coming. The suspense starts. You tell your story in such a way that the audience wonders which will win, revenge or love of the child. You keep them guessing as long as you can keep hold of the situation. The clown moves about the ring. He picks up some property that will serve as a club. He drops it again. There is an impalement act on. The knives and battle axes tempt him again. He catches up a knife. You flash back to the child. She has reached the crisis of the disease. In a moment the balance between life and death will be turned for good or evil. You flash back to the ring. The clown has the knife and is stealing across the space between himself and his victim. In the dressing tent the child cries his name. In the ring he is almost ready to strike. The child wins. He throws down the knife and rushes out of the ring. The child is fretful, feverish. The physician looks grave. The clown rushes in to answer the call. He takes her in his arms and she sinks into a peaceful sleep. The fever has broken. She will recover. A life has been saved, another spared and a victory won.

The clown performing his daily task is commonplace. The clown and the sick child is more or less commonplace, because done often. The new situation, if written with proper tensity and played the same way, has added the punch.

Perhaps H. A. B. can get from this some idea of what the punch is. If he cannot we do not think that his suggestion of the dissection of four or five photoplays will help much.

Punch, in a word, is the taking of a commonplace incident and adding to it such dramatic or comedy factors as will render it extraordinary.

## Subjects.

Suppose that you went into a bakery where on the counter were piles of bread, crisp, clean loaves, delicately browned and still fresh from the ovens. And suppose that beside these tempting piles were other piles of bread, sodden, sour loaves, tombs for a small army of weevils, dark with the dirt of an unwholesome oven floor and bearing the traces of innumerable flies.

Which pile would you make your selection from?

If you were in the desert with a scanty handful of flour and no help in sight, the musty dough, half baked, would seem a feast, but with good bread alongside would you pick the unwholesome loaf?

It's pretty much the same way with photoplays. Lots of times the sodden story of crime, the sour tale of vice is taken because nothing better offers in the desert of unoriginality, because an editor seeks to make a "strong" story better than none at all, but why not let the editor get a chance at the really refreshing tale of decent people and decent things. Decent lives offer no such strong contrasts as a rule as the lives of those of the underworld, but a story does not have to reek of crime and bloodshed to be interesting Write some of the other kind, not namby-pamby stuff, but wholesome, vigorous action. The story of a man who gets married, raises a family and dies is not thrilling, but take the sacrifices of the father and mother for that family they have raised. If you write with your heart you can make these little things big, you can invest them with a charm that the slaughter of a dozen desperadoes will not possess.

We think that most editors would take the decent stories if they were interesting stories in preference to those of crime and degradation, but in default of lively action, fast and hard riding, the boiling up of the elemental evil, you must make your appeal with heart interest.

It is a great thing to be able to lift the audiences out of their seats with a big, gripping melodrama, but it is a far more creditable thing to send them home with a tear in their eyes while a smile hovers about their lips.

It's a lot easier to slap in the sensation and let if cover up the fact that you are an incompetent, but an artist takes a delight in a bit of work well done and you'll find far more satisfaction in a good story than a bad one. Any trained dramatist will tell you that the strongest appeal to the emotions is mother love; not the claptrap "dear old mother" stuff of the vaudevilles and the cheap drama, but the big, quiet gripping stuff that chokes your throat and sends you away from the theater moved beyond the point of applause.

Try one sometime. If you can make good you'll know you are something more than a writer. You are an artist. You may not reach the great success in a day, but when that day does come you'll be far more proud of your achievement than of a record strewn with cowboy murders and Indian butcheries.

## Spacing.

Here it comes again! A correspondent wants to know whether single or double spacing is required in photoplay. One book he has advocates single spacing and another the double space. To repeat what we have repeatedly repeated, most editors like double spacing and most directors like single spacing. Some editors like single spacing and some directors like double spacing.

It does not matter a particle in the long run. It is the one and only essential that this single or double spacing carry a real story. If this be done it could even be written in triple spacing and find a sale. These minor details are important, but they should not be made so big as to obscure the need of a really good story to start the spacing with.

## Not Much.

Miss Helen Merritt offers flatly the unique suggestion that editors cut out those who are hopeless from the ranks of the photoplaywrights. She says:

> I have been listening in silence to the plaints of the photoplaywrights regarding the sowing broadcast of worthless scripts, and its probable consequent reaction on the free lances. Now that I have earned a right to be heard, I want to suggest that the editors have it in their own hands to protect themselves. It will call for a sacrifice of the inherent editorial politeness to be sure, but in the interests of all concerned, it might pay. If any editor, or all editors would be better, could be brought to give a frank opinion of any submitted script which was absolutely worthless, some of the would, but can't be, writers of scenarios might be so discouraged that they would find other outlet for their talents. Personally, if I sent out any scenario which was so bad that it could not possibly find a place, I should be grateful to the editor who would point out to me its utter worthlessness, and I should immediately destroy the MS. because I am pretty sure the scenario editors know what they are talking about, else they would not be holding their jobs. There may be writers who would resent this frank treatment, but it is the only way to purge the profession of deadwood, and the sooner it is adopted the better. If you went to a surgeon to have a limb cut off, would you not prefer that he do the job quickly and conclusively, rather than that he should make dainty little cuts with frequent intervals between them, on the plea that he hated to hurt you?

Miss Merritt may not know it, but she echoes the suggestions of scores of others who have written more or less to the same effect, though not so completely. There are several reasons why the idea is not feasible.

In the first place no editor will wholly condemn a script, because he does not know when a writer may work out his own salvation. We have seen several writers grow from absolute incompetence to certainty with practice, and though their number is pitifully few as compared with those who never make progress, there is always the thought that perhaps the writer of the moment may be among those worth saving. Most editors remember the time when their own scripts were none too good.

In the second place the editor is not hired to conduct any part of a correspondence school. He willingly gives help to those who seem to be deserving of help, but he knows very well that any effort to educate a certain type of writer is useless. We have seen letters from men who should know better in which the editor was scored because he gave one or two hints. We have our own vivid recollections of certain letters that followed our well meant advice to give up writing.

The only way is to let the incompeten die a violent death of literary old age. They get tired after a time and drop out. It is the only way to get rid of them.

But no editor is going to do the surgical act and worry over ten page letters to himself, to say nothing of those the boss gets. Not much!

# Inquiries.

**NOTE**—Replies cannot be sent by mail. State name of character. Do not ask for "leads" or "that man." Addresses cannot be given here, but a list of studio addresses will be sent for a stamped and self-addressed envelope. Only questions of general interest will be answered. Replies cannot be repeated.

**J. A. M.**—The Kay-Bee Identifier writes "If J. A. M. would be a little more exact it would help a lot. There was no colonel in When Lincoln Paid, nor any Confederate soldier outside the crowd of Confederates in the battle scenes. Probably he means Charles Elder, who was cast as General Porter, a Confederate officer. William Raymond Myers is with Universal (Bison-101), and had a leading part in Sheridan's Ride, released January 28th." Miss Victory Bateman was the boy's mother in The Psychology of Fear. Other answers later.

**BUBBLES.**—A company can "play anything, as stage companies do," for they are the same players, but all players hold more or less to one specialty and a "character old man" does not generally double with "juvenile leads." Dramatic players specialize in comedy or dramatic work as do the photoplayers. Different companies have different rules applying to the length of leaders. Some allow more film than others.

**UNIVERSAL JIMMY.**—It would take three clerks and a staff of detectives to keep track of all the players. Read this paper regularly and you'll know about all we know on the subject.

**I. N. P.**—Pathe reply in a later issue. Miss Dorothy Davenport, Al Ernest Garcia and Herbert Rawlinson were respectively Anita, Vincent and Andreas in Our Lady of the Pearls. You do not correctly name the character in Prompted by Jealousy.Miss Lillian Leighton was the detective's wife, if that is what you mean. Resurrection is outlawed.

**A. M. T.**—Miss Ormi Hawley has not left Lubin. We do not know the other Miss Hawley. The cast sheet for the release is not yet in.

**M. P.**—If your characters are named Jones and Smith keep calling them Jones and Smith all through the play. The director casts a man to play Jones and another to play Smith. He will call them such all through the play. They are Jones and Smith all through the play. Why call them anything else? Tell in a leader about the assumed names, but they are still Jones and Smith and not Brown and Green.

**A. A. B.**—If you would read the Moving Picture World you would know that Karl Coolidge is in California. And why do you send scripts one day and write two days later to ask if they got there? He cannot look over several hundred letters just to satisfy your request. Send a return postal with the scripts and request that that be returned at once.

**M. E.**—Miss Marian Lee Patterson sends word that Selig used three camels in Three Wise Men.

**COPE.**—Vitagraph made Macbeth so long ago they want to forget it in these days of high art production. Frank Lanning was still with Pathe Western, the last we heard.

**F. E. C.**—The Identifier does not place the instructress in The High Cost of Reduction, but surmises that your surmise that she is a vaudeviller may be correct.

**R. W. M.**—It is against our practice to divulge names and addresses without permission.

**H. S. M.**—Sorry we can give you no information on that topical. Watch the two calendars of releases.

**L. W. P.**—Love Will Find a Way (Powers), Sept. 4, 1912. Their Masterpiece, Jan. 13, 1913. Other data lacking.

**ORIENT.**—Do not find the character cast by Lubin. E. J. Phillips was the Father in Private Smith. The Power Behind the Throne was released March 12, 1912. Through Flaming Gates, March 3, 1912. Sisters, June 24, 1912.

**A. T. B.**—All scripts must be submitted to the New York office. If they tell you they do not want comedies we would take their word for it. Looks from here like a polite way of telling you your stuff doesn't suit their ideas, since we know they are hustling for comedy stuff.

**H. F.**—Miss Marie Weirman was the blind girl in The Guiding Light. Her address is in care of the company.

**C. S.**—You have the cart before the horse. She was with Melies, then with Essanay. The editor courteously declines discussions as to hair. Being bald himself he remembers the adage about people in glass houses.

**RICHARD ROE.**—Miss Grace Lewis was the girl in The Best Man Wins. There are several feminine portraits on the "left hand side" of the Vitagraph advertisement. Mark the one you mean and send it to the Vitagraph. Miss Ethel Clayton was the girl in The Wonderful One Horse Shay. Please cultivate the habit of naming your characters instead of asking for "the girl."

**N. N.**—See this issue for talking pictures. It will not hurt the photoplay end if you can write good plays. List very soon.

**C. A. C. S.**—Miss Flo La Badie was Mary in The Star of Bethlehem.

**R. L. R.**—(a) Mack Sennett; (b) Ford Sterling; (c) Miss Alice Davenport.

**C. A. C.**—In His Sense of Duty, Charles Elder was the Colonel and his wife Miss Eugenie Forde. Their daughter was Miss Mildred Harris and Capt. Stanton was Richard Stanton. In A Bluegrass Romance, J. B. Sherry was the father, Ray Myers the son and Joe King Lieut. Burr. The Identifier does not know the private in the first named play.

**D. D.**—In For the Cause, Richard Stanton was Harry, Ray Myers Jack, and Miss Helen Case the fiancee. Miss Grandin has been with the Bison-101 for some months though she has not yet appeared in a release by them. Mr. Stanton is with Kay-Bee and has appeared in all recent releases. We do not know the Indians.

**J. H. F.**—In The Informer, most of the cast has been already given. Miss Gertrude Norman was the colored mammy and Jack Smith her son. Mrs. Edward Kimball was Susie's Mother in Susie to Susanna.

**INTERESTED.**—Mrs. Costello did not appear in The Vengeance of Durand.

**H. F. W.**—John Halliday was the leading man in The Shepherd's Flute.

**ANXIOUS WRITER.**—Send the script back with the proper synopsis explaining your reason for submitting a second time.

**L. L.**—Harold Lockwood was the husband in A Little Child Shall Lead Them. In Miss Aubrey's Love Affair, Miss Lillian Hayward and Herbert Rawlinson had the parts you name. You may have seen by now that Mr. Bushman is lecturing the pictures.

**M. W.**—Practically no company will read a pen-written script no matter how legible it may be. List of addresses soon.

Photoplay Writers.

**The standard book on the subject is Mr. Epes W. Sargent's**

**TECHNIQUE OF THE PHOTOPLAY.**

**Price, $1.00. Postage Prepaid. All Orders and Remittances to**

**CHALMERS PUBLISHING COMPANY,**
**Box 226, Madison Square Post Office, New York City.**

# Projection Department

Edited by F. H. RICHARDSON

## Operators' Union Directory, I. A. T. S. E.

OTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here *ONCE PER YEAR*, free of cost. Preserve this list as it will *NOT* be re-published. The mail address of the secretary should be included on each list, and the address of regular meeting place, if any.

### Moving Picture and Projecting Machine Operators' Union.

Auxiliary Branch of L. U. No. 14, I. A. T. S. E., P. O. Box 564, Youngstown, Ohio, President Tod Kelty, Vice-President Albert Diana, Secretary-Treasurer, George Doelfer, Business Agent, Joseph Steadman, Sergeant-at-Arms, Frank Cook. Reports show organization in excellent financial condition and prospects for coming year good.

### Moving Picture Machine Operators' Union 186, I. S. T. S. E., Springfield, Mass.

Offiers for 1913: President, Edwin B. Webber; Vice-President, Thomas Donnelly; Secretary-Treasurer, Wm. Clark; Business Agent, Harry A. Cooley; Sergeant-at-Arms, Benj. G. Hull; Executive Board, John Gateler, Samuel Small and Wm. Albert Lewis.

## From Mr. Nicholas Power.

Mr. Nicholas Power, President of the Nicholas Power Company, and one of the best known men in the business writes as follows:

> Mr. F. H. Richardson,
>
> Dear Sir: Beg to acknowledge receipt of your handbook which reached me several days since. After carefully perusing same I feel called upon to commend you upon its publication. The information contained within its pages will not only be found very valuable to the operator, no matter how proficient he may consider himself, but there are also so very many pointers and excellent suggestions to the M. P. theater manager, or owner, that a copy of the book ought always to be kept on hand, that they may profit by the years of study and close attention you have given to the projection of motion pictures. May the demand for your present edition far exceed that of the first, which, in itself, was a very complete book of instruction and information. Wishing you all the success your efforts to improve projection, and the conditions of things pertaining thereto, so justly deserve, I am,
>
> Yours very truly,
>
> NICHOLAS POWER.

My only comment on this letter is that Mr. Power is one of our earliest pioneers in projection machine construction and designing, as well as one of the foremost inventors in projection machines and appliances. I therefore am indeed pleased that my efforts have met with his commendation and approval.

## An Official With Sound Sense.

Mr. N. W. Reed, Inspecting Engineer Board of Fire Underwriters of the Pacific, who drafted the underwriter's rules recently criticised, and to whom I sent a copy of the new handbook at the request of an operator in southern California (Los Banos, I think it was), writes as follows:

> Book just received and am now reading different sections of it. I find it far the best I have seen anywhere. It expresses my own ideas on the subject much better than I myslf could have done. When I was writing our own pamphlet of rules on the picture machine I gave only those parts which could be complied with and, of course, would not object to a construction which is better than the one I suggested. In fact where the building is to be permanent, as a Class A theater building, we recommend a concrete operating room. I have also suggested, at times, that the operator's observation port be built so that it may be raised and lowered, but no one has, as yet, done so. Builders seem to stick to the same old methods, which makes it very inconvenient for the operator. Nothing would please me more than to have managers of moving picture theaters read your book. I also would like city inspectors to read it, for I find a great many of them are very narrow minded (amen)!!—Ed.) and do not seem to understand the fact that an operating room is built for a certain, definite purpose and if it does not fulfill that purpose *it is worse than no operating room at all.* If you are ever anywhere near where I am, do not fail to let me know as I certainly would like to meet you personally.

Aside from the satisfaction of knowing that Mr. Reed, who holds a very responsible position, approves of my work, I am more than pleased to be able to say that here is at least one official who is broad minded enough to admit that perhaps he can still learn some things. The average official, particularly the public official (servant) takes the position that what he does not know is not in the books. Usually, too, the less he really does know the more apt he is to take that position. The result is, insofar as applies to matters pertaining to operating room appliances and construction, that we have, on the various city and state law books, a jumbled hotch-potch of disconnected "laws" which for the most part but serve to set forth a deplorable lack of knowledge on the part of the lawmakers or the officials charged with formulating rules to govern such matters in their various cities or states. Bad as this state of affairs is, it has been greatly aggravated by the work of a committee of the National Board of Fire Underwriters who, judging by the work they turned out knew practically nothing whatever about the things they presumed to speak upon with authority. The committee did not even know the proper names of the operating appliances it tried to formulate laws to govern. And this marvelous "committee" had the superlative gall to formulate what the National Board of Fire Underwriters put out as a "model ordinance" for cities and villages to copy after in drafting local laws to govern motion picture operating room construction and appliances. I make bold to say that if the National Board of Fire Underwriters had more broad minded, well informed men like Mr. Reed, we would soon have greater respect for their rulings. Mr. Reed is quite right when he says that an improperly constructed operating room is worse than none at all. I will go even further than this and say that nine operating rooms out of every ten are worse than none at all, insofar as protection to the audience be concerned. The fancied security afforded by their fireproof walls tends to make operators careless—at least more so than they would be were there no operating room at all, and when trouble comes it is found that, while the walls may confine the actual blaze, they do *NOT* confine the smoke and the audience promptly piles up in a heap. Result: big headlines about women and children killed or injured in a moving picture theater. I again repeat that an operating room, to be safe in the sense of protecting the audience, (a) must have thoroughly fireproof walls; (b) have wall shutters which will close within three to four seconds of the starting of a film fire; (c) have a vent flue to the open air, with not less than 188 square inches of area, so as to be able, without the assistance of a fan, which may be shut down just at the wrong time, to convey all smoke to the outer air, thus preventing knowledge on the part of the audience of the existence of a fire. I wish to again commend and compliment Mr. Reed. He is the right man in the right place. He has things to learn, as we all have, but *he is willing to learn them*, which is more than can truthfully be said of the average official.

## From St. Louis.

Mr. Roy Chalmers, Walnut Park, St. Louis, Mo., contributes the following:

> Have seen no news of our growing little village (village is good, St. Louis.—Ed.), in the department. I therefore have decided to let the brother Ops know that St. Louis is still on the map. Am working in a small show, in which I have a half interest. Business is great. Am running an Edison Model B, which is putting up a nice picture. Pull from 220 v. a. c. lines, through a Phillipsburg Economy Coil and it certainly cuts down the current bill (as against resistance coils, I suppose you mean.—Ed.). The light company compels us to pay a minimum of $20.00 per month, but we seldom use that much. Am getting an excellent light, but wish to improve, therefore "awsk" if you will reprint that bichromate of soda and acid solution.

Glad to hear from you. St. Louis was one of my old stamping grounds in days past and gone. Used to run an engine in there on the Wabash. Now see here, neighbor, it might take me an hour to root through back numbers and dig up that formula and I simply cannot spare the time, the more especially since it was tried out and pronounced of no value. If any brother remembers when it was published will he kindly look the same up and mail copy of formula to Mr. Roy Chalmers, 2531 E. Union Ave., St. Louis, Mo.

## Massachusetts Requirements.

Newtonville, Mass., orders a handbook and asks what the requirements are for a first class license in Massachusetts. The requirements are simply that you understand practical projection, and all that goes with it, sufficiently well to be considered by the examiners as competent to be placed in charge of an operating room. Would advise you to serve an apprenticeship under a competent union operator. I say "union" because, while I have no positive knowledge, still I am led to believe from reports, that the Boston union admits only men who are at least fairly competent.

## Power's Six Gate Bent.

Brooklyn, N. Y., writes as follows:

> Some time since, correspondent complained about his film buckling in and out of focus. In your reply you gave several possible causes for this but, I think, overlooked one. I had such a trouble on a Power's Six projector and discovered it to be due to the gate being a trifle bent on its hinges, so as to bring the tension shoes out of line with the aperture plate tracks. Kindly let me know what causes the motor on a Simplex machine to squeak at the commutator at starting. It runs quietly except at starting. I wish to submit to your consideration a few criticisms on the otherwise excellent Simplex machine, as follows: (a) The framing device

> works very hard, due to Spring 105, Fig 124, P296 of the handbook, which controls shutter during framing, There is no way of removing or slacking this powerful spring to relieve the pressure on the shutter gears, which causes undue friction. (b) The fire shutter is very thick and when it expands through heat, there is not sufficient room between its guides to allow of its dropping freely. I overcame this by filing the sides of the shutter and it works fine now. Speed control box cover, snap switch and all wiring ought to be attached to the stationary part, instead of to the cover and the cover should swing on hinges, for the operator's convenience in getting at the control lever, which gets loose occasionally. If I had my way I would send you a plan of control box having greater leverage, at same size, and easier to control. Also why not have the dowser placed between the slide and lens, so as to protect the slide, in a measure, from the heat when dowser is closed? From want of a standard term for the so-called "travel ghost" why not use the word "Wake," as the wake of a ship (or the last sendoff accorded a son of the Emerald Isle.- Ed.). What do you think of the Hallberg, D. C. Economizer? Can you recommend it?

I have given publicity to these criticisms of the Simplex to the end that its makers give them consideration and, if they are real faults, remedy them. In my opinion such criticisms ought to be welcomed by machine manufacturers, provided the same be honest and are made with evident good will, as is the case here. Unfortunately, while I have Power's Six, Power's Five, Edison Model B and Exhibition Model, Motiograph and Standard No. 4 in my office, the Simplex people have not, so far seen fit to send a mechanism, therefore I am unable to personally examine and determine as to the justice of your complaints. I may say, however, that the fire shutter complaint has reached me several times, and would seem worth attention. As to the spring, I have had no complaints of the Simplex framer working hard until yours came. Don't know anything about the control box matter. I am obliged to you for the Power's gate hint. Your answers to the questions named, Brooklyn, were approximately correct. I cannot recommend the goods of various manufacturers in the department, for very obvious reasons. Have had good reports on the device named and no adverse ones. As to the motor brushes I think they have too much tension, or possibly the commutator is rough or too dry. Try moistening a cloth with just a little thin oil and holding to the commutator for a second or two.

### Mr. Fly Misbehaves Shamefully.

Mr. Chas. E. Wheeler, Lebanon, Ind., writes and says he has met Mr. Fly in Champion film "Thy Will Be Done." The shameless critter appeared in a letter, walked half way up it, hoisted his legs (This is how I know it was "Mr." Fly. Mrs. Fly wouldn't behave so disgracefully), over his back, rubbed them together, shook his head, winked the off eye and promenaded off to keep a date with Miss Fly in Central Park.

### Carbons Too Small.

The Gaiety Theater, Winnipeg, Canada, orders two handbooks and writes:

> Our operating room is equipped with two Simplex machines. Have Mirror screen, 114 ft. throw; use three-wing shutters. In order to get a good picture we are compelled to use 50 to 65 amps at the arc. Your handbook says use ¾-inch carbons for this amperage, but the carbon holders will not accommodate them. Our picture is now 17 ft., but will be reduced to 16 ft. when new lenses ordered arrive. With ⅝ carbons a considerable amount of light seems to be wasted in a long flame. Can you suggest remedy for this?

With high amperage there will always be, more or less flaming, but this may be greatly reduced by use of larger carbons. If Simplex people cannot supply holders for ¾-inch carbons (I think they can), then have some made of steel. Your blacksmith can do it. However, there seems to be something very much wrong when you require 60 amperes d. c. for a 17 ft. picture (I take it you are using d. c., since I have not recommended ¾-inch carbons for a. c., except where amperage exceeds 60). If you are using a. c. your carbons are large enough and flaming is possibly due to the ventilation of lamphouse being stopped up with carbon ash. See P. 197 Handbook.

### Washington Local Invites Visitors.

Local Union 224, I. A. T. S. E., M. P. Machine Operators, Washington, D. C., arises to remark:

> Local 224, of Washington, D. C., extends a most cordial invitation to all operators and brother members who may visit our city during the coming inauguration, to visit our headquarters, 3rd floor, Gaiety Theater, 9th St., between E and F. Sts., N. W., and there register. Any information desired will be imparted. Members of other locals desiring accommodations reserved will please communicate with L. D. Ormes, Sec. L. U. 224, at above address. Signed B. A. Spellbring, President.

All operators intending to assist Brother Wilson in assuming office will take notice and fail not, under penalty, to visit No. 224.

### Measuring Stranded Wire.

A Brooklyn brother who failed to pass examination, writes:

> I was given a wire with 37 strands, one strand measuring No. 8 wire. They wanted to know the size of the wire. I told them that it had a carrying capacity of 450 amperes, but they said that they wanted to know the size of the wires. Can you let me know the right answer as I measured the one strand and multiplied the circular mills of one strand by the number of strands? They also asked me what I would do if my fuses kept blowing out. I told them that I would fuse up again and then I would look for the trouble. If the trouble would be in the lamp I would use a magneto or battery and bell. Was that right?

It seems to me that your answer on the wire matter was correct and complete. So far as I know there is no designation for a wire that size, except its c. m. measurement or diameter. 0000 is the largest wire named. But anyhow, I hardly think the examiners use the best judgment in presenting that kind of a wire. It is one with which the operator will never have to do any practical work. There is a rough method of ascertaining the size of a cable when it is impossible to get at the inside of it, but this method presumes the cable to be made up in the standard way, which is not always to be entirely relied upon. If this is what the examiners were driving at they were, in my judgment, wrong. I would like to suggest to them that a cable more nearly within the size likely to be uesd by the operator would serve every purpose and serve it very much better. What the examiners seek is to determine the actual knowledge possessed by the applicant, and it is not well to confuse him with unfamiliar things at a time when he is naturally nervous and in the worst possible frame of mind to figure things out for himself. I may be doing examiners an injustice in this criticism, but I can only write as it appears to me. As to the other matter, you were wrong. If you were to use a bell and battery, or a magneto for testing, then you should not fuse up until the test was completed. The practical method is to use a test lamp, provided the trouble is not a short or ground of such nature as to blow the fuse again the instant it is installed.

### Various Things.

Mr. A. E. Morris, proprietor The Morris Theater, Lethbridge, Alberta, Canada, writes as follows:

> I have been in the picture game a little over five years and have always used Power's machines; the first two years a No. 5 and since then a No. 6. I have only one fault to find with the Power's 6, and that is the shutter is very sensitive. If we were allowed to use a motor, I think it would eliminate the trouble, but in turning by hand, if the operator does not turn perfectly steady we get a travel ghost or white flash up or down from the sub-titles or white objects. My throw is about 65 ft. and I operate on 60 cycle, 110 volt current, using 30 amps, through a Fort Wayne Compensarc. I use a 6½ and a 7½ condenser and get a very nice clear 16 ft. picture on a plain bleached muslin curtain. Would you kindly advise me the very best way to obtain d. c. and what you think makes the best curtain. My house seats 600, and I am always doing a nice business. Have installed the indirect lighting system and think it is the only thing. I would like to say a word regarding soaked carbons. I soaked Electras for two weeks in a salt brine that would float a perfectly fresh egg and on trying them out I got a much brighter light, but found great difficulty in the carbons needling. If this could be avoided I think the soaked carbons a grand idea.

As to the best way to obtain d. c., that depends. If you are paying a big price for a. c., it might pay you to install your own lighting outfit. If you want to use electric power from the a. c. mains then you can do this by means of (a) Murcury Arc Rectifier; (b) Mr. Hallberg's motor generator set; (c) the Ft. Wayne Electric Co. motor generator set (both described in the handbook), or (d) by means of a straight d. c. generator driven by an a.c. motor. As to which is best—well that is something else again. There are other devices but, to date, their makers have not supplied this department with details as to their mechanical and electrical construction, or with proof that they are all that is claimed for them. Until that is done I do not care to name them.

### Gas Outfit Trouble.

Mr. L. M. McClelland, Kellaher, Sask., Canada, sends the following:

> We are working three towns each week, using an Edison machine and an Edison gas making outfit. This outfit consumes 16 cakes of oxzone in about ¾ of an hour, and one pound of ether per night. This is too expensive. We are running according to directions, as nearly as we can judge. The light is good, but will not last. We are compelled to use two boxes of oxzone cakes, 6 cakes to the box, each night, in order to run five films. Kindly advise whether or not there is any outfit operating successfully with carbide gas. Can you tell us how to get better results with present outfit? Its makers claim 16 cakes of oxzone will run an hour and a half, but we cannot make it work that way. Have a 12 ft. picture with from 30 to 40 foot throw. Would two 6½ or one 6½ and one 7½ condensing lenses give best results?

With the Edison gas making outfit better results are had by using the cartridge cakes of oxzone in place of the small, square cakes, such as are ordinarily supplied with the Model B gas outfit. If your dealer has not got them have him order some. The Edison Company, Orange, N. J., presumably can supply them. I would also advise you to be more careful with the mixture of gases at the jet, which will, I think, result in reduced consumption of oxzone. No, I know of no carbide gas outfit suitable for M. P. projection work. Two 6½ lenses are O. K.

### The Right Course.

Some months ago Winnipeg wrote concerning the organizing of the operators. I do not remember the details now, nor am I able to find the article in question, but I do remember that Winnipeg had decided to organize an association and educate the men in projection, and what pertains thereto, before applying for an I. A. T. S. E. charter. I remember, also that I congratulated them on their move at the time. Winnipeg now writes:

> In compliance with your request of several months ago for information concerning the success attending the operators of Winnipeg in forming an association for educational and social purposes, you may conceive from the following that you have been an unqualified success. The Winnipeg Moving Picture Operators Association was formed June 29th, 1912, with a membership of 15. There are now 43 on our books, one of whom is just returning from the seat of the Balkan troubles, after having taken several pictures for Pathe Freres. Another is manager of Gaumont Co.'s Vanouver branch. We carried through a very successful examination where the younger members of the Association showed to good advantage the knowledge imparted to them by the various lecturers, who were chief operators. The latter consider themselves well repaid for their efforts by the results shown. After six months

> of sucessful work we have decided to apply to the I. A. T. S. E. for an Operators' Charter. Our examining board is at present working on an examination paper, the results from which will decide the charter members, as we are determined to have *none but competent men* in this local. As you will obsrve by the enclosed programme we held our first annual gathering, at which there were 130, inluding proprietors, managers, film exchange men, operators and musicians. We might state that this was the first trade gathering ever held in this city and it was proclaimed an unqualified success. The responder to the toast of proprietors and managers stated, in his remarks, that the Association had the hearty co-operation of the proprietors and managers of Winnipeg. We earnestly advise the course we have taken to any other body of operators contemplating the organization of a union. Now we know the qualification of every member in our ranks; also the operators are now well acquainted and are more qualified to choose leaders to attend to their interests. During the last six months, we are safe in saying, projection and conditions have greatly improved. Should an operator fall sick, or a theater require the services of an operator, the manager invariably applies to our business agent. This, we are sure, has helped us to gain the hearty co-operation of the proprietors and managers. Before it was no easy task to locate an operator at short notice. We trust that this information may be of some use to other members of our craft. You will have received an order for four copies of your new handbook which are prizes to the members obtaining highest marks in our recent examination.

I am of the opinion that the Winnipeg men took an exceedingly wise course. They are now in position to be a credit to the I. A. T. S. E. and I trust will have no trouble whatever in securing their charter. I certainly wish the "boys" success and prosperity.

### Poor Film Service.

Emporia, Kansas, writes:

> Have used the Power's Five and Six, an old Lubin with no take up, a Motiograph and an Edison. Am now using an Edison with Fort Wayne 110 volt transformer, and get a first class light with no ghost. When I took charge of this machine I found the condensers with both convex sides toward the screen and the operator was puzzled because he could not get a good clear light. We have a linen screen that was covered with alabastine and is now painted over with aluminum, with a seam across the middle about an inch wide. Our films cost the manager fifty cents rental per reel, and he wants to know why I don't get better pictures. Can any brother operator help me on this? My opinion is that I am helpless. Enclosed find short sample of film we ran last night. It is good to what we generally get.

I don't see how any brother operator can aid you, Emporia. The sample of film was not enclosed, but I can imagine what you are up against. Very likely the only remedy is to quit and seek a position with a manager who understands the fact that an operator cannot produce something out of nothing—that junk film means a punk show.

### Carbon Clamp.

The Sterling Novelty Co. send samples of their carbon clamp, designed especially for Power's Six lamp, and say:

> Would like you to give these clamps a thorough test. They are the same clamp described and illustrated on page 1179, September 21, 1912 issue. Although dealers admit them to be a most excellent article, we are having difficulty in inducing them to handle the clamps as the Power people seem to tie them up with a contract to handle no "phony" parts for use on their machines. Now we cannot understand how these clamps can be considered as "phony" since they are in no way an imitation of Power's No. 6 type of holder. The idea of the extension on back end of bar, to hold same parallel with main body of holder, as well as use of stud working in notch to prevent bar dropping down when clamping carbons is, so far as we know, original with us. In our opinion it should be left to the exhibitor to say when certain attachments, such as carbon holders, become broken or worn out, whether he desires to replace them with the same or with other devices which may serve the purpose better, unless otherwise restricted by special license agreement at time of purchasing, as, for instance, in the case of the Dick Mimeograph. Of course, if projection machines are sold with a restriction that only parts made by the manufacturer be used with them, then we grant them a better right to hold the purchaser to that agreement. Otherwise it looks as though they were trying to monopolize the business. Now please do not understand us as meaning it to be right to make parts for machines and sell them as the original made by the machine manufacturer. We do not believe in that any more than do you. It is dishonest and pernicious. We refer only to attachments differing, or with distinctly different features from the original. What I am trying to bring out in all this is the fact that if inventors are to be shut off from the chance to market their inventions, there will then be no use in their attempting to work out improvements on projection machinery. It will also give machine manufacturers the opportunity to charge any price they see fit for attachments, as well as limit improvements to the scope of the manufacturers' own ideas. We had purposed making these holders for all lamps but understand all machine nmaufacturers either have or purpose to tie dealers down with a contract the same as Power's has done. Of course their prime object is to shut off the sale of dupe parts and with that we have no quarrel. We would very much appreciate your opinion on the situation thus created, either through the Department, of which we are constant readers, or by mail. If the latter we will gladly send check to cover your time and trouble.

I can thoroughly appreciate just how the Sterling Novelty Co. feel in this matter and it is one of the exceedingly unpleasant things I have to do, as editor of this department, to tell them that they are wrong and the machine manufacturers are right. The thing must be looked at from a broad standpoint. An exceedingly great evil has grown up in the making and selling of dupe parts for projection machines. These parts have been made in exact imitation of those made by the machine manufacturer, even being, in some cases, stamped with the machine manufacturer's name. In almost every instance these parts were inferior and in every case their sale as originals constituted a downright swindle, in which the dealer as well as the duper took part. But, laying that all aside, let us take up the proposition presented by the Sterling Novelty Company. Here is a carbon clamp that is a good article—granted. That it is better than Power's Six clamp would probably be strenuously disputed by that company but into that argument I, having due regard for my scalp, do not purpose to enter. But, also, laying that aside, let us look at the whole proposition, taking Power's machine as an example. Here is a projection machine which represents, as a whole, years of careful study, experiment and labor, as well as many thousands of dollars in special tools and many thousands of other dollars in shop equipment, etc. Now the returns on all this enormous outlay depend absolutely on the *excellence of performance of Power's machine, taken as a whole.* Have the Power people the *right* to defend this performance in every possible way? Most certainly they have. No sane man would deny that. All right! Now here comes a man who has invented some part for Power's machine, designed to take the place of a part supplied by Power's Company. It may actually be an improvement, also it may be exactly the opposite. If the latter it will probably injure the performance of the machine and thus injure Power's projection machine by injuring its performance. The thing may be offered at a less price than the original Power's part and thus appeal to a certain class of "Manager" to whom a part is a part, so long as it can be gotten on the machine, the same as a "picture is a picture" so long as it does not climb clear off the screen. Usually this type of manager has a cheap operator who knows no more than the law allows, and neither he nor the manager attributes the lowered performance of the projection machine to the parts they have installed, but presently you will hear them telling around the exchange that Power's machine is no good. With the Sterling clamp this would not hold good *but* how is the Power (or any other company) to examine and determine upon every one of the legion of such things offered to dealers? How are they to protect their enormous investment except by prohibiting, so far as possible, *all* parts being used on their machines, except their own? As to the raising of prices through limitation, I think the competition among machine companies will take care of that matter. As to the limitation of ideas I cannot agree that there is danger there either, because the inventor can always submit his idea to the manufacturer for sale; also Power's Company, for instance (and what is true of them is true, in some degree at least, of all others), employs experts the year round to examine into such things and to seek new ideas for the improvement of their machines. Personally, my sympathies are with the "little feller." I like to see the small manufacturer get along. But in a case like this I cannot do other than set matters forth as I see them, regardless of the toes of friend and foe. My opinion is that the machine manufacturers are well within their rights, both moral and legal, though I don't know so much about the "legal" end of it, I'll admit. And now I suppose I've lost another friend.

### Calculations.

New York City wants to know how to calculate the amount of energy used. If you pull 25 amperes from a 220 volt line you would pull 220 × 25 = 5,500 watts, or 5½ kw. If you use this amount of current for one hour and are paying 10 cents per kw. hour, then your bill for that hour would be 5.5 × 10 = 55 cents. If an incandescent lamp pulls 50 watts, then it would, in one hour pull 50-1000 of a kw. hour. No, there would be no difference in figuring between a.c. and d.c. if you took the reading from a meter. If you figured otherwise, then the power factor might come in. See Handbook for detailed explanation.

### Malinus, N. Y., Has Trouble.

Malinus, N. Y., says he has an 8 ft. picture at 48½ ft. Uses 35 amperes, 110 volt, a.c.; two 6½ condensing lenses; ⅝ cored carbons and rheostat. Light is good for about ¼ of reel, then dies down.

(a) Examine inside of carbon clamps and clean out thoroughly with file, if dirty. File smooth if rough. Feel your feed wires when light drops and see if they get warm. If so install new No. 6 wires. Examine ends of wires inside lamphouse. If burned to a dark brown and soft and lifeless (without any spring to them), cut them off and put in fresh wire. If all this fails have light company test voltage on your feed wires. Maybe some intermittent load is on them which has the effect of overloading them at times, thus lowering voltage. You say all connections are clean and tight.

### From Guthrie.

Mr. J. E. Burt, Guthrie, Okla., orders a Handbook and says all manner of kind things about the Department and our humble self. Says he has often threatened to write a letter to the Department, introducing himself, but does not feel competent to say anything which would be of particular value o our readers.

Brother Burt we thank you sincerely for the many kind things you say. I've noticed that those modest fellows quite often, once you get them started, send in the very best kind of stuff. We'll be more than glad to hear from you any time, Guthrie, even though you may have nothing for publication. I've always time to read letters from friends.

### The Matter of Speed.

Montgomery, Ala., writes at length setting forth the fact that certain theaters in Atlanta, Ga., run films in from 17 to 15 minutes. Says these houses claim to have the very best of operators and that these operators claim the speeds named to be the proper, correct speed to run films. Wants to know what I think about it.

Owners of the Handbook will find the matter of speed fully discussed on pages 319 to 324. I have time and again said, in this Department, that there is no set speed for films. It is wholly and entirely a matter of the action of the figures in the film. Moreover, "running a reel in 11 minutes" means nothing at all, since a "reel" may mean anywhere from 900 to 2,000 feet. Operators who say that 15 minutes or 18 minutes or any other number of minutes is the correct speed to run a reel of film, applying their remarks to all reels, are simply advertising their ignorance of real projection and telling their hearers that they have no conception of what really good projection means. After having run any one reel two or three times, and studied its action, you may say what the "correct speed" is for that particular reel. But that speed might be totally wrong for the next reel, even though of equal length.

### Bump! Zing!! Zowie!!!

Mr. R. W. Freeland, Manager Gem Theater, Harbor Springs, Mich., makes quite some few remarks. He doesn't step on the other feller's corns—nope! nothing like that in his family! He gets up on top of 'em and jumps up and down, thusly:

> At our local plant there are two dynamos. From one we receive current which makes a near perfect light. From the other the light is more than bad, it's rotten. The voltage at the plant is (so they tell us) steady. At our place it wanders all over the dial. One funny thing about the light made from this other machine is that we can not focus the picture although should they throw over on the other one the same picture would at once clear up. To thread in frame (any machine) turn crank until pin is up (on top). Place framing carriage where machine runs the best. Place and lock film under upper sprocket. Make loop so that the dividing line between pictures come even with bottom of aperture plate opening when film is engaged with lower sprocket. Then close gate. We always scrape the emulsion from dividing line so it will show a white line. Man, oh, man; how I would like to see one more picture, that was worth seeing before I die. Of all the rot. Not one subject in twenty is worthy of screen room. Not one in a thousand is even fair throughout in photography, plot, perforations, etc. Tell me if you can, where the demand for from 90 to 100 new 1,000-foot subjects per week comes from? Some of the best makers, to increase their output, have dug up old wornout perforators, cameras, printing outfits, etc. And to make a bad matter worse, they mix the results from both the new and old outfits in the same subject. They are to-day releasing subjects which two years ago they would not even consider making. *"Hash"* is the right word, when one has to answer with truth the question "What have you got to-day?"
>
> The man worthy of the name "Exhibitor of Photoplays" stands ready and willing to pay for quality, but quantity and not quality is for sale, so the exhibitor pays as little as possible, and who can blame him? There is only one way this business will make money for all and that is to stick to *quality*. Do you know that in 1908, the Vitagraph people produced "The Shaughraun," and it then required but 700 ft. to tell the story. Selig did the "Two Orphans" on 1,035 ft., and "Monte Cristo," on 1,000 ft. I do not claim that these were as good as those of last year but I do claim that the features of to-day are padded, and that many of the 1,000 ft. stories are also. No release shows the improvement over those of 1908 that we have every right to expect.

While it is a strange fact that frequently the current from two dynamos, with apparently the same kind of generators, will differ widely in character, as applied to the electric arc, I believe your trouble is due simply to the fact that when the generators are changed the polarity changes also. That is to say, the dynamos are attached to the mains in such a manner that the polarity of the system is changed when the generators are changed. This may be remedied at the power house or by an arrangement as per Fig. 42, page 101 of the new Handbook. Try it out and report. As to your remarks about the asininity of attempting to keep up the present enormous production of film, in my humble opinion you are right. There is no reason for it, except the fact that film production is a cow which produces milk with golden cream; hence every one able to "get into the game" has done so, regardless of the after effect on the business as a whole. Exhibitors, too, are by no means blameless. They have demanded daily changes, without rhyme, reason or common sense behind their demand. Even five cent houses have used daily changes of from four to six reels, and have thus educated their audiences to expect all that for a nickel, whereas had they stuck to three reels of good, carefully selected stuff, rightly projcted and changed two or three times a week, their audiences would have been entirely satisfied and, in the end, the exhibitor and everyone else, except about a dozen fly-by-night prouucers, would have been the gainer. The business itself certainly would have been immensely better off in every way. The legitimat stage has trouble finding a few dozen meritorious plays each year, but we moving picture folks undertake to exhibit that many every week and keep it up indefinitely. Well, there's going to be a great big explosion some of these days. Already, as Brother Freeland intimates, there is a deadly, monotonous sameness. Western subjects have been exploited until they are becoming a drug on the market, not to say a chestnut. Even now, but a few years from the beginning, we are compelled to call upon the highest talent the world has in order to stimulate the interest. We are even trading on the name of Bernhardt. Where and when is the end of this insane flood of subjects to end? Is the business to be literally choked to death by a mass of reels and reels and reels and reels and be buried under them in the end? Will everything under the sun that is worth while, be already done over and over again by the time the business is two dozen years old? It begins to look that way. It certainly does.

### Resistance.

Ganado, Texas, orders a Handbook and asks;

> Have a Fairbanks-Morse 60 v. outfit. Have a 110 v. rheostat. Can I reduce it to 52 v.? Have it on 52 v. but light still sputters; also have small tips form on my soft carbon. Ought I have a 60 volt rheostat?

You can cut out as much of the resistance as you may wish. Maybe you already have too much cut-out. Do your carbons flame? If so, cut in more of the resistance. I think after reading pages 107 to 126 of the Handbook you will understand the matter fully. Tips form on carbon because you, at times at least, carry too short an arc.

### Tempering Glass.

Mr. N. W. Alston, Okmulgee, Okla., writes: ??

> In January 18th issue a brother suggests boiling condensing lenses in strong salt water as a cure for breakage. We have four glass factories in our town and I have several personal friends in the glass business, so I got busy. I put the question up to several men of long experience in glass working and I learned the following about glass tempering. I leave each one to decide for himself whether or not anything can be done to a condensing lens to better its condition, after it is once made and tempered. After a glass article has been finished it must be tempered to be of any value. This is to make it as strong and tough as possible. To accomplish this it is placed in a furnace-like apparatus, called a layer, which is one hundred feet, more or less, long. This "layer" is heated at its front end to about 1,200 degrees Fahr. The article to be tempered, while still hot, just as it comes from the mould, or worker, is placed in the hot end of the layer and carried slowly through it, on traveling trays, the process consuming several hours, thus allowing the article to cool off very gradually. The time is according to the thickness of the glass. The thicker it is, the slower must be the cooling process. This constitutes the tempering of glass. Have been told, by experts, that once glass has been tempered it can only be changed by re-melting. I therefore believe N. Y. is badly in error. From all I can learn there is absolutely no process by means of which condensing lenses can be rendered unbreakable, once they have been tempered. Protection from draughts, asbestos padding, etc., all of which has been described in the Department, seem to be the only things of value. A neat announcement slide may be made by lightly smoking a cover glass and writing what you wish on it, binding up in the usual way.

I have expressed my own convictions on the condenser matter so often that I won't comment on the foregoing more than to say that the brother's description of glass tempering is correct, save that in some instances the process consumes days, instead of hours.

### Some Scheme.

(With apologies to Bro. Sargent.)

Mr. Chas. H. Oldham, The Arcade, Gregory, S. D., describes what seems to me to be a most effective and unique scheme, as follows:

> Have been thinking up a scheme to draw a crowd to my Saturday matinees. Am in a small town, population 1,300. Recently I interviewed our merchants and induced them to contribute 50 cents each per week to give a free show to the farmers, Saturday afternoon *only*. This brings in $20 for my matinee. I give them as many tickets as they wish, to be given free to *farmers and their families only*. The first Saturday I had 200 tillers of the soil. The next week there were 350. By this plan I have drawn whole families of farmers into my house, introducing them to good pictures. During the past two weeks I have noticed we have had some farmers in every evening. I advertise this Saturday show in our paper, as being given by the business men, and make farmers go to a merchant for their tickets. This ought to be a good stunt for some other small-town managers.

That reads to me like a corking good scheme from every point of view, though it seems to me Mr. Merchant could afford a little more than 50 cents a week. By this scheme Brother Oldham will undoubtedly build up a valuable farmer trade for himself as well as increasing the business of the merchants. He ought to draw from as far as three miles each way, for his night shows, especially with the young folks. Then, too, he has let me put a good one over on my mortal enemy and good friend Epes Winthrop Sargent, darn 'im, and, of course, that helps some.

### Stereo Trouble.

Stephens Point, Wis., writes:

> Received the new Handbook and want to remark that any operator or manager who has not invested yet had better get wised up and busy. Am using a new Power's Six and cannot get my stereo adjusted correctly. There is a dark ring around the entire picture. The curtain is 9 x 12; the picture about 11 feet. The company I trade with says I should get an 11 ft. stereo picture with the lens I have. Throw is 60 feet. Have tried everything I know as well as called in other operators, who all claim I have the wrong lens. Wrote the Power Company and they say it may lay in the condensing lens. Suggest I try one 6½ and one 7½, instead of my present two 7½. Get good results on moving picture but stereo is !"???%§;$=—!!! Can you help me?

If you have an 11 ft. moving picture and the same width stereo picture, you have approximately a 5 inch e. f. M. P. lens and a 16 e. f. stereo, therefore your two 7½ lenses ought to be O. K. However, you might try one 6½ next the light. But maybe you have what is known as a "quarter size" stereo lens. If so, that accounts for the trouble. Get a "half size." The opening of the half size is about 2¼ inches in diameter, the quarter size is much less. I think, however, all Power's Six machines are equipped with half size stereos. As to the lens being the "wrong lens," that depends on what they mean by that. You have to have the lens of focal length to project the size picture you want. That matter is automatically fixed for you and you cannot change it, without changing the size of the picture.

# Comments on the Films

## Licensed

"A DRAMA IN THE AIR" (Pathe), Feb. 10.—A two reel picture that would have been better if made in a single thousand feet. Its features are the flight of aeroplanes, seen high up and far away; a picture of a wrecked machine from under which the hero is taken almost dead, and the proving that it was the villain who tampered with the aeroplane's motor and made it collapse. It is the hero's disinterested friend who does the sleuth work and traces the thumb prints down. The photography is good enough; but, as a whole, the offering doesn't come quite up to the usual Pathe release.

"THE CITY OF SAN FRANCISCO" (Edison), Feb. 11.—An entire reel given to a pictured description of San Francisco. Much time is given to "booming" the 1915 exposition. The pictures of the Sutro baths are interesting.

"PAPA PUTS ONE OVER" (Vitagraph), Feb. 11.—Robert McWade, Roger Lytton and Earle Williams have the principal parts in a good comedy. The late George Ober also appears as the salesman. Kate Price has the role of a Mrs. Newrich. The work of all is excellent.

"THE ELECTROTYPING PROCESS" (C. G. P. C.), Feb. 11.—Rather technical, but still the picture will interest many.

"THE SALT INDUSTRY" (C. G. P. C.), Feb. 11.—On the same reel is this educational film, showing the manufacture of salt in Sicily.

"THE HIGHER DUTY" (Lubin), Feb. 11.—The story does not hold. There is no particular heart interest established. The husband is represented as having committed a great sin. There may be many who will have difficulty in discovering it.

"HER ONLY SON" (Selig), February 12.—Very good photography is one of the fine points of this acceptable picture of an only son and his mother. The lad leaves the mother in the country, to make his way in the city, and falls into bad company. He has lost his job by playing crap when he should have been giving his employer's business the attention he was paid for. The old mother comes to the city to look him up, and in a few interesting closing scenes finds that he has just done a good deed and is ready to make a man of himself. Such pictures have a worthy, wholesome effect, and since the story is well told and clear, this one will be acceptable to all classes. Orma Hawley plays the old mother and makes her a character that is human and real. Harold Lockwood, as the son, and Herbert Rawlinson, as the youth who leads him astray, are also worthy of mention.

"A FATHER'S LESSON" (Biograph), February 13.—This company made another picture not long ago that showed how a good-natured father, whose one failing is drink, was cured. This seems to be more dramatic; the feeling of suspense in it is very marked. The father's carelessness when drunk lets his two little children fall into grave danger. The plight of the girl, locked in a big chest which, though the house is burning, the distracted father is unable to open, is made especially heart-rending. The action is clear, and the photography of high order. It is a fine, substantial offering.

"ORANGE GROWING" (Lubin), February 13.—A slight offering that is clearly photographed and has an interesting subject.

"THE REST CURE" (Lubin), February 13.—On the same reel is this farce that fills most of its length. It is a picture that gave a large audience a first class chance to enjoy itself, and at the end the room was full of kiss sounds, laughter and strange noises. Its story is merely a chance to picture love-making. This was just what the audience we saw it with wanted, and it was very plain that it had a good time watching it. There is nothing at all vulgar in it; it is acted pleasingly, and the photography is clear . The author is Epes W. Sargent, and it was produced by A. D. Hoteling.

"THE GIRL IN THE CASE" (Essanay), February 12.—There are three or more excellent jokes in this picture as it stands, but the story it tells is confused. It isn't the fault of author, players or, perhaps, producer, but of the one who laid out the sub-titles. We saw it twice, and the second time found a fine scenario behind it—one that was worth while making clear. The fact that we didn't sooner know, for instance, that Augustus Carney is playing the uncle of Beverly Bayne leaves the early parts of the story obscure, for this is the pivot on which the fun turns. The whole cast deserves credit. The photography is good.

"THE ARTIST'S TRICK" (Pathe), February 12.—The best point of the picture is that the spectator is also taken in by the trick of the artist, who leaves suicide letters and then comes back as his old father to sell his paintings for fabulous sums. Wilbur Crane plays the artist, and then the father, so cleverly that he deceives one into thinking he is, in the second role, a different person. The picture tells an interesting story and seemed to please the audience.

"THE BELLE OF NORTH WALES" (Kalem), February 12.—A romantic picture taken in and around Bettws-y-Coed, a village of Wales, and played by an English company. The backgrounds are, of course, new and very acceptable. The story is simple, somewhat melodramatic; but not, as shown, very dramatic, because of some confusion due to the similarity of two of the players when wearing the peculiar tall hat of the country. The camera is nearly always too far away from the action to let us see the faces, and this also seems a pity, for the players are well favored. It was watched closely.

"BUTTERCUPS" (Vitagraph), February 12.—A pretty little story of two Irish children, with a fairy background. It is set in and around a dilapidated cabin where a poor woman and the children live. An old folklore tale of how fairies make their gold leads the children to boil buttercups to get some money. We have the rough tax gatherer and the grinding landlord and, contrasting with them, the charitable passer, who sees to it that the buttercups do boil down to real gold. Mrs. Breuil, the authoress, deserves a good deal of credit. Julia S. Gordon plays the woman and puts all her art into the part. The children also are engaging. We count the offering a distinct success. Frederick Thomson produced it. The photography is only fair.

"THE PANAMA CANAL" (Vitagraph), February 12.—On the same reel is this, that surely will be welcome. It is very interesting, but the photography might have been just a bit more lifelike; it is clear enough.

" A HEROIC RESCUE" (Edison), February 12.—This comedy is laughable as a whole; it's a one-situation picture, a satire on the man who is always telling some great adventure. In this case a scrubwoman gets hurt on the street, and the man who has "butted in" tells his club friends how he rescued a beauty and how she fell in love with him. We are shown what really happened and the man's story. Just as he is finishing the woman comes into the club and serves him with papers as a witness. Charles M. Seay, author and producer, deserves credit for making an amusing offering. The bragging man is William Bechtel; the scrubwoman, Mrs. Bechtel; the beauty, Clara Adams, and these are ably supported by a large cast, among whom Mrs. Wallace Erskine and Robert Brower should be mentioned.

"DANGERS OF THE STREET" (Edison), February 12.—On the same reel is this, which will not only give useful and needed lessons, but will thrill also. These little ordinary street accidents have been arranged to be quite dramatic. It is well photographed and makes a first class offering.

"ACROSS THE GREAT DIVIDE" (Essanay), February 13.—A well-written picture that holds the interest strongly. It begins at the same time far out on the plains and in a little frontier town. The two sections at first are not connected with each other in any way, but while we are watching both places the human elements begin to overlap and people who were before strangers become closely associated in a little drama whose object is to show how two men were bad, but not all bad. The picture is full of little things that awaken sympathy; it is clear and well photographed. The audience was plainly taking great pleasure in it.

"THE THREE QUEENS" (Essanay), February 14.—The feature of this picture is the clever trick by which a hand of cards with three queens in it changes to show the man who holds it, his wife's face and those of his two little girls. The man had determined to quit gaming, but had succumbed to temptation. This dissolving scene is done perfectly and is most effective. It is the offering's one truly fresh incident, but the story is quite clear and well acted and seemed to interest a large audience. Frank Dayton and Helen Dunbar play the leads.

"BRONCHO BILLY'S WARD" (Essanay), February 15.—A simple and pleasing love story which begins as a boy and girl affair while two kids are having a good time on Broncho's ranch. When the girl has grown up her guardian himself falls in love with her, but, seeing how things are going, gives the young lovers his blessing. The best part of the offering is while the two children are romping and having fun together. In these scenes there is a delightful picture of a very true Arcadia that will please every one who has ever been young. There are also some amusing characters in the neighborhood. It's a pleasant, natural picture.

"WILD MAN FOR A DAY" (Lubin), February 17.—Broad farce. A party of stranded actors try to raise the "wherewith" by fixing up a member of the troupe as a wild man and arranging a fake escape. All goes well until the natives discover the truth. Then they turn on the hose. It will make fun.

"TRAINING A TIGHTWAD" (Lubin), February 17.—Good comedy along original lines. Mae Hotely has the role of the woman who sets out to teach her stingy husband a real lesson. She succeeds. This is on the same reel as the foregoing.

"PATHE'S WEEKLY, NO. 8," February 17.—This number does not seem up to the usual mark of this interesting serial. Some sketches of "Mut and Jeff" at the end of the reel made a lot of fun.

"A CORNER IN CROOKS" (Vitagraph), February 17.—Fine comedy by the Western company—comedy of the tramp variety. Robert Thornby as Sandy and George Stanley as Shorty, two knights of the road, make the fun. Mary Charleson takes part in the chase that forms one of the features of the picture. She pushes a baby carriage. The work of Thornby puts him in the front rank of the comedy people.

"CONFIDENCE" (Edison), February 17.—Good comedy-drama. It is a story of how a young bank clerk, in love with the daughter of the bank's president, saves the bank during a run by bringing in many coin bags filled with nails. Marc MacDermott plays the role of the man who started a run on a bank because he was refused a loan. Robert Brower is the bank president. The acting of the entire cast is excellent.

"DRINK'S LURE" (Biograph), February 17.—This is a strong picture—with many of the best Biograph characteristics. The underlying theme is the taste for strong drink. Claire McDowell has the part of a neglected wife; Hector Dion, of the man who is a slave to liquor; Kate Bruce is Salvation Anne, the good angel of the family; Elmer Booth is a burglar, who leads astray the weak husband; Matt Snyder is the householder who employs the wife when her husband deserts her. An effective scene is the view of the burglar at work on the house safe; he is shown in the rays of a flash lamp with his ear at the lock listening for the fall of the tumblers. There are tense moments following the call of the householder for the police. It is an unusually good drama, finely constructed and splendidly acted.

"THE CLUTCH OF CONSCIENCE" (Pathe), February 13.—The situation of this picture rather than the way it is produced is old-fashioned. It tells a story, used more than once, and set in the West among miners and gamblers. It has a sheriff's posse that chases a bad man to the cabin of his victim's wife, whom by a locket, he finds is his long lost sister. She saves him and then "in the clutch of conscience," he releases the man whom he had bound and left to die in a cave, giving back the gold he had taken from him. It is interesting and was closely watched by a large audience. It is a clear, well-produced picture.

"UNMASKED BY A KANAKA" (Melies), February 13.—The beautiful backgrounds of this picture of the Island of Tahiti are the most commendable part of it. The story is so melodramatic that it gives little sense of realism or of true island life. We saw it in two houses and in both, the rescue of the heroine from the water made hearty laughter. It is seriously farcical. But the offering gives some delightful glimpses of the island with its plantations and its huts and for these we can be truly thankful. The photography is only fair but some scenes are very clear and nearly all are extremely beautiful.

"BILL'S BIRTHDAY PRESENT" (Selig), February 13.—A comedy over which the audience laughed heartily. The present from Bill to the ranch girl, Lottie, is a pair of pretty satin slippers, but the boys change them to a pair of Bill's boots. William Duncan, author and producer, can be relied upon to make any good situation tell whether comedy or tragedy and in this case, he has placed about this situation a sunshine atmosphere that makes a very likable offering. Myrtle Stedman is Lottie and Lester Cunio is Joe, the ringleader.

"A LITTLE HERO" (Selig), February 14.—This very human picture with its spontaneous humor and its feeling of suspense seemed to us the best offering of today. The first thing one notices about it is its homespun naturalness in picturing a frontier community, the real thing. Then the two little players act like real children. The producer, Colin Campbell, deserves much credit for this and for his scenes that are just what was wanted; but the author has woven a dandy little story that never lets the interest drop for a moment. Thomas Santschi and Bessie Eyton play the mother and father of the two kids whom they leave at the ranch while they go to town. The boy (Roy Clark) is told to look out for his little sister ("Baby" Lillian) and does so just as a boy of his age would. He certainly isn't going to watch beside her crib while she takes her nap. He rides down to the turn with some passing cowboys and the house gets on fire, then he heroically rescues her. That scene when the punchers stop before the house is as natural as can be. The fun comes from the kiddies; but to Bessie Eyton is due especial notice for a poignant moment when she thinks her children are in the now smoldering house. The photography is very good and the offering a sure feature

"THE WEAPON" (Vitagraph), February 13.—A melodramatic love story in which the heroine's lover is overheard threatening to strike her father who has treated him with undeserved contempt. Later, we see the old man murdered by his butler in the dark so that we can't see the weapon. The lover is accused of the deed, but in an unexpected manner the knife is discovered. The photography, the sets and the acting are almost perfect for such a story and the offering held the audience's attention strongly. Mildred Garrison, the authoress, has made a good commercial picture with some freshness of interest and her script has been clearly produced by Maurice Costello, who also plays the leading role. Rosemary Theby is convincingly romantic as the girl. Harry Northrup plays the butler rather heavily. Charles Eldridge plays the rather foolish old man with his usual intelligence. Edith Halleren and Joseph Baker are also in the cast.

"THE HEDGEHOG" (C. G. P. C.), February 14.—A picture dealing with an old friend of the country boy. The photography is not so clear in all the scenes as usual in pictures of this make, but the offering is sure to interest.

"BORNEO POTTERY" (C. G. P. C.), February 14.—On the same reel is this offering showing primitive ways of making pottery. It is also instructive. The photography is very fair.

"THE DOCTOR'S PHOTOGRAPH" (Edison), February 14.—The burglar "doing a job" finds on a stand the photograph of his friend, an East Side doctor who once saved the life of his little girl. This can be foreseen from the first and if it were all the picture showed it would be both trite and no longer dramatic; but the author (A. B. Cooper) and the producer (Walter Edwin) have worked together to fill the picture with fresh and convincingly human things and we find a rich story behind the plot that has never been told and makes the offering one worth while, one that will be liked. It is a picture full of refinement and beauty and with an unobtrusive wholesomeness. The acting is as a whole quite up to the Edison high standard. Herbert Prior is the doctor. Mabel Trunnelle, his fiancee whose house the burglar (Charles Ogle) attempts to rob. Elizabeth Miller is the burglar's wife and Helen Coughlin his child. The photography is good. The audience seemed to like the offering much.

"THE MAN HIGHER UP" (Vitagraph), February 14.—W. B. Courtney has thought out a thoroughly funny comedy to feature Bunny as a police captain and he has had no role, except Capt'n Bunce, that fitted him quite so well. Hughey Mack is a common officer and both are courting Widow Price. It is a courtship astonishingly full of unexpected ups and downs in which the wits of Officer Mack are pitted against Captain Bunny's authority, but the power to command of the man higher up wins out in the end as the sympathies of the spectator desire. It pleased the audience wholly and kept us all laughing heartily. The photography is good. Frederick Thompson produced it.

"ONE ON THEM" (Cines), February 15.—A mildly amusing comedy of society life in which two lady charmers, old style and new, agree to a contest to prove out their respective methods and induce a third man to act as referee. Both get left. There are some pretty sets and scenes well photographed. The acting is natural.

"THE MAYOR'S WATERLOO" (Lubin), February 15.—Mrs. Geo. B. Walters has been seen in political life before. In this picture she is elected to the board of aldermen. Peter Lang is the mayor and she gives him a good deal of trouble until he comes to the conclusion that he is "a poor, lonely old man" and then she marries him to (perhaps) reform him. The fun grows as the lady alderman begins to rule the city. The offering was well enjoyed.

"THE OLD MONK'S TALE" (Edison), February 15.—Laura Sawyer plays a Spanish coquette among romantic backgrounds that are clearly photographed for the most part. The picture was taken at the place of Ramona's marriage and its story is told to tourists by a monk standing before the convent. In it an infatuated youth robs the statue of the Virgin of jewels to deck the coquette, but is discovered in the act and a tragedy follows. The offering stands on its costumes, graceful acting and backgrounds. There is a double exposure temptation scene that is perfect. The audience watched the story closely.

"POLLY AT THE RANCH" (Vitagraph), February 15.—W. E. Wing has written some amusing sheer nonsense that Rollin S. Sturgeon has produced into a laughable offering. Marguerite Gibson plays a peculiar girl who visits the ranch and teases a half-wit who lives there much to the fun of two cowboys and of the audience. Fred Burns plays the bashful one. The backgrounds are freshly interesting and the picture seemed to please the audience.

"A LIFE IN THE BALANCE" (Kalem), February 15.—A villain conspires with a doctor to shorten the life of one of his patients in order that he may get her fortune. This, as shown in the opening of this picture, seems to us particularly brutal, the more as the physician is made to seem an ordinary practitioner like any other doctor. The villain gets hurt and confesses so that the doctor is brought to justice in the end. The photography has quality although it is not as bright as it might have been in all scenes. Some of the pictures are full of beauty. The acting is restrained and of fair quality for the most part. It seemed to interest.

"FROM PEN TO PICK" (Pathe), February 15.—Gwendoline I. Pates is featured in this picture as the wife of a poor but bravely humorous scenario writer. It is he who goes from pen to pick; but his wife gets a legacy. It is the leaders on the screen that make the laughs; they are exceptionally fine, being full of the richest brand of real Irish irony, and made the house roar with laughter. Miss Pates is as charming as usual, there is no one else in picturedom who looks or acts quite like her and this helps her with a large following. The photography is good.

"TWO MEN AND A WOMAN" (Selig), February 17.—Kathlyn Williams here has a real play, one that gives her an excellent opportunity for showing what she can do in straight acting. She holds the attention and the sympathy of the beholder throughout. The story is of an artist who is given a commission to paint a portrait from a photograph and falls in love with a woman he has not seen. Later he accepts an invitation to spend a vacation with an old friend. His hostess is the original of the photograph that has so obsessed him. The husband accidentally finds the picture in the artist's suitcase. A combination of circumstances leads the husband to doubt his wife. The dialogue between the enraged husband and the innocent wife is splendidly done. The husband sees the light when he comes upon the crazed artist making love to his wife and sees her spurn him. He is in the position of a man who can't apologize; he can only try to. This drama was written and produced by Lem B. Parker; he is entitled to high praise on both counts.

"THE PERIL OF THE DANCE HALL" (Kalem), February 17.—"Bob" Vignola as Pablo, an Italian emigrant, does splendid work in this picture. He is a real "wop," whole-souled, hearty; in spite of his uncouth manners you feel like shaking his hand. Alice Hollister plays the role of Pablo's daughter, enamored of a dance hall; her work, as well as that of Guy Coombs, is well done. The feature of the picture is the shooting affray in the dance hall. The lights have been put out. From out the absolute darkness you see the flash of the pistols. It is vivid, thrilling—an accomplishment in photography. The climax is strong.

"ODD KNOTS" (Essanay), Feb. 11.—Fair comedy. John Steppling and E. H. Calvert have much to do and make most of the fun.

"DON'T LET MOTHER KNOW" (Selig), Feb. 11.—Too much time is required to establish interest. The last quarter of the picture will hold, more through the work of the actors than because of any inherent value in the story. The work of Adrienne Kroell and Louise Kelley is excellent.

## Independent

"HER STEPMOTHER" (Champion), February 17.—A farcical type of story, built on a familiar plot, in which the hero employs a tramp to fall in love with his would-be step-mother-in-law. There is plenty of stage money employed in this and before the film is finished three tramps have been dressed up to carry out the plot. Good photos and a fairly interesting story.

"AN 'IMP' ROMANCE" (Imp), February 20.—An unusual picture, giving behind the scenes views in the Imp studio. The two artists become jealous of each other, over a girl, and one attempts to wreck the other's prize statuette. A moving picture film ingeniously reveals the plot at the critical moment. Well acted and tells a good story.

"KITTENS" (Gaumont), March 4. A hand-colored picture of frisky kittens. It will make a hit, of this we can be assured.

"THE SCULPTOR'S STRATEGEM" (Gaumont), March 6.—A little dramatic comedy that will amuse and please. It has pretty scenes and backgrounds and there is some freshness in the means the lovers use in blackmailing Papa to give his consent. Papa is a supercilious critic of art and his daughter's lover is a sculptor. One of his "unsatisfactory" statues is buried where Papa will find it. Papa gets a great sum of money for his "antique" and later is afraid to face exposure. The acting is natural and the photography is as usual with Gaumonts, which means good.

"THE BOND OF BROTHERHOOD" (Gaumont), March 11.—A fairly dramatic picture in which the bond between two brothers proves stronger, when brought to the final test than the infatuation both have conceived for a worthless flirt who has played with both. It was taken wholly in the studio and has been very carefully staged. The acting too is of high order. We can safely count it a little higher than the ordinary offering by this company whose work keeps a high level. The photography is perfect.

"THE COWGIRL AND THE KNIGHT" (Ammex), Feb. 13.—A typical Western romance with the cowgirl heroine, the honest cowboy hero, whom at first the girl thinks is unromantic, and the outlaw whom she thinks is all that is knightly. It is a good story as such go and the offering is an advance over this company's first picture. We like the scenes in it, there seems to be a touch of newness about them. The photography is fair; it might have been a bit clearer in the saloon scene and in one or two others. We liked it pretty well.

"THE BLACKSMITH'S STORY" (Pilot), Feb. 13.—This is the first Pilot picture and we have reviewed it at length (Feb. 8, p. 557). As we have said, the story behind it is first-class and it was watched with a great deal of interest. At certain moments, good acting makes it deeply emotional. It will not disappoint the exhibitor, for among the other releases of to-day it stands up well.

"THE CALL OF MOTHER LOVE" (Mecca), February 22.—Here we are shown the wife's former friend revealing the faithless husband's weakness for another girl. The wife goes to the restaurant and learns the truth. The friend tempts her to go with him, but love for her child restrains her. The strong, white light on this picture is very vivid at times. The situations are just a trifle overdrawn and melodramatic, and the story is not entirely complete, as we do not learn what becomes of the father.

"HELLO CENTRAL, GIVE ME HEAVEN" (Imp), February 17.—An effective offering, with Jane Fearnley and Wm. T. Shay in the leads. The child of the divorced couple telephones Heaven to make the drunken father stop beating his crippled boy. The little girl's father gets the message at central office and comes to the rescue. The estranged couple is brought together very effectively. A good offering.

"BELOW STAIRS" (Rex), February 20.—This picture is a model of good direction. Many characters are shown in the servants' quarters of the English home; the chauffeur, the valet, the footman, the maid and others. Each character is firmly identified in the mind of the observer and there is no hitch in the many scenes presented. The story is interesting and nicely balanced. Good acting and attractive photos. A strong offering.

"TWO SIDES OF A STORY" (Powers), February 21.—A rather simple plot, strongly presented. Edwin August appears as the barber. He recognizes his customer as the man whom he thinks wrecked his home. He holds the man down in the chair while he tells his story. There is tragedy in the air until we hear the customer's side of the story, which shows the folly of jumping at conclusions too quickly. A memorable picture.

"QUARTZ MINING IN CALIFORNIA" (Powers), February 21.—This gives us just a brief view of the manner in which gold is extracted from ore. We should like to have seen the subject more fully treated. It is on the same reel with above.

"THE MAN FROM OUTSIDE" (Reliance), March 5.—This three-reel offering is remarkable for the ingenuity with which Irving Cummings plays the part of the twin brothers. So nicely is the dialogue and stage business timed that there is no hitch in the performance of the various scenes. The story is not a powerful one, except for the very dramatic moments in the last reel, but it carries the interest throughout. The brothers love the same girl, played by Edith Lyle. One of them, Burt, is a villain; the other, Albert, is beloved by the girl. In the forepart of the story, Burt forges his own signature and throws the blame on Albert, who is imprisoned. After Albert's release come the strongest scenes, wherein Burt dies of heart failure, and Albert assumes his place, letting no one know except the girl. A good offering.

"ROWDY STARTS SOMETHING" (Punch), February 20.—In this light offering the dog steals a stick of dynamite and creates a chase of considerable humor. The dynamite explodes and blows up a stump, but the dog escapes.

"BY PARCEL POST" (Punch), February 20.—An amusing skit on same reel with above in which an overgrown baby girl is delivered by parcel post. Little Herbert Rice and a four-year-old girl pose as the baby's parents. Later a seven-foot boy appears. A very good comedy of this particular kind.

"THE HIRED DRESS SUIT" (Majestic), February 16.—The plot of this picture, if it really has one, never comes out clearly, but there are several amusing moments. One of them is where a young man wearing a $12.50 suit gets doused with water. The suit immediately begins shrinking, with laughable effect. The following scenes concern the doings of a young man in a hired dress suit, and are only passably funny.

"THE BELLS" (Reliance), February 19.—A powerful presentation, in two reels, of the drama played by Sir Henry Irving so many years. Edward P. Sullivan gives us a forceful impersonation of Mathias, the murderer of the Polish Jew. Fifteen years after the crime, committed on the night of a great blizzard, we see him haunted by the jingling sleigh bells. He dreams that he is tried and sentenced to hang for the murder and the great fear of the rope about his neck brings on his death. The scenes are dramatic and consistent and the atmosphere of the whole is effective. Irving Cummings plays Christian and Gertrude Robinson, Annette. A powerful offering.

"THE PRETTY GIRL IN LOWER FIVE" (Thanhouser), February 18.—This is almost a picture without a plot, although it works out very prettily and is pleasant to look at. The forepart of the film shows the manner in which the young couple become acquainted on board a train and the latter part finds them on top of Mt. Lowe in California. The scenes are attractive throughout.

"HALF WAY TO RENO" (Thanhouser), February 16.—This is an amusing film, in which the young married couple quarrel and leave on the same train for Reno to get a divorce. A strange woman gives her baby to the husband while she looks for her boy. The train starts and the baby is the means of reuniting the quarreling couple. Some excellent winter views of Niagara Falls are shown.

"THE TWO SISTERS" (Thanhouser), February 21.—An interesting story of a young woman doctor and her younger sister. The younger girl is badly spoiled and runs away with the older girl's lover. Five years later, after living a fast society life, her health is wrecked. Her husband deserts her, but the older sister comes to her aid and eventually restores her health. The picture ends without showing what became of the husband. Nicely acted and well pictured.

"THE COWBOY HEIR" (American), February 20.—The young heir to the ranch accepts a place as cowboy, falls in love with the girl, and is about to marry when the father objects. Her brother disguises as a girl and she as a young man. The father is deceived and the couple elope successfully. Fair comedy.

"LOVE IS BLIND" (American), February 22.—A very good drama, in which Warren Kerrigan is seen as a young man temporarily afflicted with blindness. Lady Mayne wishes her daughter to marry him, but she loves another and they change off girls, unbeknown to him. He falls in love with the other girl, and after his eyesight is restored the love continues. An entertaining picture.

"THE BUGLER OF COMPANY B" (Bison), February 22.—This two-reel film makes a very favorable impression on the observer, in spite of certain crudities, because it tells a good story. There is something about the fall of the young hero from grace and attempted regeneration which gets hold of one. The court martial scene and the humiliation following this were well pictured; also the manner in which he really came to love the flag. We do not think he would have appeared before his sweetheart in the guise of a hobo, however, and that seemed overdrawn. His return to the fort and sounding of the call to arms when the hostile redskins threaten it, are dramatic and rouse a real thrill of patriotism. A strong offering.

"THE COWARD'S ATONEMENT" (Bison), February 26.—This two-reel offering is remarkable for some of its strenuous battle scenes, which occupy a large part of the reels. The love story is conventional, and at times entirely overshadowed by the fighting, but the offering on the whole is a strong one. Ethel Grandon as the girl heroine was very appealing and in this, as in former pictures, carries the sympathy of her audience. The work of the coward, who atones at the cost of his life, brings up a good climax. As a war drama this is excellent, though the plot is slight.

"THE LAW OF COMPENSATION" (Powers), February 28.—This picture, with Edwin August in the role of a gentleman thief, makes a strong pull on the interest of the observer. The scenes, both in the thieves' quarters and at the ball are well portrayed, and the test applied by the amateur criminologist is effective. The unexpected twist at the end is also good. An entertaining film.

"KING DANFORTH RETIRES" (Imp), February 27.—There is a strong situation at the opening of this film which takes hold of the attention. King Baggot as the gambler, has a daughter, now grown, from whom he has concealed his occupation. She lives at the country home on the Hudson. A friend of his in the gambling business appears unexpectedly at the home and later insists upon making the facts known to the girl. His motive for doing this was not made quite clear enough, but the picture closes effectively, with the father quitting his former life and the sweetheart forgiven by the girl.

"A DEAD TOWN, BEAUX, IN PROVENCE" (Imp), February 27.—This on same reel with above is effective from an artistic standpoint, as well as a historical one. It is well worth seeing.

"THE SISTERS" (Imp), February 24.—This story has melodramatic moments. It depicts the jealousy of one sister toward the other, which prompts her to attempt poisoning the unsuspecting one. The village miser sees the attempted crime and makes it known. In the end the erring sister is forgiven and both have lovers. In spite of its treatment the picture carries the interest along very well.

"THAT OTHER GIRL" (Crystal), February 23.—In which Pearl mistakes the name of a horse, Belle Archer, for a rival girl. Chester comes near losing her but she learns the truth eventually and Chester wins considerable money on the horse. Fairly amusing.

"SCHULTZ'S LOTTERY TICKET" (Crystal), February 22.—This, on same reel with the above is a lively skit concerning Lottery Ticket No. 1323. Schultz loses it and then regains it after much trouble, only to learn that it is counterfeit.

"HIGH AND LOW" (American), March 1.—A picture that is well worth while. It shows the manner in which a millionaire's son learns how to work. The scenes in the lumber yard are fresh and interesting. Warren Kerrigan acts the part of the foreman. A good offering.

"WHEN THE LIGHT FADES" (American), February 24.—An "Enoch Arden" story, in which the missing husband returns after seven years to find his wife married to another. He gives them a bag of gold, which he says was given him by the missing husband, and departs without revealing the truth. The seacoast scenes are good and the acting capable, but the lapse of seven years was not sufficiently apparent in some of the characters. This holds the interest well.

"WILLIE WANTS TO CURE HIS FATHER" (Eclair), February 23.—As a fantastic absurdity there is just enough eccentricity about this to make it amusing. The little boy, who pulls the chicken up through the chimney, and escapes in a barrel, is quite a good little comedian. An interesting novelty.

"HEINZE'S RESURRECTION" (Keystone), February 17.—People who can be made to see a funny side to a burlesque funeral, will find it here. O'Brien, in love with Heinze's wife, induces Heinze to pose as dead. They purchase a second-hand coffin and hold a real funeral procession. The horses run away and the coffin is broken open. Heinze comes to life. The manner in which the whole affair is carried out is excruciatingly funny and we think will pass muster with the average audience.

"FORCED BRAVERY" (Keystone), February 20.—A diverting comedy offering in which the tenderfoot hero, who is given to telling big stories, gets tossed in a blanket and scared by burlesque Indians. Later he gets hold of a couple of pistols and retaliates on the jokers. Light amusement.

"THE VORTEX" (Nestor), February 26.—A smoothly conducted and gracefully acted picture of the West, opening in the early sixties and carrying through to the late seventies. Belle Bennet plays the heroine in two love stories as mother and daughter, and her acting will make her friends enthusiastic. The plot used to be typical of Southern love stories before it was transplanted to Missouri and then to the mining camps. The girl affianced to "Big" Bill, runs away with a gambler and later, after a baby has come, is ill treated. Bill, in the end, when the mother dies, becomes protector and guardian of the baby who grows up as his daughter and whose love story gives another dramatic climax. There is not an inch that is vulgar or lacking in interest while at times it becomes breathless. The backgrounds are lovely and are perfectly photographed. Milton H. Fahrney is the producer and has made an offering to take pride in.

"TRICKS IN ALL TRADES" (Powers), February 26.—The picture chooses the trade of begging and shows it up in a clever, breezy way that will surely keep any normal audience laughing. It is quite fresh and funny all the way through. A good offering.

"A TRIP UP MT. LOWE, CALIFORNIA" (Powers), February 26.—On the same reel is this picture taken from the front of the trolley car that carries the traveler up to the foot of the mountain. It is fairly well photographed, but is short, and there is very little to it.

"THE TELEGRAPH OPERATORS" (Eclair), February 18.—Another of the Eclair stories set in the great north woods. Its feature is the means the hero and his wife use to get into communication with each other when outlaws have imprisoned the man in his cabin. Both know telegraphy, and when the woman understands the situation she cleverly obtains the uniform of a mounted police officer and rides to the post for help. Barbara Tennant can act—every one knows that—but some may be surprised to see how well she can ride. It makes a good offering—fresh, clear, well acted and well photographed.

"THE APPEAL" (Victor), February 21.—Fritzi Brunette and Owen Moore play a young couple who are not very well matched. They really love each other and, although they separate, make, on both parts, a sincere attempt to become reconciled, but on account of another misunderstanding over the telephone the wife kills herself. It is surely well acted and the photographs are good, but it is a bit confused, yet is effective enough to be tragic.

"A FOOL FOR LUCK" (Nestor), February 24.—A bright little comedy, thoroughly laughable; it will be enjoyed by everyone. A cop who has had a lesson comes on a real escaping convict and thinks him a moving picture actor. This both astonishes and pleases the man in stripes, but he trembles when the cop wants to go into the studio and see the rest of the picture being turned. It has been produced and acted in just about the right way. A very good offering.

"A PIG'S A PIG" (Nestor), February 24.—On the same reel is this little farce of an entirely different character, but very funny and acceptable. It will not make so many laughs as the other. It is set on a farm, and a chase of a greased pig is its feature.

"THE GIRL OF THE RANGE" (Frontier), February 19.—The freshness of the backgrounds of this picture will again accent the fact that the Frontier company is taking its pictures in places that are different. This time we are shown rocky plains covered with snow. The story is a melodrama, of a kind used before, but is well conducted and speedy, which keeps it from seeming stale. Its greatest drawback is that the two girls who play important parts look too much alike and at times confuse the action a bit. The acting is very commendable and the photography good. A fair offering.

"IN THE BLOOD" (Rex), March 2.—This is a fine drama, excellently photographed, with Phillips Smalley and Lois Weber in the leads. There is just a bit of comedy in the middle of the film; it serves to relieve the tenseness of the greater part of the picture.

"BILLY JOINS THE BAND" (Gem), February 25.—There are many laughs in this Billy Quirk comedy. It is well done.

"THE DUKE AND THE ACTOR" (Champion), February 24.—In this good comedy there is a welcome change from the backgrounds of the East or of California to those of Virginia.

"TWO THIEVES" (Rex), February 23.—A strange story; an interesting one, nevertheless. Phillips Smalley and Lois Weber have the leads, and both do excellent work.

---

A feature consisting of several reels and portraying the principal events in the life of Queen Louise, of Prussia, has recently been shown to the Emperor of Germany, his wife, the crown prince, and the whole imperial family. The exhibition took place by request of the Emperor in the private theater of the New Palace in Potsdam. As reported at the time in the foreign trade notes of The Moving Picture World the Emperor did everything in his power to make this production historically correct by placing the archives with many famous relics of that heroic period at the disposal of the producers of this feature.

# The Edison Talking Machine.

### A Studio Experience.

By Louis Reeves Harrison

BEFORE this innovation was shown in public I visited the Edison studio and saw the action of a little farce photographed by Lewis Physioc while he controlled the mechanism of a phonograph so that the latter instrument registered in delicate and exact concurrence with the camera. During the time he was engaged in the simultaneous reproduction and recording of images and sounds so that the vocalization of characters in the photoplay could be made to nicely correspond to labial movement and facial expression on a screen presentation, Allan Ramsay was under high tension as a mute director.

Imagine a voiceless director indicating by signs—if he said anything it would be faithfully reproduced by the phonograph—not only what was to be done but what was to be said or sung! Ramsay has invented a sign language that is all his own, and it is quite as effective as that conversational or megaphonic employed by directors in conducting a performance for the pictural part alone. I stood amazed, not only at the ingenious combination of camera and phonograph, but at the intelligent operations of Physioc, Ramsay and the company of talking, singing and acting performers, because the strain of the situation required mental concentration on the part of every participant. The chances of failure from accident are more than doubled—they are in some swifter progression—because of a multiplied concurrence in all the factors of action and reproduction.

I could not help thinking as I watched this marvelous unity of movement among mechanisms and men that the science of material forces and that of the mind were approaching a new and intimate relation, that physics and psychics were getting closer together than ever before. I am not referring to the invention nor to the theatrical presentation, but to the complicated act of production as it impressed me in the studio. It was profoundly interesting to me as a man who admires the act of another in breaking the way of human progress.

I shall suspend critical judgment on the presentations until they have been under way long enough to be ripened and refined in quality—their first attraction will be that of novelty—but I must instantly accord the inventor and the producers as well great credit. All difficulties seem to have been foreseen and provided for in one device which I did not study, and possibly could not understand, the sensitive instrument which adjusts the movement of swiftly flying films to the rolling cylinder in the phonograph. One thing was made certain—they work in harmony so far as the production is concerned. The presentation is another matter.

Who shall foretell results at this stage of the game, when the full meaning of moving pictures is so imperfectly understood that nearly all engaged in making them have gone only far enough to congratulate themselves on the profitable returns from present development, not grasping the idea that they promise to be one of the factors destined to dispose of our slow evolution by making wondrous transformations in human character as well as in our present political and social forms. The results may be as favorable to the silent drama as the latter has been to the regular stage. The talking pictures may be but a new and attractive form of the only art born in the Christian era.

## HINTS FOR THE LENTEN SEASON.

With the beginning of the Lenten season the intelligent and progressive exhibitor varies the ordinary course of his programs and makes room for subjects of a religious or semi-religious character. Of such subjects three are pre-eminent: "The Pathe Passion Play," "Dante's Inferno," (Milano Films); and "Jerusalem Delivered, or The Crusaders." To put such features on in a proper and befitting manner is essential to success. The Chalmers Publishing Company offers to exhibitors lectures and suggestions on these features, all of which have been prepared by W. Stephen Bush. The booklet on "How To Put On the Passion Play" has run into a second edition and is well known to exhibitors the world over. "Key and Complete Lecture for Dante's Inferno" and "How To Put On the Crusaders or Jerusalem Delivered" are of the same standard of usefulness. The price for any of these booklets is one dollar.

## POWER'S NO. 6A INSTALLATION.

A Power's No. 6A Cameragraph has been installed in the State Hospital for the Insane at Raleigh, N. C., by the A. & B. Moving Picture Supply Company. This machine will be used for the entertainment of patients and is the first installation of its kind in the State.

## CHICAGO LETTER

By JAS. S. McQUADE

LICENSED exhibitors all over this country and Canada, for some time past, have been asking one another for a reason why this impending cloud that now settles over the distribution of the Licensed film product has arisen. They are at a loss to know why this selfsame product should be distributed by two opposing factions within the Licensed ranks, and are anxious to learn the facts, because many of them have invested large capital in numerous beautiful and costly new homes for the presentation of moving pictures, and are necessarily full of solicitude over the future outcome.

In short, they are seeking to learn, through every available channel, why the Kinetograph Company has been given birth to compete, in its cradle capacity, with the present system of Licensed distribution, which can justly claim the distinction of being the natural growth—the evolution—of moving picture renting in this country, up to the present time.

Licensed exhibitors, from my own personal knowledge, have long since testified to the great good wrought by the General Film Company on the vital point of similar programs offered by nearby, competing theaters. The policy of the General Film Company, from the outset, aimed at the elimination of the disastrous competition between such theaters as used their product, a competition which had proved ruinous to many exhibitors under the old system of Licensed exchanges, when the exchange owners sought their own profit and thought of their customers afterward.

Will Licensed exhibitors be willing to return to the old, exasperating, bankrupting order of things by taking service from the Kinetograph Company, and restore the booking of similar programe in Licensed theaters, separated by only one or a few blocks. For such competition is certain to occur, without any consideration for the exhibitor whatsoever. The Licensed exhibitors hold the keys in their own hands; and it is for them to judge between the tyro company—untried and imbued with unalloyed commercialism —and its competitor, which has shown in no uncertain manner that it stands for the uplift and progress of the business.

The Licensed exhibitor wants quality in his films. He has trained his patrons to expect it; and, having put his hand to the plough, he cannot go back. Will he, therefore, be so blind as to encourage competition that cannot result otherwise than in loss of quality?

I can see nothing but chaos in the Licensed business, if fierce competition rages between the two companies; because it means the cutting of film rentals and the consequent lowering of film quality. Luckily, the license of the Kinetograph Company can be revoked, if the safety of the general Licensed product be endangered.

How that license was secured is a sealed matter to those outside of the inner circle; but I have a hunch that it was gained in much the same manner that Johnnie got the preserves: his good mother was looking the other way, and had no suspicion. But Johnnie had a dreadful stomach-ache afterwards.

Licensed exhibitors will do well to continue their services from the General Film Company. Experience has taught us that it is wiser to "bear the ills we have than fly to others that we know not of."

### Building Inspectors' Reports Reversed By Chief.

After a conference with David Paul Klafter, architect of the collapsed Home theater on Milwaukee avenue and of a playhouse at West 49th street and South Ashland avenue, now under construction, Building Commissioner Henry Ericsson, on February 15, announced that he would allow work on the latter theater to proceed. Mr. Ericsson made a personal investigation of the Ashland avenue theater.

He said he found many of the statements made previously by his inspectors were untrue, and that the building shows only minor violations of the building laws. Reports of the building inspectors had recommended that the structure be torn down.

Charges are now pending with the state board of examiners of architects against Mr. Klafter, charging him with "gross incompetency and recklessness" in designing the Home and Ashland avenue theaters.

Previous inspections of the Ashland avenue theater charged that there were cracks which showed the building was settling, and other defects.

### Chicago Film Brevities.

M. F. Lorenz, owner of the Society theater, Seattle, was a recent caller at the World office. The Society seats 500 people, and is located in a high class neighborhood. A long row of automobiles are always to be seen lined up in the vicinity, waiting for the departure of patrons. Mr. Lorenz stated that business was excellent. The admission prices are 10 and 20 cents. Straight picture programs are used.

* * *

The Schindler Theater, which was recently closed by the building commissioner, has again been opened on condition that the ground floor shall only be used, and that the balcony be closed.

* * *

David Horsley, president of the Nestor Film Mfg. Co. and treasurer of the Universal, passed through this city on the California Flyer, on his way from Los Angeles to New York, on Wednesday, February 19.

* * *

The Chicago Press Writers' Club met in the John Crerar library, in the Marshall Field Building, on Friday evening, February 14. The chief subject of discussion was "The Moving Picture Scenario and Its Influence." G. Marion Gabe, a reporter on the Chicago American, gave a short address on the subject and answered various questions relating to scenario writing. Mr. Gabe quoted the Moving Picture World in many instances and also read extracts from Epes W. Sargent's "Technique of the Photoplay." Two of the members present (among the 40 assembled) whose scenarios have been accepted at satisfactory prices, stated that they owned Sargent's text book and had been guided by it. The Club's members, as a sine qua non, must be active newspaper reporters.

* * *

W. W. Watts, president of the Vaudette Amusement Co., Springfield, Ill., writes that he has purchased the Illinois right for Kalem's biblical masterpiece, "From the Manger to the Cross," and is now exhibiting that great subject to crowded houses throughout the state. Judging from the newspaper clippings forwarded by Mr. Watts, the press of every city is giving glowing and extended notices to the presentation. Mr. Watts has prepared a comprehensive list of press notices, which are used in advance of his appearance in every city visited. He also does extensive billing.

---

## PROCTOR CIRCUIT TO PUT ON KINEMACOLOR.

The Kinemacolor Company of America through its President, Henry J. Brock, has just signed a contract with F. F. Proctor whereby the newest natural color photoplays, now being produced by the Kinemacolor stock company at Los Angeles,—and Western scenes in all their vivid hues,—as well as the contributions of camera experts who are filming the characteristic scenery and costumes of foreign lands from Egypt to John O'Gaunts, will be presented in all the theaters of the Proctor circuit, including four New York houses, at the close of the engagement of the talking pictures. Mr. Proctor was one of the pioneers in combining moving pictures with vaudeville, and while the popularity of his theaters has superinduced a host of invaders in the same or similar fields, this is practical proof that he proposes to keep at the head of the procession.

Exhibitions like the Balkan War and Panama Canal scenes, which have been filling Carnegie Lyceum for weeks past, and the kinemacolor pictures which form the central feature of William Morris's new "Wonderland" in the old New York theater, prove their peculiar popularity and sustained drawing power.

## COLUMBIA FILM COMPANY—ITS NEW.

There is a new feature film manufacturing company starting in St. Louis which has just completed its new studio and has a stock company of well known motion picture players. It is to release nothing but three reel features and they promise to produce nothing but the best in the feature line.

They have secured the services of Ike Schlank, who was General Manager of the Atlas Manufacturing Company ever since the organization of that Company. He is to act in the same capacity for the Columbia and will no doubt make it one of the leading feature film companies of this country. His resignation takes effect on February 15th with the Atlas Company, and he is to take complete charge of the new Columbia on the same date.

---

## POWERS NO. 6A TO THE FRONT.

The battleship "Connecticut" sailed from New York on February 18th, for the naval base at Guantanamo, Cuba, to be held in readiness regarding the Mexican situation. She carried with her a full compliment of crew and a Powers No. 6A machine, which was installed just prior to her departure.

# "A Daughter of the Confederacy."

### A Fine Spectacular Offering with Gene Gauntier in Her Well-known Role as Nan, the Girl Spy.

By H. C. Judson.

AN, the girl spy, is a character that Miss Gauntier created while she was with the Kalem Company. A number of thrilling war stories were written around this intrepid young woman, full of battle smoke, of hair breadth escapes, of daring exploits and or ingenious ruses to fool the watchful enemy. And they were usually, if not always, written by the gifted leading woman herself whose inventive imagination seems never to grow weary of weaving new plots or of thinking up new situations to waken emotion, amuse or thrill.

There has been a remarkable freshness about all of Miss Gauntier's war stories and what is better still they have been strangely like the real thing and as both writer and player she has never made more of this material than in this picture. The producer Sidney Olcott, is too well known to need the qualities of his work pointed out. He has shown his care for detail and his naturalness in handling human emotions as well as his ability when picturing things on a large scale, as in a battle scene, many times of late. These qualities were recognized long ago and his war pictures, especially those that featured Nan, were followed by all kinds of spectators with enthusiasm.

In this three reel feature offering of the Gene Gauntier Feature Players, which will be distributed by Warner's Features, we find all the old, good qualities with a something added that has come from a wider experience and richer acquirement. The picture gives us the old taste exactly, but is bigger in every way. The three short reels are gone too quickly; we were sorry at the end of the show and wanted to see more.

Scenes from the Gene Gauntier Feature Players' First Production, "A Daughter of the Confederacy."

As the picture opens we find Captain Allison (Jack Clark), of the Union army, out in a bit of Southern forest through which runs a telegraph line. Soon he has tapped the wire and is overhearing the communications of the Confederate commander. A glimpse of the Southern headquarters is flashed to the screen and we perceive that the operator has noticed the momentary break when the line is cut. The officers are warned and come to the conclusion that a wire tapper is at work. Nan, the girl spy, is decided upon as the best person to handle the situation without attracting too much attention and she is sent for. The remainder of the first reel is taken up with her adventure, showing how she makes a capture of the Union officer and brings him handcuffed back to headquarters. There is a great deal of suspense and it keeps the spectator on the knife edge. This is wholly due to the sharp, unexpected turns of the narrative. After the first jolt we get, we are made to sit up, expecting every moment that another surprise will be sprung on us. The scenario writer has seen to it that the next does come at the right, psychological instant and just before we realize that this is the method being followed. We never are permitted to feel anything but concern for the characters and are made to forget that it is a story.

It was to be expected that there would be times when the action would fall slightly below its highest level and it is at these places where the acting comes in to smooth them out and carry the mind across. They never are noticeable and do not harm or lessen interest in what is happening. Miss Gauntier's appearance in some of these scenes is all that is charming. The photography is of high quality throughout most of the picture, and it fortunately happens that at the moments when facial expression is most needed, at the dramatic places and at the climaxes, it is perfect.

It so happens that the nearness of the two armies makes it necessary that the girl spy reach the Confederate camp in disguise. We see an old man approaching. He has a pass and is admitted into the tent of the commander. When he snatches off his wig we see that it is Nan. At the close of the first reel the story seems for an instant practically ended; but in a flash it dawns on Nan and on the Union captain who is to die as a spy, that there is a possibility of friendship, perhaps more, between them. It is made clear during a handshake, by way of farewell. This leaves a hook as it were by which the interest is carried over to the next reel.

The escape of the spy is the chief incident of the second reel and it is made most dramatic. He climbs up a chimney, past the room where Nan is staying and she hears a scraping sound in the wall; but fortunately a rat runs out and leads her to attribute the noise to it. In the second story of the house the Confederate officers are discussing their plans and these the spy is enabled to overhear. One of them also hears the scraping sound and calls the attention of the others to it but is laughed at for his pains. These things give a ghostly feeling to the scenes as they are enacted, and the suspense is almost breathless. There is a big thrill in the spy's final getting away. The reel ends when the girl is in her turn captured by the Union men a few hours later.

The last reel has the battle scenes and their are pictures to conjure with. The Union captain has permitted the girl to escape. The armies are on the brink of an engagement. At first the girl is merely a witness of the fighting, but there comes a time when her friends are being driven back and then she herself, drest in the uniform that her friend had given to her, takes a part and rallies them to final victory. Just before the charge the captain is wounded and falls. In the midst of it Nan herself is hit and falls beside him. In the rest of the picture there is devoloped a pleasing love story whose happy ending is the picture's denouement. We see the wounded soldiers being taken to the hospitals on the flat cars drawn by the same old type of locomotive used in war days. There is a fine picture also of the war time river steamboat with a back wheel that kicks the water.

We must point out one bit of most sensational riding in which, after a chase of the girl spy by the Union Cavalry, she is caught from her horse by the captain while going at full speed. It is the grace of this incident as much as the excitement of it that will make it stay in the memories of the spectators.

"The Daughter of the Confederacy" is a true feature. It is not only full of big things in the way of thrills, but it has besides great drawing power in the beauty of most of its scenes and in the splendid acting of Gene Gauntier, of Jack Clark and of the whole cast. The cuts that we print with this review will give a taste of the picture's dignity and worth.

---

The campaign for spreading the knowledge of the purposes and advantages of the motion pictures through a series of articles in the daily press of Germany has been carried on with great vigor and success. Such authors as Gerard Hauptmann, Herman Sudermann and others of equal prominence have espoused the cause of kinematography and have made the work of the committee easier. The cost of this campaign is borne by voluntary contributions of the manufacturers supplying the German market.

# Motion Picture Exhibitors' League

## Ohio Divided on Censorship Law

FOLLOWING the annual convention of Ohio Exhibitors at Columbus, January 21, a bill providing for a State board of censors, was introduced in the Ohio State Legislature. From the report of the convention at which this bill was considered by the Ohio exhibitors, it was gathered that the Ohio Exhibitors were unanimously in favor of the measure. Evidently a change has come over some of the Ohio League members, or the report of that meeting was not exact, for Secretary Christenson comes out in a signed communication to the Moving Picture World, revealing quite a different state of affairs. We submit the letter without further comment:

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA.
Office of the Secretary, 703 Euclid Avenue.

*Cleveland, O., Feb. 17, 1913.*

Editor Moving Picture World,
New York City.

Dear Sir:—In a recent issue I note a paragraph in reference to the Ohio Censor Board as proposed in a bill introduced by President Neff of the Motion Picture Exhibitors' League of America. You state in this editorial that the exhibitors of Ohio are unanimously in favor of this bill. I herewith beg to inform you that the exhibitors of Ohio are not unanimously in favor of this bill, especially in its present form. Personally, I am bitterly opposed to a censor board in the state of Ohio, or any other state, and I shall make every effort possible to defeat the bill in this state.

The Cleveland local of this league has gone on record as opposing this bill very strongly, in fact, by unanimous vote at a regular meeting, and it has telegraphed the Governor of this state and its Cuyahoga County delegation asking a hearing on this bill.

I hope the exhibitors throughout the state will read the following argument which I offer against this bill, and if they look at it in the same light that I do I urge upon them that they ask their members in the state legislature to vote against this bill.

1. In the first place, this bill is not honest with the film exchanges when it exacts one dollar for every reel of film, whether it is an original reel or not. When a film has been censored, according to the true meaning of the word, it certainly is not necessary to also censor any number of duplicates of that same reel. This league asks for fair and square treatment from the film exchanges and the manufacturers. In return we should accord the same treatment.

2. The true meaning of "censor" is protection, to the public, not extortion from some one. Extortion in any one branch of any line of business means extortion in another branch of that same line. That is what will happen in this case. The fact of the matter is that the film exchanges, who, without doubt, will find this tax of one dollar per reel, covering everything in their stock, no matter how old the films may be, a severe one, will come right back at the exhibitor with an increased cost in his service. I ask you exhibitors, are you prepared to pay this extra cost? Do you feel that your business will stand for an increase of, say, anywhere from 25% to 50% in cost of film service? Bear also in mind that the brunt of this will fall most heavily on the "little" exhibitor.

3. We now have a national censor board, composed of representative American citizens. They represent every branch of industry. Do you wish to nullify that board and their judgment by creating a minor board of censorship? That is what you would do if you were to create a state censor board.

4. This proposed bill to create a censor board in the state of Ohio also provides for a National Censor Congress, which means that a similar censor board may be created in every state of the Union. What would be the result? Right here I want to say that I agree with Mr. Otto N. Raths, president of the Minnesota State Branch of this league, who says that the result of state censorship boards would result in conflict similar to that now resulting from state divorce laws.

5. To show you that the best legal minds of this country hold the view that a state censorship is in direct violation of existing laws, I refer you to President Taft's action, on Feb. 8, 1913, when he vetoed the proposed Censorship bill covering the District of Columbia. The President held that it encroached upon existing laws. In this connection I wish to bring to your attention again the decision of another great legal mind, that of the Honorable William J. Gaynor, Mayor of the city of New York, who wrote a letter to the Board of Aldermen of the city of New York, disapproving the proposed ordinance relative to censorship of motion picture theaters in that city. This letter was published in your journal on page 135 of the issue of Jan. 11, 1913. I ask every exhibitor to read that letter over again. It is comprehensive to the last degree, and is especially pertinent just at this time.

6. This bill is being promulgated by the exhibitors of this state of their own volition, as there has been no action by any state or civic authority to prompt such a bill as a protective measure. May I ask the exhibitors not only of Ohio, but all over the United States, to seriously consider this matter of state censorship of films? Think not only of the present; think of what the future may bring forth in case this bill becomes a law in any or all of the states. It is a serious menace, and now is the time to act. Therefore I feel sure that if the exhibitors of Ohio will give this matter due consideration they will ask their representatives in the state legislature to vote against the bill.

To sum it all up, this bill will mean a higher rental service to the exhibitor. An old film that is rented to the exhibitor today for one dollar will rent for two dollars after the passage of this bill. It practically means a double taxation on all exhibitors by the state of Ohio. By this I mean that exhibitors of this state are largely property owners, and are paying taxes to the commonwealth of Ohio on real estate, chattels, bonds and whatsoever property they may own, the same as any other citizen, and in almost all the cities and towns of this state there is also the license fee which the exhibitor must pay on his business. Why, then, should the state of Ohio impose something in the exhibitors' line of business which will increase the cost of the operation of their business?

Our experience with a censor board here in Cleveland, for the past thirty days, has proven the fact that a National Censor Board is sufficient.

Yours truly,
C. M. CHRISTENSON, National Secretary.

---

## LEGISLATION IN CALIFORNIA.

The delegation sent to the state capitol at Sacramento on behalf of the motion picture exhibitors of California to oppose a bill which was recently introduced proposing to prohibit Sunday exhibitions of motion pictures, did not go in vain.

When they left the capitol last week they carried assurances that the offensive bill had been killed and that in all probability it will not be necessary for the exhibitors of the state to fight Sunday legislation again for at least two years.

California this year, for the first time in the history of the United States, is trying a new legislative device. The biennial sessions of the legislature hereafter are to be divided into two parts. During the first thirty days any member of the legislature may introduce any number of bills but no legislation can be passed, except in great emergencies. Then intervenes a period of thirty days during which the legislators return to their homes to study the bills introduced and confer with their constituents. During the second half of the session, which follows, the bills previously introduced are acted upon but no new bills can be introduced except upon a three-fourths vote in each house. This latter provision makes it almost certain that no legislation directed against Sunday picture shows will be considered during the final session which opens March 10. The bill which the motion picture exhibitors, through their committee, succeeded in having killed, was aimed at the picture shows and expressly exempted theaters, concert halls and other places of amusement.

The fact that this bill has been defeated does not, however, mean that there will be no motion picture legislation. There is still pending before the legislature a bill to create a state board of censors along lines somewhat similar to those proposed in Ohio. A rough draft of a bill was introduced by Assemblyman Frank E. Woodley, of Los Angeles, merely to hold a place for legislation on the subject. Mr. Woodley says that the bill as he drew it was not intended to be a finished product. Undoubtedly there will be many amendments to it for the administration is behind it and intends if possible to write into the statutes the best, most progressive and most workable piece of legislation of the kind ever drafted. The bill as introduced is entitled "An act to establish a State Censor Commission to censor moving picture films and to regulate the use thereof in the state of California."

Section 1 provides that the commission shall consist of three persons to be appointed by the governor and to hold office for four years except that of the first three appointees one shall go out of office July 1, 1915, the second a year later and the third still a year later. The commissioners are to be paid $3,600 a year each and all necessary expenses.

Section 2 authorizes the commission to employ a secretary and other assistants and to fix their salaries. Section 3 requires the commissioners to devote their entire time to the duties of the office, places the principal place of business at Sacramento and in general terms, defines the commission's duty which is "to thoroughly examine and censor every film or moving picture of every kind before the same is shown to the public of this state for profit, and to give its approval, which approval shall be shown by some mark or seal of the commission, which mark or seal must be shown at the time and every time the film or moving picture is so used in the state of California, provided that the commission may, in its discretion, accept the decision in any particular case of any municipal, state, national or international bureau or commission in favor of any film or moving picture and either seal the same or excuse the same from sealing." The commission is also given authority to prescribe and collect a fee for censoring films and in fixing this fee it shall be the endeavor to make such charges, in the aggregate, pay all the expenses of the commission including the salaries of the commissioners.

Section 4 makes it a misdemeanor to violate any provision of the bill, makes the first offense punishable by a fine of $50, the second offense $100 and each subsequent offense $500. All fees and all fines shall be paid into the fund established for the commission. Section 5 makes a preliminery appropriation of $5,000 for this fund to start the work of the commission. P. M. POWELL.

### GREATER NEW YORK'S LICENSE NOT CANCELLED.

In view of the rumors that the Motion Picture Patents Company had cancelled the exchange license of the Greater New York Film Rental Exchange Company on the strength of the recent decision of Justice McCall, Gustavus A. Rogers, of Rogers & Rogers, counsel for the Greater New York, desires announcement made that, through the influence of the Department of Justice at Washington, a stipulation has been signed by the Motion Picture Patents Company and the individual licensed manufacturers to the effect that licensed pictures will be supplied to the Greater New York Film Rental Exchange continuously until such time as the action of the Government against the Motion Picture Patents Company and others shall have been decided.

This stipulation, Mr. Rogers assures The World, is absolute and comprehensive and provides that the Greater New York shall be served in like manner with the General Film Company and the Kinetograph Company. This stipulation was drawn and signed in Washington, Tuesday, February 18th.

### JUDGE CONDEMNS TOBACCO COMPANY'S COUPON PLAN.

In passing sentence last Tuesday upon two moving picture exhibitors for admitting children under age to their theaters unaccompanied by parents or guardians, Justice Deuel, of the Court of Special Sessions, New York City, strongly criticised the policy of the American Tobacco Company in putting coupons, entitling the holder to admittance to moving picture theaters into cigarette boxes.

"A concern such as the America Tobacco Company holding out inducements like this, which naturally tend to corrupt children, encouraging them to smoke, and the proprietors of picture houses to violate the law by admitting them, should be investigated," said Justice Deuel.

Justices Salmon and Herrman not only indorsed Justice Deuel's remarks, but Justice Salmon declared that it was the duty of the Society for the Prevention of Cruelty to Children to bring the matter before the District-Attorney.

### EXHIBITORS ATTEND HEARING AT ALBANY.

President Samuel H. Trigger, of the New York State Exhibitors' League, accompanied by a number of exhibitors from various parts of New York State, attended a hearing before the legislature at Albany last Wednesday on the propsed law to admit children to picture theaters under certain restrictions.

### NEW YORK EXHIBITORS' MEETING.

A meeting of New York exhibitors was held on February 18 at the Union Square Hotel, called for the purpose of providing ways and mean of combatting unjust legislation affecting motion picture theaters. The meeting was one of the largest gatherings of exhibitors since the organization was formed. W. B. F. Rogers, counsel for the association, advised exhibitors to obey the present laws until proper amendments could be obtained. Arrangements were made for a trade banquet, to be held at an early date, at which the attendance of city officials and department heads will be secured.

### NEWMAN EQUIPS NEW THEATER.

The Newman Manufacturing Company, Cincinnati, and 101 Fourth Ave., New York City, have equipped the new North Star Amusement Company's theater, 106th st. and 5th Ave., New York, N. Y., with all the brass frame, easel and rail work. This theater is considered by authorities to be one of the finest modern picture theaters in the world. The Newman Manufacturing Company were selected to do this work and given preference on account of their reliability and the high-grade work that they turn out.

### IMPORTANT TO JERSEY EXHIBITORS.

The True Feature Company has acquired the state rights of New Jersey for the famous films of "The Miracle" as presented by the German Art Film Company. The production consists of four reels and has been marvelously successful in Europe. Prologue and special music go with the pictures. Applications for booking should be addressed to The True Feature Company, Box 219 Madison Sq. Station, New York City.

## "At the Sign of the Flaming Arcs."

By George Blaisdell.

At last a New York daily newspaper has awakened to the fact that many people are interested in moving pictures. It has taken many months after the established fact for some publishers to discover an obvious opportunity. For the past two weeks the Evening Sun has on Saturday devoted three pages to pictures. There are many interesting articles—containing, by the way, some amusing blunders which of course will be eliminated as the writers get better acquainted with the film game. Also there are photographs of players and still prints from forthcoming releases. Following the appearance of a picture section in the newspaper indicated and coincident with the second issue the Evening Journal put out two pages devoted to moving pictures. Aside from short interviews with four men interested in the production of pictures there was nothing of public interest in this initial issue except reproductions of still prints, unless we may so construe the autobiography of the young man who "edits" the section and who confidently proclaims that his sheet will become the "moving picture authority of the country." More power to him, anyhow!

The opening of the columns of the daily press to news of motion pictures—and it will not be long before all the papers will be making room for picture comments—means the increased importance of the manufacturer's publicity manager. Some of the "boys" are going to discover a vast difference between putting over stuff on a lenient trade paper editor and a wary daily newspaper man who weighs press "bunk" on exceeding fine scales.

* * *

So Joe Brandt is leaving the Universal! He has seemed so much a part and parcel of that company that it takes time to realize just what this means. Beginning February 24 he will assume charge of the New York interests of the Industrial Motion Picture Company of Chicago and of the Laemmle Film Service, which has offices in Chicago, Des Moines, Omaha and Minneapolis. When not otherwise engaged he will officiate as agent of the World's Best Film Company of New York and Chicago and also of the Jungle Film Company. Some of Mr. Brandt's previous alliances have been with the Ben B. Hampton Advertising Agency, the Billboard, the Dramatic Mirror and Carl Laemmle. E. J. Hudson, who has been Mr. Brandt's associate in the Universal, will succeed him. With J. B.'s experience in the film game plus his ability and his urbanity he'll get along. Here's the heartiest of good wishes to him, and to E. J. also.

* * *

Sidney Olcott, the director of the Gene Gauntier Feature Players, loves his joke. This propensity was the means of lowering him in the estimation of R. Henderson Bland, the talented English actor who portrayed the Christ in "From the Manger to the Cross." Mr. Olcott, it is fair to say, is in no measure lacking in the reverence accorded by all actors to the memory of David Garrick, that pupil of Dr. Samuel Johnson who later became so famous on the English stage and who passed to his long rest during the darker days of the American Revolution. When the Kalem company returned from Jerusalem, a few days were spent in London. Mr. Bland invited Mr. Olcott to dine with him at the Greenroom Club and gave him a card. In the course of his flying trip from Jacksonville to New York, recently, the popular director was telling some friends gathered about a table in Jack's how it came about. Mr. Olcott duly presented the card at the Greenroom and was escorted to the reception room by one of the bemedaled veterans who officiate as club servants. On Mr. Bland's arrival the two proceeded to the dining room, where dinner is served at one long table.

"Beg pahdon, Mr. Olcott, do you know whose chaar you're sitting in?" inquired the English actor.

"What's that?" in turn asked the American.

"Do you know whose chaar you're sitting in?"

"No. Whose?"

"David Garrick's," said the Englishman in his most impressive manner.

"Is that so?" responded Olcott as he glanced apprehensively toward the door. "All right. If he comes in I'll let him have it."

Bland threw up his hands. There were tears in his voice as he said: "Oh, Mr. Olcott, how could you?"

"Do you know," said "Sid," "I fear Bland has never regarded me just the same since that night!"

### FILM MAN GETS IN BAD.

Mr. J. V. Bryson, manager of the Laemmle Film Service of Minneapolis, Minn., reports that Mr. H. M. McLean, formerly connected with his office, has been apprehended and is now awaiting trial in Superior, Minn., for obtaining money under false pretenses. Mr. McLean represented to moving picture men that he was in the employ of the Laemmle Film Service and succeeded in borrowing sums of money varying from $5 to $50 on the strength of his connection with that company.

# "The Great Unknown" (Eclair).

By H. C. Judson.

THESE Eclair pictures giving stories of the great Northern wilds of Canada are winning favor on their own merits. The plots have been fresh and interesting and nearly all of them have shown careful planning and a clear sense of what makes an offering effectively dramatic. In this case we have a story that is somewhat more imaginative than usual. It "gets over," too, in spite of its shortcomings on which we need not dwell at length, for, though they are noticeable, the tale as told in its beautifully photographed backgrounds, carries the mind easily over them. The object of the offering is to draw the wilds themselves, how they seem and feel to the lonely adventurers who are attracted and also repelled by them. Gold is the lure and love that feels the need of gold, and the reward is loneliness, hardship and death.

Scene from "The Great Unknown" (Eclair).

The first scene opens in a saloon at the edge of the great unknown, which we are soon made to feel stretches for leagues of snowy wastes northward, a forest wilderness. An old man, unrecognized by any, enters the saloon among the merrymakers and seats himself at the piano. As his fingers touch the keys, a symbolic picture of dreary solitudes rises and we are made to understand the meaning of the minor chords he has played. The people at the tables understand and the owner of the place, a gambler and his wife, also know. Following this scene come pictures that tell us the man's story. At the beginning he is young and rich and in his own home entertaining friends, among them the girl he loves and his rival for her affection. We saw the same two as the saloon's owner and his wife. In this scene, too, the man seats himself at the piano and is playing when a telegram is handed to him telling him that his whole fortune is gone.

His hope of marrying the girl is now also gone. She loves him and is far from renouncing him, but he knows that she has been brought up among better surroundings than he can now give her and his sense of fitness forbids his permitting her to link her fate with his. After three or four beautiful scenes in which the struggle between hope, love and despair are pictured and in which the friend, who is soon to show how false he is, acts a non-committal part, like craft waiting for a chance to snatch what it wants, the three young people start for the Northwest in hope of finding gold. When the man has "struck it rich" he is going to marry the girl.

Five years pass. The gold hasn't been found; but the man and the girl have been married and are living in a neat but humble cabin. The wife has become homesick for the city and its comforts and is in a rebellious mood. At this point the character of the other man begins to be clearly shown. He is a gambler and has plenty of money. He shows it to the wife, but is repulsed by her. The man enters and sees enough to know what is in the air. He leaves her to make one desperate attempt to find a rich pocket of the precious lure and now we are given some beautiful pictures of the wintry woods. The photography in some of these forest pictures, deep in snow, with the dog-sleds, is particularly fine. There is a glimpse of a canoe shooting the tumbling rapids of a torrent and it is full of thrills.

The seeker is unsuccessful and is found lying at the point of death by his rival, who also happens to be out in the wastes. This man instead of helping him, leaves him to perish and takes from him his famous lead dog to show the woman as evidence that her husband has perished. But the man is helped by an Indian girl and recovers. She also shows him where the gold can be found and he comes back rich to find his wife married to the gambler. There is a very dramatic scene in which the acting is restrained and the incident deeply emotional. Coming back thus from so many difficulties he is filled with disgust at the love of gold and all that goes with it. He throws the bags down in contempt and goes out again to the wilds. Again he falls, almost overcome by hunger and cold, and again is saved by the same Indian girl, with whom he now lives for ten years. Perhaps they were calm years. He has found all the gold he wanted and had been comfortable in his cabin far from the trouble of the greater world. But when the Indian dies, he turns back towards home and it is he that has entered the saloon kept by his rival and his one-time wife. The end is a tragedy. The man driven insane by his brooding shoots the gambler and is shot at the same time himself. Both lie dead on the floor.

The picture's most noticeable shortcoming is in the subtitles. One of these gives a rather bad impression near the beginning of the story, for it makes the man promise the girl that he will marry her after five years, when he has found gold, if she will come with him to the North. Then it would have been better if sub-titles had made it clearer that the marriage ceremony had been performed after they had reached the North. The picture is such that these things are not really needed, but some may feel that they ought to have been there. We noticed one or two studio scenes that were a bit artificial. One of these, a picture of changing Northern lights, is a fine conception and gets over well in spite of its artificiality.

Barbara Tennent, who plays the lead, is worthy of very high commendation. She is increasing her command of expression, and because her emotional acting lights, as it were, her good looks, she seems to be growing in that way too. Fred Truesdell plays opposite to her and, at the picture's big moments, is forceful and full of meaning in his acting. J. W. Johnston takes the villain's role and plays quietly and intelligently. Helen Marten plays the Indian girl very acceptably, but doesn't look her part. Oscar Lund, the producer, deserves credit for his work.

---

## ALDERMEN HAVE A LIVELY HEARING.

There was a lively time at the public hearing held by the Aldermanic Committee on Laws and Legislation in the New York Aldermanic Chamber, Saturday, February 15th. While this meeting was called to consider the various ordinances afforded to relieve the moving picture situation, the principal argument centered around the so-called Folks ordinance, which was prepared by a special committee appointed by Mayor Gaynor and introduced by Alderman Ralph Folks. The Aldermanic Chamber was crowded with interested and curious spectators and the discussions threatened at times to end the meeting in a riot. The Folks ordinance was well supported by Alderman Folks, Chief Wallace, of the Mayor's License Bureau, Gilbert H. Montague, of the Women's Municipal League, Michael Furst, chairman of the Mayor's committee, which drafted the ordinance, and a number of others of more or less prominence. Alderman Johnnie White was the principal objector and the chief objection made by him was that the proposed law was drafted in the interest of the motion picture trust. The discussions grew acrimonious between several aldermen and finally concluded with the predominance of opinion in favor of the Folk ordinance. And thus ended another act in the Aldermanic comedy.

---

## FROM THE MANGER TO THE CROSS.

Mr. S. B. Leland, Montpelier, Vermont, reports capacity business in the Majestic Theater of Burlington with this feature. The Majestic is one of the finest theaters in Northern New England, with seating capacity of over seven hundred, and uses a full orchestra. Mr. Leland is arranging bookings for this Kalem feature in Maine, New Hampshire and Vermont.

# Foreign Trade Notes

## BRITISH NOTES.

By Our Own Correspondent.

The frequency with which English children attend picture theaters must be of interest to the American trade. Recent investigation here among a class in a London school show that of 391 boys, 258 or 66 per cent. had been to a picture show that week, 108 had been twice, 19 three times, and a few four times. Of a mixed class of 45 children between eight and ten years old, 36 had visited a moving picture show, while nearly half of their number had been twice in the same week. Similar returns are shown from other schools and it is the custom of several day school teachers here to inform the pupils which are the best pictures to see.

* * *

Mr. Paul J. Rainey's African Hunt pictures have proved such an attraction at the Holborn Empire that the proprietors of the hall have arranged with the millionaire-sportsman to run the films for an indefinite period. Mr. Reginald Carrington came over specially from New York to lecture to the pictures.

* * *

Mr. L. Solenne, British manager for Messrs. Pathe, has at last thrown the long expected bombshell into the trade here and now after March 29th next no new Pathe films will be sold outright, but will be rented direct to the exhibitor by Messrs. Pathe themselves. The Cines Company which, along with Messrs. Gaumont and Pathe, were reported to be forming a combine to achieve their purpose, declare, on the other hand, in favor of the existing system of film sale to the renter. General feeling on Messrs. Pathe's decision is not at all favorable.

* * *

A nature study picture of a humorous character is truly something of a novelty. Kineto, Ltd., have, however, succeeded in filming most naturally "The Diary of a Duckling," with its obviously grotesque and quaint subjects in many diverting moods and positions.

* * *

Mr. George Smith, the British Vitagraph agent, is more than ever convinced that self praise is no recommendation. He does not believe in advertising his subjects here by glaring announcements written up from a dictionary of superlative but unostentatiously sends his clients copies of testimonials from exhibitors of their own class.

* * *

The new color process Gaumont "Chrono-Chrome" is evidently quite as adaptable to the device agencies of the news Kinematographer as ordinary monochrome processes. Last Sunday an operator took "Chrono-Chrome" pictures at Nice, of the grand carnival of flowers there and by a supreme effort there were exhibited in London on the following Tuesday afternoon, long before the black and white films.

* * *

The two A. B. films "Iola's Promise" and "Oh Those Eyes," (I am informed by the English agents), were recently shown to the H. M. the King of Greece and the Royal Family. They were much appreciated.

* * *

Another new color process has been announced here known as "Tetoachrome." Four distinct sets of pictures are taken and projected simultaneously yet, for these, the inventor claims that they cost less than ordinary black and white pictures. I have heard that an American agency is being sought.

* * *

As I write the Non-Flam Bill is being introduced in Parliament. Its principal object is to prevent inflammable materials being labelled non-flam.

* * *

A most interesting film is that which will be shortly liberated by Messrs. Hepworth of London. It is founded upon the novel "Geo. Barnwell" and the staging of the old London street scenes is said to be most faithful.

The British Fire Prevention Committee recently made searching tests of the immunity from fire of a new non-inflammable film bare, marketed here under the name of "Cellit." The substance passed every test and is the first to receive official recognition.

* * *

Middlesex Aneina proprietors are determined to hold out for Sunday opening and a policy of "war to the end" is being adopted. It is calculated that the 236 theaters which would be open on Sundays would only employ 2,300 on the Sabbath while 20,000 are employed on that day in the liquor trade.

* * *

### British Films of the Past Two Weeks.

| Subject. | Class. | Length. | Maker. |
|---|---|---|---|
| Lieut. Daring and the Poison | D. | 1245 | B. & C. |
| Draughtsman's Revenge | D. | 1115 | Barker |
| Eye of the Idol | D. | 1285 | Clarendon |
| Great Tiga Ruby | D. | 1090 | C. & M. |
| Paul Sleuth | D. | 765 | C. & M. |
| New Zealand Flax Industry | Ind. | 461 | Empire |
| Norwich | Sc. | 410 | H. & B. |
| Foot of the Scaffold | D. | 1925 | Hepworth |
| Gretna Green | D. | 700 | Heron |
| Reindeer Hunting | Ind. | 375 | Kineto |
| Canine Sherlock Holmes | D. | 1040 | Urbanora |
| Mary of the Briarwood Dell | D. | 1179 | Barker |
| Turning Point | D. | 953 | Barker |
| The White Lie | D. | 1580 | Cosmopolitan |
| Trip on the Riviera | T. | 445 | Urbanora |
| Price of a Misdeed | D. | 2080 | Urbanora |
| Secret of the Safe | D. | 2778 | Cines |
| Lorna Doone | D. | 4300 | Clarendon |
| Spectre of the Sea | D. | 2200 | Gaumont |

## FOREIGN TRADE NOTES.

The family of the late Tolstoi have appealed to the Russian authorities and to the sense of decency in every country against the alleged reproduction of the life of the great Russian reformer in moving pictures. The films purporting to show scenes from the life of Tolstoi were made after his death and are put together in a cheap and sensational manner without any foundation in fact. The alleged reproduction is described as a wretched medley of melodramatic episodes, offensive to every admirer of the great friend of humanity.

* * *

Dr. Frielinghaus, a prominent writer on national economics, proposes to the German Government to take over the kinematographic industry in all its branches. He thinks this is the only way to utilize the invention for the genuine benefit of the masses. The German kinematographic papers ridicule this idea and claim that the industry will regulate itself on the principle of the survival of the fittest.

* * *

"Le Petit Marseillais" has compiled an interesting table of moving picture progress in Marseilles. The receipts of the electric theaters in Marseilles during 1911 amounted in all to 1,419,295 francs. Last year the number of electric theaters having increased to 56, the total receipts were 1,506,789 francs. This showing is all the more remarkable in view of the unprecedented persecutions to which exhibitors in Southern France were subjected in 1912.

* * *

Practical attempts to enlist the kinematograph in aid of X-Ray experiments have been made by Dr. Biesalki and Dr. Kohler of Berlin. In France interesting experiments were made by Dr. Commandon and Dr. Lemon, while in England a special apparatus was tried by Professor Stirling. In the present state of X-Ray kinematography only the motions of the hand, elbow and the foot have been successfully reproduced. The application of the X-Ray kinematography to the entire bodies of small animals, such as kittens, rabbits and monkeys has been entirely feasible and all the vital processes in the bodies of these animals can be shown on the screen.

# The Moving Picture Educator

## A STUDY OF MICRO-MOTION.

### Greater Efficiency, Less Energy, More Power, Economy and Profit.

MODERN business methods call for greater efficiency and expedition. To eliminate time-consuming movements on the part of workers, and to more thoroughly secure that adaptability or vocational perfection which puts the right-worker in the right place is the object of micro-motion. To secure these ends the motion-picture machine is being adopted. It has been declared by the Efficiency Society that what the telescope did for astronomy, or the microscope did for biology, or the spectroscope for chemistry; micro-motion has done for talented labor. Motion pictures are taken of a mechanic at work, various processes of constructing or assembling machinery or kindred occupations being preferred. A large clock subdivided to a sixteenth part of a second, is shown in the picture along with the workman. As the picture proceeds each minute motion of the workman is shown along with the passing of the time consumed in the making of that motion. These pictures when thrown upon the screen are studied very closely, it then becomes an easy matter to discover and eliminate useless time occupying motions, and power consuming energy. The immediate profitable results are twofold, the experience gained by the present workers, and the teaching of apprentices and others of the quickest means to accomplish certain results minus loss of time and energy.

In discussing this new and revolutionary system at the annual meeting of the Efficiency Society, Mr. Aldrich said that investigators of problems relating to management have found that progress in all arts where there were few measuring devices used was very slow, and that when devices which could make measuring inexpensive were found, there had been rapid strides made.

Micro-motion study furnishes a means of teaching the unskilled man the very best methods. Its records have effected us a great saving. It permits the creation of measurable standards of best methods. The day will soon come when we shall have a national bureau of standards of best methods. The process also provides a means which the Government can use in collecting and recording the best practices in foreign countries in such forms that workmen in our industries can learn the best methods of all lands, without individual travel and investigation.

It will thus be seen that the motion picture when used as a means of increasing efficiency is attracting a large amount of attention from efficiency engineers, and the rapid growth and expansion of these methods is confidently expected and eagerly awaited.

Applied to Child Labor the benefits of these researches in micro-motion are of interest to those who have been seeking to solve the problem of "Fatigue and Efficiency." Up to this time efficiency has meant great fatigue in child labor, especially as children are not quick to resort to many of the little labor saving tricks common to adults. It is only another credit to the kinematograph, the list of which is daily increasing. Universal in its powers, unlimited in ts applications, it seems destined to become as great a help to the artisan, as to the scholar, artist or scientist.

W. H. J.

## THE GAUMONT EDUCATIONAL CATALOGUE.

A 72-page booklet giving a classified list of educational subjects has been issued by the Gaumont Company, which should be of great assistance in the arranging of special educational programs, and which shows something of the possibility of adopting the moving picture as an educator.

Upwards of forty distinct branches of knowledge are filmed in a most useful and instructive form, making the list one which should be in the hands of every exhibitor who desires to make his exhibition "worth while" by lifting it from the monotony of "the same thing," besides interesting the educational authorities around him.

"That Educational Night" is now made more possible, and more attractive; it certainly ought to become a feature of each week's program. So that no one shall be bewildered with the elaborate and varied list of these educational subjects, the Gaumont Company wishes it to be understood that, "The educational department will gladly prepare any kind of suitable program, for either a popular entertainment, or a lecture, or any other particular course." It certainly appears now that the enterprising exhibitor has a duty to perform, in bringing the contents of this catalogue to the notice of the educational authorities in his community. It is a surprising fact that but a small percentage of the rank and file of school principals and teachers are acquainted with the educational qualities of kinematography; indeed, it seems at the present time, that clergymen are more conversant with the powers of the moving pictures than school masters. This may probably be because having met the evils which at times have followed the abuses of the pictures they were wise enough to see the good results from their proper use with proper subjects.

To the clergy also this catalogue will prove very helpful as there is a good supply of all kinds of subjects for church and institutional work. Augmenting previous lists of educational pictures which have been noticed on this page, and which are yet to be amplified by others from leading manufactures, the day is at hand when a splendid equipment will be at the service of every-one interested in the use of them.

## SUBJECTS THAT AID HEALTH AUTHORITIES.

The health authorities of the city of New York are making great preparations for a "spring cleaning" of the whole city before the hot weather sets in. One of the particular things they have called to the attention of the citizens is the "fly trouble," in which they advise prevention by cleanliness, rather than the after cure of "swatting." In Jersey, also, the authorities are bringing before the people the "mosquito trouble." This is the time when preference should be given to the following subjects issued by the General Film Co.

The Mosquito: The enemy to mankind.

The War On the Mosquito: Methods employed in getting rid of this evil.

The Fly Pest: Showing the menace to health of this unclean insect.

Life in Our Ponds: Showing forms of life which populate small bodies of water and are dangerous to health.

Boil Your Water: A Microscopic examination of a drop of stagnant water.

Last year reports came in from all parts of the States as to the value of this series of pictures wherever used; there is therefore all the more reason why that same good result should be increased a hundred-fold; in some cities they were shown with great satisfaction to the children in the schools.

## A RECORD IN EDUCATIONAL RELEASES.

In the last issue of the Moving Picture World the release column shows that the C. G. P. C., list for release, seventeen subjects, fifteen of which can be classed as Educationals. This is without doubt the largest number ever listed from a single company at one time, and speaks volumes for the progress being made in this class of moving picture work.

Among ten other manufacturers sixteen similar subjects are recorded, making a total of thirty-one on the "Licensed release" page.

From the "Independent releases" there are about fifteen others making in all a total of forty-six different educational subjects. It should be especially noticed that this does not include the "Weeklies" or "Animated" subjects, otherwise the grand total of about sixty would be reached.

As the manufacturers have always contended that the dearth of educational films was on account of the lack of demand for such subjects, may it now be interpreted that this large increase which has been of a noticeable growth is in corresponding proportions to an increase in the demand? If so, it must appear that the time is at hand when the educational picture is coming into its own well merited place. This will be very interesting to all advocates of educational kinematography, and without doubt will cause a general advance in the exhibiting of this class of picture. The singular coincidence of this increased listing of films, at the same time that several firms are issuing special catalogues of educational subjects, is of great importance, and means much for the immediate future of the educational picture.

# Manufacturers Advance Notes

### "JOCULAR WINDS" (American).

A society drama, exposing some of the shadows of an apparent life of ease, has been produced by The American Company, under the title, "Jocular Winds." The principal character, Mrs. Carlton, lofty and arrogant, will not deign to acknowledge the kindly greeting of her new neighbor. Her own ill success in matters of finance and speculation have given rise to a stoicism from which only a super-natural effort could release her.

Dame Fortune having withdrawn her beaming countenance, the prospects of recuperating from her severe losses looked very poor and it seemed only a matter of time when the old adage, "Pride comes before a fall," should again be illustrated. The stranger, however, having tasted of the dregs of life's chalice, had a heart filled with "Malice toward none and charity to all," and so when by the act of providence she was placed in position to avenge herself upon her haughty neighbor, she broke her proud spirit by presenting her with the mortgage, the foreclosure of which would have been disgrace to which death itself would have been preferable. The natural beauty in the settings, the perfect dramatization of characters and the human interest feature of this picture make it a veritable gem. It is to be released March 6th.

Scene from "Jocular Winds" (American).

### HELEN GARDNER'S CLEOPATRA.

The remarkable success attained by the picture drama "Cleopatra" has set the motion picture world talking. The artistic triumph scored by this picture throughout America, as well as the financial results obtained, has opened the eyes of the American exhibitors to the unlimited possibilities of American made productions. Not only in America has this splendid picture scored a signal triumph, but the crowning achievement of all is the brilliant success scored by "Cleopatra" in England and on the Continent.

The story is one that naturally lends itself to dramatic presentation and Miss Gardner's impersonation of Cleopatra will long linger in the memories of the motion picture lovers as one of the greatest performances ever shown on a screen. A great deal of credit must be given Charles L. Gaskill, the talented director, who has successfully blended together the beautiful and impelling scenes.

Harrison Fisher, the famous artist, says: "It is a most wonderful production. I have never seen a more dynamic personality, or more profound artist, than Miss Gardner. From beginning to end the picture is filled with both pictorial and dramatic beauty, and the story, by its matchless telling, grips with a degree of interest I have never observed before in a motion picture."

### "THE LOST SON" (Lubin).

"The Lost Son" is a two-reel special to be released by the Lubin Company, February 17th. Director Barry O'Neill considers it to be one of his best productions. The story is written by Lawrence S. McCloskey, one of the Lubin's best dramatic writers. Harry Myers and Martin Faust play the two brothers, and Mrs. Geo. W. Walters has the very intense role of Mrs. Nolan, mother of the two boys. The atmosphere of the picture is very realistic.

John and George Nolan are brothers; John, a young man of 22, while kind-hearted, is inclined to be wild and frequents the billiard rooms. George, much younger, is quiet and devoted to his mother. One night John gets into a quarrel in the pool room, his antagonist knocks him down and John, seizing a billiard ball, hurls it at the man who drops, apparently dead. John rushes home and tells his mother that he has killed a man; she implores him to make his escape, which he does just as the police raid the house. The shock of the tragedy affects the father so that he drops dead. John races to the depot, boards a freight train and is lost to the family. Ed Jennings, the wounded man, does not die and John's mother advertises and instructs the police to find her boy, but to no purpose. John believes himself to be a murderer ,hunted by the law and dares not read a newspaper. George gets a position, he is industrious, well liked and quickly promoted; his salary takes care of the little home, but the mother continues to grieve for the lost son.

Scene from "The Lost Son" (Lubin).

Ten years pass and George is appointed to a position of trust. One day he has to visit another city on business for the firm, and is intrusted with a quantity of money. There is a fair; races are going on and he thinks it all right to take a day's enjoyment. In the crowd he is robbed or loses the wallet containing the firm's money. Terrified at the idea of what may be thought, he places the small amount of his own money on a horse hoping to win back his loss. The horse loses and in desperation he returns to the bookie and begs him to accept his watch on another bet. The bookie laughs, but after much persuasion takes the watch and opens the case. It contains the picture of a woman. He seizes George and demands "Whose picture it is." George replies that it is his mother. "It is my mother also," replies the bookie. George tells him that Ed Jennings did not die. The two brothers return to the old home. The mother is overwhelmed with joy and John makes good his brother's loss.

---

Gilbert M. Anderson, the world famous "Broncho Billy," has returned to Niles, California, where he will continue his splendid acting and excellent productions.

### "SWAG OF DESTINY" (Essanay).

This powerful dramatic subject is gripping with intensely interesting situations. It's an audience "holder" and a positive box office attraction.

Flinty McNeal, a crook, receives a letter from his sweetheart, pleading with him to abandon his crooked life, marry her, and settle down on a little chicken farm near Dayton, her uncle having died and left her some money. McNeal is about to turn over a new leaf and start on the straight road, when he sees a man pick up a pocketbook from the sidewalk filled with money. The old desire to "get it" comes over him and he follows the man to his home. That night, while Jim Dorgan, the finder of the pocketbook, and his wife are sleeping under the influence of liquor, McNeal steals quietly into the house. His plan is interrupted for the time being by the crying of two infants. Mrs. Dorgan arises from the big arm chair, enters the sleeping chamber, and rocks the baby to sleep. She then falls into a heavy slumber. McNeal enters the room in which Mr. Dorgan is sleeping soundly, takes the pocketbook from the table, steals cautiously back into the bedroom, kidnaps one of the babies and leaves. He takes the infant to his sweetheart's home, where he promises to travel the straight and narrow path. The girl falls desperately in love with the baby, although aware of the fact that Flinty had stolen it. Some time later, McNeal discovers the home that he had robbed of the baby was nothing more or less than a baby farm, which had been raided a few days after his notable theft. Mr. and Mrs. Dorgan were sent to jail. Flinty and his sweetheart, now married, happy on the farm, leading a pure and simple life, promise themselves to make the child's future a happy one.

Scene from "Swag of Destiny" (Essanay).

Bryant Washburn as Flinty McNeal more than demonstrates his ability as a capable and impressive dramatic man. Dorothy Phillips gives her first efforts to the public in this drama. Everybody will agree with us when we say that her work is splendid. Frank Dayton as Mr. Dorgan lives up to the character in a remarkable way, as he always does.

This production is booked for release Friday, Feb. 28th.

---

### "THE INFLUENCE ON BRONCHO BILLY" (Essanay).

A remarkable and interesting drama of the West is depicted in this exceptionally excellent example of Western photoplay.

Jim Hendricks receives a letter from his daughter in the East, stating that she is on her way, and will arrive with her little girl that day. The stage coach carrying her from the railroad station, some miles from her father's home, meets with an accident. While repairing this vehicle of ancient times, Bessie Hendricks' young daughter canters off into the woods in search of wildflowers. Bessie runs after her. Having captured the rascal and returning to the road, Bessie discovers the coach has gone on its way. Broncho Billy on horseback discovers the young woman in her unfortunate position, offers his horse to her, places her safely in the saddle with her daughter, and leads the horse miles to her father's home. This young westerner, Broncho Billy, not really the character we see him, is a desperate outlaw. Jim Hendricks and his wife welcome their daughter with open arms, and after learning of Broncho Billy's noble and generous deed, offer him the hospitality of their home. The next morning Broncho Billy, about to depart, has a long talk with Bessie. His plans for holding up the stage that day are cast to the four winds. He determines to lead a straight life, and all for a woman. "Love hath conquered an iron heart."

Mr. G. M. Anderson as "Broncho Billy" gives a splendid performance of his world-wide character creation, while Bessie Sankey, as the daughter, plays this noble and loving character in a never-to-be-forgotten manner.

This production is booked for release March 1st.

---

### "DR. JEKYLL AND MR. HYDE" (Imp).

By George Blaisdell.

It is seldom that one man or one woman dominates a play or a picture. In these two reels King Baggot holds the center of attention all the way. In his portrayal of the good Dr. Jekyll and the bad Mr. Hyde, this dual identity so singularly interwoven, this strange creation of Robert Louis Stevenson's, the leading man of the Imp Company outdoes himself. It is a forceful characterization, and shows much care and study. In the periods when Mr. Baggot depicts Mr. Hyde the horror of it holds you. It may be said, and said in cold blood, that Mr. Baggot has done nothing for the screen that will rank higher as an artistic piece of work than will his exposition of Mr. Hyde—the transformation of the charitable physician into a fiend.

Scene from "Dr. Jekyll and Mr. Hyde" (Imp).

There are many thrilling moments in this picture—moments that serve to make more complete the illusion. The refinements of kinematography lend material aid in the creation of this illusion. It is through the means of the dissolving process that the transformation is made peculiarly effective. You see the change from the man of good to the man of evil right before your eyes.

The story is coherently and lucidly told. It is competently staged. The photography is clear. The support is excellent. Jane Gale plays the fiancee of Dr. Jekyll. What work falls to her is splendidly done. Matt Snyder has the part of the father of the fiancee. The veteran actor does not have much chance to show what he can do, but his "bit" is finished. The portrayal of the friends of Dr. Jekyll is in skillful hands—the part of the doctor by Howard Crampton and that of the lawyer by William Sorrell. Their acting is sympathetic, workmanlike.

Bryant Washburn, one of the favorite players of the Essanay Eastern Stock company, was presented with a silver loving cup at the annual banquet of the "Gold Seal" Club, last Thursday evening.

## "IN A ROMAN GARDEN" (Powers).

In this single-reel production Director MacDonald's company gives us an interesting picture. Edwin August wrote the scenario and also plays the leading part. Mr. MacDonald was particularly fortunate in his backgrounds. There are spacious terraces, the pure white of the columns standing out sharply in the excellent photography of the picture. There are winding outdoor stairways of stone and a pool with a fountain playing. Mr. August is strong in his portrayal of Marius, the Roman who tires of the monotonous life of his court, and who first falls in love with a Christian girl and later under the influence of the cross she carries. It is a tale of a man of the world whose scoffing was changed to prayer.

Scene from "In a Roman Garden" (Powers).

Marius, in walking through his grounds, comes upon the Christian girl. He tries to embrace her, but she repels him. The following day Marius sees at the other side of a small lake the same girl. The Roman goes to her, takes from her a small cross and throws it to the ground. He mocks her attitude of prayer; with his companions he goes away in great glee. Again he sees the girl at prayer. He is softened in spirit. He joins her and she explains to a willing listener the significance of the cross. The Christian girl pleads with Marius. Later two of the riotous members of the court come upon the girl at her prayers and try to embrace her. Marius sees them and rescues the girl in no gentle fashion. The two walk through the garden. Marius is now a convert. The girl departs from the grounds. Marius, with the cross before him, slowly ascends the rugged steps.

## GREAT EASTERN HAS NEW PLANT.

The Great Eastern Film Mfg. Co., with offices at 218 Tremont St., Boston, Mass., capital $200,000, have purchased a four story building 30 x 200 in the town of Stoughton, Mass., where they will locate their manufacturing plant and studio. James A. Reid, treasurer and manager of the company, is now in Jacksonville, Fla., locating winter quarters for the Great Eastern Photoplayers. This company has signed up Virginia Keatinge for leading lady. Miss Keatinge opened the College Theater of Chicago and was seen in Boston for two seasons with James O'Neil. She toured the United States and Australia as Kundry in "Parsifal."

## INJUNCTION ARGUMENT POSTPONED.

The motion to make permanent a temporary injunction granted against the General Film Company on behalf of one of the preferred stockholders came up for argument in Part I, Supreme Court, Special Term. By consent of counsel it went over until Tuesday, February 25th.

## "THE CHEAPEST WAY" (Pathe).

"The Cheapest Way," a Pathe comedy of exceptional merit, will be released on March 1st. It is the story of a foxy father, who realizes that his daughter's marriage would rid him of the expense of supporting her and still be for her own good. He does not believe in waiting and works a very clever scheme to overcome the bashful suitor's hesitancy. This is a synopsis of the story:

Dan Cary, a crafty old farmer, known as "Foxy Dan," decided that his beautiful daughter was too much of an expense on his hands and determined that so long as she was in love she might as well be married right away. Cary, accordingly, saw to it that his daughter's bashful lover was provided with the quiet corner so necessary to the all important declaration of love. With a wise wink he gave his consent to the engagement. But the engagement of beautiful Betty was by no means a wedding. So he tried the plan of roughening the course of true love. The rube fell for the scheme and asked Betty to elope with him immediately. But he never suspected that the convenient cabman and the handy license and ring were all Dan Cary's idea of "The Cheapest Way."

Scene from "The Cheapest Way" (Pathe).

The plot provides opportunities too numerous to mention for the little businesses that bring out the big laughs, and as good comedy is the rarest of all entertainment you would do well to book it on March 1st.

## BIG MIRROR SCREEN INSTALLED.

Mr. Frank Manning, Eastern representative of the Mirror Screen Company of Shelbyville, Ind., reports the installation of the largest glass screen in America at the New Eisele Theater, 80 Belleville Avenue, Newark, N. J. The size of the plate is 14 feet by 18 feet and the weight is 2635 pounds. This mammoth picture curtain is counterweighted and raised and lowered eight to ten times a day by a fourteen-year-old boy. Messrs. Pollak & Bratter, managers of the theater, are highly pleased with the results.

During the past week, Mr. Manning has sold mirror screens to the following well known exhibitors: Ben Title for his new theater in Brooklyn; Minsky's new theater, 210 East Houston Street, New York City; A. H. Morrison, Princess Theater, Hartford, Conn., and two for Thecht & Gold, Passaic, N. J.

## DOBBS SELLS SOUTH AMERICAN RIGHTS.

Walter McCallum and Roger Bennett, of Medford, Ore., have bought the South American rights for Beverly B. Dobbs' "Atop of the World in Motion" pictures. They will leave for South America on February 22nd, stopping at Colon enroute. Mr. McCallum was formerly manager of the Opera House at Medford, Ore., and also was associated with Mr. Harry Hayward in the management of the Spokane Theater. Mr. Bennett has been in the motion picture business on the Pacific coast for a number of years.

## AMBROSIO "SATAN" DRAWING BIG HOUSES.

The Feature Film Co., of Canada, with offices in Montreal, advise that they are playing this picture in the biggest theaters in Montreal to record business. They are being flooded with requests for bookings as a result and believe this masterpiece will meet with big success in the Provinces.

## F. E. MOORE'S "HIAWATHA."

A scene in Mr. F. E. Moore's "Hiawatha," based on Longfellow's immortal epic, is shown herewith. This moving picture in four parts has been portrayed by a cast of one hundred and fifty full-blooded Indians and is, to quote the producer, a purely American drama written by an American poet and interpreted by true Americans in America.

Scene from F. E. Moore's "Hiawatha."

A press exhibition of the pictures will be given at the Berkeley Theater, 19 West 44th Street, on Tuesday evening, February 25th, at 8:30 o'clock. Press representatives, state right buyers and educators interested in moving pictures, who have not already received tickets, may obtain them by applying to Mr. F. E. Moore, 1212 Times Building, or will be admitted on presentation of their card at the door.

The Moving Picture World expects to review this picture at length in next week's issue. Mr. F. E. Moore, as an authority on the American Indian, collaborated with the Committee of Arrangements and furnished the American Indians in costume who took part in the recent Hudson-Fulton celebration.

Robert Stuart Pigott will recite the poem as the Indians enacted on the screen. An orchestrial score of Ojibway music has been especially prepared for the occasion.

It will also be of interest to the trade to learn that these pictures were taken by an Eberhardt Schneider camera, and the beautiful photographic effects obtained were largely due to that excellent device.

## VITAGRAPH TO LOCATE AT SANTA BARBARA?

The presence of Mr. Albert E. Smith, of the Vitagraph Company, at Santa Barbara, Cal., has given the press of that city excuse for announcing the belief that it is the intention of the Vitagraph Company to establish a producing company at Santa Barbara. Mr. Smith owns a location in the city, which is considered suitable for studio purposes, and the Vitagraph Company is said to have a lease on several acres of attractive property in the immediate vicinity. Mr. Smith is reported as expressing the opinion that there was hardly any doubt but that a studio would be established there, and that the company working at Santa Monica would be installed.

## NAILING THE FILM PIRATES.

The European Feature Film Corporation of New York succeeded in capturing a film pirate who was attempting to show "Salome" at the Minerva Theater, Fifth Avenue, Pittsburgh. The European Feature Film Company has an exclusive copyrighted production of "Salome" from the Savoia Film Company, of Turin, Italy. A copy of this film was procured by Messrs. Levy & Cohn, and an attempt was made to show the picture in New York. Suit was brought and a writ issued by a New York court for the seizure of the film, but before it could be executed the infringing picture was shipped out of town. It was traced to Pittsburgh and under another writ the film was seized by the United States marshal, in whose custody it will remain until the suit is decided. Mr. H. K. Somborn, manager of the European Film Corporation, is pleased with the quick action obtained, and is advised by his attorney that the copyright law is sufficient to protect his company's interests in this matter.

## "AN OLD MAID'S LOVE" (Great Northern).

While the title to this laugh provoking comedy might give the impression that an old subject was being presented on the screen in a different grab, the fact is, that it is original in its conception and is presented by several of the most prominent players of the Great Northern roster. The director who produced it, most certainly had a keen sense of the humorous and the players evidently entered into the same spirit. Nothing more funny can be imagined than the various plights which overtake the spinster in her efforts to win the attention of Jack who is visiting the home of her brother, Professor Hart. The latter has a young daughter, however, and Jack pays his attentions to her. But the spinster does not lose courage or hope and persists in using all the little artifices with which her sex are familiar in times such as are being related. She tries to play tennis and meets with disaster in the form of a fall. She presides at an outdoor luncheon and all but topples from her chair and in various other ways she causes laughter, rather than the sympathy for which she is looking. In the end, however, she bows to the decree of fate and is among the foremost to throw rice after Jack and his bride and wish them good luck.

Scene from "An Old Maid's Love" (Great Northern).

The photography is especially excellent, the outdoor scenes living up to the Great Northern standard, while the interiors are quaint and elaborate at intervals. Of the acting, it may be said that the principals are at their best.

Scene from "The Man From Outside" (Reliance).

Illustrating a scene in a Reliance three-reel feature subject, the above engraving shows Irving Cummings in the role of the twin brothers—playing both characters. All Mr. Cummings' work is of the highest character and in this dual role he is particularly good. The subject is one of the most ambitious made by the Reliance Company in some time and will be released March 5th.

### "THE DOLL AND THE DEVIL" (Pilot).

This is a very fine comedy, and tells of an old toymaker of Nuremberg, who has been trying nearly all his life to make a life size doll that will walk and talk to present to the little princess. His only other ambition is to marry his daughter Gretel to a nobleman. His apprentice, Fritts, is in love with Gretel, and she with him. The elderly Baron Crosswig in visiting the toymaker to get a doll for the little princess sees the fair Gretel and wishes to marry her, but this marriage means that the old toymaker must put up a large amount of money as a dowry, which he cannot do, but he remembers the large sum of money which he has in trust for Fritts, and which Fritts is in ignorance of, and decides to appropriate this money for the dowry. He finally completes the doll, excepting that it will not walk and talk, and the old man is very downcast as he enters the room where the doll is packed in a large box ready for the Baron when he calls. While the old man has been out of the room Fritts and Gretel have been preparing for the Carnival, Fritts in a Mephistopheles costume with a stick of red fire, and Gretel has appropriated the doll's dress, as she has nothing more suitable for such an occasion. When they are about to depart they hear the old toymaker approaching. They hurriedly take the doll from the box, and Gretel assumes its place; Fritts hiding behind a chair. The old man enters, looks lovingly at the doll, and says, "I would sell my soul to the devil if it would walk and talk." At this Fritts steps from behind the chair, lights his red fire, and stepping up to the old man, says, "You said you would sell your soul to me if it would walk and talk." He then proceeds to make the supposed doll, in fact, the fair Gretel to step from the box, and they hurriedly leave for the Carnival. The old man so overcome falls asleep, and in the morning when he awakes the doll is back in the box. The Baron calls, and is so pleased with the doll, although it does not walk and talk, that he takes it; and relinquishes his suit, the old man having become conscience stricken and refused to give the dowry the Baron desires. They all join in drinking the health of Fritts and Gretel. This picture will be released February 27.

Scene from "The Doll and the Devil" (Pilot).

---

### PROTECTING THE COPYRIGHT.

A very important case on the subject of moving picture copyrights has arisen in connection with the Gaumont Company's suit against Frank Hatch in Pittsburg for infringement of "The International Conspiracy." The infringing picture was traced to Pittsburg and the Gaumont Company in protecting the rights of its licenses in the Western District of Pennsylvania brought suit against Frank Hatch for the infringement of the copyright, and Judge Young of the United States Court in Pittsburg granted a writ of seizure to the Gaumont Company, directing the marshal to seize the copy which Hatch had in his possession and hold the copy subject to the final determination of the suit.

The marshal attempted to execute this writ and Hatch refused to give up the picture. He made various statements tending to throw the marshal off the search for the film. Attorneys for the Gaumont Company then appealed to the United States Court to adjudge Hatch in contempt of court. When Hatch saw that the Gaumont Company was in earnest in the matter he delivered the film to the marshal and it is now under lock and key in the United States Court. But the Gaumont Company did not stop here. It has pressed its charge against Hatch for contempt of court and on February 14 the matter was argued at length before Judges Buffington and Young by the Gaumont attorneys at Pittsburg.

Judge Young stated to Mr. Owens, the copyright counsel of the Gaumont Company, that he regarded the case as a very important one and that he wished to establish a precedent in this case. He, therefore, instructed Mr. Owens to present to the court an order upon Hatch to show cause why he should not be punished for contempt and Hatch will be given an opportunity to show cause why he should not be punished.

The Gaumont Company's attorney is contending that Hatch should not only be fined or imprisoned for the contempt against the court, but that he should be also required to pay over to the Gaumont Company its expenses in prosecuting the contempt case against him.

Mr. Owens, in connection with the case, said to-day upon his return from Pittsburg, "I believe that Hatch is in a very serious position. There is no question but that he is in contempt of court. There are two aspects to contempts. One is the criminal aspect with which we have nothing to do, but which the court takes up on its own motion and involves a fine or jail sentence as the case may be. The other is what is termed the civil aspect and under this doctrine I am contending that Hatch should be forced to pay the expenses and other damages of the Gaumont Company in connection with the contempt. I have no hesitancy in expressing the opinion that these contentions are well founded and I confidently expect the court to adopt our position."

---

### HAMILTON THEATER, YONKERS, OPENS.

Mr. A. E. Hamilton of Yonkers, operating the Palace Theater there, opens his new Hamilton Theater this week. It will be devoted to high class motion pictures and vaudeville acts. Through J. H. Hallberg, "The Economizer Man," were installed two Power's No. 6-A" M. P. machines, motor driven, with Hallberg A. C. to D. C. Economizer of 60 amp. capacity, also a full line of theater equipment and stage lighting apparatus. Mr. Hamilton had previously installed the Hallberg A. C. to D. C. Economizer in his Palace theater and secured the light on his screen that he has been striving for ever since going in the picture business. In order to make his Hamilton Theater thoroughly up-to-date, in this direction, he installed another Hallberg A. C. to D. C. Economizer.

EXHIBITORS

everywhere are taking advantage of our generous offer to teach them or their operators to become efficient camera men:

LOCAL EVENTS BRING TREMENDOUS RETURNS

*OUR COMPACT MARVEL is the only complete Motion Picture Outfit on the market today:*

OUTFIT CONSISTS OF THE FOLLOWING:

**1 Motion Picture Camera**
**4 Film Magazines**
**1 Panoramic Tripod**
**1 Leather Plush-lined Camera Case**
**1 B & L Zeiss-Tessar prof. F 3-5**
**1 Carrying Case for Tripod**
**1 Tilting Table Attachment**

**This outfit with complete instructions sells for**

**$150.00**

*WRITE FOR CATALOG*

**WHYTE-WHITMAN COMPANY**
**36 East 23d Street NEW YORK CITY**

# CORRESPONDENCE

## LOUISVILLE.

INDICATIONS point to an early settlement of disagreement between striking musicians and operators on the one side and exhibitors on the other, both parties being willing to concede something. A meeting has been called for the near future, and it is expected that the details of the settlement will be decided at that time. The original point, that of the time limit of contracts, has already been waived. The union men have indicated their willingness to receive non-union musicians and operators into the labor organization, provided they are able to pass the examination. This means that the operators who took the place of the strikers will be retained. With the strike nearing an end, both parties are satisfied with the prospect. Only in one or two of the outlying districts has business been hurt by the walk-out, but exhibitors are anxious to do business with all concerned satisfied, and consequently they view the prospect of the termination of the trouble with gratification. This is even more marked in the case of the strikers, who have been hard pressed.

Moving pictures, which have held sway at Hopkins theater since the re-opening of that house several months ago, are to be abandoned, and replaced by six vaudeville acts. The theater has not been a paying proposition with motion pictures as the attraction, and the change will be resorted to in order to stimulate business. The theater located on Market Street, near Second, has been unprofitable for the past few years, even with vaudeville showing, and it is doubtful whether it can be made a success. A. C. Steuver, of St. Louis, announced the change of policy, following a visit to Louisville. Harry A. Bilger will remain in charge of Hopkins. Ten cents will be the admission price at matinees, while twenty-five cents will be charged at night for the lower floor.

Plans for the new Jefferson theater, which will be erected on the north side of Jefferson Street, between Third and Fourth, have been announced by the Levi-Taylor Land Company, which will erect the house. Vaudeville and moving pictures are to be utilized in the theater, which it is planned, will be ready for the public by September 1. High-class vaudeville and equally attractive motion pictures are promised by the projectors of the theater. Admission prices will range from 10 to 25 cents. Numerous new features are to be incorporated in the construction plans. One of prominence is the use of escalators, or moving stairways, now being used extensively in the east. The theater will have a main floor, balcony, gallery and mezzanine. The seating capacity will be around 2,000. Rest and smoking-rooms for men and women will be departures of note, while other equipment will be on a par. Work is to begin as soon as the present tenants have vacated the building, it is announced. J. J. Gaffney, of Louisville, is the architect in charge of plans for the house.

William L. Hibbitt is the new manager of the Olympic theater, on Market Street, near Floyd. Mr. Hibbitt is well known in moving picture and theatrical circles, having been connected with Keith's Louisville house for several years. The Olympic is controlled by the Hippodrome Amusement Company, which conducts the theater of that name at Second and Market Streets.

Musicians and operators who recently left Louisville moving picture theaters, are to be assisted financially by Local No. 17, International Alliance, Theatrical Stage Employes. This decision was reached at a recent meeting.

Evan Spires, pianist at the Gem theater, Frankfort, Ky., was the hero of a fire in the house recently. The blaze broke out near the operating booth, smoke permeating the air and throwing the audience into a near-panic. Mr. Spires rose from his seat and assured the audience that there was no danger. He then played a lively march while the patrons left the theater in orderly fashion. No one was injured, though one woman fainted from excitement after she had left the theater. J. C. Taylor, owner of the Gem, at once made preparations for resumption of business. New machines have been ordered and the Gem will reopen in the near future. The loss by fire was comparatively small, approximating $1,500. The building was insured.

The management of the Lyric theater, Cadiz, Ky., has made a concession to church folk of that town, and no performances will be given on Wednesday or Sunday nights. Residents of Cadiz are expected to attend church on the evenings mentioned. The Lyric recently gave a special performance, a part of the proceeds going to purchase a piano for one of the schools of Cadiz.

The Ministerial Association of Lexington, Ky., recently went on record as being opposed to moving picture performances on Sunday. A committee of three was appointed to wait on the Board of Commissioners and ask that the shows be closed. The Board, however, will take no action on the matter, it is believed. The subject was held over at its recent meeting. The commissioners stated that as long as the pictures shown were up to standard, there was no serious objection to their presentation. The Ministerial Association has taken the attitude that such exhibitions are "a desecration of the Sabbath; that they lower the moral tone of a community, and that they cultivate in the younger generation a spirit of profanation of the old-fashioned custom of observing Sunday as a rest day, which bodes ill for the future of American citizenship."

The People's theater, of Owensboro, Ky., has dropped vaudeville and will give its patrons straight moving pictures in the future. Alterations have been completed in the theater, which has been reopened.

The Danville, Ky., Auditorium Company has filed articles of incorporation and will conduct a moving picture theater. The capitalization is placed at $5,000, all of the stockholders being members of the Loyal Order of Moose. The property of the fraternal organization will be converted into a theater at once.

The Dolly Varden theater, on Central Avenue, near Laurel Street, Cincinnati, is to be doubled in seating capacity. This will be increased to about 500 by the Central Amusement Company, which controls the theater. Other improvements are to be made, according to present plans.

The Center Amusement Company, of Cincinnati, which will operate a motion picture house now under course of construction, has filed articles of incorporation, with a capitalization of $20,000. Joseph G. Guetle, Anthony E. Motsch and T. Motsch are interested chiefly. The house will be located at York Street and Freeman Avenue.

Joseph Goldberg, of Clarksville, Tenn., has awarded contracts for the erection of a new animated picture theater in that city. The cost will be about $11,000. The house will occupy ground 36 by 113 feet. It will be completed about April 1, according to plans. The name has not yet been selected. G. D. CRAIN, JR.

## ST. LOUIS.

THE Empress, the new picture house on Olive Street a few doors west of Grand Avenue, opened to capacity houses Sunday, February 2nd. The opening of this house marks another step in the march of the picture houses in St. Louis, in the direction of Grand and Olive Streets, as with the completion of the New Grand Central on Lucas and Grand Avenue, in addition to the Princess at Grand and Olive Streets, this neighborhood will have quite a number of picture houses. The Empress is a perfect picture house. It has a seating capacity of 1800 chairs, an expansive mirror paneled lobby, and a color scheme of light drabs, blues and pinks with the chairs upholstered in green Russian leather. The lower floor carries a three-quarter inch wooden covering covered with cork carpet. Ten thousand lights are used to light the building, and back of the main auditorium is a very dainty women's rest room fully equipped with chairs and divans. The stage of the Empress is said to be the largest in the city, measuring thirty feet from stage to proscenium arch, with thirty feet above their heads for the flymen working on the bridge. From side to side the house measures forty feet with a forty-foot depth. The dressing rooms are connected by a spiral staircase with the stage, each dressing room being equipped with the latest facilities for make up and costuming. The house is under the management of Mr. C. P. Heib. The architectural work of the theater was designed by Mr. J. Dwyer a St. Louis artist.

A blaze in the operator's room of the Hippodrome, a picture house at 15 North Broadway, created a small sized panic and incidentally developed an exhibition of bravery upon the part of the attaches that created favorable comment in the daily papers, and revealed the fact that modern picture houses are capable of handling sudden fires to advantage owing to the excellent fire apparatus materials on hand. In the Hippodrome fire the blaze which originated in the operator's room was quickly stifled as the asbestos lining curtailed the spreading of the flames, and the attaches remained at their posts until the patrons were all out. The Hippodrome is under the management of Mr. Winthrop Thompson who is to be congratulated upon the excellent showing, both as to the fire prevention provided, and the bravery of his employees.

The First Christian Church of St. Louis at 3126 Locust Street, under the direction of the Reverend Dr. John L. Brandt has introduced an innovation in addition to the regular church services by installing moving pictures of "Scenes in and around Jerusalem" and other religious features. It is the purpose of the Reverend Dr. Brandt to make these pictures a regular Sunday institution. To children attending regularly at the Sunday services the pictures are expected to not only instruct but instill a desire for church attendance which will go a long way towards the making of better citizens.

Pictures of the St. Louis Forest Park Zoo, and the New York Zoological Park were recently exhibited at a banquet given at the Mercantile Club in conjunction with a talk given the diners by Mr. Courtlandt Harris of St. Louis, secretary of the Zoological Society of St. Louis. The pictures were taken by the Motograph Company of St. Louis and included views of the llama, bull moose, bear, deer, zebra, elk, buffalo and the kangaroo.

Frank L. Talbot, the genial, hustling, vaudeville and picture impresario whose Hippodrome and Gem theaters on 6th Street have made a gay White Way of that locality, has instituted a suit against Mrs. Mary E. Boyce of St. Louis to compel her to live up to an agreement made leasing the property on the south side of Market Street near Seventh to Talbot for a term of 99 years through William Flood, an agent of Talbot's. Mrs. Boyce is at present in Paris, France, and the agreement relative to the lease has not been ratified. It was the purpose of Mr. Talbot, after acquiring the property, to put up a million dollar hotel and theater on the site.

Managers and owners of picture houses, and also of the regular theaters appeared before the Legislative Committee of the city council recently to remonstrate against the passage of a bill relative to the amending of the city code making it imperative that buildings erected for other than moving pictures but at present being used for that purpose be made to conform with the regulations at present governing the regular theaters. The amendment if passed would necessitate the reconstruction of a good many small picture houses.

The advent of the new Edison talking pictures in St. Louis are being eagerly awaited, and the Columbia Theater management announces the new innovation will be a regular feature of their weekly bill.

Representative Wolf of Jefferson County has introduced a bill in the Missouri Legislature licensing moving picture houses and calling for an annual tax of $50.

F. J. FEGAN.

## PITTSBURGH.

BECAUSE the moving picture theater owners of Steubenville, Ohio, raised their prices from five cents to ten cents, the women and children of that place have instituted a boycott against the shows in an endeavor to make them lower their prices. The move was taken simultaneously on the part of the theater managers and is the result of the demand of the public for high priced and varied programs. The theater owners decided that in order to make any profit at all out of their business it was necessary to increase the price of admission, and recently all the theaters in Steubenville simultaneously raised their prices. The boycott was felt rather seriously the first few days but with the weakening of a number of the usual audiences the theaters are actually taking in more money than before the admission charge was raised. The boycott is not expected to last very long, as all the managers are sticking together and holding firm for the present established price of ten cents.

The old Newmyer Opera House, of Connellsville, Pa., has been sold and will be torn down. The theater has been used lately by moving picture shows, but because of its situation in the older part of the town was never much of a money-maker. Ogden Shoemaker was the last owner of the theater and the Connellsville Exchange is the new owner. The building covers 60 x 100 feet and has three storerooms on the ground floor. It is intended to erect a business house on the site when the theater is torn down.

Jack Lewton, who operates a moving picture machine in a local theater of Lorain, has fallen heir to $183,000 through the death of an uncle, Oscar A. Redman, a fruit trader at Tampa, Fla. Asked what he intended doing with his fortune the lucky man said he would buy the theater in which he is now employed, make his employer the manager, and keep on turning the "crank."

The interesting announcement that the Rev. G. S. Richards, pastor of the First Congregational Church, of this city, intends to have a moving picture machine installed in his church where educational and interesting pictures may be shown for the young people of the neighborhood, was made by Dr. Richards recently. There, on week day evenings pictures will be shown free to all who care to enter. This action creates another competitor for the theaters of that neighborhood.

Thomas McCaffrey has sold his theater at Butler and Forty-seventh street, this city, to John P. McConnel. The price paid for the property was $12,500. It is in the profitable Lawrenceville district and has been doing a splendid business for several years. The new owner will greatly enlarge and increase the seating capacity of the house.

The Gaumont Film Company, of New York, recently succeeded in having Judge James S. Young, of the United States Court issue a writ for the seizure of several moving picture films alleged to be in the possession of Frank Hatch, a Fourth Avenue film dealer. The Gaumont Company alleges the defendant infringed on their copyright by making duplicates of their pictures and then renaming them.

To portray by means of moving pictures the varied activities in Pittsburgh, a two-reel film is being arranged by the International Educational and Industrial Film Company, associated with Thomas A. Edison, with headquarters at 303 Bessemer Building. The film will show scenes in all sections of the city and will include the parks, public and office buildings, industries, rail and river commerce, etc., and will be the first time so much of Pittsburgh has been made available for the view of thousands througout the country. The film will first be shown in Pittsburgh, then in the surrounding towns and eventually all over the United States. The picture will advertise the city as well as the varied industries that have made Pittsburgh the workshop of the world.

In a recent editorial the Moving Picture World spoke of the gradual change in the attitude of the daily press toward the motion picture and the theaters where the pictures are exhibited, and commented on the fact that the daily papers were beginning to discover the merit of the motion picture. As if in support of this statement the "Pittsburgh Post" recently published the following paragraph over the signature of its dramatic critic:

"Over in Baltimore the other day the proprietor of a moving picture theater was brought before a magistrate and fined $20 and costs for exhibiting an indecent picture film. His chief defense was that the picture represented scenes from a play that was current on the legitimate stage a few years ago and which is even now traveling around the country in a musicalized form. As a play with acknowledged stars, playing to $2 audiences, nobody seems to be worrying about it. When reduced to motion picture photography the shameful evidence of its vulgarity arouses the ire of the police. Moral: Are the upper classes immune?"

This fair statement by a gentleman intimately connected with both the theatrical and newspaper business, calling attention to the fact that what is considered proper on the legitimate stage is condemned in a moving picture theater, speaks well for the change in attitude of that great force for good or evil, the daily press.

The Olympic Theater, Fifth Avenue, this city, played the film of "Satan" for two consecutive days and packed the house despite the fact the admission was raised to ten cents. The foyer of the theater contained several large lithographs well displayed and red lights were substituted for the regular white lights in illuminating the foyer. The entire exterior of the theater was very striking and constituted a splendid advertisement for the pictures inside.

Close competition between moving picture exhibitors of Farrel, a small town near here, has resulted in a mighty slashing of admission charges to children who can obtain entrance to two of the theaters in that town and see four reels of pictures for one cent. This competition, however, is likely to result in disaster as the large number of children now attending the shows is keeping away the adults with their five cent admissions, and the houses are packed with one cent patrons.

The Pittsburgh Local of the Motion Picture Exhibitors League of Pennsylvania has sent out a personal appeal to the exhibitors of this State calling attention to the danger to the business that attends the enforcement of the "three four-foot aisles law." The League is using its efforts to have passed at this session of the legislature a law repealing the former one for one that will be more equitable to all concerned. The letter which the League has sent out asks for a greater membership and appeals for contributions to assist in getting the proposed new bill before the State legislature. The Department of State Factory Inspection has promised the officers of the League that it will use its influence in putting the bill through the legislature, and the officers of the Pittsburgh local are working hard to attain that end.

D. L. MANLEY.

## PHILADELPHIA.

HERMAN BROTHERS have purchased a large plot of ground at Sixtieth and Walnut Streets, and will erect a modern theater building, which will have a seating capacity of 1,600, and will cost about $70,000. This is another of a string of houses that are about to be built in the fast growing western section of the city, and from all indications competition will soon become very strong in that section.

The death of Harvey Flitcraft, the moving picture man of Camden, occurred very suddenly on February 10th, while he was sitting in his office. Mr. Flitcraft was one of the first men to open a picture theater in Camden, and from the very start made a big success of his undertaking. Moving picture men will regret the loss of this well known tradesman.

A number of Camden and Wilmington business men are interested in a new theater which is in course of constructing in Camden, on the site of the old Newton Hall. The new theater will be built along modern lines, and will have a seating capacity of 700.

Local clergymen and persons well versed on popular topics, claim that the amusement craze is not irreligious, and are coming to the front to defend it. Amusement is part of every person's life, and without amusement of some sort or another the general public would be unfit for their regular duties, is the general trend of thought of the men who are students of this subject.

The Royal picture theater, of Reading, opened its doors to the public recently and on the opening day its 500 capacity was taxed to the limit all day and evening. Special feature films are part of the every day show and this new theater deems fair to become the most popular in the up-state town.

Spaulding & Zorn will in the near future erect a moving picture theater with a seating capacity of 1,000 at York, Howard and Hope Streets, at a cost of $20,000. The front will be of brick and terra cotta in conventional design. The theater building will be 78 x 108 feet.

The Royal theater's management, composed of Gery Brothers, C. U. Gery being the resident manager, report a most successful business since they opened up their new theater in Reading, Pa.

Fred G. Nixon-Nirdlinger, will soon have another theater under his management. This new one will be known as the Colonial, and is now in course of construction at Maplewood and Germantown Avenues. The Colonial will throw open its doors to the public in about six months time.

F. William Kamp, of the Calehuff Supply Company, is now formerly settled in his private office at the Calehuff building, and receives all visitors and customers in those quarters. Kamp is making some strides in the picture business, and all his friends congratulate him.

The Philadelphia Picture and Film Exhibitors have bought through their attorney, Simon Weiss, the Little Gem theater, which is located at 26 and 28 Fayette Street, Conshohocken. The purchase price was withheld.

Application has been made to the Governor of the State of Pennsylvania by the Manheim Amusement Company for articles of incorporation. The new concern is launched with the intention of placing a large number of picture houses in different places, and also to supply all forms of amusement. Just who is backing the new concern is not known at this time, or is their place of location in the city.

Howard K. Clayton, aged fifty-five years, and a resident of Jenkintown, died on February 11th, at his home in the surburban town. Mr. Clayton was the proprietor of several amusement houses in Jenkintown, and was also prominent in Montgomery County politics.

M. J. Chevalier, proprietor of the Strawberry Mansion carousel, has asked the Fairmount Park Commission for permission to replace the carousel with a moving picture theater. The Commission seemed quite favorable to the plan, and it is expected that next summer will see a moving picture theater at that place.

Becker Brothers will soon have another picture house added to their string of amusement places. The latest place to be acquired is that at Seventh and Dickinson Streets. The present building on the site will be altered into a first class theater and will be opened in about six weeks time.

Max Isser and Max Linderman, have purchased the stable building at Nos. 4545-47-49-51 Lancaster avenue and will have it altered into a first class moving picture theater which will cost about $25,000. Work on the new theater will be started at once and it will be ready for public patronage in the Fall.

C. H. CONGDON.

## NEW ENGLAND.

DESPITE the fact that the Melrose Women's Club, at its last meeting, refused to accept an invitation to view an exhibition of "Dante's Inferno," the management of the Globe Theater, Melrose, Mass., went ahead with the arrangements originally planned and will present the pictures. The delay of this club in taking action on the matter led the management of the theater to believe that the members approved of the wonderful pictures.

J. Townsend Russell had a most successful engagement at Tremont Temple, Boston, where he gave a series of "Picture Readings" at prices ranging up to one dollar. An unusually interesting lecture was the one to accompany some exceptionally fine moving pictures of "Tales of a Wayside Inn."

Rev. H. W. Jones, D.D., lectured at Tremont Temple, Boston, on the moving pictures of the "Pilgrims' Progress" on February 17th and 18th. Prices ranged up to fifty cents. On February 24th and 25th, Angus Hamilton, F.R.G.S., the famous war correspondent of the Central News Asseociation, will lecture on his "Balkan War" pictures, with admission prices up to one dollar.

The Moving Picture World was intensely pleased to have its attention directed to a bill of Miss Elizabeth L. White, of the Massachusetts Anti-Cigarette League, to prohibit the giving away of coupons, etc., with cigarettes. Miss White did not hesitate to say that the tobacco trust, as a means of inducing young boys to buy, gives tickets of admission to the photoplay theaters with every package of certain brands of cigarettes. Miss White also stated at the hearing, that was held before the Legislative Committee on Public Health, that inserting tickets in the packages places a premium on the obtaining of cigarettes by boys, and makes it an incentive for them to buy. There was no opposition to the bill and Miss White made out a mighty strong case against the trust. The matter is now under consideration, with a good chance of the bill going through as drafted by the Anti-Cigarette League.

When the writer dropped into the St. James Theater, Huntington avenue, Boston, which Marcus Loew has just acquired, it was a case of "Standing Room Only." It was a typical Marcus Loew show that was offered, with pleasing vaudeville and licensed pictures, that made a good impression on the audience. It would be somewhat rash to state that the audience had all stepped to the box-office before entering, however, as the city is now flooded with passes, given away mostly by department and other stores. The Gilchrist Company advertises that by a special arrangement, they can distribute free discount tickets, and that they have already given away 15,000 free tickets to men, women and children, which are good any time, except on Saturday, Sunday and Holidays. Other tickets are given away, good only for women for the morning shows at the St. James. These are called "Introductory Tickets." On this account the St. James is doing a land-office business, but it can hardly be called a very profitable one.

Walter P. Eaton, speaking before the Drama League at Boston this week, stated that the moving picture theaters had killed the theaters in the one-night stands, because the latter can only take what is left, after the one hundred or so first-class theaters of the country have been supplied. Mr. Eaton spoke very well of the motion pictures, calling them a great agency for amusement, education and knowledge.

Under the heading "The Greatness of the Moving Picture Recognized at Last," Hearst's Boston-American ran a fine editorial on February 13, telling of the great work Cinematography is destined to do in the world. The American believes that before very long, every little country school house will have its moving picture machine, which will teach the children pleasantly in one hour, more than they could be taught in a week, against the grain. The American remarks that motion pictures will awaken the imagination, will teach science and astronomy, and will familiarize the lives of great men. The article closes with the statement that the motion picture will diminish the excessive use of alcohol, as the films give the brain the stimulation now secured by drink. The American feels that those engaged in this industry should be called educators, as the World has often pointed out. In fact, this whole editorial merely reiterates what the Moving Picture World is continually saying with regard to the scope of the films.

The School Board of the town of Norwood, Mass., has installed a moving picture machine in the Everett School, to be used for educational purposes.

Kinemacolor pictures became tremenduously popular at Keith's National Theater, Boston, during the first week they were on exhibition there, and the theater is advertising the fact that Kinemacolor pictures can be seen exclusively there in the newspapers.

B. F. Keith's Theater, Boston, is calling attention to the fact that Edison's talking motion pictures will be shown there very soon, by using full-page space in its program.

It is stated that the apparatus for talking motion pictures arrived at the National Theater, Boston, some three weeks ago, but that no move has been made to set the apparatus up. It is stated that there is a hitch of some kind; that something is wrong.

John Zanft, General New England representative for William Fox, has secured the Lyric Theater, Bridgeport, Conn., for his chief. It is understood that Mr. Fox has signed a ten-year lease on the Lyric, which he will open on February 24, with vaudeville and pictures. The Fox circuit now has a firm foothold in the New England territory, with theaters in New Britain, Waterbury and Bridgeport, Conn., and in Springfield and New Haven. Mr. Fox is doing very well in all these theaters, and expects to add to his New England chain at every opportunity.

The B. F. Keith Theater, Greene & Abrams' Portland Theater and the Big Nickle, are now on a working agreement, signed by the three houses. Beginning on February 10th, the Keith Theater changed its name to Keith's Hippodrome, and offers vaudeville and pictures. The Portland Theater plays pictures and vaudeville, and the Big Nickle is showing feature films only, with no vaudeville on the bills. Formerly these three houses were all competing for the same trade, but this change will eliminate that condition, or so it is thought.

The Shawmut Investment Company of Boston, which has bought the Shawmut Theater, Roxbury, Mass., has incorporated for $75,000, with Nathan Pinanski, Oscar Grosberg, James Solomont and Jacob Lourie as the promoters. These are the same men that control the large Beacon Theater, one of Boston's finest vaudeville and picture houses.

The Associated Charities of Boston, have given out a full report of conditions existing in the photoplay theaters of that city. The committee found things greatly to its liking, and that conditions were far less discouraging than they had expected to find. Modern, well constructed buildings, well ventilated and heated, and with very adequate fire protection were discovered. The committee was very well pleased with the character

# WAR! WAR! WAR!

*Real Motion Pictures of the*

# Mexican Insurrection

STATE RIGHT MEN WRITE, WIRE OR PHONE

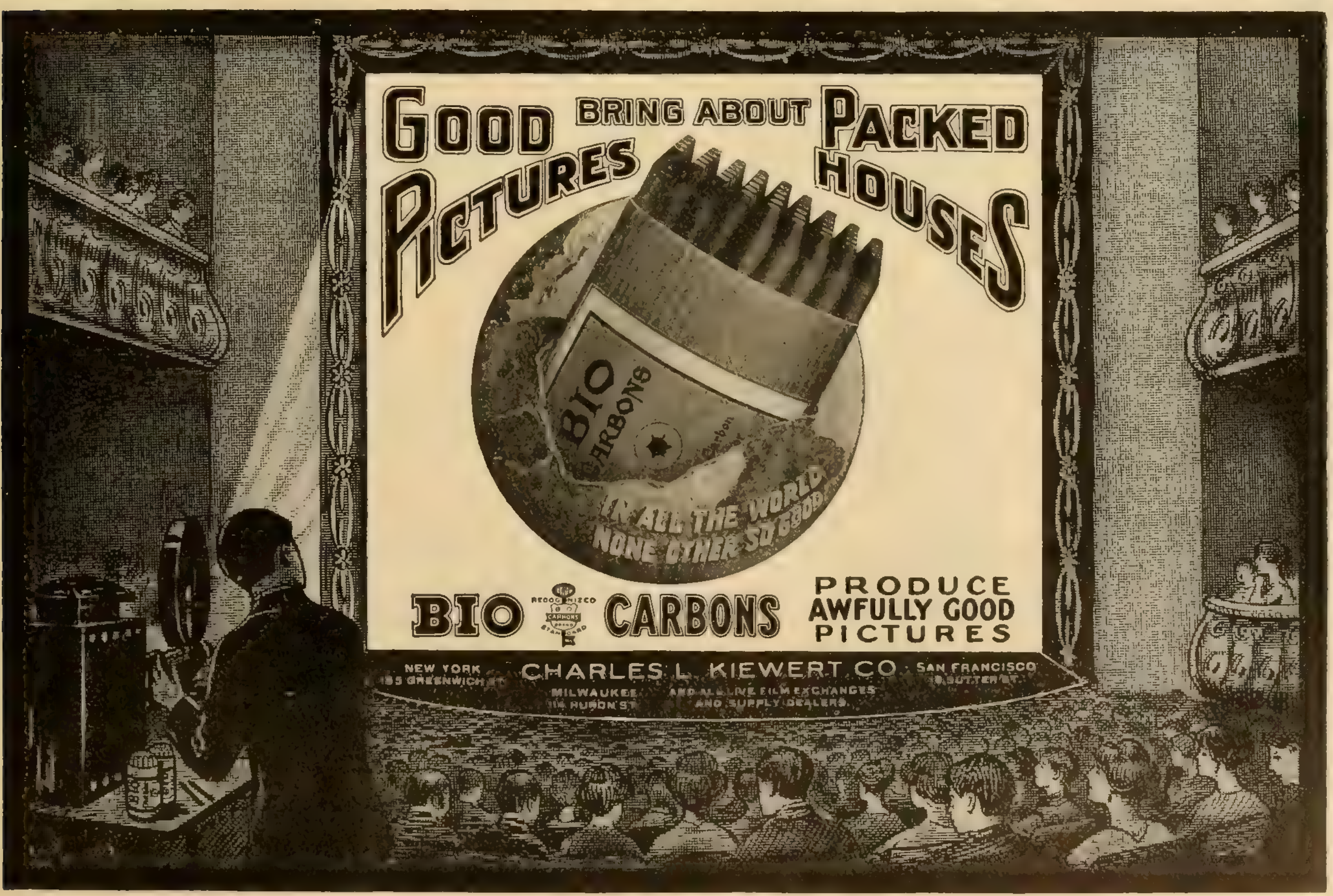
Now is the time to get Big Money for this Great and Only Feature of its kind on the market and your territory fully protected

THIS FEATURE HANDLED EXCLUSIVELY BY

## Angelus Feature Film Co.

533 South Main Street LOS ANGELES, CAL.

Two Styles Single Sheets, One Line Three Sheets and Six Sheets, also Large Photos of Lobby Displays



# PILOT FILMS

**"ONE-REEL FEATURES"**

**ONE
EVERY WEEK**

TO THE TRADE:-

The bookers are already beginning to have constant inquiry for our new film, as evidenced by our correspondence of the last few days. One Exchange writes "Pilot promises to be a very valuable addition to our program." Another writes "Our exhibitors are already booking your films in advance"; all of which goes to prove that a good film is very quickly recognized and appreciated.

We call special attention to our release of FEBRUARY 27TH, "THE DOLL AND THE DEVIL," written by the well known ROY L. McCARDELL. We are sure you are going to like this highly costumed spectacular comedy, and also the artistic one and three sheet posters.

Our release of MARCH 6TH, "LOYAL HEARTS" is a most remarkable horse picture, being the adventures of a Western girl and her horse in New York.

GEO. A. MAGIE, Secretary.

**WE WANT GOOD SCENARIOS**

**PILOT FILMS CORPORATION**
120 SCHOOL STREET, YONKERS, N. Y.

# THE INDIAN PLAYERS present
## *Their Passion Play*
# "HIAWATHA"

**In Four Parts** **Over 4000 Feet**

*Longfellow's Immortal Epic Produced in*

## Nature's Own Studio
**"By the Shores of Gitche Gumee"**

Realistically portrayed by a cast of ONE HUNDRED AND FIFTY FULL BLOODED INDIANS, to whom the performance is as solemn as the PASSION PLAY is to the peasant-actors of Oberammergau.

**A Feature That Has No Equal for Its Educational and Historical Value!**

A purely American drama, written by an American poet and interpreted by true Americans on their own ground.

**Intensely Interesting** **Quaintly Picturesque**

The field for this production is unlimited. In addition to the thousands of theatres, CHURCHES, SCHOOLS, CHAUTAUQUAS, COLLEGES, CLUBS and numerous other organizations will demand the production.

*A private view of the pictures will be given at the Berkeley Theatre, 19 West Forty-fourth Street, Tuesday evening, February 25th, at eight-thirty o'clock. Tickets can be had from Mr. Moore. Press representatives or State Right buyers who have not received tickets may do so by applying to Mr. F. E. Moore, 1212 Times Building, or they will be admitted by presenting their card at the door.*

## STATE RIGHTS NOW SELLING

***Write, Wire or Call***

**ARTISTIC ONE, THREE AND SIX SHEET LITHOGRAPHS**

**F. E MOORE, 1212 Times Building, New York City**

# COM

THE SENSATIONAL MASTERPIECE

## DETECTIVE

IN

# EXPOSURE OF THE

(IN 3

Featuring the

AND

Premiere Leading

Mr. Burns personally appears in
upon one of his adventures,
modern scientific methods

## Kalem

235-239 W. 23d

# ING!

OF MOTION PICTURE PRODUCTION

**WM. J. BURNS**

THE

# LAND SWINDLERS

PARTS)

Famous Detective

THE

Lady, ALICE JOYCE

the production, which is based
and vividly demonstrates his
in criminal investigation.

**Company**

**St., New York**

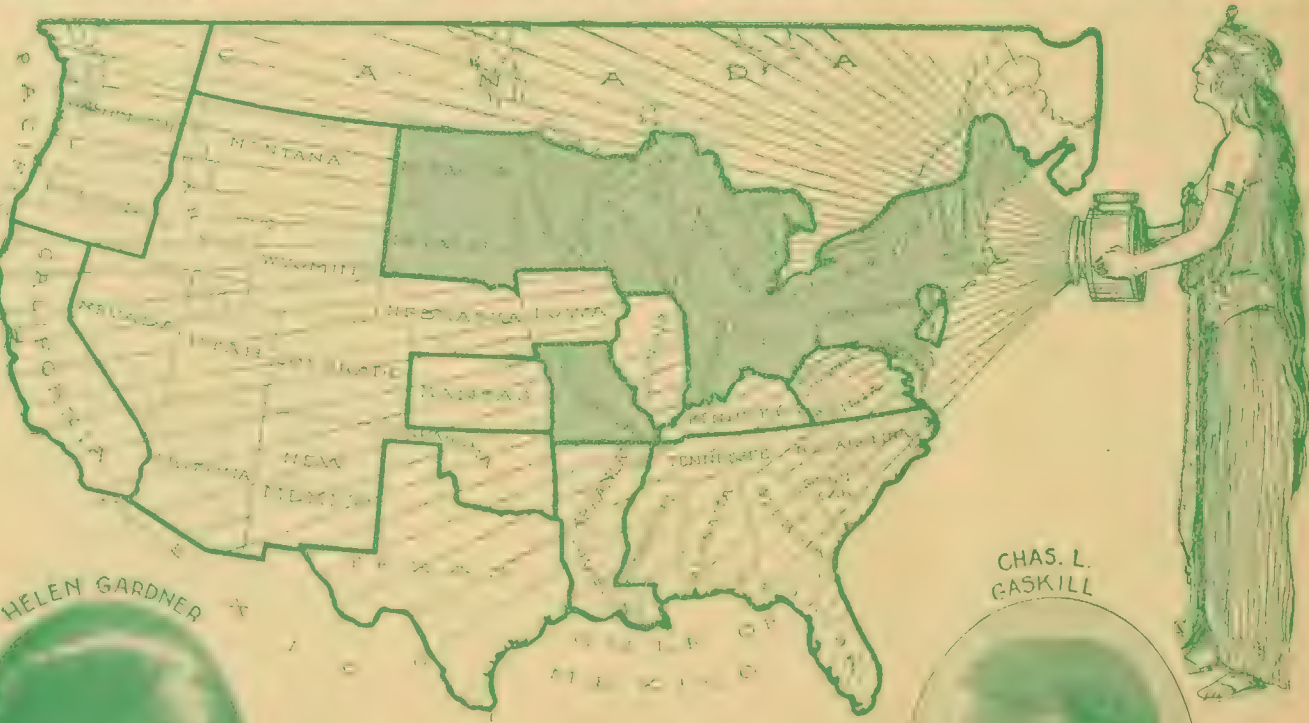
# The Awakening of the American Exhibitors

The World's Greatest Picture Player

## HELEN GARDNER IN CLEOPATRA

CHARLES L. GASKILL, Manager-Director

## ENLIGHTENING THE STATE RIGHT BUYERS OF THE WESTERN WORLD TO THE ARTISTIC VALUES AND FINANCIAL POSSIBILITIES OF AMERICAN-MADE PRODUCTIONS



A Triumphal Victory on Both Hemispheres
Duplicating Its Brilliant American
Success in England and
Continental Europe

### ECHOES FROM THE HALL OF FAME

David Warfield Says: "Cleopatra is the Greatest Moving Picture Ever Made."
Nat Goodwin Says: "Helen Gardner is Queenly and a Finished Actress."
Melvin G. Winstock Says: "Cleopatra with Miss Gardner is a $2 Performance."
Louis Reeves Harrison Says: "Crowded with Effective Incidents from Beginning to End."
Warren Hastings Abbott Says: "The Most Stupendous and Beautiful Picture ever Produced."
Harrison Fisher Says: "Filled with Both Pictorial and Dramatic Beauty."

AN UNSURPASSED LINE OF PICTORIAL PRINTING AT OTIS LITHO CO., CLEVELAND, O. BEAUTIFUL LOBBY DISPLAY PHOTOS-POSTALS-HERALDS-CUTS-ETC.

### ALL TERRITORY NOT SOLD IS SHADED

Since Map Was Made, Minnesota, North and South Dakota, Maryland, Delaware, D. C. and New England Have Been Sold
—WIRE WHAT STATE YOU WANT—OUR PRICES ARE WITHIN REACH OF ALL.

**United States Film Company,** *Sole Distributors,* **145 West 45th Street, New York**

# WARNER'S FEATURES

## SAVED IN MID-AIR

**THREE GRIPPING REELS**

***Released Week of Feb. 17th***

What desperate chances a woman will take for the man she loves, is graphically told in this thrilling feature production.

**HAIR-RAISING CLIMAX**

## MONA LISA

**HAND-COLORED TWO REELS**

***Released about February 15th***

A fantastic story woven about the missing million dollar masterpiece. Staged in Sunny Italy where the original painting was conceived.

**GORGEOUSLY COSTUMED**

---

# GENE GAUNTIER

**And Her Players**

**in**

## "A Daughter of the Confederacy"

***Released Week of February 24th***

MISS GAUNTIER is superb in her characterization of Nan, The Girl Spy. She imbues the part with her charming personality and makes this production worthy of the name of FEATURE.

**NOTICE:--Kansas City Office, Room 613, Gloyd Building**

*Write Nearest Office for Bookings.* *Branches in Principal Cities.*

## Warner's Feature Film Co.

**145 W. 45th Street Suite 806-807-808 New York City**

## Song Slides.

A. L. SIMPSON, INC.

"You are the Rose of My Heart"—Pub. by Church & Paxson, New York.

"I will Love You When the Silver Threads are Shining Among the Gold"—Pub. by McKinley Music Co., Chicago, Ill.

"I'd Like to Take a Chance With You"—Pub. by Chas. I. Davis, Cleveland, O.

"Hands Up"—Pub. by J. Fred Helf Co., N. Y.

"I Want a Patriotic Girl"—Pub. by J. H. Aufderheide, of Indianapolis, Ind.

"Baby Face"—Pub. by Chas. I. Davis, Cleveland, O.

"Chinatown Rag"—Pub. by F. B. Haviland Pub. Co., N. Y

"Mother, Dearest Sweetheart"—Pub. by Wm. Vayo, Boston, Mass.

"The Cottage Where the Red Roses Grow"—Pub. by Globe Music Co., N. Y.

"Your Lips Were Made for Kisses"—Pub. by Globe Music Co., N. Y.

"Somewhere in Dixie Lives the Girl I Love"—Pub. by Church, Paxson & Co., N. Y.

"Laughing Eyes"—Pub. by Church, Paxson & Co., N. Y.

"My Rose in a World of Tears"—Pub. by Church, Paxson & Co., N. Y.

"When I Dream of Old Erin"—Pub. by Marvin Lee Music Co., Chicago, Ill.

SCOTT VAN ALTENA, INC.

"Wait Until Your Daddy Comes Home"—Ted Snyder.

"A Little Bunch of Shamrocks"—H. Von Tilzer.

"Daddy Did a Wonderful Thing"—Geo. Meyer Music Co.

"Then I'll Stop Loving You"—Leo Feist.

"Take Me to Roseland, Oh, You Beautiful Rose"—Ted. Snyder.

"All Alone on Broadway"—Chas. K. Harris.

"Melinda's Wedding Day"—Leo. Feist.

"When the Twilight Comes to Kiss the Rose Goodbve"—Haviland.

"In My Beautiful, Beautiful Dreams"—Leo Feist.

"Dixie Spells Home, Sweet Home"—Crown Music Co.

**SLIDES of All Kinds**

Send for Catalogue "W" of our new line of beautiful

ANNOUNCEMENT SLIDES

Each slide illustrated from life and most exquisitely colored.

*Advertising Slides at Reasonable Rates*

Our Song Slide Catalogue of 500 different songs free to anyone for the asking.

**SCOTT & VAN ALTENA, 59 Pearl St., New York City**

THE SLIDES THAT HAVE SET A STANDARD

**DELIGHTFUL PICTURES**

"The very best pictures I ever saw in all my life," is what almost all Exhibitors say when they install Lavezzi's improved actions and shutters.

| | |
|---|---|
| Cam, star, shaft and sprocket for Powers 5 | $12.00 |
| Cam, star, shaft and sprocket for Edison one pin | 9.75 |
| 3-wing inside aluminum shutters | 4.00 |
| Operators' repair kit | 11.50 |

**LAVEZZI MACHINE WORKS, 2940 Herndon St., Chicago**

**"Get It from White"**

Everything for the moving picture house.

**BRASS FRAMES, $5; FRENCH CONDENSERS, $1.50 PER PAIR**

Standard parts for all machines; and remember, when you "Get it from White," you will "sure" come back. Send for Catalog.

**WHITE SPECIALTY CO.**

**124 E. 14th St.**

MASONIC BLDG.
71 West 23rd Street

**BELL SOLDERLESS COPPER TERMINALS**

For Asbestos or Rubber Covered Stranded Wire

Open. As Applied. Connected.

Attached with pliers, sure contact, large capacity. The most satisfactory terminal made for use on motion picture arc lamps and rheostat connections. Two sizes: No. 1 (Large) for No. 6 or 8 wire, $1.00 per doz.; No. 2 (Small) for No. 10 or smaller, $0.75 per doz. Sold by most exchanges and dealers, or by mail postpaid. Attractive discounts to the trade. Write for quotations.

**BELL & HOWELL COMPANY** 217 West Illinois St. CHICAGO, U. S. A.

**MAKE 'EM YOURSELF SLIDES**

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

**UTILITY TRANSPARENCY CO.**

1733 West 9th St. Brooklyn, N. Y.

**MOTION PICTURE MACHINES**

Wholesale and Retail **JOBBERS** Under New Sales Plan for

**POWERS SIMPLEX**
**MOTIOGRAPH STANDARD**

JOBBERS for EDISON MACHINES and SUPPLIES

Everything for the Motion Picture Theatre

**PICTURE THEATRE EQUIPMENT CO., 21 E. 14th St., New York**

# Calendar of Licensed Releases.

## Current Releases.

### MONDAY, FEBRUARY 24th, 1913.

BIOGRAPH—A Chance Deception (Drama)..........
EDISON—In a Japanese Tea Garden (Comedy-Drama).1000
KALEM—The Fire Coward (Drama)..................1000
LUBIN—The Teacher at Rockville (Drama)..........1000
PATHE—Pathe's Weekly No. 9 (Topical)..............
PATHE—Mother (Special 2-reel Drama)..............
SELIG—The College Chaperon (Comedy).............1000
VITAGRAPH—Suspicious Henry (Comedy) ..........
VITAGRAPH—Four Days (Comedy) .................

### TUESDAY, FEBRUARY 25th, 1913.

CINES—Fooling Papa (Comedy) ...................... 615
CINES—When a Man's Married (Comedy)............. 385
C. G. P. C.—A Study of Kittens (Natural History)......
C. G. P. C.—Sea Anemones (Scientific)................
EDISON—The Ranch Owner's Love-Making (Com.-Dr.)1000
ESSANAY—The Western Law That Failed (Drama)...1000
LUBIN—Importing Cattle from Mexico Into the United States (Educational) ..................................
LUBIN—The Female Detective (Comedy)..............
SELIG—The Flaming Forge (Drama)..................1000
VITAGRAPH—When the Desert Was Kind (Drama)..1000

### WEDNESDAY, FEBRUARY 26th, 1913.

ECLIPSE—Blackpool, the "Coney Island" of England (Topical) ........................................ 300
ECLIPSE—Animals in the London Zoo (Zoological).... 315
EDISON—The Newest Method of Coaling Battleships at Sea (Naval)........................................
EDISON—All On Account of a Transfer (Comedy)....
ESSANAY—The Gum Man (Comedy).................1000
KALEM—The Message of the Palms (Drama)..........1000
PATHE—The Infernal Pig (Comedy).................
PATHE—Glimpses of Provence, France (Scenic)........
SELIG—Yankee Doodle Dixie (Comedy)...............1000
VITAGRAPH—The Final Justice (Drama).............1000

### THURSDAY, FEBRUARY 27th, 1913.

BIOGRAPH—Love in an Apartment Hotel (Drama)...
ESSANAY—Lady Audley's Jewels (Comedy).........1000
LUBIN—The Supreme Sacrifice (Drama)..............1000
MELIES—Molly's Mistake (Drama) ..................1000
PATHE—The Pioneer's Recompense (Drama).........
SELIG—The Bank's Messenger (Drama).............1000
VITAGRAPH—Tim Grogan's Foundling (Drama).....1000

### FRIDAY, FEBRUARY 28th, 1913.

C. G. P. C.—Native Industries in Soudan, Egypt (Ind.)
C. G. P. C.—The Children of Japan (Typical)..........
C. G. P. C.—Building Pontoon Bridges (Military)......
EDISON—A Will and a Way—Being the Eighth in the Series of "What Happened to Mary" (Drama)......1000
ESSANAY—Swag of Destiny (Drama)................1000
KALEM—Sally's Guardian (Comedy) ................
KALEM—What New York is Doing for its Deaf, Dumb and Blind (Educational) ..........................
LUBIN—Dr. Maxwell's Experiment (Drama)..........1000
SELIG—The Understudy (Drama) ....................1000
VITAGRAPH—The Old Guard (Drama)..............
VITAGRAPH—Governor Wilson (Topical) ............
VITAGRAPH—Pickwick Papers—Special—First Reel, The Adventure of the Honorable Event; Second Reel, The Adventure of the Westgate Seminary (Comedies) ...........................................

### SATURDAY, MARCH 1st, 1913.

CINES—A Martyr to Duty (Drama)..................1000
EDISON—The Photograph and the Blotter (Drama)...1000
ESSANAY—The Influence of Broncho Billy (Drama)...1000
KALEM—The Missing Bonds (Drama)................1000
LUBIN—Auntie's Affinity (Comedy) .................1000
PATHE—The Cheapest Way (Comedy)...............
VITAGRAPH—Under the Make-Up (Drama)..........1000

## Advance Releases.

### MONDAY, MARCH 3rd, 1913.

BIOGRAPH—A Queer Elopement (Comedy).........
BIOGRAPH—Look Not Upon the Wine (Comedy).........
ECLIPSE—Shylock (2 reels, special, Drama).............
EDISON—Curious Scenes in India (Scenic).............. 400
EDISON—Superstitious Joe (Comedy)................... 600
KALEM—The Sheriff of Stone Gulch (Drama)...........1000
LUBIN—The First Prize (Drama)........................1000
PATHE—Pathe's Weekly No. 10 (Topical)..............
SELIG—The Deputy's Sweetheart (Drama)...............1000
VITAGRAPH—O'Hara's Godchild (Drama).............1000

### TUESDAY, MARCH 4th, 1913.

CINES—Nipped in the Bud (Comedy)....................575
CINES—Wanted, A Husband (Comedy)..................425
C. G. P. C.—The Butterfly of a Day—the Ephemera (Natural History) ............................................
C. G. P. C.—Cod Fishing From a Trawler (Vocational)..
C. G. P. C.—The Titmouse (Nat. Hist.)...................
EDISON—Ann (Drama) .................................1000
ESSANAY—Billy McGrath on Broadway (Comedy).......1000
LUBIN—On the Mountain Ranch (Drama)...............1000
SELIG—The Collector of Pearls (Comedy)...............1000
VITAGRAPH—Hubby Buys a Baby (Comedy)..........1000

### WEDNESDAY, MARCH 5th, 1913.

ECLIPSE—The Wages of Transgression (Drama).....
ECLIPSE—Pottery Making in Dorset, England (Ind.)..
EDISON—A Letter to Uncle Sam (Comedy).............1000
ESSANAY—The Discovery (Comedy)....................1000
KALEM—The Blind Composer's Dilemma (Drama).......1000
PATHE—The Waterfalls of Idaho (Scenic)..............
PATHE—The Hairy Ainus (Typical)....................
SELIG—The Story of Lavina (Comedy-Drama)...........1000
VITAGRAPH—A Heart of the Forest (Drama)..........1000

### THURSDAY, MARCH 6th, 1913.

BIOGRAPH—The Wrong Bottle (Drama)...............
ESSANAY—A Montana Mix-Up (Comedy)...............1000
LUBIN—Army Target Practice (Military)...............
LUBIN—Will Willie Win (Comedy).......................
MELIES—The Misfortunes of Mr. and Mrs. Mott on Their Trip to Tahiti (Comedy)..............................
MELIES—The Upa Upa Dance (Typical)...............
PATHE—An Equine Hero (Drama).......................
SELIG—The Spanish Parrot Girl (Drama)..............1000
VITAGRAPH—The College Life (Comedy)..............1000

### FRIDAY, MARCH 7th, 1913.

C. G. P. C.—Hydrogen (Scientific)......................
C. G. P. C.—The Granja (Science)........................
EDISON—The Lost Deed (Drama).......................1000
ESSANAY—A Mistaken Accusation (Drama)..........
ESSANAY—The Hand of Fate (Drama)................
KALEM—Parcel Post Johnnie (Comedy)................1000
LUBIN—His Children (Drama).........................1000
LUBIN—Until We Three Meet Again (Special, 2 reels, Drama) ..........................................2000
SELIG—A Husband Won by Election (Drama)............1000
VITAGRAPH—The One Good Turn (Drama)..............1000

### SATURDAY, MARCH 8th, 1913.

BIOGRAPH—Broken Ways (Drama).....................
CINES—The Ideal of Her Dreams (Drama)...........
CINES—Scenes in Monsone, North Africa (Scenic).....
EDISON—The Priest and the Man (Drama)...............1000
ESSANAY—Broncho Billy and the Squatter's Daughter (Drama) ..........................................1000
KALEM—The War Correspondent (Drama)..............1000
LUBIN—Pete Joins the Force (Comedy)..............
PATHE—Going Some (Comedy).........................
PATHE—The Retreat from Moscow (Special 2-reel Dr.)
VITAGRAPH—He Waited (Comedy)......................
VITAGRAPH—Black Diamonds (Industrial) ............

**POSTERS**
A. B. C. and VITAGRAPH
1 sheets, - - 10c
3 sheets, - - 35c
6 sheets, - - 65c

**PHOTOS**
SEND $2.00 for a dozen or $4.00 for 25 Handsome Photos of Licensed All Star Photoplayers. Size 11x14. Send for List

**POST CARDS**
150 Mutual, Universal, Association Players to choose from. Send for Complete List
Price $4 per 1,000

**THREE-SHEET POSTER FRAMES**
Space in Center for 1-sheet Poster
6 DIFFERENT DESIGNS 6
Sent Postpaid for $1.00

**STRIPS**
One Sheet Size 6 x 28
50 DIFFERENT SAYINGS 50
60c a 100--Any Assortment
Send for Folder

**PASSION PLAY**
3 kinds 1 sheets 10c each
2 " 3 " 25c "
HERALDS
Undated, $2.00 a 1,000
Dated, . $3.00 a 1 000

**PRINTING**
"Not how cheap but how good"--our motto.
Our Work will satisfy you :: Our Prices will suit you :: Send for Samples.

*Agents wanted in the United States and Canada*
**EXHIBITORS' ADVERTISING & SPECIALTY CO.** Arthur D. Jacobs, Pres & Gen. Mgr. 30 Union Square, N. Y.
*Write for free Catalogue and Advertising Matter.*

# SPECIAL

## "SHYLOCK"

*Adapted from Shakespeare's "The Merchant of Venice"*

*Mar. 3, 1913* *Eclipse-Kleine, Two Reels*

BASSANIO wishes to marry Portia but has not the necessary money with which to buy the fine clothes. His wealthy friend Antonio is unable to aid him as his wealth is invested in cargoes on the high seas, but offers to stand security for him with a money-lender. They visit Shylock, a Jew of great wealth, and secure the money but first Antonio is required to sign a bond stating that if the money is not paid by a certain time the lender is entitled to a pound of flesh from Antonio's breast.

Portia accepts Bassanio, and just after a brilliant wedding, he receives a letter stating that Antonio's cargoes have been lost and the bond is declared forfeited. Hastening to Venice, he is just in time to attend the trial of his friend, and witness the plea of the Jew who demands his pound of flesh. A young lawyer appearing at the critical moment so interprets the law of Venice that the Jew is forced to withdraw his claim. To the great surprise of all, the learned young lawyer proves to be none other than Portia.

---

# 4 Multiple-Reel Features Weekly

**Beginning March 8th, 1913**

in addition to the strongest line of single reel releases it is possible for ten leading film manufacturers to produce. The release days will be Monday, Wednesday, Friday and Saturday. This innovation is just another proof that

## General Film Company Service

**is the Most Firmly Established, the Most Complete and the Most Desirable in all the World**

Write us at 200 Fifth Avenue, New York, or get in touch with any of our branches in the principal cities of the United States and Canada

# GENERAL

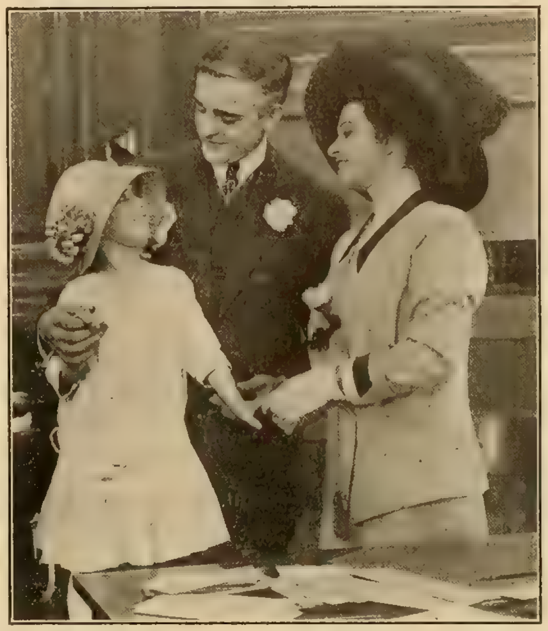
# FEATURES

## "Until We Three Meet Again"

*March 7, 1913* *Lubin, Two Reels*

Three college chums agree upon a re-union ten years from graduation day. The date arrives and finds one, a victim of drink and gambling, in the act of robbing the home of the second. The third is the police officer summoned to make the arrest.

The re-union is not as originally planned, but results in a renewal of the old friendship ties and a new start in life for all three. Through a series of strange experiences the drunkard changes places with the one who prospered, and by a trick of fate the new condition is brought about by the third chum.



---

## *RECENT FEATURE RELEASES*

*February 28, 1913*

### "Pickwick Papers"

*Vitagraph, Two Reels*

PART ONE records the Adventures of the Honorable Event, and introduces Mr. Pickwick, Mr. Jingle, Mr. Winkle, Mr. Tupman, Dr. Slammer and all the familiar members of the Pickwick Club. These gentlemen are involved in the Honorable Event, which is brought about by the rascally Jingle. Dr. Slammer and Mr. Winkle are prepared to fight a duel, but a most extraordinary and humorous situation arises by the timely discovery that Jingle, and not Winkle, is the man who insulted the doctor.

PART TWO embodies the Adventure of Westgate Seminary. Pickwick, at the suggestion of Job Trotter, Jingle's chum, goes on a wild goose chase to the seminary to prevent Jingle from eloping with one of the girls. Trotter and Jingle are thus given a chance to get away and escape the discovery of their rascality. Sam Weller, Pickwick s faithful servant, is much in evidence in the laughable adventure.

Every scene in both parts was made in the famous haunts of Pickwick, in merry old England. Every character seems a living reproduction of Cruikshank's famous cartoons.

*February 24, 1913*

### "Mother"

*Pathe, Two Reels*

Tom Dawson, having written his mother that he has been made ranch foreman, loses his job on account of drink. Not having the heart to tell her of his misfortune, he writes her that he has been elected sheriff. He steals two horses and, suspected, has to flee, pursued by the sheriff and his posse.

At this inopportune time his mother decides to visit him. Arriving at the little town, she tells the boys she has come to see her son, the sheriff, and proudly displays his picture. When the sheriff returns they explain the circumstances to him; he pins his badge upon Tom and allows him to masquerade as sheriff until his mother returns to her home. As the train fades away the sheriff's badge is removed and Tom is confined to a cell, while his mother is in happy ignorance of his plight.

*February 21, 1913*

### "The Redemption"

*Kalem, Two Reels*

A strong moral drama in which is proven the theory that "a criminal is only a criminal because he has not had the proper opportunity to develop an honest character."

"Red" Ellis, a knight of the underworld, on whom the experiment is tried, twice starts to betray Grey, his benefactor, but each time his conscience restrains him. The second time, however, his old gang outwits him and one of their number makes off with a necklace belonging to Grey. The guilt falls on Ellis, but Grey, still believing in Ellis, allows him to go, on his promise to recover the necklace in half an hour. The time has almost expired when he rushes into Grey's parlor, gripping the necklace in his hand.

*February 17, 1913*

### "The Lost Son"

*Lubin, Two Reels*

John Nolan, in the heat of anger, strikes down his opponent with a billiard ball and, believing him dead, runs away. Ed Jennings, the injured man, recovers.

Nolan's mother advertises for him and instructs the police to find her boy, but in vain.

Ten years later, George, his younger brother, holding a position of trust and supporting his now widowed mother, is robbed of some of his employer's money and tries to make it up by playing the races. He loses, and in desperation returns to the bookie and tries to put up his watch. The bookie opens it and sees his mother's picture. George tells him that Jennings is alive, and the little family is reunited.

# FILM CO.

# Calendar of Independent Releases.

## Universal Film Mfg. Co.—Current Releases

### SUNDAY, FEBRUARY 23rd, 1913.

REX—Two Thieves (Drama)
CRYSTAL—That Other Girl (Comedy)
CRYSTAL—Schultz's Lottery Ticket (Comedy)
ECLAIR—Billy Wants to Cure His Father (Comedy)
ECLAIR—A Dead Town (Scenic)

### MONDAY, FEBRUARY 24th, 1913.

IMP—The Sisters (Drama)
NESTOR—A Fool for Luck (Comedy)
NESTOR—A Pig's a Pig (Comedy)
CHAMPION—The Duke and the Actor (Comedy)

### TUESDAY, FEBRUARY 25th, 1913.

GEM—Billy Joins the Band (Comedy)
BISON—The Coward's Atonement (2-reel Drama)

### WEDNESDAY, FEBRUARY 26th, 1913.

NESTOR—The Vortex (2-reel Drama)
POWERS—Tricks in All Trades (Comedy)
FRONTIER—The Stranger's Trail (Drama)
UNIVERSAL—Animated Weekly No. 51 (Topical)

### THURSDAY, FEBRUARY 27th, 1913.

IMP—King Danforth Retires (Drama)
REX—In the South Seas (Drama)
ECLAIR—The Man Who Dared (2-reel Drama)

### FRIDAY, FEBRUARY 28th, 1913.

NESTOR—On El Camino Real (Drama)
POWERS—The Law of Compensation (Drama)
VICTOR—A Counterfeit Courtship (Comedy)

### SATURDAY, MARCH 1st, 1913.

IMP—Binks, the Tightwad (Comedy)
IMP—Mardi Gras, New Orleans (Topical)
BISON—The Red Girl's Sacrifice (2-reel Drama)
MECCA—A Stranger in the Rockies (Drama)

## Advance Releases

### SUNDAY, MARCH 2nd, 1913.

REX—In the Blood (Drama)
CRYSTAL—A Night in Town (Comedy)
CRYSTAL—An Innocent Bridegroom (Comedy)
ECLAIR—A Comedian for Love (Comedy)
ECLAIR—Life in Egypt (Typical)

### MONDAY, MARCH 3rd, 1913.

IMP—Now I Lay Me Down to Sleep (Drama)
NESTOR—When He Jumped at Conclusions (Comedy)
NESTOR—The Girl Sleuths (Comedy)
CHAMPION—The Bum's Hallowe'en (Comedy)

### TUESDAY, MARCH 4th, 1913.

GEM—Conscience (Drama)
BISON—His Brother (2 reel, Drama)

### WEDNESDAY, MARCH 5th, 1913.

NESTOR—Big Bob (Drama)
POWERS—Eph's Dream (Comedy)
POWERS—Indians (Comedy)
ECLAIR—The Crimson Cross (3 reels, Religious)
UNIVERSAL—Animated Weekly No. 51 (Topical)

### THURSDAY, MARCH 6th, 1913.

IMP—Dr. Jekyll and Mr. Hyde (2 reel, Drama)
REX—The Stool Pigeon (Drama)
FRONTIER—A Race for Life (Drama)

### FRIDAY, MARCH 7th, 1913.

NESTOR—The Greatest of These Is Charity (Drama)
POWERS—In a Roman Garden (Drama)
VICTOR—The Prima Donna (Drama)

### SATURDAY, MARCH 8th, 1913.

IMP—Binks, the Black Hand (Comedy)
BISON—(Title Not Reported)
MECCA—The Blind Shall See (Drama)

## Mutual Film Corporation—Current Releases

### SUNDAY, FEBRUARY 23rd, 1913.

MAJESTIC—Shirts and Shocks (Comedy)
THANHOUSER—The Ghost in Uniform (Drama)

### MONDAY, FEBRUARY 24th, 1913.

AMERICAN—When the Light Fades (Drama) 1000
KEYSTONE—The Professor's Daughter (Comedy)
KEYSTONE—A Tangled Affair (Comedy)

### TUESDAY, FEBRUARY 25th, 1913.

MAJESTIC—The Message in the Cocoanut (2-reel Dr.)
THANHOUSER—Sherlock Holmes and "The Sign of the Four" (Drama)

### WEDNESDAY, FEBRUARY 26th, 1913.

RELIANCE—The Birthday Cake (Comedy)
BRONCHO—The Lure of the Violin (3-reel Drama)
MUTUAL—Mutual Weekly No. 9 (Topical)

### THURSDAY, FEBRUARY 27th, 1913.

AMERICAN—Father's Finish (Comedy)
AMERICAN—Famous Illinois Canyons and Starved Rock (Scenic)
MUTUAL—Father and Godfather (Comedy)
PUNCH—Bobby's Bum Bomb (Comedy)
PUNCH—Tracked to Florida (Comedy)

### FRIDAY, FEBRUARY 28th, 1913.

KAY-BEE—The Tell-Tale Hat Band (Drama)
THANHOUSER—When Dreams Come True (Drama).

### SATURDAY, MARCH 1st, 1913.

AMERICAN—High and Low (Drama)
RELIANCE—The Lure of the City (Drama)

## Advance Releases.

### SUNDAY, MARCH 2nd, 1913.

MAJESTIC—A Kimona Tragedy (Drama)
THANHOUSER—The Way to a Man's Heart (Comedy)

### MONDAY, MARCH 3rd, 1913.

AMERICAN—The Greater Love (Drama) 1000
KEYSTONE—The Sleuth's Last Stand (Comedy)
KEYSTONE—A Deaf Burglar (Comedy)

### TUESDAY, MARCH 4th, 1913.

MAJESTIC—Brass Buttons (Comedy)
THANHOUSER—The Idol of the Hour (Drama)

### WEDNESDAY, MARCH 5th, 1913.

RELIANCE—The Man from Outside (3 reels, Drama)
BRONCHO—The Barrier (2-reels, Drama)
MUTUAL—Mutual Weekly No. 10 (Topical)

### THURSDAY, MARCH 6th, 1913.

AMERICAN—Jocular Winds (Drama) 1000
KEYSTONE—The Sleuths at the Floral Parade (Comedy)
KEYSTONE—The Rural Third Degree (Comedy)
MUTUAL—Gontran's Surprise (Comedy)
MUTUAL—Tiflis, Russia (Scenic)
PUNCH—(Title not Reported)

### FRIDAY, MARCH 7th, 1913.

KAY-BEE—The Lost Despatch (2 reels, Drama)
THANHOUSER—Her Neighbor (Drama)

### SATURDAY, MARCH 8th, 1913.

AMERICAN—The Transgression of Manuel (Drama) 1000
RELIANCE—Just Jane (Drama)

## Film Supply Co.—Current Releases.

### TUESDAY, FEBRUARY 25th, 1913.

GAUMONT—On the Brink of Dishonor (Drama)

### WEDNESDAY, FEBRUARY 26th, 1913.

GAUMONT—Gaumont's Weekly No. 51 (Topical)
SOLAX—The Veteran's Mascot (Comedy-Drama)

### THURSDAY, FEBRUARY 27th, 1913.

AMMEX—The Quality of Mercy (Drama)
GAUMONT—Watch Your Step (Comedy)
GAUMONT—Denizens of the Deep (Scientific)
PILOT—The Doll and the Devil (Comedy)

### FRIDAY, FEBRUARY 28th, 1913.

LUX—Pat as Brave Fancier (Comedy) 518
LUX—Arabella and the Wizard (Comedy) 455
SOLAX—The Bashful Boy (Comedy)

### SATURDAY, MARCH 1st, 1913.

GAUMONT—(An Educational and Topical Subject)
GREAT NORTHERN—An Old Maid's Love (Comedy)

## Advance Releases.

### TUESDAY, MARCH 4th, 1913.

GAUMONT—It's Delightful to be Married (Comedy)
GAUMONT—Kittens (Nat. Hist.)

### WEDNESDAY, MARCH 5th, 1913.

GAUMONT—Gaumont Weekly No. 52 (Topical(
SOLAX—Napoleon (Comedy)

### THURSDAY, MARCH 6th, 1913.

AMMEX—(Title not Reported)
GAUMONT—The Sculptor's Stratagem
PILOT—Loyal Hearts (Drama)

### FRIDAY, MARCH 7th, 1913.

LUX—Pat's Busy Day (Comedy) 465
LUX—When the Stormy Winds Do Blow (Comedy) 518
SOLAX—The Kiss of Judas (Drama

### SATURDAY, MARCH 8th, 1913.

GAUMONT—(An Educational and Topical Subject)
GREAT NORTHERN—Outwitted (Comedy)

# Mutual Film Corporation

**EXECUTIVE OFFICES**

**60 WALL STREET - NEW YORK**

**RENTAL OFFICES COVERING THE ENTIRE COUNTRY**

**Sole Distributors in the U. S. and Canada for**

| | | |
|---|---|---|
| **Thanhouser** | **Punch** | **Majestic** |
| **Kay-Bee** | **Broncho** | **American** |
| **Keystone** | **Mutual Weekly** | **Excelsior** |
| **Mutual Edu.** | **Reliance** | **And Other Films** |

## Regular Weekly Releases are Selected from the World's Markets

*The Mutual Program contains more Two and Three Reel Features than Any Other Program in the World as the Following List will Show:*

| | |
|---|---|
| KAY-BEE—"The Lost Despatch" | March 7 |
| BRONCHO—"The Barrier" | March 5 |
| RELIANCE—"The Man from the Outside" (3) | March 5 |
| BRONCHO—"The Lure of the Violin" (3) | February 26 |
| THANHOUSER—"Sherlock Holmes Solves the Sign of the Four" | February 25 |
| MAJESTIC—"The Message in the Cocoanut" | February 25 |
| KAY-BEE—"The Counterfeiter" | February 21 |
| RELIANCE—"The Bells" | February 19 |
| BRONCHO—"The Sharpshooter" | February 19 |
| BRONCHO—"The Wheels of Destiny" (3) | February 12 |
| KAY-BEE—"The Favorite Son" | February 7 |
| RELIANCE—"The Strike Leader" | February 5 |
| BRONCHO—"When Life Fades" | February 5 |
| AMERICAN—"Andrew Jackson" | February 3 |
| KAY-BEE—"When Lincoln Paid" | January 31 |
| BRONCHO—"The Struggle" | January 29 |
| THANHOUSER—"The Dove in the Eagle's Nest" | January 28 |
| KAY-BEE—"The Mosaic Law" | January 24 |
| BRONCHO—"A Shadow of the Past" | January 22 |
| KAY-BEE—"The Little Turncoat" | January 17 |
| BRONCHO—"A Bluegrass Romance" | January 15 |
| KAY-BEE—"The Paymaster's Son" | January 10 |
| BRONCHO—"In the Ranks" | January 8 |
| KAY-BEE—"The Great Sacrifice" | January 3 |
| BRONCHO—"The Burning Brand" | January 1 |
| RELIANCE—"Duty and the Man" | January 1 |
| KAY-BEE—"The Law of the West" (3) | December 27 |
| THANHOUSER—"The Star of Bethlehem" (3) | December 24 |
| KAY-BEE—"The Dead Pays" | December 20 |
| RELIANCE—"Fires of Conscience" | December 18 |
| BRONCHO—"His Sense of Duty" | December 18 |
| KAY-BEE—"Blood Will Tell" | December 13 |
| THANHOUSER—"Aurora Floyd" | December 10 |
| KAY-BEE—"For the Cause" | December 6 |
| RELIANCE—"Old Mademoiselle's Secret" | December 4 |
| BRONCHO—"His Squaw" | December 4 |
| THANHOUSER—"The Forest Rose" | November 29 |
| KAY-BEE—"The Invaders" | November 29 |
| KAY-BEE—"The Army Surgeon" | November 22 |
| BRONCHO—"The Civilian" | November 20 |
| RELIANCE—"Don Caesar de Bazan" | November 20 |
| MAJESTIC—"Hazel Kirke" | November 17 |
| KAY-BEE—"The Altar of Death" | November 15 |
| SOLAX—"Flesh and Blood" | November 15 |

# LICENSED FILM STORIES

## KALEM.

**THE SHERIFF OF STONE GULCH** (March 3).—Black McCarty, a desperado, visits a bank and makes away with a package of money. The frightened cashier rushes to the office of the sheriff of Stone Gulch and tells a rather incoherent story because of his excitement. On the highway McCarty meets Dick, a young westerner who is in love with the sheriff's daughter, Helen. McCarthy forces Dick to alight and when the young man's back is turned the outlaw hides the mask and empty money sack under his saddle. Dick is therenpon ordered to turn about and proceed to the village, while McCarthy makes his escape.

Dick reaches the sheriff's office while the cashier is endeavoring to explain how the robbery took place. As they are talking the cashier discovers the mask and sack under Dick's saddle and drawing them out he declares that Dick is the robber. Dick's protests are unavailing and, overpowering the sheriff, he bids Helen to bring him a revolver that he may capture the real robber and speeds away.

Helen soon follows and delivers a gun to Dick who is on a fair way to capture McCarty when the sheriff appears. Fearing the sheriff will hinder his plans, Dick makes him a prisoner through a clever subterfuge and follows in pursuit of the outlaw.

McCarty in his cabin is gloating over his success when Dick arrives and captures him. Dick orders the outlaw to release the sheriff who is tied nearby and when the astonished official takes possession of the desperado he realizes that Dick has taken his unusual course to further the ends of justice.

**THE BLIND COMPOSER'S DILEMMA** (Mar. 5).—Marie Wilson leads a life of self-sacrifice with her inconsiderate sister, Florence, who fails to appreciate the importance of keeping the home in order and as Marie is the wage earner, her work is twofold.

Arthur Tremayne, a blind musician in moderate circumstances, moves into the house where the sisters reside. They learn that he is ill and Marie prepares many delicacies for him. When he recovers, Tremayne returns the call and is impressed with the fact that one of the sisters is gentle and kind, while the other is extremely selfish. The young composer shows Marie an opera which represents his life work and the girl endeavors to brighten his existence by placing flowers in his room.

One day Tremayne receives a letter which is read for him by the landlady's little daughter, Ella. The message is from a firm of producers who advise the composer that his opera has been accepted and a check for $1,000 is enclosed as advance payment. Happy over his success, Tremayne has Ella conduct him to an eye specialist for consultation. The doctor discovers that by skilled treatment the composer's sight may be restored and Tremayne submits to an operation.

Several weeks later Marie receives a letter from Tremayne stating that his sight has been fully regained, that he has sold his opera and that the happiest moment of his life will be when he sees her for the first time. Florence reads her sister's letter and regrets that she is not the favored one. She determines to pose as Marie and induces the self-sacrificing sister to agree to the deception. Her plan is on a fair way to succeed until little Ella and her friends come in and propose a game of blind man's buff. With his eyes bandaged Tremayne by the sense of touch discovers his true love.

**PARCEL POST JOHNNIE** (Mar. 7).—Flossie leaves for the West to visit her cousin and is accompanied to the station by her sweetheart, Johnnie. As the days pass Johnnie waits patiently for a letter and finally receives a note from the girl, stating that she has decided to remain and that he should forget her.

But Johnnie is not so easily cast aside. He determines to follow Flossie and bring her home. However, he is badly in need of funds and is unable to raise the capital necessary for the trip.

A notice of the new parcel post regulation in the post office gives Johnnie an inspiration. That afternoon the village postman is astounded to find Johnnie seated on a mail box. He has placed several stamps and Flossie's address on his collar and in answer to the postman's protests he calls attention to the regulation which reads: Should any parcel sent by parcel post not be fully covered by postage, same may be sent through parcel post delivery to its destination and postage due collected from consignee." He is therefore carried to the post office, properly "cancelled" and shipped in the mail car.

Johnnie's journey across the continent is an eventful one and when he is delivered to Flossie with a $60 due charge, the young woman is unable to pay. The local postmaster therefore consigns Johnnie to the Dead Letter Office.

Johnnie spends the night in the post office, awaiting shipment to Washington and effects the capture of two noted thieves who have long been wanted. With the reward which he receives he is enabled to pay the due charge and returns east with Flossie.

**THE WAR CORRESPONDENT** (Mar. 8).—Jack Fisher secures a position as reporter on a metropolitan daily and incurs the enmity of Martin, the star reporter, because of friendly relations which he establishes with Myrtle, a young lady in the office. Martin secretly changes the copy which Jack has prepared for an important story and places the young man in such a position that he is discharged.

Some time later Jack learns of an opening in Central America. He bids goodbye to Myrtle, who has never lost faith in him, and leaves for his new field. Shortly after his departure war is declared in a Central American republic and Martin is sent to the scene as war correspondent.

Martin is a victim of drink and when a decisive battle occurs he lies in a stupor at a tavern. Jack happens into the room and seeing the condition of the war correspondent, he takes Martin's credentials and hastens to the front. When the defeated army retreats Jack hastens to a telegraph office and sends a full dispatch to his paper. Just as he finishes his work the office is stormed by insurrectos and he is led away a prisoner.

Martin is given full credit for the "scoop" and as peace has been arranged he is ordered back to America. While the real hero languishes in a disreputable prison, Martin steadfastly keeps his secret.

After six months of hardships Jack manages to escape and seeks the protection of the United States Consul, presenting Martin's credentials. The Consul cables to the newspaper and Martin is forced to confess. When he is again on American soil, Jack wins the hand of Myrtle and secures the position made vacant by Martin's dismissal.

NAT. B. SMITH
LECTURER
68 Hudson St., Hoboken, N.J. Phone 1361 Hoboken

## LUBIN.

**THE FIRST PRIZE** (Mar. 3).—To a fishing village comes Duke Mason, a young artist, to paint his prize picture. He meets Nell Jason, who falls in love with him, as he does with her. As he paints, she watches and finds fault with his picture so many times that he tells her to paint it, which she does. They become engaged. The picture is finally finished. He leaves Nell and tells her that he will return soon.

In the city, the picture is a great success, bringing Mason money and friends. He forgets his little fisher-maiden and she waits in vain for his return. He left his paint, etc., with Nell when he went away, and to amuse herself, she paints. Her father is old, and she feels that she must do something to help along. She reads in a paper of an offer of $1,000 as first prize; $500, as second, etc., for a picture to be exhibited in an art gallery several months later. She decides to try for one of the prizes. The picture is finished and she names it "Calling." Mason tries for the prize, but his hand has lost its cunning, and some of his friends tell him of a wonderful picture which did win the first prize. The picture is just a barren part of the beach and standing on a little elevated portion is a girl, with back turned, looking across the water with arms outstretched. He reads the title, and much to the surprise of his friends, he leaves the art gallery. At the village, Nell is standing on the beach, the living picture of "Calling." Mason sees her, comes to her and asks her to forgive, and like all her sex, she does forgive him.

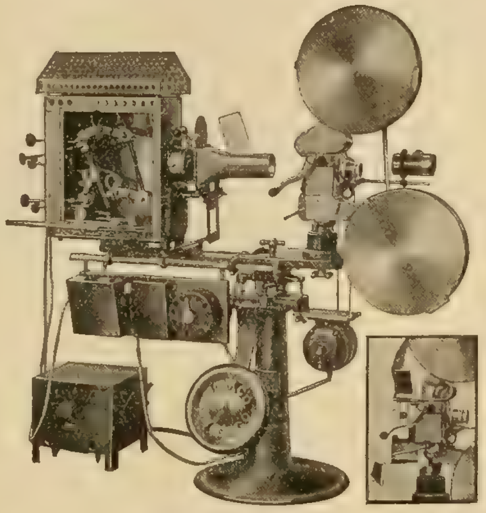
**ON THE MOUNTAIN RANCH** (Mar. 4).—John Fordham, a wealthy ranch owner and his daughter, Ethel, meet with an automobile accident near the ranch house of Jim Clifford. Proffered hospitality is accepted. An acquaintance is formed, which results in Mrs. Clifford inviting Ethel to visit the ranch again, and a few weeks later, Ethel arrives for a more lengthy stay. Jim falls in love with Ethel and later when she refuses his offer of marriage, it developes all the brutality in his nature. Ethel's love for adventure almost causes her death when she persists in riding a spirited horse against the advice of Ed Wallace, the foreman of the ranch. It requires all of Ed's skill and courage to save her after a thrilling and dangerous ride. This experience is the beginning of an interest between the young couple, which soon ripens into a strong attachment. Jim allows the worst in his nature to control him, and when Manuel, a Mexican, kills a drunken cowboy in self-defense, Jim conceives the idea to fasten the crime on Ed Wallace. The fact that Ed has previously quarreled with the cowboy lends color to the accusation, and he is held as the murderer. Fearing that Ed will be lynched, Ethel starts for the sheriff. The Mexican, who is making his escape, sees Ethel and suspecting her purpose, binds and ties her to the stump of a tree and rides away. Ethel manages to free herself from the stump, and with her hands still tied, mounts her horse and taking the bridle between her teeth, continues her ride. She reaches the sheriff, who starts with her towards the ranch with his posse. In the meantime, Jim has persuaded the cowboys to lynch Ed, but the timely arrival of Ethel and the sheriff stop the proceedings, and the capture of the Mexican who has stopped to say goodbye to his sweetheart establishes Ed's innocence.

**ARMY TARGET PRACTICE** (Mar. 6).—A picture of the army target practice at one of the government drill institutions. The targets are raised and lowered automatically and show the marvelous skill of the American marksmen. Instruments for testing sight are clearly shown; also the rapid loading and firing of the guns.

50 DIFFERENT PICTURES OF ACTORS AND ACTRESSES
$2.50 PER 1000 | SOMETHING NEW—POST CARD SIZE
BEST OFFER EVER MADE | $2.50 PER 1000
BUSINESS BOOSTER—A FINE SOUVENIR—BUILDS UP YOUR MATINEES
PRINTING HERALDS FOR ALL FEATURES | SEND FOR CATALOGUE | FEATURE SLIDES 20c. | SIGNS AIR BRUSH SIGNS AND ALL OTHER KINDS
POPULAR PRICES FOR CLASSY WORK
A. BRADY 124 EAST 14th STREET, NEW YORK
71 West 23d Street (Masonic Building) New York

# ANOTHER CLEAN UP

## FOR THE MOTIOGRAPH



Motiograph 1002-M.

## The Motor Drive Motiograph

## APPROVED

## For Use in Chicago Theatres

## The FIRST and ONLY

Motion Picture Machine with Motor Drive to receive the endorsement of Electrical Bureau of the City of Chicago

**We Take Great Pleasure in Making this Announcement to Our Many Friends**

BECAUSE—We originated the Motor Drive for Motion Picture Machines. We originated the series connected Switch Board for use with our Motor Driven Machines, and—we do not always get just credit for our original ideas.

### THE MOTOR DRIVEN MOTIOGRAPH—WILL PASS INSPECTION

because each and every part of this machine is made in our own factory and under the direct supervision of the officers of this company. We do not depend on other factories. We DO NOT ASSEMBLE a lot of parts manufactured by others.

**Approved also** by The National Board of Fire Underwriters
by The District Police of the State of Massachusetts

MANUFACTURED BY

**The Enterprise Optical Manufacturing Co.**

MAIN OFFICE AND FACTORY

**564-572 West Randolph St. CHICAGO, ILL.**

EASTERN OFFICE
30 E. 23RD STREET, NEW YORK CITY.

WESTERN OFFICE
833 MARKET ST., SAN FRANCISCO.

DISTRIBUTED BY

E. E. Fulton, } Chicago.
Kleine Optical Co., } Chicago.
Feature Film & Cal. Light Co., Pittsburg.
R. D. Marson M. P. Co., Boston.

J. H. Hallberg, New York City.
Picture Theatre Equipment Co., New York City.
Williams, Brown & Earle, Philadelphia.
Calehuff Supply Company, Philadelphia.

**WILL WILLIE WIN** (**Mar. 6**).—Sam seems to have the inside track with Ruth, so Willie buys an auto and learns how to run it. Then he takes Ruth for a drive, but she sees Sam on the street and invites him to go along. The car breaks down and while Willie is tinkering with the car Sam proposes and is accepted. On the way home they get Willie to stop at the jewelry store where Sam buys the ring. Willie's car is for sale—cheap.

**HIS CHILDREN** (**Mar. 7**).—Dr. Harry Matthews, is a widower, and not wishing to have his children, Marie and Jimmie raised in the city, he places them with their aunt in the country. He visits them once a week. Then Matthews falls in love with Ethel Wynn, but discovers she has a marked aversion to children. He ponders upon the advisability of marrying, but his intense love casts aside all obstacles and he proposes to Ethel and is accepted. His children he decides to keep a secret, trusting that in time everything will be settled. On his next visit to the children, he breaks the news of his engagement, but tells them they must stay with their aunt for a while longer. Marie is heartbroken, and little Jimmie vaguely realizes that he is to lose daddy.

Ethel is faithful as a wife, but Matthews is handicapped by her desire for extravagance and society. For awhile he lives beyond his income, then in desperation drifts into the stock market. In the meanwhile, little Jimmie in the aunt's home, longs for daddy and fails in health and spirits. Marie finally decides to take the lad to the father's city home. On the night Marie arrives in the city with Jimmie, Harry and Ethel are attending a society function. The children arrive at the home during their absence and the butler grudgingly allows them to await the return of father. He seats them in such a way that a screen in the drawing room hides them from callers. They fall asleep behind the screen.

Ethel is the ruling favorite at the ball that night. In the midst of the festivities Matthews receives a message that his entire investment in stocks is wiped out. Half-dazed Harry goes home and enters the house, passing by the screen that hides the children. Up to his room he goes. He realizes that he is ruined and rather than tell his wife he decides to end his life. Ethel, worried by her husband's conduct, leaves the ball shortly after he does. She, too, enters the house alone, passes through the room without seeing the children and is preparing to ascend the stairs when she sees Harry coming down, revolver in his hand. She steps behind the door and watches him. She sees him go to a desk near the screen and pen a short note. She sees him lift the revolver to his head. The horror of the thing flashes upon her. She starts to dash from behind the curtains, then she suddenly sees the revolver lowered. A slight noise has arrested Harry's action. Marie, in awakening, has knocked a photo off the table. Harry goes to the screen, and stands face to face with his children. As if in a dream he hears the tale from Marie's lips. Ethel, too, from behind the curtains hears the story. When Matthews turns around, he finds Ethel at his shoulder. Harry explains his reasons for deception. Ethel is not angry. Her heart has been touched by the sight of the children. She kisses Marie, then Jimmie, and at the sight of the little pale, peaked face, all her better instinct asserts itself. She carries the lad upstairs to bed. Harry is converted into a new being by the events. All of his misfortunes are forgotten, and he starts forth again.

**UNTIL WE THREE MEET AGAIN** (2 reels—**Special—Mar. 7**).—As James Abbott, Frank Arthur and Martin Wynne, college chums, are bidding farewell to one another at the commencement ball, James discovers that May Scott, whom he loves, favors Frank. He conceals his disappointment and just before they part, he suggests that each man write on a slip of paper, to be put in the back of his watch, the words "Until we three meet again, Thursday, June 12th, ten years from today." The others agree. James grows more and more despondent over the loss of May, and his melancholia is intensified when he is invited to her wedding with Frank.

Ten years later, James is reduced to abject poverty through drink, while Frank is on the road of prosperity. In a moment of desperation, James yields to the temptation to steal. Unknown to him, he singles out Frank's home. Just as he is about to break into the house, May, who is upstairs putting her little daughter to bed, hears the noise below and descends with pistol in hand. There is instant recognition on the part of James and he drops the pistol as Frank appears. Frank is in the act of tearing the mask from James' face when a plain clothes officer, in answer to May's telephone call, appears. He proves to be none other than Wynne. The three men pull out the slips of paper from their watch cases, and Frank holds a reunion dinner in his home.

Abbott is given a high position in the brokerage office of Arthur's. A few days later Arthur's financial condition drives him to distraction. In order to bolster up his business, Frank makes daily visits to a gambling house, while May grieves more and more over the great change that has come over her husband. Finally she sends a pitiful note to James, asking him to call and advise her what to do.

Shortly after James arrives, Frank enters the room, James is hidden behind the portieres by May as Frank goes up stairs to his wife's room. He extracts some of her jewels with the intention of cashing them. As he leaves the house, May requests James to follow him. His course leads him to a hotel outside of which he meets Detective Wynne. He tells him that Arthur is inside. The detective and his men break down the door. In the room they find Abbott trying to sell the jewels. At the thought of his impending imprisonment, Arthur is seized with heart failure and he drops dead upon the floor. James winds up the business affairs of Arthur and leaves the office with the personal papers for May. During the conference the old love, increased by the dejected appearance of May, surges up in James' heart, and on the impulse of the moment he asks May to let him fill Arthur's place. At first she refuses, but finally yields and accepts James' embrace.

**PETE JOINS THE FORCE** (**Mar. 8**).—Pete Rollins loses his last penny playing poker. Although broke, Pete renews his suit for the hand of the widow Amelia Scruggs, whom he believes to have money. Pete has long known that the widow favors him, and this time he goes keyed up to the point of proposing. He progresses in this direction, until he and the widow are interrupted by the old maid servant, Pete, in disgust, leaves the house. He is helpless and too lacking in courage to continue the proposal. His steps lead him back to the retreat of the "gang." While sitting at the table, a want "ad" catches his eye. New members, especially big men, are wanted for the police force. Here is the chance to end his difficulties and to make a name for himself.

He gets a job on the force, although his ignorance and inexperience in this line is a great joke to the others. Pete's beat carries him by Amelia's home. The night after he joins the force she is sitting in her parlor admiring a large portrait of Pete. She treasures this so highly that it is her custom every night to place it in a small safe. As she stores away the portrait, burglars see her at the safe through the window and later, when she has retired, they return to secure what they think is a "cinch haul," Pete sees them. He peeps through a window, sees them at work and then enters a window into the dining room. Through the keyhole he watches the burglars at work, while he formulates plans for their capture.

Upstairs in her room, Madge, the maid is awakened by the burglars. She hurries to Amelia's bedroom and awakens her. Clothed in negligee and blankets, and armed with poker and umbrella, the old ladies descend the stairs into the hallway. They creep into the dining room in time to see Pete's revolver protruding from the portieres, where he is concealed watching the burglars. Breathless with fright, they retreat and telephone police headquarters. Meanwhile the burglars have opened the safe and, discovered only Pete's portrait. In disgust they start for the dining room. Pete, at the keyhole, sees them coming. His inexperience and fear assert themselves, and he jumps hurriedly into a big chest standing near the door. The women have again crept into the dining room, and when they see the lid of the chest slowly rise, they again retreat to the hall, firmly convinced the burglar is in the chest. At this juncture the yeggs enter the dining room. Pete suddenly pops up from the chest and covers the men. But he is so nervous that the yeggs get the better of him, divesting him of his hat, coat and revolver. They manacle him with his own handcuffs and put him back in the chest. At this moment the cops arrives and the burglars beat it, carrying off Pete's uniform. The cops enter the dining room in time to see the yeggs getting through the window and two of them, give chase. The third cop finds Pete handcuffed in the chest and promptly collars him. Pete argues in vain, Amelia and Madge creep back into the dining room. Then comes the startling recognition of Pete and Amelia. She orders the astounded cop to take his hands off and leave them. As he does so she moves up to Pete in a manner that shows her affection. The other cops return with Pete's uniform, dropped by the yeggs, and when all of them re-enter the dining room they find Amelia tightly embraced in Pete's manacled arms.

### SELIG.

**THE DEPUTY'S SWEETHEART** (**Mar. 3**).—A young girl in a small western community, receives a legacy of five thousand dollars worth of government bonds. A gossip neighbor calls upon the girl and, after a bit of questioning, learns all the details. Bursting with importance, the gossip tells the news to everyone she meets. A couple of rough characters hear of the girl's wealth, go to her home, and take the bonds from her, making good their escape.

The girl communicates with her sweetheart, a deputy U. S. Marshal, who follows and finally corners them in an out of the way log house. By a clever bit of strategy, the marshal manages to arrest one of the thieves, but is shot from behind by the other. When he regains consciousness he again takes up the trail. This time he is aided by several brother officers and a posse of cowboys. After an exciting chase, the thieves are run down, and the bonds recovered. As the deputy marshal returns the bonds to the girl, he takes occasion to impress upon her mind the fact that she needs protection. She comes round to his way of thinking and the happy pair start to town for a marriage license.

**THE COLLECTOR OF PEARLS** (**Mar. 4**).—An American dancing girl is mysteriously advertised as "The Pearl of the Orient." J. Pearl Collector, a millionaire gem collector, sees the advertisement and believes that "The Pearl of the Orient" is a real pearl. In order to appease the wrath of his athletic sweetheart, the millionaire orders the pearl sent to his home C. O. D.

The manager of "The Pearl of the Orient" receives the message and sees in this mistake a chance to get some free advertising for his dancing star. He puts "The Pearl of the Orient" in a trunk and sends her to the millionaire's home. The collector's sweetheart, Electra, sees the dancer and goes into a rage. The dancing girl, becoming frightened, hides in the millionaire's vault. The pearl's manager and sweetheart, believing that she has been hidden, threaten the collector with death, if he does not produce her at a certain hour. Many complications ensue, but eventually the collector's sweetheart understands the situation and effects a satisfactory settlement all around.

**THE STORY OF LAVINIA** (**Mar. 5**).—Lavinia is the favorite pupil in the high school of a small town. At the graduation exercises she is presented, by the school trustees, with a scholarship in Freshwater College, as a reward for her high standing as a student. Later she leaves alone for the city. At college she is thrown among girls who have come from wealthy homes and have enjoyed social advantages far above any which have come into her life. As a consequence, the simple, demure Lavinia is laughed at and snubbed. She retains her sweet nature through it all.

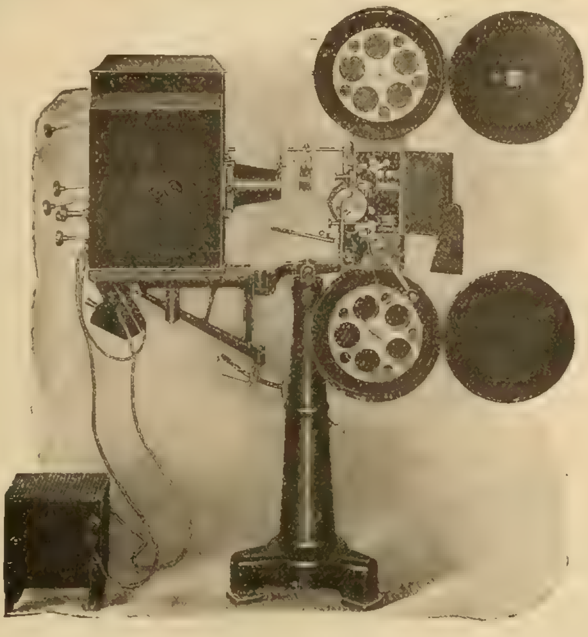
One night there is a clandestine chafing dish party in the room of Betty, the ringleader of the "fashionable" set. All in the dormitory are invited except Lavinia. Thinking, in her simple-hearted way, that she has been overlooked by accident, she presents herself at the party and attempts to enter into the festivities with the others. She is received in an ironical manner, but the whole aspect of the situation is soon changed. During a pillow fight the lighted alcohol lamp is overturned and the room is ablaze in a moment, A panic ensues in which Lavinia proves herself a heroine, capping the climax of her daring, when it is discovered that one of the girls has been left unrescued, by climbing to the second story of the building by the waterspout and lowering the unfortunate to the ground in safety. In descending, the waterspout breaks away from the wall and Lavinia is precipitated to the ground, suffering terrible injury. The girls now realize the smallness of their own conduct and do everything to make amends to Lavinia. Her mother is brought to the city at their expense, and Lavinia is suitably rewarded.

**THE SPANISH PARROT-GIRL** (**Mar. 6**).—In order to save her father from the designs of a cunning Spaniard, who holds his promissory note. Lola Hernandez, the beautiful parrot-girl, is about to sacrifice her young life. A wealthy young tourist, Richard Avery, falls in love with Lola. Knowing that her father will object to the young millionaire, Lola promises to elope with him. The Spanish rival hears of the intended elopement and waylays Lola and her lover. Lola is returned to her father and the young tourist is incarcerated in the dungeon of the Mission Church. His automobile is wrecked by an explosion of the gasoline tank. Through the aid of a priest, Richard Avery is liberated and arrives at Lola's just in time to confront his Spanish rival, who is in the act of demanding Lola's hand in marriage in lieu of the money owed him. Avery saves Lola by marrying her himself, and, as a wedding present, he gives the girl a check with which she can pay her father's obligations.

**A HUSBAND WON BY ELECTION** (**Mar. 7**).—Edna Dusenberry, the charming twenty-year old daughter of Senator Dusenberry, is in love with handsome young Walter Force. John Cartwright, a corrupt politician and candidate for mayor, makes a deal with the Senator whereby he is to receive the hand of Edna in marriage. Edna holds opinions of her own upon the subject and goes to her fiancé, Walter, for advice. Walter's law partners hit upon a scheme to beat the corrupt politician. They tell their idea to Edna and she tells her father that she will marry the next mayor, the announcement to be made on the day after election. Cartwright, believing that he has won goes into the campaign with renewed vigor. Now the young people put their scheme into operation. Walter is put up as the reform party candidate for mayor and, after an exciting battle at the polls, wins by a good plurality. The next morning he calls at the Senator's home and reminds him of Edna's promise to "marry the next mayor."

### VITAGRAPH.

**THE PICKWICK PAPERS** (**Feb. 28**).—**PART ONE—THE ADVENTURE OF THE HONORABLE EVENT.**—This adventure begins with the first journey of the "Pickwick Club." Mr. Pickwick leaves with the essentials for looking into interesting things and noting all consequent events. Tupman,



# BELL & HOWELL CO.

## 217 West Illinois St.
## CHICAGO

The kind of a concern you like to deal with. They know their business. It is an inspiration just to talk to them. They sell the

## *Simplex*

projector, and here are a few of the people they have sold it to and what they say about the machine:

JANET THEATRE
617 North Ave. Chicago
"We have joined the Simplex Booster Club."
Hyman & Hirsch.

EMMET THEATRE
111 N. 48th Ave. Chicago
"We are greatly pleased with Simplex."
C. H. Carey, Mgr.

WEBER THEATRE
3018 Diversey Ave. Chicago
"Simplex is a perfect projector."
W. J. Weber.

JEFFERSON THEATRE
4764 Milwaukee Ave. Chicago
"We are pleased to recommend Simplex."
Cripe Bros.

BURTON THEATRE
3830 Indiana Ave. Chicago
"We are more than satisfied with Simplex."
R. O. Proctor, Mgr.

PASTIME THEATRE
66 W. Madison St. Chicago
"During our rush hours we project our reels in from seven to eight minutes. Simplex is rock steady and appears to be everlasting."
Harry Thompson, Mgr.

WEENEEDA THEATRE
5038 W. Chicago Ave. Chicago
"Simplex gives positively the steadiest picture we have ever seen."
Barret and Gagen.

CHICAGO THEATRE
State & Harrison Sts. Chicago
"All operators should appreciate Simplex."
Operator Friedlander.

HIPPODROME THEATRE
63rd and Ashland Ave. Chicago
"Simplex here meets with the same favor as it is receiving at our Kimbark Theatre."
McElroy & Fitzpatrick.

QUEEN THEATRE
Lincoln Ave. and Rightwood Chicago
"A perfect projector." E. H. Loeser.

WEBSTER THEATRE
Lincoln Ave. and Webster St. Chicago
"We are greatly pleased with Simplex."
Ed. L. Nikoden, Gen. Mgr.

FOSTER THEATRE
Evanston Ave. and Foster St. Chicago
"Simplex is truly a great machine."
Applebaum & Kahn, Mgrs.

GLEE THEATRE
Lincoln Ave. and Irving Park Bl. Chicago
"Your Simplex more than makes good all your claims." O. C. Lehman.

PARKWAY THEATRE
N. Clark St. and Diversey Bl. Chicago
"The perfection of Simplex is certainly a revelation to myself and my patrons."
O. G. Nealson.

INDIANA THEATRE
43rd and Indiana Sts. Chicago
"I am so greatly pleased with Simplex that it is my intention to install Simplex in all theatres owned by our Company."
Geo. B. Levee.

HOME THEATRE
1539 Milwaukee Ave. Chicago
"We are more than pleased with Simplex and are recommending this machine to our friends." Applebaum & Kahn.

TEMPLE THEATRE
3121 Lincoln Ave. Chicago
"Both Simplex machines installed in our theatre are more than satisfactory."
Big Four Amusement Co.. M. Gumbiner, Mgr.

KIMBARK THEATRE
1308 E. 75th St. Chicago
"We are delighted with Simplex and shall wish another one soon for our new theatre at 63rd and Ashland."
McElroy & Fitzpatrick.

BIJOU THEATRE
S. Halsted and Jackson Bl. Chicago
"We are greatly pleased with the two Simplex machines and wish to have you install two more in our Palace Theatre at 12th and Blue Island Ave."
Ellis F. Glickman.

BERRY THEATRE
Lincoln Ave. and Berry St. Chicago
"We really believe that our thanks are due you for inducing us to install Simplex in both our theatres. Hyman & Hirsch.

CASINO THEATRE
58 W. Madison St. Chicago
"I am greatly pleased with Simplex."
Fred Havel, Operator.

STEVENS THEATRE
Evanston Ave. and Irving Park Bl. Chicago
"The fact that I purchased two more Simplex machines after installing these machines in my Parkway Theatre, should be proof that I am more than satisfied."
F. O. Neilson.

CRYTERIAN THEATRE
1220 Sedgwick St. Chicago
"I am greatly pleased with Simplex."
Paul Sittner.

MARSHFIELD THEATRE
12th and Paulina Sts. Chicago
"Simplex is all that you claim. We want two more for our new theatre at 12th and Ashland."
Marx, Goodman and Marx.

LIBERTY THEATRE
3705 W. Fullerton Ave. Chicago
"A perfect projector and I am more than satisfied." H. D. Kaufman, Mgr.

CUPID THEATRE
W. Madison and 40th Ave. Chicago
"My patrons noticed the improvement at once after Simplex was installed."
F. K. Davis.

TIFFIN THEATRE
North Ave. and 41st St. Chicago
"Your two Simplex machines are great."
Lynch & Kappus.

INDEPENDENT THEATRE
3725 W. 12th St. Chicago
"Our two Simplex machines are pleasing ourselves and our patrons."
Hirsch Amusement Co.

BELL THEATRE
W. Madison and Western Ave. Chicago
"Simplex Projection is perfect. We will want two more machines for our new theatre on W. Madison Street." John Bell, Mgr.

LINDEN THEATRE
63rd and Halsted Sts. Chicago
"I am greatly pleased with the two special Simplex machines. They handle 2,000 ft. reels perfectly."

---

DELUX THEATRE
Wilson Ave. and Clifton St. Chicago
"We are greatly pleased with your two Simplex machines."

---

SAVOY THEATRE
W. Madison St. and 44th Ave. Chicago
"The best we have seen."
Streeter & Miller.

COLUMBIA THEATRE
St. Louis Missouri
"Simplex is a great machine. I think it beyond comparison."
Harry Black, Operator.

LYRIC THEATRE
Minneapolis Minnesota
"We note a great improvement and are immensely pleased with Simplex."
Saxe Amusement Co.

BROADWAY THEATRE
Superior Wisconsin
"Simplex makes good here and we are greatly pleased."
Allardt Circuit Co.

VAN BUREN & HOWARD
Harvey Illinois
"We would not sell our Simplex for twice its cost if we could not secure another one."
Fred Buchannan, Mgr.

ORPHEUM THEATRE
Racine Wisconsin
"Simplex is certainly the last word in motion picture projectors. We shall equip all our theatres with Simplex at an early date."
Allardt Circuit Co., by L. F. Allardt.

STAR THEATRE
Elgin Illinois
"There certainly is a difference and we recommend Simplex." Mgr. Williams.

ALHAMBRA THEATRE
Milwaukee Wisconsin
"Our projection distance is 142 feet. Simplex is a revelation to us."
Saxe Amusement Company.

GRAND THEATRE
Macomb Illinois
"My machine is running fine. I think it is the best machine on the market."
H. B. Frank.

LYRIC AMUSEMENT CO.
Champaign Illinois
"I am boosting Simplex wherever possible, as it is a wonderful machine."
H. H. Johnson.

Write for catalogue A, describing this **Peer of all Projectors.** Made by

**PRECISION MACHINE CO.,** **317 East 34th Street, New York**

Winkle and Snodgrass join him and all of them go to the Golden Calf. In answer to Pickwick's questions, the cabby makes many remarkable statements about his horses, etc., which Mr. Pickwick jots down. The cabby then becomes suspicious and when they arrive at the Golden Calf, approaches Mr. Pickwick in a belligerent attitude, attacks him and his friends, much to the delight of the bystanders. Mr. Alpha Jingle arrives upon the scene, quells the riot by his authoriatative manner, sends the cabby about his business and takes under his prosonal protection, the four members of the Pickwick Club. Upon learning that they intend journeying to Rochester by coach, Mr. Jingle offers to accompany them. As the coach bowls along through the Kentish fields, Mr. Jingle relates many startling and wonderful things which had happened during his interesting career. Mr. Pickwick fills his note book to overflowing.

Upon arriving at the Bull Inn, recommended by Mr. Jingle, Mr. Pickwick reluctantly parts company with Mr. Jingle, only on the ground that Mr. Jingle join the Pickwick party for dinner. Mr. Jingle arrives promptly at five, does full justice to the food and very full justice to the wines. After eating and drinking, sleep overtakes the illustrious Mr. Pickwick, the poetic Mr. Snodgrass and the redoubtable sportsman, Mr. Winkle, leaving Mr. Jingle and the sentimental Mr. Tupman in conversation on the beauties of the Kentish ladies. Mr. Tupman tells Mr. Jingle that a ball is in progress in the Assembly Room. While Mr. Winkle is sleeping, Mr. Tupman borrows Mr. Winkle's new Pickwickian uniform for Mr. Jingle's use. Both the gentlemen enjoy themselves thoroughly, becoming acquainted with the ladies of Kent through the engaging manners of Mr. Jingle.

During the evening, Mr. Jingle pays such ardent attentions to one Mrs. Budger, a fat and wealthy widow, that she forgets her faithful suitor, Dr. Slammer. In spite of warning glances from the enraged Dr. Slammer, Mr. Jingle, assisted by Mr. Tupman, escorts Mrs. Budger to her carriage. Without mincing matters, he tells Mr. Jingle what he thinks of him and challenges him to a duel, which Mr. Jingle coolly ignores.

The following morning, Lieutenant Tappleton, in behalf of Dr. Slammer, calls and inquires for the gentleman who wore the Pickwickian uniform, Mr. Winkle, the owner of the coat, is called to interview the Lieutenant. Mr. Winkle still feels the effects of the wine, and accepts the challenge. At sunset, with his second, Mr. Snodgrass, he starts for the field of battle. They find Dr. Slammer there with his seconds. After the preliminaries are arranged, as they are about to fire, Dr. Slammer gets a good look at his adversary, and shouts, "Stop, stop, that's not the man." Explanations and apologies follow and they promise to meet again at the Bull Inn that evening. At the Inn, Mr. Jingle is introduced to Dr. Slammer, who recognizes Jingle. Mr. Jingle again ignores Dr. Slammer, Mr. Pickwick refuses absolutely to credit a single accusation against him, and the meeting is abruptly broken up.

**PART TWO—THE ADVENTURE OF THE WESTGATE SEMINARY.** — Mr. Pickwick learns that Mr. Jingle is an adventurer and starts out with Sam Weller, his valet, to find him and punish him. They arrive at Bury St. Edmonds, at the Angel hotel and Mr. Pickwick engages a private room. He and Sam plan to secure further information concerning Mr. Jingle. In half an hour Sam comes back with the news that Mr. Charles Fitz-Marshall (Jingle's assumed name), is spending the evening in another house in the neighborhood. Sam promises to secure Mr. Jingle's plans from his servant, Job Trotter, in the morning, and with Mr. Pickwick's consent, spends the evening in his own way drinking with the company downstairs, while Mr. Pickwick is sleeping.

The next morning, Sam meets Job Trotter, who pretends to be willing to betray his master, and introduces him to Mr. Pickwick. Job, with lamentations and tears tells of the perfidy of the rascally Jingle, tells Pickwick that Jingle is planning to elope with a young lady, an heiress, who is attending the Westgate Seminary, which is just outside the town. Job suggests that Mr. Pickwick wait outside the Seminary in the garden, and at ten o'clock, the hour set for the elopement, he could then frustrate Jingle's plans. They plan that he shall knock at a little door when the clock strikes ten and Mr. Jingle will open it. That evening, Sam reports that Jingle and Job are preparing for their evening's work. It is a very dark night, with a storm threatening. Sam returns to the Inn after assisting Mr. Pickwick over the low fence. The heroic Mr. Pickwick knocks on the door of the Seminary, arousing the girls and startling the household, who answer the knocks, but discover no one at the door, when Pickwick hides behind it. When Jingle doesn't appear at last he makes bolder and discloses himself. He tells his errand much to the surprise and confusion of the ladies. Mr. Pickwick is ushered into tse presence of the Lady Superior of the Seminary and accused of being a burglar. He explains that he came to save one of the young ladies from being kidnapper by a dishonorable rascal. This convinces the young ladies that he certainly must be crazy. Pickwick is locked up in a closet and Sam Weller sent for, at the suggestion of Mr. Pickwick.

Mr. Pickwick's friends, who have missed him and gone out in quest of him, come to his rescue and vouch for his respectability, which, together with Mr. Pickwick's winning manners, dispel all doubt as to his identity and character.

While all this is going on, Jingle and Job Trotter make good their escape and are far beyond all apprehension.

**UNDER THE MAKE-UP** (Mar. 1).—Doing a turn daily in a music hall, Pierrot and Pierrette, have a bad struggle for existence. One night, during their performance, John Harrad happens into the theater. He is married to a shrew and seeks pleasure elsewhere than his home. He is very much taken with Pierrette's dancing. His applause is so loud he attracts her attention. She bows to him in acknowledgment. He sends her a bunch of roses with his card asking if she is free to take dinner with him. Her life is a grind and she hungers for other associates. Her mind is disturbed by thoughts of her child and husband, but she finally consents to accompany Harrad. Their tastes and ideas arouse a mutual sympathy. He proposes that they go away together and forget the past. Such a proposition from a man of wealth confuses her, and distractedly she opens her handbag for her handkerchief, when she discovers in it a toy belonging to her little boy. The sight of it brings to her a realization of her obligation to her child and husband. Harrad notes her distress and she tells him all. He, being a decent man, leads her out and sends her back to the music hall and her family.

During all this time, Pierrott, her husband, has been waiting at the theater, for her to go on with their act. He is almost frantic at her absence and when he is told by an actress that his wife has gone away with another man, he completely breaks down. The manager insists that he do the act alone. He is doing the best he can when Pierrette returns to the theater, makes up, and is standing in the wings of the stage. Pierrot beckons her to come on and at the same time, determines to kill her on the stage in front of the audience. She obeys and he tries to strangle her, asking between his teeth if she is guilty of wrong-doing. Her eyes meet his and he sees at a glance that she is innocent.

The audience thinks this part of their act, and applauds with wild delight, and the curtain falls. Pierrot carries his wife, in a faint, to the dressing room and revives her. She tells him the whole story of her experience with Harrad. Pierrot takes their child and placing him in his little mother's arms, he folds his arms around them both in a protecting embrace.

**O'HARA'S GODCHILD** (Mar. 3).—Tom O'Grady rushes into the O'Hara's one evening to announce the arrival of a son and Denis O'Hara and his sister, Mary, go over to see the baby; there and then Denis is informed that he is to stand godfather for it. The christening takes place amidst great feasting, but as time passes and ill-luck comes to Tom, owing to a slack season, he is discharged from the steel works where he is employed and cannot get another job, O'Grady and Sullivan seem to think that this is his own fault and are always nagging at him. He gets an offer to go to Pittsburgh, but when he asks help from his father-in-law and father to get there, they both refuse it and declare, that he should remain in New York, and when he persists in taking the place, going there with money furnished by O'Hara, they refuse to speak to him or say good-bye. For a while, all goes well and then Tom is stricken with a fever, loses his job and they are at the point of starvation, Aileen even pawning her wedding ring for food. Tom is too proud to write to his relations and will not let Aileen do so. At last Aileen writes to Nora and tells her troubles. Nora goes to O'Hara. The moment he and his sister hear of the trouble, they get together all their little savings and Denis starts for Pittsburgh. He reaches there on Christmas Eve, and enters the wretched home of Tom like a gleam of sunshine. Tom regains strength and on New Years Day, O'Hara brings him with Aileen and the baby, home. He invites Sullivan and O'Grady over to his house and when they see their son and daughter with their grandchild, their hearts melt, and the new year begins with a family re-union and good fellowship, with Denis as the presiding genius.

**HUBBY BUYS A BABY** (Mar. 4).—After a joyous night at the club, Johnny Bun is in love with the whole world. On his way home, he sees a colored girl wheeling her little sister in a baby carriage. He takes quite a notion to the youngster, and falls in love with it. He induces her sister to sell the pickaninny to him for $10. He takes the baby home and surprises Mrs. Bun, who is entertaining representatives of the Mother's Club, informing her that their childless home will be made happy by the presence of their adopted daughter. Mrs. Bun is horrified and her guests disgusted with such a presentation, leave the house without the formality of congratulations or the usual good-bye. John sees that the little darkey is made comfortable over night.

The girl who sold her baby sister, takes the ten dollars and invests it in a white poodle dog and exultingly takes it home to her mother, explaining how she got rid of the baby and came into the possession of the dog. Her mother gives way to great lamentations, and impresses her slipper with force and vigor, where it will best express her opinion of her fool daughter. The girl's howls bring in the neighbors who accompany the mother and daughter to the police station, where the loss of the child is told and the police requested to be on the look-out for Bun.

Mrs. Bun insists that her husband take the child back to its parents. He calls his taxi and is on his way, when a mounted policeman becomes suspicious and stops the auto, and demands that the chauffeur drive to the police station. Here they meet the child's mother and her neighbors registering their complaint about the loss of her baby. The mother seizes her child from Bun's arms and gives him the poodle, telling him that represents his ten dollars. The police sergeant fines him for disturbing the peace and allows him to depart. Outside the station house, he meets the colored woman and her child. He apologizes for his conduct. This smoothes her injured feelings, and she holds the baby out to John and tells it to kiss him good-bye. He accepts the challenge, and makes amends for his night at the club.

**A HEART OF THE FOREST** (Mar. 5).—Making his way through the forest, Little Eagle, the son of Black Hawk, the Indian chief, is caught beneath a falling tree which holds him captive. Mr. Bower, a backwoodsman, living with his family in a log cabin, happens along and finds the boy, whom he releases. The boy's leg is broken and he is greatly exhausted. Mr. Bower carries him to his home, where he is cared for and nursed back to health by Mrs. Bower. The lad becomes greatly attached to the Bower family and stays with them a long time, serving them in every way he can, in gratitude for their kindness. His father, Black Hawk, learns where he is, and insists that he shall leave the cabin and come back with him to his tribe. The boy obeys, but whenever possible, makes off without his father's knowledge to the Bower home. The chief is greatly angered and threatens to kill the Bowers if he continues to associate with them. He does not heed his father's injunction and is punished for disobedience. The boy overhears his father in consultation with the braves, arrange for an attack upon the Bowers cabin. Mr. Bowers, who has gone into the woods with a companion, has left his wife and little daughter alone. Little Eagle hastens to tell them they must flee at once. He leads them to the river bank and draws forth a canoe from the bushes, tells them to jump in and paddle down stream as fast as they can, while he will return to the cabin and keep the Indians at bay until Mrs. Bower and her child are safely out of reach. He goes back to the log house, bars the door and when the Indians attach the cabin, he shoots at them, standing them off for some time. They make a detour of the cabin and climbing to the roof, set it afire. It is soon enveloped in flames, and he dies in the fire a hero, to gratitude and his friends. Mrs. Bower and her child make their way down the river until they reach her husband. She tells him of the boy's faithfulness. They all hasten back to the cabin only to find it in ruins, too late to save their grateful little friend.

**THAT COLLEGE LIFE** (Mar. 6).—Unexpectedly, Jack Martin receives word from his fiancee, telling him that after all, she will accept his invitation to the Regatta, and is coming out from the city at once. He is bewildered. Thinking that she was not going to come, he had spent all his money. He writes to his father for money. Father wires a flat refusal. Something must be done to raise money enough to see him thrugh Regatta Day in good style. He pawns his best clothes and all the extra clothes of his two roommates, leaving the three nothing but what they are wearing. His chums discover his trick, and while he sleeps, they take his only suit and hock it. In the morning, he finds it out and tells them that the money for the clothes and the ticket, were in the pocket of his suit. He explains to them the only way to right matters is for them to loan him one of their suits and he will pawn the only remaining suit. They hesitate, then agree. He puts on the suit and behind their backs, takes the aforementioned money and tickets from under his mattress and with the suit, departs. He pawns the suit and with the money, takes his own suit out of pawn, takes off the borrowed suit and pawns that; thus giving him the money for all the clothes he originally pawned and the last and only suits of his roommates, and still has his own suit. He gets an automobile and meets his fiancee at the station and takes her out to the Regatta. Afterwards, he takes her to dinner. In the meantime, the boys are raving in their room in town, clothed in pajamas and swearing vengeance on Jack.

**HE WAITED** (Mar. 8).—Full of anticipation for an evening at the theater, a young man, according to appointment, calls at the home of his fiancee. The maid announces him and the young lady sends back word that she will be ready in a few minutes. The young man waits and waits, but still she lingers at her dressing table, while the young man continues to wait. Growing restless, he tries to pass the time away by reading, then by playing the piano, but still she remains in her boudoir, directing the maid in the adjustment of her dress and the arrangement of her hair. The young man waits, while time flies and minutes become hours, hours days, and days, weeks; then the years begin to show in the young man's face until he is growing old and feeble, still the young lady

**Watch for the announcement of the**

# BIGGEST AND MOST SPECTACULAR FILM,

**feature or regular, ever conceived by human brains. It is the film par excellence, not only of the year, but of the whole history of moving picture making. Handling as we do, the choicest European importations only, it was a foregone conclusion that we would obtain control of a production which we feel certain will take the country by storm and will mark a mile stone in the history of the business. Other film surprises are in store for the trade, all calculated to make the name "ECLECTIC FILM" synonymous with "Feature Film." We control the output of some of the biggest and best, the most experienced and reputable film makers. Hadn't you better hook up with us?**

**ECLECTIC FILM CO.,** 145 West 45th Street
NEW YORK CITY

**K. W. LINN, General Agent**

*"The Cream of the European Market Selected for America"*

hovers over her rouge and powder pots, putting a touch on her face here and there to make herself more charming in the sight of the man who has become aged and infirm in waiting for her appearance. At last his dearly beloved announces that she is ready to attend the theater with him. As she enters the room, she cannot recognize him; his wrinkled face, his long white beard and his snowy, flowing locks, are not as she knew them in his youth. She is distressed, but he tells her to be of good cheer, that they will go to the theater anyhow and see the grandchildren of the actors whom they had originally intended to see before he began his long wait.

**BLACK DIAMONDS** (Mar. 8).—An inspection of the coal mines of the richest coal fields in the United States, giving an insight to the methods employed in mining the fuel product. A very instructive and absorbing industrial.

## ESSANAY.

**BILLY McGRATH ON BROADWAY** (Mar. 4).—The lure of the footlights attracts Billy McGrath. He decides to purchase a drama, produce it and play it on Broadway. He engages a company of capable performers, but through the misunderstanding of two of the actresses the company go on a strike, and refuse to work. His booking agent emphatically tells him he will not furnish him with any more talent. The stage hands of the theater McGrath has purchased come to his assistance, by declaring that they will take the parts. After several unfortunate rehearsals the play is produced. The scrub woman as the leading lady creates a furor, while the janitor of the building in the costume of a dashing young blonde engenue creates the laugh entertainment of the performance. The audience at the opening night proclaim the show a huge success, while the critics in the morning papers declare the show to be a riot. Billy McGrath, with his fortune assured, smiles at the defeat of his striking performers and his unreluctant booking agent.

**THE DISCOVERY** (Mar. 5).—I. M. Monion falls in love with his stenographer, Maud Mueller, and proposes to her. The pretty young girl informs her employer that she will give her answer when she returns from her vacation. At the summer resort Miss Mueller meets Mr. Monion's son. The two are constantly together. Finally young Monion proposes to Maud and is accepted. They are about to be married by the justice of peace when the latter informs them that he cannot perform the ceremony unless Miss Mueller produces a birth certificate. Returning to the hotel, Monion receives a telegram from his father requesting him to return to the city immediately, as business matters demand his attention. Monion leaves and his fiancee returns to the city. That same afternoon Miss Mueller is struck by an automobile and rendered unconscious. A doctor is summoned who identifies her. A few weeks later Miss Mueller, now recovered fully from her accident, returns to the city whereupon entering her employer's office is greeted lovingly by Mr. Monion and his son. I. M. Monion requests the young beauty to give him her answer. He produces an engagement ring, as does the son. Both are overwhelmed when informed that her name is not Maud Mueller, but Maud Mueller Monion, her employer's daughter. Sad at the loss of a charming wife, but happy in the discovery of their lost one, they welcome her into their hearts and home.

**A MONTANA MIX-UP** (Mar. 6).—Maizie Mackey finished with her term at boarding school in Los Angeles, leaves her sweetheart, Bud Stone, and returns to her father's ranch near Ash Forks, Cal. A few weeks later, Bud, lonesome and downhearted, wires Maizies father that he is coming on to ask a very important question. A few of the cowpunchers on Mackey's ranch meet Bud at the station. Mistaking a traveler's package for Bud's, the men throw it on the bus and drive away. Maizie welcomes her sweetheart. Everything goes smoothly enough until the mysterious package begins to wiggle and squirm around in Bud's room. The climax comes when everybody in the house hears the cries of a baby. Comical situations arise from Bud's peculiar situation in the matter. Bud has a lively time trying to explain until the mother of the baby arrives on the scene and explains matters. Maizie accepts Bud as a life partner and they are left to plan their future happiness.

**A MISTAKEN ACCUSATION** (Mar. 7).—Pietro, an Italian laborer, out of employment, reads an ad in the daily paper asking for a good conscientious man. Pietro answers the ad by calling at the home of Tom Dayton, a contractor, only to learn that he is not in. The infant son of Dayton is found playing in the dirt in front of the house. Pietro amuses the child by helping him build a mud castle. Having completed his architectural masterpiece, Pietro arrives. The child, tired of its amusement, wanders off into the nearby woods. The mother returns and finds the child gone. She picks up a bandana handkerchief left by the Italian. Coming to the conclusion that her child has been kidnapped, she notifies her husband and the two go in pursuit. Pietro is discovered at the corner, where the father and laborer engage in a battle. Pietro escapes into the woods, where he runs across the sleeping form of the baby. He fondly picks him up and returns him to his home, unseen. The police capture Pietro and take him to Dayton's home. The child explains matters to the satisfaction of all, and Pietro is rewarded by a good position.

**THE HAND OF FATE** (Mar. 7).—Jim Rathburn, foreman of the quarry gang, and bully, refuses his dog food. The poor animal begs pleadingly for something to eat. Not satisfied with starving the dog, Rathburn ties a stick of dynamite to his tail, and sets the fuse on fire. The bully takes to his heels, and the gang follows as the dog pursues them. The crowd enter the dynamite shed and the dog crawls under the door. Frantic, the men rush outside, lock the door behind them, unknowingly leave Rathburn to his fate. The dog crawls out from under the door, leaving behind the lighted dynamite fuse. A moment later the shed and it's contents are blown into atoms.

**BRONCHO BILLY AND THE SQUATTER'S DAUGHTER** (Mar. 8).—Broncho Billy, half crazed with liquor, enters a saloon and demands a bottle of whiskey. This he absorbs about half, which places his physical and mental condition in a state of sub-consciousness. Completely intoxicated, Broncho Billy is placed on his horse and led away. Having ridden a few miles in this condition, he falls off his mount unconscious. Mabel Clark, a squatter's daughter, discovers him by the roadside, washes off his aching brow, and brings him to. Appreciative of her kind act he later saves her and her father from being cast out of their humble home into the wilds of the country, by a disappointed suitor.

## EDISON.

**IN A JAPANESE TEA GARDEN** (Feb. 24).—This picture gives us a fine view of a Japanese tea garden with a comedy woven around an American girl tourist and her two suitors. Like all lovers, they search out romantic spots to let their romantic feelings have full sway, but it comes about that they are often interrupted in their sweetness by the arrival of the little lady of the tea house. The real event of the picture does not occur until the lady forgets her velvet bag and young Sir Gallant hurries back to bring it to her, though he hates to leave her side even for a moment.

It then befalls that on his return with his love's precious possession, he meets another fair damsel in distress, who has sprained her ankle, and Sir Gallant hastens to her side. The distressed lady nearly faints in his arms, and who should see the fond embrace but his own fair lady love from a distance. Sir Gallant tries to explain to his lady love, but she will not listen; she thinks he is false.

Vainly he tries to seek an interview, and in his distress he pleads with the little Japanese lady of the tea house to help him find a moment alone with the woman he loves, and the dusky maiden contrives a very clever trick wherewth Sr Gallant carries his lady love far away from the maddening crowd in a 'rickshaw and runs with her far out into the ocean. Helpless and alone, she is forced to listen to his explanation, and the true light of love returns as it is ever with a man and a maid.

**THE NEWEST METHOD OF COALING BATTLESHIPS AT SEA** (Feb. 26).—We see the Battleship "North Dakota" taking coal from the Collier "Cyclops," by means of an ingenious device which lifts six large bags, each holding about one-half ton of coal, from the hold of the "Cyclops" and transferring it by a trolley line of about two hundred yards to the hold of the "North Dakota." We are also shown close views of the engine which operates the trolley and automatically takes up the slack in the cable in such a manner as to insure rapid and accurate operation.

**ALL ON ACCOUNT OF A TRANSFER** (Feb. 26).—In trying to explain to a big, fat German who has recently arrived in this country, how and where he is to change street cars to get to a certain address, a conductor gives Herr Frantz Muller a transfer, telling him to follow a lady who is sitting ahead of him, to whom he has just given a transfer for the same car.

Arriving at the crosstown line the lady, who is followed by Muller, discovers that she has forty minutes leeway before her transfer expires, and decides to do a little shopping. Muller follows her everywhere. She becomes suspicious of him and tries to evade him by rushing into a busy bargain store, but Muller sticks to her trail like Old Sleuth, the detective, never losing sight of her for a moment. At the shirt waist counter, where great reductions are offered, the persistent Muller creates a sensation among the shoppers when the lady he is following screams for help and has him arrested.

At the police station Muller tries to explain in his own tongue, but the Irish sargeant cannot understand him and is about to confine him to a cell when the lady, upon learning Muller's motive in following her so persistently, withdraws her charge, and understanding German, acts as his interpreter, has him excused and also volunteers to direct him to the proper car. Now they understand each other they become good friends, and the last seen of them is on a crosstown car with Cupid on the job.

**A WILL AND A WAY** (Feb. 28).—Being the eighth story of "What Happened to Mary." In this picture we see Mary as a public stenographer. Mr. Foster, a lawyer, has her write a letter to Abraham Darrow, stating that a new will is ready for his signature, but that the son, Terence Darrow, prevents the lawyer's access to the old man's bedside. Mary immediately volunteers her assistance in getting into the house and having the will signed.

Terence Darrow sees Foster and Mary coming out of the office building and follows Mary to his home in time to prevent her entering. He then goes in, sits down, lights a cigarette and sends the old housekeeper out for some whiskey. Falling asleep, his cigarette drops from his fingers and sets fire to the rug. Mary, in the meantime, goes into the alley and slips in the back way when the old housekeeper comes out. She is detected by Terence attempting to steal through the room and a terrific struggle ensues, but Mary escapes to the yard agan and gets the bottle of whskey and a shawl from the old housekeeper by a trick and re-enters, this time being successful in escaping detection.

She locks Terence in the room, reaches the old man and gets the will signed just as Terence breaks into the room. The fire caused by the cigarette has meanwhile gained such headway that the firemen have their ladders up and one of them reaches the window just in time to knock Terence down as he attempts to wrest the will from Mary. The fireman then picks Mary up and starts down the ladder, but is followed by Terence and a desperate fight takes place on the ladder. Terence in an endeavor to kick the fireman off loses his balance and falls to the ground. The fireman brings Mary safely down. She quickly recovers consciousness and takes the signed will to Mr. Foster.

## PATHE.

**PATHE'S WEEKLY, NO. 9, 1913** (Feb. 24).—**Minneapolis, Minn.** Loretta Patch wins the half mile free-for-all horse race on the ice in 1 minute, 2½ seconds, breaking the track record for a half mile.

**New Orleans, La.** The Mardi Gras parade is one of great brilliancy and filled with floats surpassing in gorgeousness anything heretofore attempted.

**Jersey City, N. J.** The Pennsylvania Railroad has the largest automobile in the world for the purpose of shifting freight cars through the city streets from one yard to another. The automobile weighs 28,850 pounds. This does away with the old method of using horses.

**St. Louis, Mo.** The Jefferson Memorial Building, designed as a library for the books dealing with the history of St. Louis and the territory acquired by the Louisiana purchase, is turned over to the city.

**San Francisco, Cal.** The State of Massachusetts, through Colonel Corr, accepts its site at the International Exposition grounds.

**Shrewsbury, N. J.** The iceboat enthusiasts are out in full force on the five-mile triangular course on the Shrewsbury River.

**New York, N. Y.** Lina Cavalieri, looking as charming as ever, arrives with Lucien Muratore, the tenor. And many others.

**THE WATERFALLS OF IDAHO** (Mar. 5).—From almost an arid waste, the plains of Idaho have been converted into a beautiful and productive farming country by the harnessing of the very numerous waterfalls of the state for irrigation purposes. The process by which this transformation is obtained is clearly shown and explained. Aside from all this the waterfalls are remarkable for their natural beauty and especially Shoshone Falls which are considerably higher than Niagara, although their volume is not so great.

**THE HAIRY AINUS** (Mar. 5).—An interesting study of the peculiar people who inhabit the islands to the north of Japan and to whom civilization has not yet penetrated.

**AN EQUINE HERO** (Mar. 6).—Being left alone with a consignment of gold. Lulu Atwood, the daughter of the postmaster, mails a note to her sweetheart, Tom Kimball, telling him that she is fearful of bandits because of the gold and asking him to come to her house. Tom sends Peggy, his highly intelligent horse, to get his mail, but Peggy, returning with the note in her teeth is met by bandits who lead her to their rendezvous and tie her. She loosens, with her teeth, the knot in the rope, takes the note from the bandit's pocket and away with it to Tom. When Tom reaches Lulu's house he finds her bound and gagged and the bandits waiting for him. Neither he nor Lulu will tell where the gold is hidden and in despair the bandits bind them to the railroad tracks and leave them. Peggy proves herself an equine hero, however, by liberating the lovers in the nick of time.

**GOING SOME** (Mar. 8).—Just an ordinary difference of opinion, but what unusual difficulties it brought to the man who believed Roosevelt would win. He backed his judgment with a freak bet, but the Bull Mooser was game enough to take his medicine which consisted of shaving half his moustaches, and wheeling a perambulator through the city streets at noon while wearing evening

# Announcement Extraordinary!

## A BOOM FOR STATE RIGHT MEN

We have the extreme pleasure of offering you our first release, and at the same time with the complete confidence that we have given you something that will give you complete satisfaction.

## Everybody Will Want to See This Great Feature

A story of the theft of a $50,000 diamond necklace and the ultimate capture of the thief, the unraveling of which makes one of the most thrilling and interesting detective stories that has ever been before the American picture public.

# THE GREAT TAXICAB MYSTERY

**3,000 Feet** **3 Reels**

## SENSATIONAL! EXCITING! PERFECT! A GREAT FEATURE!

### If You Want a Live One—Get Busy Quick!

Territory available to all now. We have spared no expense in the manufacture of this feature, and we feel confident that it will prove a complete success in the hands of live State Right men. The photography is perfect, its story is sensational and its scenes are thrilling.

**Full Line of Paper and Photos**

*WRITE TODAY FOR YOUR STATE*

**Columbia Film Company** Century Building **St. Louis, Mo.**

dress. Things might have gone well for the Bull Mooser at that, had not a woman, who lost her baby carriage, gotten the impression that the Bull Mooser was guilty. She chased him and a crowd joined to help her and in a very little while he was going some and everyone who sees it will be laughing some.

## C. G. P. C.

**THE BUTTERFLY OF A DAY** (Mar. 4).—The history of the Ephemera, or common, yellow butterfly that lives only from sunrise to sunset is unfolded herein by means of various microscopic views. After the butterfly has taken wing the camera follows its destiny through gloriously colored fields and beautiful flowers.

**COD FISHING FROM A TRAWLER** (Mar. 4).—A delightful journey to the fishing banks to witness the catching and handling of a boatload of enormous cods.

**THE TITMOUSE** (Mar. 4.).—The Titmouse has been termed "The Defender of Our Orchards," and the reason for this sobriquet is clearly shown in a series of beautifully colored views of the Titmouse at work and at play.

**HYDROGEN** (Mar. 7).—In this film a toy balloon, filled with hydrogen is deflated and the gas used in several experiments, all clearly explained in the sub-titles. Each experiment is highly interesting, showing just what hydrogen will and will not do. Scenes are shown explaining the method of transporting this combustible gas and also the inflating of a passenger balloon with a capacity of 6,000 cubic feet of hydrogen, which sails gracefully away, thus proving that hydrogen is fifteen times lighter than air.

**THE GRANJA** (Mar. 7).—Views of the grounds surrounding the Palace of the Kings of Spain. A sight most entrancingly beautiful and the feature of it all is a number of intermittent fountains, the most famous in all Europe.

## MELIES.

**THE UPA UPA DANCE** (Mar. 6).—The native dance of the Tahitians, performed by natives of the island who pass it down from generation to generation. It is a typical barbarian dance, both highly comical and educational.

**A GAMBLER'S HEART** (Mar. 13).—Jack Hurley, a professional gambler, but square in all his dealings, falls in love with Kitty Holmes while she and her father are on a visit west, where Kitty's brother, Benton, is a mine superintendent. Hurley and several other, Yaller Smith, Hurrah Mag, Bad Eye and Whiskey John, being undesirable citizens in the opinion of a majority of the town folk, are warned by a notice pasted on Red Pete's saloon to leave town by sunset of the 15th. Kitty's brother, noticing the growing intimacy between Hurley and his sister, warns Kitty that Hurley is a gambler, and shows her the notice.

Early on the 15th all leave but Hurley, who, unconcerned, sits gambling in Pete's saloon until five minutes before sunset, when he starts off, first riding by the house where Kitty stays, hoping for one last glimpse of her. There he hears that Kitty and her brother rode out early that morning and have not returned. One of the men nearby tells him he saw them riding towards the desert. The father becomes much alarmed and a party is organized to go after them, but Hurley, the moment he hears, rides off at a mad pace. After riding for hours, he finds the pair half crazed from thirst and exhaustion, their horses having wandered off while they were resting. Hurley gives them his water and while Ben is trying to revive Kitty, he bids them a silent farewell, slipping quietly off, leaving his horse and water behind. When Kitty and Benton look around they find him gone.

At daybreak the brother and sister come upon the party looking for them, explain Hurley's kind action, and all return in search of him. When they come upon Hurley, he is dead, with a deuce of spades attached by penknife to a little stick nearby. He had played his last game; death was the dealer, Kitty's life the stake. He won.

## BIOGRAPH.

**A QUEER ELOPEMENT** (Mar. 3).—The deputy sheriff is in love with the sheriff's daughter, but proves himself such a coward that the chief takes his badge away and kicks him off the place. An elopement is the young folks' only chance and the escape of a convict not only aids their cause, but makes a hero of the ex-deputy in spite of himself.

**LOOK NOT UPON THE WINE** (Mar. 3).—Mr. Samuel Tucker, the president of the Temperance League, is preparing a lecture which he is to deliver before the Convention, and the Committee, though realizing his power as an orator, suggests that he gather some local color to inject into his discourse. He immediately acts upon their suggestion and gathers local color a-plenty. His wife, however, delivers the most effective lecture of the two.

**THE WRONG BOTTLE** (Mar. 6).—Happy in her devotion to her unfortunate sister and the promise of honest love that had come into her life, the girl was perhaps blind to true values. She became indifferent to her life and its surroundings. Accordingly she accepted the stranger and his doubtful promises. Honest love and duty were forgotten, until, caught near life's uncertain edge, she was called back by her blind sister's peril. Thus was true love separated from blind infatuation and life's lesson learned.

**BROKEN WAYS** (Mar. 8).—In this story the young wife concerned is called upon to solve a rather momentous question. After separating from her husband, whom she has discovered to be a brute and a criminal, she is about to give herself to another man, believing her husband dead, when he appears before her fleeing from justice. Shall she deliver him to the law or surrender to his claims? She yields in one instance, but not in the other. Then justice intervenes.

## ECLIPSE.

**HIS NEW WATCH** (Feb. 26).—Percy buys a watch at a bargain store and can scarcely wait until he gets home to show it to his wife, but instead of admiring it, the good lady angrily throws it out of the window. He finds it still O. K., however. Percy then decides to go for a walk during which he has many dangerous mishaps, even falling into the river, but the watch still ticks and he believes it to be invulnerable. Finally he enters a restaurant to take dinner with a friend. When no one offers to wait upon them, he impatiently taps the marble-topped table with his watch. The shock proves too great, however, and it bursts into a hundred pieces. Alas! It will never tell the time again.

Stereopticons, Dissolving Rheostats, Automatic and Hand-Feed Arc Lamps, Acetylene Burners and Generators at lowest manufacturing prices.
P. KELLER & CO.,
465-467 Greenwich St., New York.

Costumes for Photo Plays
VAN HORN & SON
manufacturers of theatrical and historical costumes.
PHILADELPHIA, PENNA.
Established 1852.

The "Fotoplayer"
*"Music for the Pictures"*
130 Kearny St., San Francisco, Cal.

500 SECOND HAND REELS
Hand Colored, Westerns, Comedies, Dramas and 1-reel Features. POSTERS FOR ALL
FOR SALE CHEAP
McIntire & Richter
23 EAST 14TH STREET, NEW YORK

Headquarters for
ASBESTOS
CURTAINS and PICTURE BOOTHS
*Send for Booklet* C. W. Trainer Mfg. Co.
39 Pearl St., Boston, Mass.

20,000 roll tickets, $1.20; 50 % cored carbons, $1.15; stereopticon objectives, 50c to $3.00; stereopticons, $15; rheostats, $3 to $5; arc lamps, $1.75, $2 and $2.25; condensers, 50c; calcium jets, $2.80; acetylene jets, $2.50; gas generators, $3.50; Moving picture objectives, $2.75; jackets, $2. List of moving picture repair parts at fair prices. Sprocket wheels, 85c; films 1c a foot. Catalogue. All makes of moving picture machines repaired at reasonable prices.
L. HETZ, 302 East 23rd Street, New York City

**BLACK POOL, THE "CONEY ISLAND" OF ENGLAND** (Feb. 26).—Showing the crowds of pleasure seekers enjoying the "Scenic Railway," the "Chute-the-Chutes" and the many other modes of recreation at their disposal.

**ANIMALS IN THE LONDON ZOO** (Feb. 26).—Taking us on an interesting visit to this famous Zoo which contains so many splendid specimens of animals of all kinds.

## CINES.

**WHEN A MAN'S MARRIED** (Feb. 25).—When Bloomer learns that his mother-in-law has come to pay them a visit, his face assumes an expression of intense anxiety. Upon her arrival the good lady certainly makes good her reputation and impresses only too forcibly upon the household her remarkable strength of character and tireless energy. Bloomer at last becomes desperate and resolves to attempt every means of getting rid of her. He performs all manner of rude tricks upon the good lady, but they are all of no avail for she proves utterly impervious to injury. Bloomer is easily driven to cover from which he is finally compelled to sue for peace.

**FOOLING PAPA** (Feb. 25).—Papa is an ardent lover of music and will not accept Percy as his son-in-law unless he can play the horn. With the assistance of a confederate stationed outside the door. Percy astounds the assembled guests with his performances, until a mix-up in signals occurs which discloses the trick, but papa thinks it all such a good joke that he gives his consent just the same.

**A MARTYR TO DUTY** (Mar. 1).—After the terrible earthquake, Rose Carter rescues a child from the arms of a dying man. Knowing that the wife and child of her brother, a Judge in a neighboring county, have been lost in the disaster, she seeks to alleviate his agony by bringing the rescued child to him as his own.

All three live happily togeeher until one day a stranger appears to see Rose, claiming the child and offering to show proofs of identity if she will go with him in an automobile to a certain place.

On the way they meet with an accident from which Rose sustains slight injuries. Not wishing her brother to know, she explains that she fell down the stairs. However, upon investigation he learns that the lady in the automobile must have been his sister and therefore appears to be guilty of some wrong. His suspicions are soon confirmed and Rose is ordered to leave the house, never to return. Despite the pleading of the little girl, the Judge will show no mercy to his sister, who rather than confess her deception reluctantly departs, a martyr to duty.

**NIPPED IN THE BUD** (Mar. 4).—Willie is sent to the city to study law, but soon neglects his work, because friends persuade him that he has great talent for the stage. He resolves to attempt a career in that direction and interviews a theatrical manager, who offers to "star" him. Willie has plenty of confidence and his first appearance proves a great success, until, to his consternation, his father appears at the theater in search of him. Catching sight of Willie, the angry parent rushes upon the stage and forcibly ejects the principal actor, thus putting an end to the show. The next time we see Willie he is back on the farm working hard and occasionally lamenting the fact that his talent should be wasted thus.

**WANTED—A HUSBAND** (Mar. 4).—Two old cronies, Stout and Thynne, notice that a wealthy widow is advertising for a husband, and decide to put in their applications at once. Thynne arrives first, but at the sight of the widow's face and her six noisy children, he quickly decides to make his escape. When Stout calls, however, he is not a bit frightened, for he is a widower with four children of his own. The more the merrier is Stout's motto, and later he scoffs at Thynne's facetious remarks for he is now the happiest man in town.

## Among the Exhibitors.

**Baton Rouge, La.**—Louisiana Amusement & Realty Co. awarded a contract to J. C. Petty, New Orleans, La., to erect a moving picture theater.

**Rochester, N. Y.**—The Briggs Amusement Co. has opened a new theater at No. 187 Jefferson avenue, to be known as the Jefferson theater.

**Bartlesville, Kans.**—It is said that two theaters will be built here this year, both costing about $10,000 each. W. G. Weaver will build one south of the new Adams hotel, and R. S, Bradley the other, north of City Hall.

**Portland, Ore.**—Another new theater will be erected at 6th and Stark streets, and will be built by the Rector Realty Co.

**Cuba City, Wis.**—This city is to have a new picture house.

**New York, N. Y.**—A new theater will be built at 207th street, between Sherman and Vermilyea avenues.

**Jacksonville, Fla.**—B. E. Miller will open a picture theater in the new Davis Building.

**Fargo, N. D.**—Manager Art Hiller of Devils Lake, with New York capitalists, will erect a $50,000 theater in the spring.

# =SATAN=

**$200,000 AMBROSIO MASTERPIECE**

THE BIGGEST
FEATURE EVER
SENT ACCROSS
THE ATLANTIC

| | |
|---|---|
| *MANAGERS* | *WILL* |
| *WRITE* | *PACK* |
| *FOR OPEN* | *YOUR* |
| *TIME* | *THEATRE* |

**Played N. Y. Hippodrome**

AND TWO WEEKS

**Shubert's Broadway Theatre**

TO CAPACITY BUSINESS

## NEW YORK STATE RIGHTS

*Owned and Controlled by*

**SUPREME FEATURE FILM CO.**

64 East 14th Street, N. Y. City

---

# MORE FEATURES!

**We have added to our list the feature products of the Pan-American Motion Picture Company of Chicago.**

*First Release Feb. 15th.*

## "Spiritualism Exposed"

THREE REELS.

*Enacted under the direction of Eva Fay and Fred W. Curtis*

**There is still some territory open for the following, every one a full quality motion picture feature masterpiece:**

## ALL STAR

| | |
|---|---|
| **SARAH BERNHARDT** as "Adrienne Lecouvreur" in "The Romance of an Actress" | Three reels |
| M. Mounet-Sully in "OEDIPUS REX" | Four reels |

## GAUMONT

| | |
|---|---|
| The Race for the Millions | Three reels |
| In the Claws of the Leopard | Two reels |
| The Human Vulture | Two reels |
| The White Glove Band | Three reels |

## GREAT NORTHERN

| | |
|---|---|
| Lost Memory | Two reels |
| In the Den of Lions | Two reels |
| Conquered; or, The Madcap Countess | Two reels |

## ITALA

| | |
|---|---|
| The Great Aerial Disaster | Three reels |
| The Palace of Flames | Three reels |

## SOLAX

| | |
|---|---|
| Beasts of the Jungle | Three reels |

COMING—WATCH FOR DATE—COMING.

| | |
|---|---|
| GAUMONT—The Union Eternal | Three reels |
| GREAT NORTHERN—The Millionaire's Daughter | Three reels |
| GAUMONT—By Design of Heaven. HAND-COLORED | Two reels |
| GAUMONT—The Impostor | Three reels |

Our Regular Programme.

GAUMONT—SOLAX—GREAT NORTHERN
COMET—ITALA—LUX—GAUMONT WEEKLY
AMMEX—PILOT—GREAT EVENTS.
RAMO (starts March 12).
SCIENTIFIC STUDIES.

And soon to come,

PRAIRIE—ANCHOR—MONITOR—MAGNET.

**FILM SUPPLY CO.
OF AMERICA**
133-135-137 West 44th Street
New York, U.S.A.

# INDEPENDENT FILM STORIES

## UNIVERSAL

### CRYSTAL.

**MA AND THE BOYS** (Mar. 9).—Percy calls on Violet. Her mother must sit in at all conversations. Clarence calls and presents flowers to both mother and Violet, and immediately jumps into favor. Percy dislikes Clarence and does not hesitate to show it. The next time he calls Percy brings flowers for both ladies also. Clarence also calls and brings a large box of candy for each of the ladies. Mother invites them in for a bit of supper. Clarence suggests eating some of the candy just as Percy has the pepper box in his hand. Percy volunteers to get it and sprinkles a goodly portion of the contents of the pepper box all over the candy. He brings it in and he and Clarence and Violet all take some. Immediately they are seized with sneezing fits and compelled to take refuge in the lemonade to quench their burning thirsts. Violet and Percy exit into the parlor where they make up and she forgives him. Meanwhile Clarence is having a hard time explaining that it was not his fault and mother proves that she holds nothing much against him by proposing to him. He can do naught but except and go into the parlor to find Violet in Percy's strong arms, and when all hands explain the double engagement everything ends well.

**KNIGHTS AND LADIES** (Mar. 9).—Chester and Pearl, are sweethearts. Grace and her beau, Belment call on Pearl while Chester is there. Belmont pays a whole lot of attention to Pearl and makes Chester jealous. After Belmont and Grace leave, they quarrel and Chester leaves angry. They are each on the point of telephoning for the other for forgiveness, but neither will give in. At last Pearl visiting Grace unburdens her story of the quarrel and Grace determines to bring Chester to Pearl. She leaves Belmont with Pearl and leaves for Chester's apartment. Meanwhile Chester has capitulated and called on Pearl's house. The maid informs him she is visiting Grace. He rushes there and seeing Belmont talking to Pearl rushes in. Grace meanwhile has dozed off while waiting for him and she does not see him until he has taken two swords off the wall and left. She follows, Chester goes right back and makes Belmont fight a duel with the swords. Belmont is just about to run his sword through Chester when Pearl hits Belmont over the face with a pillow, ending the duel. Grace returns and orders Pearl and Chester from the house. They both go and upon arriving home renew old friendships and vow never to quarrel again.

### REX.

**THE STOOL PIGEON** (Mar. 6).—Young Walsh, the assisting prosecuting attorney of a big city, is very much in love with Roma Bonnelli, an artist's model, whose naturally beautiful temperament has raised her above her station. Her whole heart goes out to this progressive young man, and she is afraid to tell him that her brother is the one-time crook, Dago Joe. Roma tells Joe that Walsh has proposed to her and he promises to reform with her help.

Dago Joe's erstwhile companions, Red, Slim and Steve, are aware that Joe has turned informer, but do not know that he has decided to reform. They determine to revenge themselves upon him. Red and Steve both pay attention to Minnie, a tough character. This causes bad blood and a clash, and in an ensuing fight in a line, Red kills Steve, shooting through his pocket. Red escapes. He tells Minnie and Slim of the happening and they decide to fix the blame on Dago Joe. They take his coat from a peg and substitute Red's, and Joe is caught by the police, whilst looking in surprise at the revolver and burnt hole in his coat. He is arrested.

Roma reads of his arrest and knows that at the time of the murder Joe and she were together talking over his future. She visits him in his cell and offers to prove an alibi. He refuses, believing that it would cause a rupture between his sister and Walsh.

The case comes up and Roma listens to the evidence and sees Walsh gradually getting Joe in deeper water. Unable to stand the strain she makes a dramatic statement regarding her relationship with Joe and why he did not claim an alibi. Walsh proves his manhood by claiming Roma and he extends a friendly hand to Joe.

### ECLAIR.

**THE CRIMSON CROSS** (Mar. 5—3 reels.)—The captain of a Spanish vessel enters the house where Giles Corey, his wife, Martha, and his daughter, Priscilla, are enjoying a peaceful day at the fireside. He is selling the merchandise brought over by his ship.

The Spaniard did not fail to notice the beauty of Priscilla. Coming back, he finds her alone and shows her what he thinks to be the most interesting to the girl, the box containing the jewels. Among the jewels is a rosary. Priscilla does not know what the use of this is, and smilingly, the captain is about to explain, when armed Puritans break into the room and arrest him. They believe he has been making love to the girl.

Priscilla, in vain, tries to free him, but succeeds only in being locked up also. There, enclosed by the gray walls of the prison, the Spanish captain shows the first bead of the rosary and there appears before the enchanted eyes of the Puritan's daughter, the joyful mysteries of the rosary: 1st—The annunciation by the Angel to the Virgin Mary; 2nd—The visitation of Mary to Elizabeth; 3rd—The Nativity—Birth of the Saviour in the stable, surrounded by the adoring Magi and wondering animals; 4th—The presentation of the Infant Jesus to Saint Simeon at the Temple; 5th—The Boy Jesus at the Temple confounding the priests by His wisdom, led forth by anxious parents.

#### The Sorrowful Mysteries.

First—The agony of Christ in the Garden of Gethsemane; 2nd—The scourging of Christ in the courtyard of Pilate's palace. The soldiers urged on by the angry mob; 3rd—The crowning of Jesus with thorns, much to the joy of the howling populace; 4th—Jesus on the way of Calvary, carrying His Cross, followed by the jeering mob and a few faithful ones not daring to show their sorrow, save one, St. Veronica, who gives Him a cloth to wipe His face, and the miracle of the Agonized Face appears on the cloth; 5th—The Crucifixion, where we depart from the usual view of Christ on the Cross and instead give the rending of the curtain in the Temple, which, as it falls, discloses the old City of Jerusalem, and outside the walls on the fatal mount are seen the three crosses with their victims thereon. An astounded priest views the scene, then turning to Heaven asks which is the true God. The sky darkens, lightning flashes and smoke issues here and there.

#### The Glorious Mysteries.

First—Roman soldiers, casting dice for the raiment of Christ, are surprised and horrified by noises; the raising of the lid of the tomb and Christ issuing forth and ascending into the air; 2nd—The Ascension. Mary and Christ's disciples repaired to the spot appointed by the Saviour. He suddenly appeared in their midst and with final instructions slowly ascends into Heaven; 3rd—The descent of the Holy Ghost upon Mary and the Eleven Apostles; 4th—The assumption of the Blessed Virgin, slowly ascending to Heaven accompanied by Angels; 5th—The Crowning of the Blessed Virgin, Queen of Angels and Saints in Heaven.

And now we see the prison again. Believing that Priscilla has been bewitched, the Puritans seize the captain, tie him to a stake and are about to burn him alive, when a man runs in and cries out, "the Indians are upon us." The women flee in terror and the men rush to meet the advancing foe.

Juan begs Giles to release him and let him help fight the Indians.

Later we see the return of the Puritans warriors. Abner has a wound in his head. All assembled, they miss the captain, and Abner deliberately lies and says he saw him flee.

Priscilla, stung by this monstrous tale, accuses Abner of lying. Giles, in his fury, orders her out of the house. She leaves and we find her, rosary in hand, on the battlefield, seeking the captain, whom she finds dying. She gives him the rosary, and he dies in peace. Priscilla returns home, and at the window, her mother tells her that Giles is relentless. As Martha leans over she reads the passage which Giles has just been reading in the Bible, and beckons Priscilla in. The little maid steals down in front of her father, but he rises in anger and is about to hurl his denunciations upon her, when Martha re-opens his Bible and points to the passages:

"For if ye forgive men their trepasses, your heavenly Father will also forgive you."

"But if ye forgive not men their trespasses, neither will your Father forgive your trespasses." Matthew 6: 14, 15.

Giles reads, and turning to Martha says: "You are right." He extends his arms and folds his daughter to his bosom.

**THE TESTER TESTED** (Mar. 9).—Meddling gossips often cause considerable trouble in a happy family. Mr. Wilton really trusts his wife and loves her, but when he receives a note from an anonymous friend, telling him that Olga is deceiving him, he at first laughs and then begins to give it serious consideration. In order to test her, he calls on his friend Paul, whom he asks to make love to his wife, to see whether or not she is untrue to him. Paul did his best at making love to Olga, but his attentions were certainly not welcome, and he receives a rebuke which ends with a slap which makes his face sting. Discouraged by his reception, Paul returns to Wilton and tells him he is sure—in fact, very sure—that Olga is a dutiful wife. But Wilton is not convinced. That letter has by now worked him up to the point where he believed its contents.

He is told to try again, and that he has failed simply because he did not try hard enough. Angered by this, Paul decides to make things interesting for his friend Wilton, and so he tells Olga that her husband suspects her, and shows her the anonymous note which Wilton has received.

In order to turn the tables, Olga decides that she will really pretend to love Paul, and so cause her husband a real bit of worry. Olga writes a note to her husband, saying that she is very much in love with Paul and that she intends to elope with him. Upon receiving this, Wilton becomes so enraged that he decides he would shoot his former friend, but he is saved from this rash act by his dutiful wife, and the two are reunited, while the unfortunate Paul is almost thrown from the house.

**COCOA CULTIVATION** (Mar. 9).—This instructive film shows the interesting process of the cultivation of the cocoa tree, which furnishes us with such an excellent and delicious drink, which, in its taste, very closely resembles chocolate. The cocoa tree is a native of the tropics and requires a warm, damp climate. It's height varies from 15 to 30 feet. It bears an enormous nut, which is called the "cabosse," and has a hard and rough exterior surface or shell, and is of the general shape of a cucumber. The interior is filled with a pulpy substance in which are embedded from 25 to 40 seeds, which are called the cocoa. The seeds are taken from the nut, laid in the sun and in that manner fermented so as to eliminate the sticky substance which adheres to them even after they are thoroughly washed. After this fermentation is fully completed the seeds are then roasted and ground into the fine powder in which we obtain it.

### NESTOR

**WHEN HE JUMPED AT CONCLUSIONS** (Mar. 3).—Louise loves Fifi, her little dog. She also loves her hubby, which is well, for hubby is an awfully jealous man. Louise takes Fifi for an outing. She sits in the park and reads and looks up in time to see Fifi saved from a squashy death beneath an automobile by the fearless and good looking Eddie. Louise is profuse in her thanks and they exchange cards. Hubby sees them separate, and the "Green-eyed Monster" gets busy and he only half believes the tale Louise tells him.

Hubby and Louise are invited to a ball and go. Eddie goes too, and fate ordains that they shall meet and talk as hubby goes for refreshments. On his return the "Green-eyed Monster" gets on a veritable rampage and an exchange of cards is made and Louise is borne tearfully away. Eddie is more than annoyed. He tries to drown his indignation by long and copious draughts. One of two men find hubby's card in a pocket and decide to take him home to the apartment house. They put him to bed, removing his coat. Eddie has it all to himself, for Louise is at her club and hubby is at his.

Hubby comes home first, and recognizing Eddie, he flies into a rage and decides to go forever. Eddie wakes, finds he is not where he ought to be and escapes by the window without his coat, as he hears a sound at the door.

Louise comes in, sees coat, thinks it is hubby's. She goes to bed and is rudely awakened by a wild-eyed apparition with a gun. He sees his wife and storms to her. Louise, not understanding the why and wherefore, finds refuge in tears. Hubby seeks the bar and the same solace that Eddie did. He meets the same fate, but having Eddie's card in his pocket, he is deposited on Eddie's bed.

Eddie jumps up and is shown his own card. He sees it all. Explanations ensue and a penitent husband interrupts a very damp wife in the act of packing her trunk. Eddie is called in and hubby buries the "Green-eyed Monster" for keeps.

**BIG BOB** (Mar. 5).—Big Bob and Dick were friends and both were anxious to find favor in Jessie's eyes. However, when Bob learned that she preferred his friend, he agreed to give him all help possible in securing the consent of her father.

The old man had firmly made up his mind that Jessie was to marry Frank Bardly, so Dick was an unwelcome visitor. Jessie refused to have anything to do with Frank, and wrote Dick a note, which she took to their little post office in the old tree, telling him she would elope with him, while her father and Frank followed to read the note, and upon learning its contents, decided to lock Jessie in her room and come themselves to the trysting place and give Dick a sound thrashing. Dick overheard their plans, however, and promptly secured Big Bob to take his place, and as a result, it was father and Frank who received the thrashing and made to run for dear life in the bargain. In the meanwhile Dick had broken the lock on Jessie's door, and the young people were being made one by the very minister that father had brought to marry Jessie and Frank.

**THE GREATEST OF THESE IS CHARITY** (Mar. 7).—John Morton, a manly young cleric, comes to a small western town. Pity attracts him to Sue, the daughter of a bad character, who lives with the son, Billy, in a shack in the hills. Sue, a good girl, would break away from her surroundings, but she is ostracized by the small-minded villagers.

One day, at the close of a meeting, after John says a kindly word to Sue, he is invited to dine with Farmer and Mrs. Brown, who sees in John a desirable mate for their daughter. John goes with them, leading his horse. Sue is being roughly criticized by her father and brother Bill for going to church when the Browns pass, and Sue is horrified to hear them plotting to steal the parson's

## COMING SOON

# BARBAROUS MEXICO

A trip through our Sister Republic during the late rebellion.

Not a love story or simply imaginary fiction, but actual honest facts reproduced from life in MOVING PICTURES

(5) REELS OF REAL MOVING PICTURES (5) — EVERY REEL FULL OF GINGER

The kind that make American audiences sit up straight in their seats,
and we realize that takes some Picture

## MADERO VERSUS DIAZ

**BE THERE**

WHEN THE BIG GUNS BOOM
WHEN DYNAMITED BUILDINGS FALL
WHEN MEXICO CITY LIES IN RUINS

Not only showing the present revolution, but touching on every interesting subject in Mexico

LISTEN, WATCH, LOOK for our next announcement

## America's Feature Film Co.

406-7-8 Schiller Building, Chicago, Ill.

---

# GENERAL FILM COMPANY

PREFERRED STOCK
BOUGHT AND SOLD

# UNPAID INSTALLMENTS

of the Company discounted. Cash paid for payments due

## C. C. CLARK & COMPANY

79 MILK STREET BOSTON, MASS.

horse. This they do while John is at dinner. Sue tries to prevent the theft, but is silenced.

Time elapses, and Brown's daughter, Marion, does her best to win John over by her blandishments. Sue's father and brother are surprised while rustling horses. The old man is wounded but holds the cowboys at bay and covers his son's retreat. John is talking to the sheriff when the prisoner is brought in, and fearful for Sue, he begs to go with the sheriff.

Bill runs home and shows his cowardly spirit and begs Sue to protect him and save him. She takes his guns away and sends him into the shack. The sheriff arrives and asks for Bill. Sue tries to deny his presence, but John takes her hand and asks her and she leads her brother out.

The father and son are sentenced to long terms. Sue is free and friendless. She appeals to several women for assistance, but they all avoid her. John takes her to the Browns, who, with some neighbors, are discussing the case. John confidently asks them to take care of the girl until he can arrange for her future. They are indignant and John takes Sue to his own small home. He puts her inside and prepares to sleep on the porch with the old church attendant, who goes, astonished at the proceedings. Farmer Brown spies upon John, but can find no wrong in him.

An indignation meeting is called and John pleads for charity, and when he sees that quality is lacking, he takes Sue with him and drives away to a little country church where a friendly parson makes them one, and Sue looks forward, for the first time, to a life of love and charity.

## UNIVERSAL.

**ANIMATED WEEKLY, NO. 50 (Feb. 19).—Uncle Sam to Mexico.**—A number of United States men o' war start for Mexican ports to protect American interests.

**Last Word in Aviation.**—The latest and most scientific improvements are shown in an aeroplane at Dublin, Ireland.

**On to Washington.**—Fourteen suffragettes leave Newark, New Jersey, for a long hike to the Capitol.

**Drug House Fire.**—Showing the first demonstration of the Oxone Oxygen Generator used to revive firemen overcome by gases and smoke.

**"What's What" in New York.**—Showing Broadway, "The Great White Way," after dark.

**The Coastguards to the Rescue.—Wreck of the Cuneo.**—The large fruit steamer, "Cuneo," runs aground on the Long Island Coast.

**Hair Dressing.**—Demonstration of one of the latest coiffures.

**His Eminence Cardinal Farley (in centre).**—Dedicates the New Hospital building of the Roman Catholic Asylum, New York, N. Y.

**The Wheels of Commerce—The Banana Industry.**—Showing the unloading of the large fruit steamers from South American ports.

**Winter Sports.**—The skating season opens at Van Cortlandt Park, New York, New York.

**Who's Who in Stageland—Brandon Eynan.**—Poses for the Animated Weekly.

## POWERS.

**EPH'S DREAM (Mar. 5).**—Eph is a black man of the crap shooting variety. He is industriously engaged in his favorite occupation of crap shooting and hoping for big winnings. He fares badly in the game and goes home. His mind still dwelling on his imaginary winnings, he goes to sleep and dreams.

He finds money on the street, meets a "swell" girl, visits the swellest cafes and throws money around promiscuously and is the ideal of his class. But finally the crash comes. He awakens and comes back to the actual things. He realizes that all his fun was only in his imagination and is one disappointed coon. He wanders out from his hovel, passes the old crap game and hoping to realize something on his dream, he makes a "grab" at the "stakes." He is successful only for a while. The "bunch" start after him and after a lively chase, catch him and give him a ducking in a nearby water trough.

**IN A ROMAN GARDEN (Mar. 7).**—Marius is a wealthy young Roman patrician. He is weary of the pomp and splendor which surrounds him, weary of the fauning of those who seek to favor or propitiate. With a trusted friend he seeks adventure, and discovers a beautiful maid. The beautibul young Christian woman's ingenuity and loveliness appeal to the grosser passions of the patrician and desiring her, he does not hesitate to carry her off. The girl, Lygia, carries with her a wooden cross bound with thongs—a talisman against this powerful man. He takes her to his Roman mansion. When he approaches her, instead of the reproaches he expects and the fury of a beautiful girl, she appeals to his finer qualities, and when he would take her in his arms, she quietly raises the wooden cross and prays to her god to change him. He finds himself unable to exercise his power and will and that some power he cannot fathom prevents him from taking her in his arms. Instead he lashes her with his tongue and leaves her in uncontrollable anger.

He goes to the reception hall and stands and watches a moment. His friends, rich men and influential, are taunting the girl. He strides forward, and reviles and dismisses them. She thanks him simply and the scales fall from his eyes as she tells him of the man of sorrows and he listens fascinated. He takes her to her home and slowly retraces his steps. He sits awhile and in a wonderful vision he accepts conversion and is happy.

## FRONTIER.

**A RACE FOR LIFE (Mar. 5).**—As the story opens we see Edythe Farney, a telegrapher, in the employ of the Santa Fe Railroad, holding a love conversation with her sweetheart, Larry Peyton, a civil engineer. He finds it hard to tear himself away from her side to go to his duties twenty-five miles away at the Gordon Surveying camp where he is employed as superintendent. As he is about to say good-bye, Grace, the eight year old sister of Edythe comes running in crying and holding fragments of her broken dolly in her hands. Larry tells her not to cry, that he will bring her a dolly the next time he comes to town, a great big one that goes to sleep and closes her eyes when she is laid down. On his way to the camp Larry stops in a store and buys the dolly he had promised Grace. We next see him superintending the work at the surveyer's camp. Coming across a bunch of his men who are neglecting their work and playing cards, he censures the foreman who resents to the extent that he aims a blow at Larry. Larry knocks the foreman down. The men come to the foreman's aid, but they are no match for the physical strength of the young engineer. They all go back to their work with the exception of the foreman who is discharged and goes away grumbling that he will get revenge.

Larry goes into the rough temporary shanty that is his office. Telegraph instruments are there, and his knowledge of telegraphy has permitted him to hold a telegraphic conversation with Edythe. While sending one of his love messages to Edythe, he hears a slight noise at the door. He closes the key, goes to the door, picks up a paper and reads the words: "Take a tip from a friend. Look out for Bill Dalton, your foreman, and his gang. They are after you to do you bodily harm, yours in haste—a friend." Before he could realize just what it means, he hears footsteps approaching and the voices of men swearing "get revenge." He opens the door to see hurrying toward the cabin, Dalton and his crowd of toughs. He closes the door, bars it, and as Dalton and his gang knock for admittance he asks them what they want. They tell him to come out or they will break the door down, that they are going to teach him a lesson he will never forget. In answer a gun is fired, and a bullet comes through the door. Larry rushes to the single window, bars that, places the furniture against the door, shouts to the men that if they break in, they do so at their peril, for he will kill the first man that shows fight. He rushes to the telegraph instrument and a call for help goes over the wire to the station where Edythe is employed. Edythe hurries to the dispatcher's office in search of her father who is an engineer on the road and whose engine is waiting to assist the California Limited up the grade. Her father cannot be found. She rushes to the engines, tries to persuade the fireman to start it and go to the assistance of her sweetheart. The fireman refuses to go without the consent of the engineer. Almost crazed with fear of what might be happening to her sweetheart, Edythe climbs into the cab of the engine and calls to some of the railroad men to come with her. She rushes to the throttle, pulls the lever and the great monster starts to move and gains speed with wonderful rapidity.

The scene switches to the surveyor's camp. The door is being battered down. One of the toughs attempts to make an entrance. A shot is heard from within. With a howl of rage, the man falls back with a wound in his left arm. As the cabin is reached the engine is brought to a standstill by Edythe, and heading the men she rushes toward the cabin. The door has been broken down, and the gang have rushed in upon Larry, and as the girl with the men following, dashes up to the door, they find a peculiar spectacle confronting them. Larry is standing with his back to the wall, holding above his head a box with the word "Dynamite" written upon it. The men standing in front of him, realizing what will happen if he throws the box, are just about to flee when they are confronted by the boys and made prisoners. Edythe rushes up to her sweetheart. He places the box to one side, then folds her in his arms. After the tumult has sudsided he quietly removes the lid from the box marked "dynamite" and takes therefrom, the pretty big dolly which he has promised Edythe's little sister. The word "dynamite" he had written upon same while the men were struggling to break down the door.

# MUTUAL FILM CORPORATION.

## AMERICAN.

**THE GREATER LOVE (Mar. 3).**—Ed. Evans kissed Betty goodbye and went West. In a Mexican boarding house he met Conchita who promptly fell in love with him. One day Jose, her lover, hurled a rock from far up on the mountains and broke Ed's. leg. Betty, in a distant city, hearing of the accident, at once went West to his bedside. And then Conchita realized the truth.

Jose took advantage of the chance to attempt Evans' life. Conchita, hovering over the sick man, saw the knife over her shoulder, threw herself upon the sick man and received the blade through her back, thus sacrificing her life that Evans might live and be happy.

**JOCULAR WINDS (Mar. 6).**—Mrs. Carlton speculated heavily. Practically every dollar of an enormous income was invested. Her daughter, wandering about the big estate made friends with a charming neighboring girl whom Mrs. Carlton, learning of the acquaintanceship, snobbishly insulted, advising her to stay to herself.

Mrs. Carlton needed another hundred thousand dollars, or thought she did, which amounted to quite the same thing with her, the wealthy John Morton was sent for and the transaction negotiated, Mrs. Carlton giving her splendid residence as security.

Going to his automobile, after the transaction, John Morton recognized his long forgotten niece in the doorway of the modest home next door. Recollections of his ill-treatment of her mother, swarmed to his mind, and John Morton knew that he was not far from his day of reckoning. He therefore entered the little garden and sought by the one means known to John Morton to, in a degree, make up for the neglect of her mother—he offered her a check. This she refused.

Two months later John Morton passed into the great unknown and left his all to the niece. This included the mortgage on the fashionable property of Mrs. Carlton next door.

A time came when Mrs. Carlton's mortgage fell due, and she was quite unable to meet it. Then came to her the news that the little neighbor next door whose companionship she had forbidden her daughter, was the present holder of the note. Mrs. Carlton had her hour of anguish. And then came the little neighbor and, for the exchange of friendship with her daughter, offered Mrs. Carlton the mortgage. Needless to say Mrs. Carlton felt the exchange more keenly.

**THE TRANSGRESSION OF MANUEL (Mar. 8).**—Manuel, a Mexican of the West, loved his wife more dearly than life itself. He saw her take sick and her ailment assumed an aspect that even to his inexperienced eye spelled death. Desperate, Manuel went to the doctor, and the doctor, kind-hearted soul, came, wrote a prescription and left.

Away to the drug store went Manuel. The prescription filled, the druggist refused to deliver it without money, and Manuel had none. Out again went Manuel, arms flying, his head dizzy with unhappiness. There stood some horses belonging to the boys. Manuel, knowing it certain death, stole a sorrel mare, sold it to a suspicious looking stable proprietor, hastened to the drug store, got his prescription and dashed home.

The wife of Manuel was slowly dying. Frantically Manuel poured out the medicine, but it was too late. Just then the sheriff, leading a band of determined cowpunchers broke into the room. They were about to seize him but the sheriff raised his arm. A sweeping glance showed him the true nature of the crime. The dying woman raised her head, stared at the intruders and fell back lifeless. And then Manuel, raising his hands toward the sheriff announced that he was ready, but the boys, instead removed their hats and filed slowly out of his room, leaving Manuel, hated Greaser, alone with his precious dead.

## PUNCH.

**BOBBY'S BUM BOMB (Feb. 27).**—Bobby's father buys a large bowling ball, which interests his son very much. The boy manages to steal it and after inserting a piece of rope to make it look like a fuse, he has a great deal of fun, frightening the neighbors with the supposed bomb. After he has scared the cook out of her wits and stolen the pies, chased a tramp off the grounds and reduced the minister to a hopeless state, he is caught by father, who soon transfers the bomb to a harmless ball. But when he threatens Bobby with a spanking, the wise little boy says he will tell his mother about the pretty ladies father flirted with; so instead of a whipping, he receives a dollar to keep quiet.

**TRACKED TO FLORIDA (Feb. 27).**—This picture shows Tom, Dick and Harry, the now famous comedy sleuths, on another case, requiring their gravest attention. They assume their various disguises, and follow a notorious criminal to Florida, finally capturing him with their usual cleverness.

## RELIANCE.

**THE BIRTHDAY CAKE (Feb. 26).**—Mr. Gladwin has one son, Jack, of whom he is very fond. The boy wants to go abroad and finish his studies in music. His father has saved the money but does not want to tell the boy until his birthday. One night Jack finds the money and thinking of his ambition, he feels justified in taking the money. He leaves a note for his father saying only "Goodbye." The old man is heartbroken. Looking into the cupboard he sees Jack's birthday cake, the one he had bought to surprise him on the day he was to give him the money. He loses his mind and peers into the face of every young man who speaks to him—he is looking for his son. Every

## ONE, THREE AND SIX SHEET POSTERS

HANDSOMELY LITHOGRAPHED IN FOUR COLORS

**NOW READY for**

*Lubin's Two Reel Special*
**"Until We Three Meet Again"**
Released March 7th

AND

*Kalem's Two Reel Special*
**"THE GRIM TOLL OF WAR"**
Released March 12th

*Kalem's Regular Saturday Release of March 15th*

## "THE WOE OF BATTLE"

ALSO ONE AND THREE SHEETS FOR ALL THREE BIOGRAPHS

*Monday*
Look Not Upon the Wine

*Thursday*
The Wrong Bottle

*Saturday*
BROKEN WAYS

**A. B. C. COMPANY** **CLEVELAND, OHIO**

---

## YOU CAN'T EAT YOUR CAKE AND HAVE IT

For that, of course, is impossible. Hence, Mr. Exhibitor, after you have gone through the usual period of experimentation; after you have experienced a few "twinges" of conscience for eye troubles caused your patrons who have been so good to you; after you have tried every screen surface that you ever heard of; after you have "burned the midnight oil" in your hopeful, but fruitless, effort to make something "just as good" as The Mirror Screen; after you have followed the deceptive "will-o'-the-wisp" of plausible and enticing advertising of inferior surfaces; after you have tired of the coldness, the flatness, the glare and the distant haze of metallized screens and the darkness and flickering shadows of the plastered surface and cloth screens; when you have begun to feel the need for a sensitive, resilient projecting surface that will faithfully portray even the slightest emotion indicated by the human countenance in all the very fine dramas now being produced in film—

### THEN

You will be about ready for a solution of all your troubles—the Mirror Screen. You will have passed through the whole process of evolution on the Screen proposition, but *will have eaten your cake.* You will have spent the full price of one or two Mirror Screens. On the basis of good business judgment, therefore, why should you experiment further? If you have reached the conclusions as outlined above, you and I need each other, and we are going to get together. Ask for our new catalogue. If you put it off you'll forget, so write for it *now* before you lay aside this journal.

**THE MIRROR SCREEN CO.**

**F. J. Rembusch, Prest.** **Shelbyville, Indiana, Main Office**

Chicago Office, Room 403—169 W. Washington St. Phone Main 3145.
New York Office, 922 Sixth Avenue.

---

## AT LAST!!

After many costly tests and experiments it's ready! Our latest! Our greatest! Ascertain the facts yourself how we've beaten all our previous efforts over 50 per cent. Samples of the old and new free. It's whiter! It's brighter! It's more brilliant!

### 1914—MIRROROIDE—1914

(Additional Patents Pending.)

MIRROROIDE led the world for the past 3 years. The acknowledged peer of all. Pictures in sunlight now possible! As was the old, so is the new guaranteed for five years against turning black! peeling! cracking! or tarnishing! It's climate, salt air and water-proof. The new hard flexible glass finish can be washed with soap and water. Price within the reach of all, $3.00 a square yard.

Read This Testimonial From Aronson and Browne Amusement Enterprises, Raleigh, N. C.

The J. H. Genter Co.,
Newburgh, N. Y.

Gentlemen:

About a year ago, after numerous tests and try-outs, we decided to install one of your MIRROROIDE curtains in one of our theatres, and after using it for awhile we decided this was the curtain we have been looking for. All we can say as a testimonial is that we have installed six of your MIRROROIDE curtains in our different houses. It is the screen De Luxe.

Yours very respectfully,
ARONSON AND BROWNE.

---

## Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 FOURTH AVE., NEW YORK, N. Y.

*Write for Catalog*

Established 1882.

**The Newman Mfg. Co.**
**715-721 Sycamore St.**
**CINCINNATI, OHIO**

BRASS RAILING
BRASS EASELS
BRASS FRAMES
BRASS WICKETS
PUSH AND KICK PLATES
DOOR GUARD RAILS
ELECTRIC SIGNS
ELECTRIC LAMPS
BRASS LETTERS
BRASS SIGNS
DISPLAY FIXTURES
PLATING OF ALL KINDS
BRASS GRILLES
BRASS CASTINGS
BRASS FITTINGS
SPECIAL BRASS WORK
TILE LETTER SIGNS

night he gets out the cake and lights the candles and waits for the boy who never comes. The doctor says he is dying of a broken heart and nothing but Jack's return will cure him. In Paris, Jack, overcome with remorse decides to return. He enters the old home to find the cake on the table with the old man crouching near. Jack counts the candles and realizes. Falling at his father's feet he pleads for forgiveness. Reason is restored to the heart of the father and with loving kindness he welcomes his son home again.

**THE LURE OF THE CITY** (Mar. 1).—Marion Grey, a pretty and talented girl living in a small town, sings in the choir and is happy in the love of Bob Molton. Marion is ambitious; she leaves the simple village to seek success on the stage in the metropolis. There she has the usual struggle and after many bitter efforts she yields to the temptation of fine clothes and an advance in her theatrical work, through the influence of a millionaire "first nighter," Charles Bowden, who showers her with favors.

Back at her home her mother has become ill and Marion is oblivious to the call of the old scenes. Her neglected sweetheart Bob, comes to the city to urge her to return to her dying mother's side. He sees her at the theater and his heart aches at the thought of his sweetheart exhibiting her face to thousands and, degrading in his eyes her wonderful voice, by using it in a vulgar musical show. But far worst when he waits for her at her home, begging her to return, he is made well aware of Borden's influence. It comes to à choice between them and with his fine personality and simplicity which rises above the narrower, more selfish infatuation, he takes her away from the millionaire back to the town where she was born, back to her real home and just in time to save her mother from the grave and herself from what would have been worse.

## MAJESTIC.

**SHIRTS AND SHOCKS** (Feb. 23).—Just before a swell wedding, the groom spoils his last dress shirt and the others are already in a hopeless state, owing to his nervousness. He chases his groomsman through the house to big, borrow or steal a shirt for him. The groomsman gets into the bishop's room and sees a shirt, but once he gets it into his hands, he sees that it would be useless, for it is merely a clerical shirt bosom.

In the meantime, a burglar breaks in, lured on by the accounts of the wedding presents in the daily newspapers. He is well dressed and mingles with the guests. He sneaks into the room where the presents are displayed and as he looks from the wonderful array of gold and silver, he finds himself confronted by the groomsman, gun in hand. He drags the burglar into the groom's room, and pointing to the thief's immaculate shirt he says, "This is just what we want!" They drag the shirt from the struggling burglar and in a moment it is on the groom. The groomsman asks what he shall do with the thief. The groom dismisses him with a wave of the hand. How can he be bothered with mere trifles when he is about to be married? They point to the window and the fellow dives through pausing only to remark ,"You're nothing but a set of crooks!" before he gets out.

**THE MESSAGE IN THE COCOANUT** (2 reels—Feb. 25).—Dick Ellis is in love with Edith Morton, daughter of a millionaire. Her father does not approve of Dick—for he wants his daughter to marry a count in the French diplomatic service. The girl will not even listen to this, as her heart is given to the American. Dick is kidnapped by some friends of the count and shanghied aboard a vessel bound for the South Seas.

Edith waits and waits, but no word comes from her absent sweetheart. Her father and the count tell her he has deserted her. The ship on which Dick is catches fire. He swims to shore, the sole survivor. He finds himself on a cannibal island, inhabited by cannibals who want to burn him at the stake. But when he carelessly opens a pocket cigarette lighter, they show fear and decide he must be a "White God" to be treated with great respect. They make him their chief, and at the head of the army, Dick leads his tribe forth to victory in many battles.

But all the while he longs for the sight of a white face and prays for the day when a ship will carry him back home to the girl he loves. One day he writes a note and seals it in a cocoanut which he flings in the sea, hoping it will be picked up by someone able to read and understand his message. Several months later, the cocoanut is washed up on the beach at Coney Island and Dick's plea for help read. A ship is sent after the man on the cannibal island. With a happy heart Dick sees the vessel making its way to him. He bids farewell to his faithful warriors who loudly lament their chief's departure. When Dick arrives in New York, the first thing he hears is that Edith is being married to the count that day. Jumping into a motorcar, he makes his way to the Morton home, where he arrives in time to prevent the ceremony, denounces the count, and claims Edith as his own bride.

## MUTUAL WEEKLY

**MUTUAL WEEKLY NO. 6** (Feb. 5). **New York City.** Striking waiters meeting at Union Square.

**England.** The Xmas swimming contest for the Peter Pan cup.

**Baltimore, Md.** Newly constructed sewers inspected by prominent women.

**New York City.** Construction work on Mammoth Grand Central Terminal.

**Berlin, Germany.** Memorial on Xmas for the departed ones.

**Tulalip, Wash.** Indian games Slahal and Alahal-lub between tribes.

**Chicago, Ill.** Maud Le Page, the poetess, tries to sell her soul for $1,000.

**Munich, Bavaria.** The army at the funeral of the Prince Regent.

**Washington, D. C.** Champion boy corn growers receive diplomas from the U. S. Dept. of Agriculture.

**Davos, Switzerland.** Mr. Dix, skating champion of Europe, training for the next Finnish meeting.

**Cairo, Egypt.** Battle of flowers.

**Naples, Italy.** Aviator Garros, after crossing the Mediterranean Sea, starts for Rome.

**Constantinople, Turkey.** Fresh Turkish troops continue to arrive from Asia.

**Des Moines, Iowa.** Football game between Drakes and Ames Colleges.

**The Storm in England.** Crushes houses down. Boats run aground.

**Versailles, France.** Presidents of the French Republic are elected in the palace of the ancient kings.

**New York City.** Collision between "L" trains. Three coaches catch afire.

**Richmond, England.** Ladies' Hockey Match. Sussex defeats Surrey.

**The Fashion in Paris and New York.**

**Naples, Italy.** Cutting the names of those who died in the war against Turkey.

**Florence, Italy.** The victorious survivors.

**Newark, N. J.** Two huge fires on the same day.

**Point Adams, Oregon.** Lifeboat going to the rescue of the wrecked steamer Rosecrans.

**Columbia River, Oregon.** Great jetties at the mouth of the river, costing 25 years labor and millions of dollars, to deepen channel to Portland.

**Ellis Island, N. Y.** President-elect Wilson visiting the island.

**New York City.** The suffragettes in Central Park preparing for their march to Washington. The Coal Trust and the Winter Sun.

**MUTUAL WEEKLY NO. 7** (Feb. 12). **Columbia, S. C.** Parade celebrating the Fifth National Corn Exhibition.

**Pachuca, Mexico.** The President of the Republic visiting the Capital of "Hidalgo."

**England.** After the storm. Many boats are driven ashore.

**New York City.** C. W. De Lyon, whose list of the "real blue blood American aristocrats" is hotly commented upon.

**Covington, Ky.** Dedication of the new Y. M. C. A. Building.

**Alberton, Md.** Thirteen loaded coal cars wrecked on a B. & O. train.

**Marseille, France.** Ali Pacha, the son of Ameer Abd-El Kader, who made the last stand against the French, in Algier, visits France.

**Nice, Riveria.** The $20,000 Steeple chase. Dead heat between Uultimatum and Galafron.

**Webeg, Russia.** Saint Nicholas in the country.

**Davos, Switzerland.** The new sport of "Curling" makes many friends.

**Germany.** The Kaiser at the hunt.

**Naples, Italy.** The funeral barge of Cardinal del Forno carried by high dignitaries.

**The Fashion in Paris and New York.**

**Paris, France.** The six day bicycle race. French team second.

**Baltimore, Md.** Cardinal Gibbons and Confirmation Class at St. Alphonsus Church.

**New York City.** A new way of advertising.

**Paris, France.** Joyous mourning festivities over the last trip of the last horse bus of Paris.

**New York City.** Miss Vlasta Novosty, who proposed to dance in the Supreme Court before the jury and won her suit.

**Ossining, N. Y.** How cocaine is smuggled in post cards addressed to Sing Sing's jail birds.

**Paris, France.** General Michel, ex-military Governor, reviews the garrison of Paris, and presents the honorary medals.

**New York City.** Thorpe, the Indian athlete, signing his contract with McGraw, manager of the Giants.

**Moscow, Russia.** The Czarevitch, who is again seriously ill, leaving the Kremlin with the Czar and the Imperial family.

**Philadelphia, Pa.** The mounted police of Pennsylvania.

**Father Knickerbocer and Little Old New York's Subway.**

## MUTUAL EDUCATIONAL.

**FATHER AND GODFATHER** (Feb. 27).—Moirac, a notary, and Landron, a retired army surgeon, who have been friends since boyhood, live in the same village. The daughter of the notary is, at the same time, the god-child of the surgeon and they both love her very tenderly.

The young girl, who is a student at college, is about to make a visit to her father and the surgeon, which to them is a very happy event. They decide to go fishing—after awhile there is a bite, and behold!—the surgeon has just caught a large fish, while the notary catches—only an old shoe! They receive a hearty laugh from the onlookers which greatly vexes the notary, but the major cannot refrain from laughing also. The notary becomes very angry—they quarrel and leave one another, vowing never to meet again.

Sad and furious at the same time, the notary arrives home. But thinking what his daughter will say when she does not see her godfather, he becomes very perplexed. When Helene, his daughter, arrives and hears the sad news, she feels very sorry and thinks of nothing else but to reconcile the two good friends, so dear to her. She arranges to have them meet—they bow to each other and are very willing to make up and become friends again. But an unhappy word from the surgeon starts the quarrel again, and there they are, worse enemies than before.

The notary seeks revenge, and knowing that the surgeon is a hunter, tricks him into shooting a stuffed rabbit. The surgeon easily guesses who is the guilty one and it is utterly useless to think about a reconciliation any more. Helene, very sorry to have been unable to reconcile her father and godfather, reasons out another stratagem—she will cause her father to believe that she is very ill! The old servant goes and fetches the notary from his club: "Sir, come back immediately, Miss Helene is very ill!" What is the trouble?"—"I don't know—she fell down in the garden—a nervous wreck." In fact, Miss Helene .appears to be very ill. What is to be done? "If I was going to fetch the surgeon," suggested the servant. "Never!!! This man must never enter this house!" But Helene feigns to be worse and the father decides to ask the godfather to come. Here the two men are, face to face, greeting each other very coolly. New crisis of the false sick girl. They approach her and speak more amiably. She is better and they shake hands. Helene must laugh! They look at her and understand that she has been baffling them. Are they going to quarrel again? Without giving them an opportunity, Helene says "I forbid you to quarrel!" and kisses them gently.

**GONTRAN'S SURPRISE** (Mar. 6).—Although married three years, Gontram has not yet become a father. This is unbearable to Uncle Jupin, a confirmed bachelor, who finally loses his patience and notifies the young couple as follows: "My dear children, if in one year from now you have not at least one child, you will never get a penny of my fortune."

They immediately call on a doctor, who prescribes many things, and you should see how earnestly Gontram and his wife carry out the instructions, but all in vain! And at the very moment when the fixed time has expired, they receive a telegram from Uncle Jupin: "I will be with you to kiss the dear baby."

A thunder crash on the young couple's heads would not have been so terrible as this news. "What are we going to do? At any rate, we must find a child before Uncle arrives."

Polycarp, the servant, is entrusted with the task of producing the denied child. But he is unsuccessful, and after long searching, he is obliged to bring back a little colored boy.

Meanwhile, Uncle has arrived and is continually asking for the baby. Then Polycarp, dressed as a nurse, brings in the baby, to the great relief of the young couple. "Here is baby." Everybody turns around and lo! to their great surprise and astonishment, it is a superb little black one!

The Uncle is furious with rage, and while father and mother try to explain, the little one, left alone on a sofa, avails himself of the opportunity to run away in a most comical manner.

**TIFLIS, RUSSIA** (Mar. 6).—Tiflis, contraction of the word "Thilis Kholakhim," meaning the Town of Hot Waters is the capital of Trans-Caucasian Russia. It is situated about 1408 feet above sea level, in a mountainous country. The population is about 20,000. It is the seat of a few colleges, one Observatory, one Natural Museum of History, one Cathedral which is supposed to have existed since the foundation of the town in 445, and one Armenian Cathedral, built in 1480. Tiflis is an important center for jewelry, weapons, carpets, cotton articles, salt, tobacco, silk and wool. It is also noted for a famous bath resort. We are shown scenes of the ancient Georgian town which has become the capital of Transcaucasian Russia; the old Fortress Castle; through the town; the Cathedral; a festive day; entrance to the Persian baths; mosque and minaret; workmen's sheds; a funeral; mills on the Kour.

**THE LAKE OF CANDY** (Feb. 20).—On the Island of Ceylon, near the town of Candy, there is an immense lake, the picturesque shores of which form one of the finest landscapes in the world. Situated not far from it, are the majestic ruins of the palace of the ancient Cingalese Princess and of numerous temples.

**STATE RIGHTS NOW SELLING**

A Real American Feature

# New York's Society Life and Underworld

IN THREE PARTS

A dramatic story true to life. Instructive and free in every respect of the slightest taint of offense. An absolutely clean and moral story. Nowhere on earth outside of cosmopolitan New York could such a screening be made. Every conceivable type of humanity has been taken hold of.

---

**THE FIRST TIME IN MOTION PICTURES**

# Chuck Connors

*THE WHITE MAYOR OF CHINATOWN*

**ELMER BOOTH,** whose brilliant work in "The Musketeers of Pig Alley" will never be forgotten, is at his best in this most remarkable portrayal of New York life.

This picture will pack every house in which it is exhibited. Photography as clear as a crystal. Plenty of publicity and advertising matter that will bring you big profits.

**STATE RIGHT BUYERS, ATTENTION! ACT QUICK! FIRST COME, FIRST SERVED.**

Many a good opportunity was lost on account of delay. Now is your chance, as I am going to sell every inch of territory in the whole world—Do it now.

**EXCLUSIVE FEATURE FILM CO.**

PHONE 6046 GRAMERCY. 24-26 E. 21ST ST., NEW YORK CITY.
JACOB WEINBERG, Manager.

---

# FOR CANADIANS ONLY!!

*We Are Now Booking*

**BLACK VEILS**

A wonderful two-reel drama.

**THE UNLUCKY HORSESHOE....**

A three-reel feature. Exceptional.

*And*

**SATAN**

*The greatest feature ever produced*

Now breaking all Montreal box office records

***Get on Our Mailing List. We Keep You Posted***

Now Selling Rights and Copies for

| | | | | |
|---|---|---|---|---|
| Maritime Provinces<br>Western Provinces | FOR | *SATAN* | 4 Reels | Ambrosio |
| | | Black Veils | 2 Reels | Ambrosio |
| | | Unlucky Horseshoe | 3 Reels | Kinograph |

**FEATURE FILM CO. OF CANADA**
**205 St. Catherine St. W., Montreal**

---

**NOW BOOKING**

# THE MIRACLE

**4200 Feet**

**Special Piano and Orchestra MUSIC**

**Photos. 1, 3, 6, 8, 16 and 24 [Sheet Lithographs]**

**Write, Wire or Phone for Open Dates**

**Theatre Film Co.**
**(INC.)**
**12 Union Sq. New York City**

---

# ECLAIR

In the future our release dates will be found in the "ads" of the Universal Film Manufacturing Company. Look there each week for our great American features every Wednesday and our Sunday comedies.

**IT'S ALIVE** SO YOU MUST WRITE FOR OUR **BULLETIN**

No matter what pictures you are running, I know you will like our bulletin of news which is sent free to any exhibitor. We are also sending a beautiful slide of Miss Barbara Tennant free.

**ARE YOU ALIVE?**

Then get in at once on our big prize contest of $50 every two weeks for the best idea used by any exhibitor in advertising a picture. You are eligible.

We sell fine Stock Photos of our American Stock Co., 15c each, unmounted; 30c mounted.

**Write today to ECLAIR FILM MFG. CO., 225 W: 42nd St., New York City.**

ECLAIR ECLAIR ECLAIR ECLAIR ECLAIR 225 W. 42D ST., N.Y. CITY ECLAIR ECLAIR ECLAIR ECLAIR ECLAIR

At the southern extremity of India, washed by the waters of the Indian Ocean, lies this Island of Ceylon, where in 1815 the Portuguese landed. The little dominion was subsequently conquered by Holland in 1650, annexed by England in 1818, and up to this day is still under the protection of the British Crown.

**A CHILD'S CONSCIENCE** (Feb. 20).—Claire Lenoir, who is employed as an apprentice in a dress-making establishment, is excited by the teasing of the other girls and, in her anger, slaps little Jeannine. The mistress, who enters just then, asks why the little girl is crying and all point to Claire, especially Gilberte, a spiteful woman, who seems to take pleasure in accusing her. A necklace which she has taken from a customer while trying on a dress, she hides in Claire's coat. This Jeannine sees.

Jeannine seems disturbed when she arrives at home, which the father notices. He questions her and she answers that "A girl gave her a thrashing." He tells her that she must have teased the girl and that she should bear her no malice. This cheers her but it is plain that she has not told all. Finally, she explains everything she has seen and is advised to immediately tell her mistress. The girl returns to the shop at once and explains. Claire is cleared and she and Jeannine become fast friends.

## KAY-BEE.

**THE TELL-TALE HAT BAND** (Feb. 28).—While out riding in the wild woods, Lola is thrown from her horse and lies unconscious. Jim finds her, and carries her to the brook and revives her. The two become fast friends, and Lola gives him the band from her hat. One day Jim, fond of solitude, has ridden into the forest and is sitting on a rock tenderly thinking of Lola, and he takes the band off his hat and caresses it. A gang of rustlers pass near him, driving cattle before them, and accelerating their speed by revolver shots. Jim leaps on his horse and gallops for assistance, forgetting in the excitement of the moment the hat band which has dropped from his hand. The posse find Jim's band, and Jim, fearing ridicule, does not claim it as it is recognized as Lola's. She is asked how her hat band came to be there, and she tells them she gave it to Jim. The cowboys suspect Jim of being one of the rustlers and arrest him. The posse goes on the trail of the rustlers and a terriffic fight takes place. The leader of the rustlers escapes, but one of the cowboys makes a short-cut and lassoes him from the top of a cliff as he gallops by. The capture of the real culprits exonerates Jim.

**THE LOST DESPATCH** (Mar. 7—2 reels).—The introductory scenes show Frank Payton and his fiancee, Nell Hartman, in a southern town in the spring of 1861. The war breaks out and Frank becomes an officer in the southern army, while Nell's little brother, Bill, enlists as a bugler. Stupendous and awe-inspiring scenes are shown as the war progresses. Frank is made a major, and one day is confronted by a large force of union soldiers, and holds them at bay at a bridge. From the top of a high hill the general sees Frank's desperate predicament and realizes that if Frank's command is driven back the union soldiers will cut his army in two. He therefore rushes an orderly to Frank with a hasty message to hold the bridge at all hazards, as reinforcements are coming. The orderly is shot from his saddle by Union soldiers and the message discovered. The Union general dresses one of his men in the uniform of the dead orderly and sends him to Frank with a message to which the signature of the Confederate general is forged, telling him to retreat at once. Frank gives the order, and as the men retire before the advancing Union soldiers, he is struck by a bullet and falls, and at the same time Bill is fatally wounded. The message has fallen from Frank's hands, and Bill picks it up and sticks it in his blouse. When Frank recovers consciousness he is in the hospital, and Bill is dead. He sends the little bundle of Bill's clothes to Nell with a pathetic little note.

The retreat has cost the Confederates dearly, and Frank is court-martialed for disobeying instructions. He is found guilty and dishonorably discharged, being read out of the service and his uniform stripped of its trappings in a most impressive scene. He goes home to Nell, but she, broken-hearted turns from him, saying she could never marry a coward.

Many years pass, and Frank is a white-haired, sad old man, and Nell has never married. The grizzled veterans of the war are holding a reunion, and are marching down the street, cheered by the throngs which line the sidewalks, and led by a fife and drum corps. As the martial strains of the music reach Frank's ears he goes to the window, and the sight cuts him to the heart, for he is denied his rightful place in their ranks. The day also grings back memories of the Past to Nell, and she goes up into the attic and brings out her old clothes from a trunk. Among her treasures is the tattered uniform of her dead brother, and she brings this out. She feels a piece of paper in the lining, and tearing the lining apart she discovers the lost despatch upon which Frank retreated. As the full consciousness of what it means flashes over her she rushes out and intercepts the parade. Excitedly she tells the old general the startling news, and it is decided to march to Frank's house. The parade halts before his door, and the old officers and Nell enter. Frank is sitting in a big arm chair with his head fallen over upon his chest. They gently shake him, but he does not awaken, and then they discover that he has passed into the great beyond.

## BRONCHO

**THE BARRIER** (Mar. 5—2 reels).—Sergeant Wade is promoted to a lieutenancy, and the day he receives official notification of his new rank he has been writing in his dairy the innermost secrets of his heart, for he is in love with Grace, the Colonel's daughter, and has never dared to communicate to her the affection he bears her. Corporal Sullivan, much the worse for an evening spent in the saloons of the settlement, comes in and finds the diary, and goes to the bunk house where he entertains the soldiers by reading it aloud. Wade comes into the room, and tears the book from Sullivan's hand, and, greatly mortified, rushes to his room. The drunken Sullivan follows him, and Wade, driven to desperation, strikes him. A terriffic struggle ensues, and Wade picks up a heavy water pitcher and strikes Sullivan, who falls unconscious. Wade is arrested and court-martialed, being sentenced to a prison term at Ft. Leavenworth, and is sent away escorted by an armed guard.

Grace, who is secretly in love with Wade, feels his disgrace keenly and decides to go east for awhile. She goes away in the stage coach. In the meantime the Indians have been acting in an ugly manner, having trouble with the government agent, and they break out and go on the warpath. The agency is burned down, and then they see the stage coach approaching. The escort sees the Indians approaching and by a clever trick manage to get Grace secreted in the hills, and they gallop away with the Indians in pursuit. The entire guard is killed off, but not before they have put up a great fight for their lives. Wade takes advantage of the carelessness of his guard and makes a thrilling escape, taking to the hills. He meets Grace just as the Indians, who have discovered the ruse that was employed, are following her trail. Behind the rocks Wade fights for his life and that of Grace, and, in a narrow pass he holds the redskins at bay, though wounded a number of times.

The soldiers at the fort, discovering the massacre of the Indian agent and his staff, are in pursuit of the Indians, and hearing the firing ride madly to the scene. A sensational fight takes place before the Indians are finally driven back and Grace and Wade rescued.

Wade is carried back to the fort and tenderly nursed by Grace. The Colonel makes a personal appeal for him to Washington, and in view of his heroism Wade is restored to his rank of lieutenant and the findings of the court-martial set aside. The last scene shows the happy man with Grace, who has confessed her love for him.

## KEYSTONE.

**A LANDLORD'S TROUBLES** (Feb. 20).—An Italian owning a performing bear gets behind in his rent, and the collector becomes vehement in his demands. The bear comes to his master's aid and chases the collector out. Terrified, the man runs to the police station and returns with a squad of bluecoats who proceed to arrest the Italian, and again the faithful bear takes a hand —or rather a paw—in the proceedings, with the result that the brave guardians of the peace are soon flying down the road toward the station house with bruin in close pursuit. The men tumble into the station and take refuge in a cell, and the bear follows them, nearly scaring the desk sergeant to death, and, standing on its haunches faces the scared policemen, who are content to bravely stand their ground behind the bars until the Italian comes and leads his pet away.

**FORCED BRAVERY** (Feb. 20).—This picture shows a young man, of delicate physique, who goes west for his health. He is made the butt of many boisterous jokes, and one day the cowboys decide to give him an Indian scare, they making up an redskins in full war paint and feathers. They chase the poor youth until he is terrified and exhausted and at last takes refuge in the bunk house. While cowering against the wall his hand comes in contact with a belt, in the holsters of which are two huge revolvers. In desperation born of fear he grasps the weapons and faces his pursuers, and when the bullets begin to sing around their ears the cowboys are quick to reveal their identity and to admit the joke is on them.

**THE PROFESSOR'S DAUGHTER** (Feb. 24).—The professor's daughter has two suitors, one, Fred, whom she favors, and George, her father's choice. Many amusing encounters take place between the rivals, and papa finally butts into an interesting tete-tete between his daughter and Fred, and the latter loses his temper and gives the old gentleman a good shaking up. Athletic George, however, appears on the scene and gives his rival a drubbing, winning favor with the old gentleman, and the admiration of the daughter, who decides that his brawny arm shall protect her through life.

**A TANGLED AFFAIR** (Feb. 24).—Two young men are aspirants for the hand of Mabel, Henry and Ned. Ned, walking through the park, accidentally bumps into a gouty old gentleman who furiously resents the shock, and Ned amuses himself by tapping the gouty foot with his cane and keeping out of reach of the lunges of the old man. When he calls at Mabel's home he finds to his consternation that the old gentleman is Mabel's father, and manages to make his exit about three inches in advance of papa's boot, which is following him. Ned is obliged to meet Mabel clandestinely, and Henry decides to have him kidnapped when he sees him sitting on a bench with Mabel. He engages two tramps to do the work, and tells them which bench their man is on. Unhappily, however, father appears on the scene and Ned does a disappearing act, and Mabel soon leaves her dad in full possession of the bench. The tramps, therefore, make a mistake and roughly handle papa, tying him to a tree and placing a sack over his head. Henry appears, and thinking it is his helpless rival delivers some beautiful upper-cuts and swings on the face beneath the sack. Mabel hears the roars of her father, and calls Ned, who runs to the rescue. When the sack is pulled off the head of Mabel's father Henry is horror-stricken, and loses no time in placing considerable distance between himself and the irate man. Father is grateful to Ned, and forgives him, but Mabel has had enough of her troublesome suitors and dismisses them.

**A DOCTORED AFFAIR** (Feb. 27).—Harry and Tillie are preparing to elope when her dad appears and boots his would-be-son-in-law out of the house. Tillie is locked up in her room, and to regain her liberty feigns illness and apparently swoons. Dad is troubled and telephones for a doctor. Harry, who is hovering around the corner, sees the doctor coming and bribes him to help him in a scheme to see Tillie. Harry secures a false beard and makes up as a doctor and enters the house, where he is permitted to call on the patient and arrange new plans for an elopement. His high spirits are his undoing, however, for suspicious father, looking out of the window, sees the fake doctor fooling with the false beard. He telephones the doctor and finds him in his office, and lays a trap for Harry, beating him to the doctor's office. When Harry enters he is set upon by dad, but makes his escape, running to the meeting place with Tillie. The couple rush to the home of a minister and the ceremony is nearly over when dad rushes in and attacks Harry. The doctor, angered at dad's actions in his office, has called the police, and they rescue Harry from the irate man. The ceremony proceeds, and when Harry and Tillie exit they see dad in the clutches of the police, and they relent. A compromise is effected, by which he gives them his blessing and they withdraw the charges against him and secure his release.

**A RED HOT ROMANĊE** (Feb. 27).—This is a most amusing and cleverly acted burlesque of a Spanish courtship, in which two rivals for the hand of a beautiful senorita battle with each other. Gomez, with the assistance of weird looking desperadoes, captures Antone, ties a rope about him and swings him from a steep cliff. He then builds a fire under the rope so that when the flames have burned the strands through Antone will be hurled to the bottom of the chasm, 1000 feet below. As the rope breaks and Antone is seen falling through space; Gomez loses his footing and comes tumbling after. The men fall in a heap, and arising, renew the battle. They are interrupted by the senorita and a policeman, and suddenly decide that their arduous duel has cooled their love, and they fall on each other's necks and kiss each other, walking away arm in arm from the cause of their strife. With a disdainful toss of her head she leaves the faithless lovers, and a smile brings the policeman to her side, and she walks proudly away hanging onto the arm of the new victim of her wiles.

## THANHOUSER.

**THE GHOST IN UNIFORM** (Feb. 23).—A little orphan boy found that the high cost of living was too much for his income as a seller of newspapers, so he was frequently compelled to sleep outdoors. Being a resourceful chap, however, he got a bright idea when he noticed that the police of a certain precinct were moving from one station house to another. Without consulting anyone the youngster moved into the abandoned building by entering a rear window. He had an additional piece of luck, for he found an old uniform coat and helmet which had been left behind by one of the policemen. The garment made an excellent overcoat and nightrobe combined, and under the sergeant's desk was a spot well sheltered from drafts, where the youngster soon fell into a sleep.

Had he been the only one to cast envious eyes upon the old station, it might have been his home for a long time. It happened, however, that two tramps saw the building which to them was an old acquaintance, as they had frequently been prisoners there. They decided to pass the night as free men within the walls where they had been prisoners and found no difficulty in gaining an entrance. While exploring they walked over to the sergeant's desk and were horrified when a figure in blue uniform rose from behind it and confronted them. They could see the official helmet, the coat with the brass buttons, and although the figure had no head it moved menacingly toward them. With wild yells the tramps ran out and away, only to fall into the hands of a vigilant blue coat. At the new station they told the sergeant of their experience and he sent the reserves out to "lay the ghost." They returned soon afterward with the

# DON'T WAIT!

**A NEW IMPROVED**
**1913 Model Machine**
**Will Increase Your Profits**

*I AM DISTRIBUTOR OF*

**POWERS** AND MACHINES **SIMPLEX**

*My Partial Payment Plan* Makes It Possible to Install a *New Machine* **NOW**

**W. H. PECK** Shipments made F. O. B. Atlanta or New York — Second Floor Rhodes Bldg. **ATLANTA, GA.**

---

**WURLITZER**

World's Largest Mfrs — Established 1856

Wurlitzer PianOrchestra in Oriental Theatre, San Francisco.

Write for 32-page booklet, showing

## Wurlitzer Automatic Musical Instruments

in the leading picture theatres of the country.

The Wurlitzer Instruments furnish better music than musicians and reduce expenses. 50 different styles; time payments; big catalog free. If you can't call, write to our nearest branch.

## The Rudolph Wurlitzer Company

CINCINNATI 117-121 E. 4th
NEW YORK, 25-27 W. 32d
CHICAGO 329-331 S. Wabash
PHILADELPHIA 1835 Chestnut
ST. LOUIS [illegible]
CLEVELAND [illegible] Huron Road
BUFFALO 701 Main
LOUISVILLE [illegible] W. Greene
COLUMBUS O. [illegible] E. Main

---

## The Progressive Moving Picture Man—

realizes the importance of the best lens equipment, and gives his patrons brilliantly clear screen images that do not strain the eye by equipping his machine with

## Bausch and Lomb Projection Lenses

Discriminating operators everywhere insist upon Bausch & Lomb objectives and condensers. Their use insures absolutely the best in the "movies," which means pleased patrons and increased business.

The Edison and Nicholas Power machines are regularly equipped with our lenses. They can be procured also through any film exchange.

**Write today for our free booklet 62D. It is full of interest to owners and operators.**

**Bausch & Lomb Optical Co.**

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

---

**WAKE UP** Your customers with a new live musical feature, they can't help advertising your business when they tell their friends what you have and what wonderful things your pianist can do with a

**BARTON PIANO ATTACHMENT**

and a set of our

**MUSICAL ELECTRIC CHIME BELLS**

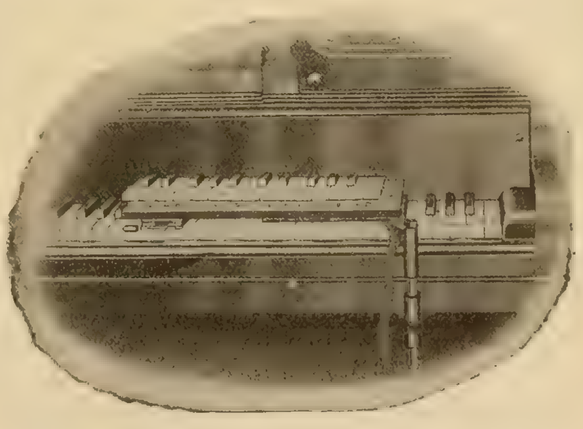
*"YOUR PIANIST DOES IT ALL—YOU NEED NO DRUMMER"*

SOLD ON EASY PAYMENTS

**OSHKOSH METAL PRODUCTS CO**

WRITE TO-DAY

**OSHKOSH WISCONSIN**



Patented January 14th, 1913. Position when in use frightened little boy, who sobbingly told them his story. They were sympathetic, those big gruff policemen, and through their kindly aid he found work and was never again compelled to pose as a ghost in uniform to secure a night's lodging.

**WHEN DREAMS COME TRUE** (Feb. 28).—The young owners of a California orange grove loved each other, but they were unhappy because their lives were so narrow and circumscribed. Each dreamed of wealth and prayed continually that it might come.

Sometimes dreams come true and in this particular case they did. Wealth came to the couple and they were in a position to gratify their every fancy. A young couple from the East gladly leased their grove and the original owners went to a large city expecting to spend the remainder of their days in luxury. Within a year, however, they were tired of their new life, but each was ashamed to tell the other so. While the husband was absent on a shooting trip the wife received a letter from their tenant, who also had been disillusioned. The tenant was sick of oranges and longed for "that dear Broadway." Under the circumstances the woman saw her duty clear. Her husband returned, weary after his outing, to receive word that his wife had gone back to the orange grove "to look after the property." He followed her there, found her in an old gingham dress and sun bonnet, thoroughly happy because she was again settled in the land she loved. It might be added that he was heartily glad to join her.

# FILM SUPPLY COMPANY,

## GAUMONT.

**GAUMONT WEEKLY, NO. 50** (Feb. 19).—**$1,000,000 Fire in Indiana.** Court house and other buildings destroyed at Auburn.

**Across the Alps in an Aeroplane.** Bielovuvic succeeds where Chevaz failed.

**With the Troops at the Presidio.** San Francisco regiments parade for Eastern visitors.

**The Hike to Washington.** Suffragettes on the long walk to the Capital.

**Chilly Plunge for Handcuff King.** Brindamour, shackled, jumps into the icy Chicago River.

**A Week of Carnivals.** New Orleans, Tampa and Nice. France, scenes of fantastic parades.

**Welcome to Our City.** Hamburg-American S. S. "Cleveland" first big German liner to reach Golden Gate.

**Alligators Flourish in Captivity.** Los Angeles farmer produces them for their pelts.

**WHEN ALL WAS DARK** (Feb. 18).—Barnard Powers is happy in his home-life with his wife. He is visited by several friends and there are many pleasant evenings passed at the card table and around the piano. Powers notices that his eyesight shows signs of weakening. One evening, when his wife, himself and friend, John Trapp, are together, his wife playing at the piano, sudden pains shoot through his eyes. All grows dim. The darkness passes, however, aur he can again see. The next day the malady comes again in renewed force and Power's vision entirely fails. He is entirely blind and experts declare it impossible to restore his lost vision.

A year passes. Suddenly his sight returns. He sees his wife sitting at the piano. By her side is the "friend," John Trapp. The "friend's" arms are wound affectionately around Mrs. Powers, who doesn't appear to be otherwise than pleased. He closes his eyes again, while the love making goes on.

A day later Powers is alone with his wife. She is sitting at the desk and is writing a letter. He employs a ruse to get her out of the room. He asks her to fetch a book for the blind that he had left in the parlor. He reads her letter; it is to Trapp. "Mine: It cannot be. What opinion would you have of the woman who would desert her blind husband? But should he recover his sight I would come to you. Dora." He says nothing to her during the day.

In the evening despite the import of the letter, Trapp calls, unconscious that the supposedly blind husband is watching his every move.

Then from the chair rises the outraged husband. He says not a word. Powers' arm goes up, his finger pointing to the door. Trapp picks up his hat and walks out. Mrs. Powers falls at her husband's feet. "I have seen all," are the words of the husband, as he lays his hand upon the erring head.

**LOVE THY NEIGHBOR** (Feb. 20).—Mary Brown's nieces come a visiting. Next door lives Mr. A. Cart Wheel. His nephews, the Wheel brothers, do, a turn at home during the holidays. The Wheel dog crosses the hedge leading into Mary Brown's hennery. This puts him and his owner into bad repute with Mary Brown.

Accordingly when Mary Brown's nieces learn of the presence of the Wheel brothers, there is strong objection by the old folks of their becoming acquainted. Inasmuch as the boys and girls are forbidden to have each other's company, there needs must be strategy. They determine that boys will be girls and girls will be boys. One of the girls changes clothing with one of the boys and each masquerader clambers over the hedge and tries to act natural. When Mary Brown and the elder Mr. Wheel come along they find their supposed nieces and nephews respectively, busily engaged in their duties.

One of Mary Brown's hens crosses the hedge and gets into Mr. Wheel's garden.

The elder Wheel chases the scratching hen into her own domain and then through the hedge takes hasty aim. It happens that one of his disguised nephews is there with his sweetheart. There are many perforations of the nephew thereof, as the elder Wheel's aim is about as good as that of the Spanish gunners in the war of '98. They decide they will use the uncle's bad markmanship as the means of entering connubial bliss. The conspirators get together and write the following letter to the elder Wheel: "You hit the wrong chicken. She now has to eat her dinner off the mantlepiece. Every time she sits down she thinks of it. But it certainly made her smart. But to be brutally blunt, I believe it your duty to arrange a marriage between her and the nephew who most pleases her. If you don't agree, I'll charge you for the time I spent in picking lead out of her. She was a human lead mine."

The elder Wheel sees visions of spending the rest of his declining years in a cell dining on bread and water and he believes that he would rather have his nephews married than to suffer the fate of a chicken shooter. He takes his nephews to Mary Brown's house. The girl and the youth in the meantime have exchanged clothing. There is much matchmaking. It is finally agreed to save expenses. To get a cheap rate at the ministers they decide upon having a double wedding in which both nieces and both nephews will play heavy parts.

## PILOT.

**THE DOLL AND THE DEVIL** (Feb. 27).—Herr Puppenmacher, the old toy-maker of Nuremberg, has two ambitions, one being to make a life-size electric doll that will walk and talk, and the other is to marry his pretty daughter Gretel to a nobleman. Both these ambitions are fostered by the elderly Baron Crosswig, who desires a wonderful doll to present to the king's little daughter on her birthday. In consulting the old toy-maker about the doll, the Baron has beheld the fair Gretel and has asked her hand in marriage of the toymaker. But this proposal carries with it the proviso that the toy-maker must furnish his daughter with a large dowry. To meet the wishes of the Baron in this direction, the old toy-maker must raise more money than he has of his own. At this junction it occurs to him that he has in hand in trust for his apprentice a large sum of money due to the apprentice, the son of an old friend. To complicate matters the apprentice, who is in ignorance of the money due him, when he comes of age, is in love with Gretel.

The doll is completed, but alas it is beyond the toy-maker to endow it with speech and motion. He succumbs to the temptation, however, of using Fritz, the apprentice's money as dowry for his daughter's marriage to the Baron. The Carnival is now going on and Fritz and Gretel desire to mask and participate in it. The toy-maker forbids this and sends them to their rooms on the night of the Carnival procession. Fritz, however, steals out and hires a Mephistopheles costume and buys a stick of red-fire to carry in the procession. He returns for Gretel who has resolved to don the costume of the life-size doll, which is boxed ready for the Baron. She has just made the change when her father comes in, angry at the noise and confusion of the Carnival. The old man is calmed at the sight of the life-like doll—which is really Gretel, who has stepped into the upright open box and hidden the disrobed doll figure away. In his rhapsodies over his master-piece, the old toymaker declares aloud he would sell his soul to the devil if he could make it walk and talk. Fritz, who has peered in, dressed as Mephistopheles, overhears this and stamps his foot. With his hand behind him, Fritz lights the stick of red-fire by dropping it in the fireplace. The room lights up with a crimson glow and while the old man trembles, Fritz orders the doll to walk and talk and they depart together for the Carnival as doll and devil, telling the aghast old man that they will be back for him from the doorway. The old man falls in a chair, tormented by his fears, and, finally, falls asleep. In the morning, the doll redressed and back in place and the young folks in their proper habiliments, the old man, conscience-stricken, refuses the Baron's suit and gives his consent to the marriage of Fritz and Gretel, giving his daughter a good dowry and Fritz his patrimony. The Baron is so pleased with the doll, even if it does not walk and talk, that, not getting the dowry he desires, relinquishes his suit and joins in drinking the health of the happy young couple.

## GREAT NORTHERN.

**AN OLD MAID'S LOVE** (Mar. 1).—Professor Hart has a winsome daughter Erna, and likewise a maiden sister who is fast approaching middle age. The professor receives a letter from Jack Hendon, the son of a life-long friend, announcing that he has completed his examinations and is about to spend a brief holiday at the Hart villa. Rose, who is the "old" maid is overjoyed at the news and dons her best frocks in order to greet young Jack Hendon. Upon the latter's arrival Rose showers attentions upon him, while Erna to all outward appearances simply looks upon him as an ordinary visitor come to spend a few days in the country. But he manages to arrange a game of tennis with the young woman and while they are engaged in batting the ball across the net, the old maid appears and attempts to take part in the game. Her awkwardness causes her to stumble and fall, but Hendon gallantly goes to her assistance. Later during his visit, Rose manages to lose her balance while seated on a rustic bench during the progress of a lunch—and again is saved from embarrassment by the timely action of Jack. In the meantime the latter and Erna become greatly attached to each other and announce their engagement in the presence of the disappointed Rose. On the night of the wedding and after the ceremony, Jack remains with his father-in-law and a friend and several good healths are drunk. But during the merriment he has forgotten the number of his apartments and through an error on the part of the boot cleaner he mistakes Rose's room for his own and enters. Aroused from her slumber the spinster turns on the electric light and Jack hurriedly beats a retreat. There is commotion immediately and the guests rush from their rooms to learn the cause of the uproar. Jack's young wife and her father are disinclined to take his explanation of the mistake, but after he has shown that his wife's shoes and those of Rose had been misplaced, all is forgiven. The stupid boot cleaner is then summoned and promptly ejected from the hotel.

## SOLAX.

**THE KISS OF JUDAS** (Feb. 7).—Curtis Gray, a millionaire, has as his partner Henry Danvers, a man who has a somewhat unpleasant past, and who is wholly unscrupulous. Gray has as his secretary, Philip Winton, a young man who is loyal in every way to his employer. Gray is married to a woman much his junior, and Danvers has been making love to her.

Affairs come to such a pass, that Danvers and Mrs. Gray arrange to elope. Danvers draws a heavy check upon the firm and gives it to Winton to have cashed. This arouses Winton's suspicions, and he sees a meeting between Danvers and Mrs. Gray, and the passage of a note from her to him. Danvers puts this note in a drawer of his desk, and Winton finds it there.

In Mrs. Gray's boudoir that night, Danvers is helping her prepare for flight. She gives him a packet containing her jewels and he puts these in his pocket. As they are about to depart, Winton enters and orders Danvers out of the place, taking the packet of jewels from him by force. He then tries to show Mrs. Gray the folly of her course. Danvers meets Gray as he goes down the steps, and tells him to watch Winton as he believes he is in Mrs. Gray's room. Gray goes to his wife's room, and she, hearing him coming, makes Winton conceal himself in a closet. Gray finds him, and to save herself Mrs. Gray accuses Winton of stealing jewels. A policeman finds the jewels on Winton, and he is arrested. Mrs. Gray later, overcome with remorse confesses the whole story, and Winton is released.

## LUX.

**PAT AS A BIRD FANCIER** (Feb. 28).—Nearly everybody in your audience will have read of the celebrated Parisian bird charmer, who attracts much attention in the Tuilleries Gardens. Pat sees this gentleman, and desires to emulate his example. He purchases some bird seed and commences operations. After a series of exciting adventures he comes to a large cage. Pat thinks that this gives promise of a bird of considerable dimensions. The promise is realized, but the bird has four legs, and Pat flies in terror from the angry lioness, who chases him through the town.

**ARABELLA AND THE WIZARD** (Feb. 28).—Arabella's husband is a cabby. A bad attack of gout causes him to absent himself from the office, and Arabella is obliged to take his place. During her experience as a cab-driver she encounters an Oriental, whom she belabors with her whip. The Oriental turns out to be a wizard, and his magic powers enable him to give Arabella an exciting time.

# MISCELLANEOUS

## UNION FEATURES.

**THE MYSTERY OF BOSCOMBE VALE**—McCarthy was killed! The very day his slain body was found he and his son had violently quarreled. A little later the youth was seen following his father with a gun under his arm. McCarthy evidently had no enemies, there was no tangible motive for the crime to be connected with anybody but the murdered man's son. Yes, his son was innocent! By marvelous deduction and phenomenal precaution and intuition, Sherlock Holmes unraveled the startling mystery and fastened the guilt upon the real perpetrator of the crime.

Jack Turner and his men are seeking gold in Australia. They are disappointed in their search and Turner is threatened with mutiny by the men. At that moment a convoy of a rich prospector passes and is held up and robbed of all his gold by Turner's men. James Carthy, the owner, is sent away on a horse with his little daughter in his arms.

Fifteen years later, James Turner is living happily in England, the owner of a large farm. Meeting Carthy in poor circumstances, and fearing disclosure,

## PINK LABEL
# CARBONS
## STANDARD OF CARBON EXCELLENCE

Always the same uniform, high-grade carbon that can at all times be depended upon to produce clear, well-defined pictures.

**HUGO REISINGER**

11 BROADWAY NEW YORK

---

## The Chief Electrician of Clune's Pasadena Theatre Highly Recommends "Hallberg's A. C. to D. C. Economizer" to a Friend. Read what he says:

Mr. W. H. Smith,
Livingston, Mont.

Pasadena, Cal., Feb. 3, 1913.

Dear Sir—Yours of 31st received and noted. The Hallberg A. C. to D. C. ECONOMIZER we are using in this theater is made by J. H. Hallberg, New York, It is adjustable for any amperage up to 100 amps for one lamp, or will operate two projector arcs at same time, each 50 amps. The light is so far superior to any other device, there is no comparison. This outfit has been in constant use 5½ hours per day since January, 1912, with no expense save one set of brushes, and our load is much heavier than is usual in motion picture theaters, projecting a picture 20x26 ft. at 92 ft. throw. Approximate amperage at one lamp is 90 amps at 65 volts, and that is a combination that cannot be obtained with any other device. I can recommend the outfit I am now using above anything I have ever seen or used in my experience in this business, and will put in one in another of our theaters soon.

Yours very truly,
Lester L. Conrad, Chief Electrician.

**Exhibitors should**

***Write for price list of "USED MACHINE BARGAINS" and also second-hand current saving devices of all makes***

**I EQUIP THEATRES COMPLETELY**

Hundreds of exhibitors in all parts of the country have benefited by my advice, without any charge, saving money in their original equipment, and by purchasing from me securing only the right goods and the best made.

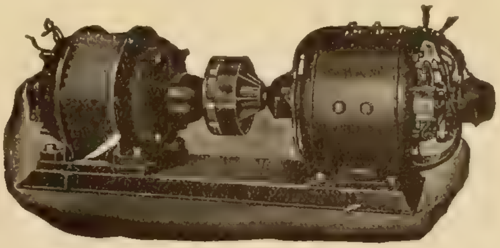
**FULL LINE OF M. P. SUPPLIES**

**The Hallberg Ticket Dispenser**—Takes all standard tickets. Write for circular giving full description and price.

**Free Circulars on all makes of M. P. Machines, but Hallberg's Big Catalogue, 100 Pages, costs you 25c by mail.**

**J. H. HALLBERG, 36 East 23rd Street, NEW YORK**

I have been appointed distributor for all makes of motion picture machines under the new Sales plan. Dealers should apply promptly for contract.



Hallberg A. C. to D. C. and . C. Economizer

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted**

### PENKERS.

MOTHER COMPLETELY PROSTRATED—Recovery and health depend on your prompt return home. Write for funds—debts settled, college status that of sick leave. Authorities fine, say your standing will permit you to continue this year's course, next year's course to be literary. Nobody knows anything, no publicity.

### SITUATIONS WANTED.

**OPERATOR AT LIBERTY**—After February 10th. 7 years' experience, capable of taking entire charge of theatre. Strictly sober, reliable and a steady worker. Only those who are willing to pay for good work need answer this advertisement. Can furnish reference. Address HARRY AFFELT, care of Rex Theatre, St. Louis, Michigan.

**MANAGER**—Publicity expert, with experience as lecture and concert manager, desires management moving picture theater. ORIGINAL METHODS, c/o Moving Picture World, New York City.

**LICENSED MOVING PICTURE OPERATOR**—Wishes position, go anywhere. Have new machine. Address OPERATOR, 376 South Second St., Brooklyn, N. Y.

**MANAGER**—Live wire, good singer, best references. 7 years moving picture or vaudeville. No Boozer. Address G. A., care of Moving Picture World, New York City.

**COMPETENT REPRESENTATIVE**—Having acted as special representative for 3 of the largest film manufacturing companies, desires change and will entertain like propositions. Address LIVE WIRE, care of Moving Picture World, New York City.

**WANTED**—A moving picture theatre, within a radius of 15 miles of New York City, or would rent an airdome in the city. Address G. E. V., care of Moving Picture World, New York City.

**WANTED**—Position by expert operator and motion picture show manager and wife as piano player. We get the business or no salary wanted. At liberty March 1st. Prefer South or West. Address B. T. A., care of Almo Booking Agency, Fort Worth, Texas.

### HELP WANTED.

ATTENTION!—I WANT A PIANO PLAYER FOR A HIGH CLASS MOVING PICTURE HOUSE; ONE WHO CAN IMPROVISE MUSICAL PROGRAMS FOR PICTURES: READ, AND TRANSPOSE AT SIGHT. IN FACT AN A NO. 1 ALL AROUND PIANIST. HOURS 6:30 TO 11:30 P. M., WITH SUNDAY MATINEE ONLY. SALARY $25.00 TO START. ADDRESS F. O. NIELSON, PARKWAY THEATRE, 2736-38 N. CLARK ST., CHICAGO, ILL.

**WANTED**—Competent moving picture operator, two shows nightly, small village West Virginia. First class man only. Address COMPETENT, care of Moving Picture World, New York City.

### EQUIPMENT FOR SALE.

**SELLING OUT**—2 Powers, 1 Edison, 2 Standard Moving Picture Machines. Dissolver arc lamps, Economizers and Rheostats. Address MACHINES, 692 Flushing Ave., Brooklyn, N. Y.

**"COMIQUE"** Electric sign—conveniently used 12, 15 or 18 ft. long. Address MANAGER, 74 Linden Ave., Malden, Mass.

**FOR SALE**—Edison, Powers and Motiograph machines. Enterprise and Edison gas machines. Film, song and lecture sets. Get our bargain lists. Address NATIONAL EMPLOYMENT COMPANY, Duluth, Minn. Established 1882.

**FOR SALE**—Edison Exhibition machine complete. Motor generator, 220 volt alternating to 60 volt direct. Entire outfit perfect condition. What offers? Address HILLIER, Grand Haven, Mich.

### EQUIPMENT WANTED.

**WANTED**—Quick, second-hand Ft. Wayne "Compensarc" or Edison (Step-down transformer) Economizer. State lowest price. Address R. CARL REES, Lyric Theatre, Clayton, N. Y.

**WANTED**—Developing Tanks, Racks, Printer and equipment. Give full description and lowest price. Address ENELCO, 63 Boulevard, Tampa, Fla.

**AT ONCE**—Wanted, 100 com. reels in good condition, with original posters. No fakes. Address KINETO FILM TRADERS, 32 Union Square, New York City.

### BUSINESS OPPORTUNITY.

**SHOWMAN**—15 years, would manage picture theatre, Amusement Park, Feature Film, anywhere with prospects. Address MADISON, 1926 Lexington Ave., New York City.

### FILMS FOR SALE

**FOR SALE**—Passion Play (three reels), Pathe and Lubin makes. Educational lectures. Address SAMUEL LUBACH, 1109 Manhattan Ave., Brooklyn, N. Y.

### THEATRES WANTED.

**WANTED**—Picture theatre in good lively town. Must be a money-maker. Would prefer southern Iowa or Missouri. Address P. O. BOX 324, Fort Madison, Iowa.

**WANTED**—Store for 5-cent theatre, town of about 5,000 population. Please give full particulars. Address LEVYN, 1320 Broadway, Gary, Ind.

**WANTED**—To buy moving picture show in good live town, Northwest preferred. Give full particulars first letter. Address M. H. CAREY, Pipestone, Minn.

**WILL LEASE OR BUY**—For cash, picture house in good town of 5,000 to 25,000 population anywhere within 500 miles of New York. Must be well located, doing good, and seating not less than 300. Answer with full particulars in detail, to T. D., 1825 Bathgate Ave., Bronx, New York City.

### MISCELLANEOUS.

**HAVE YOU FAILED TO SELL YOUR SCENARIO?** If so, there is a reason and the Scenario Department of **"THE MAGAZINE MAKER"** will help you. Headed by Herbert C. Hoagland of Pathe Freres, and Russel E. Smith. Address **THE SCENARIO DEPARTMENT, "THE MAGAZINE MAKER," 32 Union Square East, New York City.**

**DO YOU WANT TO MAKE MOVING PICTURES?** We sell and rent moving picture cameras, printer and perforators, new or second-hand. Educational films made, advertising films taken to order. Local films our specialty. Address SPECIAL EVENT FILM MANUFACTURING CO., Inc., 248 West 35th St., New York City.

**PAUL DE OUTO**—Return my money, mileage and banners. Address TOM TAYLOR, Star Theatre, Malone, N. Y.

**OPERATORS' EMERGENCY TERMINAL**—Prepaid to any address, 30c each. Canada Patent No. 136031 for this device for sale. Address BOX 264, Syracuse, N. Y.

### EQUIPMENT FOR SALE.

**FOR SALE**—Lubin Machine. Gas and Electric, Passion Play and other Films. 250 colored slides. Double Dissolving Stereopticon. Miscellaneous Outfit. Make Offer. Address W. H. PARKES, Lakeside, Ohio.

---

Turner offers Carthy money for his silence. Alice Turner and Jack Carthy meet and fall in love with each other. Jack asks Turner for Alice's hand, but the boy is rejected, and, downhearted he goes to his father, to whom he relates his troubles. Carthy has an idea. He goes to Turner and threatens to tell Alice of her father's past life if he will not consent to his daughter's marriage to his son. Turner again bribes Carthy with money, but Jack has witnessed the bribery and he demands an explanation from his father, which is refused and an argument ensues. Two farm hands hear the argument. A few minutes later Carthy is found by his son, murdered on the road.

All appearances are against Jack as being the murderer of his father and Alice Turner, his fiancée, appeals to Sherlock Holmes.

Sherlock, in his investigation, picks up a pipe and a piece of broken bottle. This clue leads him to Turner, whom he immediately suspects. Under the grilling third degree of Sherlock, Turner confesses his guilt, and taking a revolver, ends it all, thus atoning for two crimes.

Upon Carthy's confession, Jack is released and he and Alice are made happy.

**THE COPPER BEECHES**—"Two hundred pounds a year," said Mr. Rucastle, "that is the sum you may expect, as governess in my family."

Miss Hunter, somehow, felt disturbed and distrustful of this strange man, even when he made such a generous offer to her, at the employment agency. Nevertheless, she accepted.

Upon arrival at "Copper Beeches," the home of Rucastle, Miss Hunter was asked to cut off some of her hair, wear certain dresses, sit in certain chairs and other strange things, which seemed very unusual, to say the least.

And, later, when she heard sounds as of someone moaning in a shed near the house, she was thoroughly aroused. The climax came when Rucastle caught her at the door of the shed and commanded that she never go near it again. Miss Hunter immediately sent for Sherlock Holmes. She felt certain that she was being employed to impersonate some person, who was kept a prisoner in this old shed.

Holmes arrived in the nick of time to prevent a tragedy, since old Rucastle had plotted carefully the death of young William Johnson, a young man, who had asked to marry Rucastle's daughter, Alice.

Trapped into an appointment by the thought that Miss Hunter was his sweetheart, young Johnson had gone to the "Beeches" and Rucastle had followed with a shotgun, with murder in his heart.

Caught by Holmes, the villainous Rucastle is taken to the old shed, where they found his beautiful daughted imprisoned.

Rucastle was the trustee of his daughter's very large fortune. Part of this he had squandered and he hoped to divert it all to his own uses. Fearing that should she marry young Johnson, an accounting might be demanded, his villainy and greed led him to plotting and violence.

## AMBROSIO.

**WHAT THE UNKNOWN CONCEALS** (2 Reels—Jan. 25).—For many years Adrian had roamed over the world in search of her daughter, who had been stolen while very young in a mysterious manner. She now resides with her father, who never knew of his daughter's sin and does not realize the depth of her sorrow. Although he has given her all the luxuries his immense wealth afforded she is still very unhappy.

Adrian, hopeless, has now dedicated her life to help others in sorrow, and it so happens that she meets a poor young artist who is obliged to sell the splendid works of his skilful paint brushes on the street corners. Max is in love with a poor young girl, and this love is the one light illuminating his dull life. His sweetheart is employed in an office of bad repute and Max is desirous of removing her from the demoralizing surroundings.

This agency, strange to say, is the property of Adrian's father, and he has just negotiated for the delivery of his young employee, Max's beloved, into the hands of a bad old woman. Adrian, ever on the alert for any sign of her daughter, after hearing Max's story, goes to this office, not having the slightest suspicion that her father, who in her eyes in the most honorable of men, should be the proprietor of such a place. The old man hides himself and listens to the inquiries his daughter is making regarding the girl. Great is his surprise and sorrow to learn that the girl he has just sent off is his granddaughter, certain little symbols confirming this. The old lady is soon overtaken, Max having followed them, and all ends happily.

## KINEMACOLOR

**THE NEW BUTLER.**—Billy is ordered out of the house by the parents of the girl he loves. Her family expect a Count to visit them and advertise for a butler. Billy reads the advertisement and by means of a disguise is engaged. He makes desperate efforts to wait on the table, but the attentions of the Count to the girl Billy loves cause him to make many sad mistakes. The girl has penetrated the disguise and enjoys the situation.

Billy hears a noise in the night and leaves his bed room in the servants' quarters to investigate, descending to the dining-room. Here Billy encounters a burglar, a fierce fight ensuing. The family hear the commotion and come down stairs, all in a semi-dressed condition. During the fight Billy's disguise has become disarranged and he stands revealed to the irate father. His wrath is dispelled when by tearing away the mask from the burglar, the Count is discovered. Billy is forgiven and gets the girl.

**HIS LORDSHIP'S MERRY JEST.**—Weary of match-making mothers, His Lordship changes places with his valet. Matters are complicated by a beautiful girl. The valet at first reluctant, finally determines to win the girl for her money. The Lord falls in love with the girl, but his false position renders any chance hopeless.

The valet steals some jewels belonging to the girl. He tries to fasten the blame upon the real Lord, who is given in charge of butler and groom until the arrival of the police. He overcomes his captors, but not until he has received severe handling. The girl arrives, binds up his wounds, believes his story and they elope. On the arrival of the police the jewels are found upon the valet, who confesses his real position. Father and mother are crestfallen, until a note from daughter tells of the elopement, and His Lordship's jest, which for a time looked like a tragedy, is a merry one after all.

# STOP WORRYING!

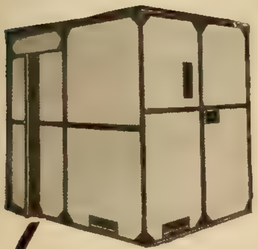
## Let Us Develop and Print THAT Negative

Give us a trial and be convinced that our Work is the best.

SEND FOR SAMPLES AND PRICES. TITLES $ .08 PER FOOT.

**ROMAN FILM CO., Inc.,** Phone Bath Beach 1575, 1668 Bath Ave., **BROOKLYN, N. Y.**

---



## J-M Transite Asbestos Wood Booths

offer absolute protection to your property and audiences from the dangers of film fires.

Absolutely fireproof—they withstand heat that will melt iron. Soundproof—audience is not annoyed by noise of machine. Cannot become electrically charged or grounded because they are made of a non-conductive material—Asbestos.

J-M Asbestos Wood Booths conform to all the requirements of state and municipal regulations, insurance authorities and inspection departments wherever ordinances compel the use of a fireproof booth.

Furnished in portable and permanent types.

**Write nearest branch for interesting booklet.**

**H. W. JOHNS-MANVILLE CO.**

Albany, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Detroit, Indianapolis, Kansas City, Los Angeles, Louisville, Milwaukee, Minneapolis, New Orleans, New York, Omaha, Philadelphia, Pittsburgh, San Francisco, Seattle, St. Louis, Syracuse

---

## A RARE OPPORTUNITY

to secure a valuable patent. Owing to the recent death of Col. Cox, the former proprietor, we offer for sale all the manufactured machines and patent rights of the CHECKOGRAM, a device for the sale and collection of checks for admission to amusement houses.

**ASSETS REALIZATION CO.**

25 BROAD STREET ∴ ∴ NEW YORK

---

# ATTENTION

Exhibitors of New York, New Jersey and New England States. We have opened a new office handling only exclusive features from the foremost manufacturers the world over.

**New Films**

**Full Line of Advertising Matter**

Come on, write. Let's get acquainted.

**EASTERN FEATURE FILM CO.**

12 Union Square,
New York City.
Tel. 2793 Stuy.

224 Tremont Street,
Boston, Mass.
Tel. 2904 Oxford.

HERMAN RIFKIN, Gen'l. Mgr.

---

## Few States Left

**On Big Western Production**

## Curse of the Great South-West

**Don't Write—Wire**

**Cheyenne Feature Film Co.**
F. J. CARROLL, Mgr.
Longacre Bldg. 1480 Broadway
Room 1018

CHEYENNE FEATURE FILM COMPANY
Trade Mark

---

## FEATURES FOR SALE

No junk, cut-outs or hashed up subjects. We buy new prints and sell them after 30 days' run. We guarantee these Features to be in excellent condition.

| Title. | Make. | Length. | Price. |
|---|---|---|---|
| The Secret of Monte Carlo | Deu. Bio | 3100 | $150.00 |
| Theodor Korner, the Franco-Prussian War Hero | Deu. Bio | 3500 | 175.00 |
| The Wonder (a miracle play) | Deu. Bio | 2500 | 125.00 |
| Shanghaied | Great Northern | 2400 | 125.00 |
| In Darkest Russia | Great Northern | 2400 | 125.00 |
| All the World's a Stage | Great Northern | 2500 | 100.00 |
| The Spy | Great Northern | 2400 | 100.00 |
| Dangerous Play | Great Northern | 2300 | 100.00 |
| The Price of Beauty | Great Northern | 2000 | 90.00 |
| The Harem Captives | Pathe | 2000 | 80.00 |
| The Last Performance | Pathe | 2000 | 100.00 |
| Colms. Dancer's Necklace | Pathe | 1500 | 60.00 |
| In a Vulture's Grip | Pathe | 2000 | 100.00 |
| The Wedding Torch | Kunts film | 2000 | 100.00 |
| Society Life of Paris | Kunts film | 2000 | 90.00 |
| The Boy Scout Hero | Cosmopolitan | 2100 | 110.00 |
| Kidnapped. Rescued in a Motor Car | Cosmopolitan | 1250 | 60.00 |
| The Phantom Bandit, or Zigomar vs. Le Rouquim | Eclair | 3600 | 150.00 |
| For Her Mother's Guilt | Skandinavisk | 2000 | 110.00 |
| The Battle of Life | Meester | 2000 | 100.00 |

A large assortment of original mounted posters with every feature.
Films shipped C. O. D. Examination privileges deposit, $10.00.

**Simmond's Features, 310 Grant Building, San Francisco, Cal.**

---

## LIST OF FEATURE FILM FOR SALE

| | | | |
|---|---|---|---|
| Lost Address | 3 | Reels | $80 |
| Ace of Hearts | 2 | " | 40 |
| Marianna | 2 | " | 50 |
| Passion | 2 | " | 60 |
| Prison on the Cliff | 2 | " | 65 |
| Margrave's Daughter | 2 | " | 60 |
| Absalom | 2 | " | 60 |
| Ruy Blas | 3 | " | 85 |
| Slaves to Love | 3 | " | 85 |
| Anna of the Ballroom | 3 | " | 90 |
| Faith of a Mother | 2 | " | 70 |
| The End | 2 | " | 45 |
| Faith of an Orphan | 3 | " | 100 |
| House of Falkenburg | 2 | " | 85 |
| Curse of Beauty | 2 | " | 90 |
| The Stage | 3 | " | 100 |
| The Red Falcon | 2 | " | 60 |
| Only an Actress | 3 | " | 85 |
| Ring That Binds | 3 | " | 75 |
| Romeo and Juliet | 3 | " | 80 |
| Mine Disaster | 2 | " | 90 |
| Wreck of the Aurora | 3 | " | 90 |
| The Other One | 3 | " | 100 |
| Drama of Florence | 2 | " | 90 |
| Society Life in Paris | 2 | " | 90 |

**KINETO FILM TRADERS, Inc.**

32 UNION SQUARE, Room 315, NEW YORK CITY

---

**FRANKLIN FEATURE FILM CO., Chattanooga, Tennessee**

Now Booking

# HELEN GARDNER in "CLEOPATRA"

Alabama Tennesse' North Carolina South Carolina Florida Georgia Mississippi

## INDEPENDENT RELEASE DATES

### AMERICAN.

Feb. 20—The Cowboy Heir (Drama)..........1000
Feb. 22—Love is Blind (Drama)..............1000
Feb. 24—When the Light Fades (Drama)......1000
Feb. 27—Father's Finish (Comedy)............
Feb. 27—Famous Illinois's Canyons and Starved Rock (Scenic) ....................
Mar. 1—High and Low (Drama)............1000
Mar. 3—The Greater Love (Drama)..........1000
Mar. 6—Jocular Winds (Drama)............1000
Mar. 8—The Transgression of Manuel (Dr.)...1000

### AMBROSIO.

Jan. 4—The Black Veils (2 reels) (Drama)..
Jan. 11—(No Release this date)...............
Jan. 18—(No Release this date)...............
Jan. 25—A Romance of the Heart (2 reels) (Dr.)
Feb. 1—Between Life and Death (2 reels) (Dr.)
Feb. 8—What the Unknown Conceals (2 reels) (Dr.)..........................
Feb. 15—The Hand of Justice (2 reels) (Dr.)
Feb. 22—Marcus, the Venetian Tribune (2 reels) (Drama)...................
Mar. 1—Love Amongst the Lions (2 reels) (Dr.)
Mar. 8—Maritza (2 reels) (Drama)...........
Mar. 15—The Critic (2 reels) (Drama).........

### AMMEX.

Jan. 30—Boss of the Ranch (Drama)..........1000
Feb. 6—Memories (Drama)...................1000
Feb. 13—The Cowgirl and the Night (Drama).1000
Feb. 20—The Coward (Drama)................1000
Feb. 27—The Quality of Mercy (Drama)....1000

### BISON.

Feb. 15—In the Red Man's Country (2 reels) (Drama)...........................
Feb. 18—The Song of the Telegraph (2 parts) (Drama)...........................
Feb. 22—The Bugler of Company B (2 parts) (Drama)...........................
Feb. 26—The Coward's Atonement (2 reels—Drama) ...........................
Mar. 1—The Red Girl's Sacrifice (2 reels—Drama) ...........................
Mar. 4—His Brother (2 reels) (Drama).......

### BRONCHO.

Feb. 5—When Life Fades (2 reels) (Drama)..
Feb. 12—The Wheels of Destiny (2 reels) (Dr.)
Feb. 19—The Sharp Shooter (2 reels) (Drama)
Feb. 26—The Lure of the Violin (3 reels) (Dr.)
Mar. 5—The Barrier (2 reels) (Drama).......

### CHAMPION.

Feb. 3—The Rich Mr. Rockamorgan (Comedy)
Feb. 10—A Daughter of Virginia (Drama).....
Feb. 17—Her Stepmother (Comedy) ..........
Feb. 24—The Duke and the Actor (Comedy)..
Mar. 3—The Bum's Halloween (Comedy)......

### CRYSTAL.

Feb. 23—That Other Girl (Comedy)............
Feb. 23—Schultz's Lottery Ticket (Comedy)...
Mar. 2—A Night In Town (Comedy)........
Mar. 2—An Innocent Bridegroom (Comedy)..
Mar. 9—Ma and the Boys (Comedy)..........
Mar. 9—Knights and Ladies (Comedy)........

### ECLAIR.

Feb. 18—The Telegraph Operator (Drama).....
Feb. 20—The Great Unknown (2 parts) (Dr.)..
Feb. 23—Billy Wants to Cure His Father (Com.)
Feb. 23—A Dead Town (Scenic)................
Feb. 27—The Man Who Dared (2 reels—Drama)
Mar. 2—A Comedian for Love (Comedy)....
Mar. 2—Life In Egypt (Typical)...........
Mar. 5—The Crimson Cross (3 reels) (Religious)
Mar. 9—Cocoa Cultivation (Industrial).......
Mar. 9—The Tester Tested (Comedy)........

### FRONTIER.

Jan. 29—The Wild Flower of Pino Mountains (Drama)...........................
Feb. 5—The Branded Six Shooter (Drama)....
Feb. 12—The Ranch Girl's Measurements (Com.)
Feb. 19—The Girl of the Range (Drama)......
Feb. 26—The Stranger's Trail (Drama)......
Mar. 5—A Race for Life (Drama)............

### GAUMONT.

Feb. 5—Gaumont's Weekly, No. 48 (Topical)..
Feb. 6—Dogs Will Be Dogs (Comedy).........
Feb. 6—Deep Sea Shell Fish (Educational)...
Feb. 8—(An Educational and Topical Subject)
Feb. 11—Hop O' My Thumb (2 reels—Juvenile)
Feb. 12—Gaumont's Weekly, No. 49 (Topical)..
Feb. 13—Catching the "Big Sneeze" (Comedy—Drama) ...........................
Feb. 13—Under the Microscope (Scientific)..
Feb. 15—(An Educational and Topical Subject)
Feb. 18—When All Was Dark (Drama)........
Feb. 18—The Vale of Ossola (Sc.)............
Feb. 19—Gaumont's Weekly, No. 50 (Topical)
Feb. 20—Love Thy Neighbor (Comedy)........
Feb. 22—(An Educational and Topical.).......

### GEM.

Feb. 4—Billy's Board Bill (Comedy)...........
Feb. 11—Billy Fools Dad (Comedy)............
Feb. 18—Billy's Strategy (Comedy)............
Feb. 25—Billy Joins the Band (Comedy)....
Mar. 4—Conscience (Drama).................

### GREAT NORTHERN.

Feb. 1—The Aviator's Generosity (2 reels) (Dr.)
Feb. 8—An Orphan's Conquest (Com.-Dr.)....
Feb. 15—Father and Son (Drama).............
Feb. 15—Danish Landscape at Jutland (Sc.)...
Feb. 22—The Indian Servant (Comedy).........
Feb. 22—Kullen, the West Coast of Sweden (Sc.)
Mar. 1—An Old Maid's Love (Comedy)......
Mar. 8—Outwitted (Comedy).................

### IMP.

Feb. 22—Binks, the Strikebreaker (Comedy)...
Feb. 22—A Study in Crayon (Novelty)........
Feb. 24—The Sisters (Drama)................
Feb. 27—King Danforth Retires (Drama)....
Mar. 1—Binks the Tightwad (Comedy)........
Mar. 1—Mardi Gras, New Orleans (Topical...
Mar. 3—Now I Lay Me Down to Sleep (Dr.)
Mar. 6—Dr. Jekyll and Mr. Hyde (2 reels)
Mar. 8—Binks, the Black Hand (Comedy)....
Mar. 8—In Old Panama (Comedy)............

### KAY-BEE.

Jan. 24—The Mosaic Law (2 reels) (Drama)..
Jan. 31—When Lincoln Paid (2 reels) (Drama).
Feb. 7—The Favorite Son (Drama)........
Feb. 14—Smiling Dan (Drama)................
Feb. 21—The Counterfeiter (2 reels) (Drama)..
Feb. 28—The Tell Tale Hat Band (Drama)....
Mar. 7—The Lost Despatch (2 reels) (Drama)

### KEYSTONE.

Feb. 17—Heinze's Resurrection (Comedy)....
Feb. 20—A Landlord's Troubles (Comedy)......
Feb. 20—Forced Bravery (Comedy)............
Feb. 24—The Professor's Daughter (Comedy)..
Feb. 24—A Tangled Affair (Comedy)..........
Feb. 27—A Red Hot Romance (Comedy)......
Feb. 27—A Doctored Affair (Comedy)..........
Mar. 3—The Sleuth's Last Stand (Comedy)..
Mar. 3—A Deaf Burglar (Comedy)..........
Mar. 6—The Sleuths at the Floral Parade (Comedy). ........................
Mar. 6—A Rural Third Degree (Comedy).....

### LUX.

Feb. 14—Leopold and the Leopard (Comedy)....
Feb. 14—A Modern Architect (Comedy)........
Feb. 21—The Leopard and the Burglars (Com.). 429
Feb. 21—When Uncle Made His Will (Com.).. 544
Feb. 28—Pat as a Bird Fancier (Comedy)...... 518
Feb. 28—Arabella and the Wizard (Comedy).. 455
Mar. 7—Pat's Busy Day (Comedy).......... 465
Mar. 7—When the Stormy Winds Do Blow (Comedy)........................... 516

### MAJESTIC.

Feb. 16—The Hired Dress Suit (Comedy)......
Feb. 18—Girl, Artist and Dog (Drama).......
Feb. 23—Shirts and Shocks (Comedy).......
Feb. 25—The Message in the Cocoanut (2 reels—Drama) ...........................
Mar. 2—A Kimona Tragedy (Drama).........
Mar. 4—Brass Buttons (Comedy).............
Mar. 9—The Boomerang (Drama)............

### MECCA.

Feb. 8—In the Web (Drama).................
Feb. 15—Panama Canal (Scenic)..............
Feb. 22—The Call of Mother Love (Drama)....
Mar. 1—A Stranger In the Rockies (Drama)..
Mar. 8—The Blind Shall See (Drama)........

### MILANO.

Jan. 25—The Vengeance of Vira (2 reels—Drama) ...........................
Feb. 1—For the Honor of the Family (2 reels—Drama) ...........................
Feb. 8—A Life for a Life (2 reels—Drama)
Feb. 15—Out of the Depths (2 reels—Drama)..

### MUTUAL WEEKLY.

Feb. 5—Mutual Weekly, No. 6 (Topical)......
Feb. 12—Mutual Weekly, No. 7 (Topical)......
Feb. 19—Mutual Weekly, No. 8 (Topical)......

### MUTUAL EDUCATIONAL.

Feb. 13—The Frog (Nat. Hist.)...............
Feb. 13—Funnicuss, the Celebrated Artist (Com.)
Feb. 20—Lake Candy (Scenic)...................
Feb. 20—A Child's Conscience (Drama)........
Feb. 27—Father and God Father (Comedy)....
Mar. 6—Gontran's Surprise (Comedy).........
Mar. 6—Tiflis, Russia (Scenic)...............

### NESTOR.

Feb. 19—The Harvest (Drama) ...............
Feb. 21—The Purchase Price (Drama).........
Feb. 24—A Fool for Luck (Comedy)..........
Feb. 24—A Pig's a Pig (Comedy).............
Feb. 26—The Vortex (2 reels—Drama).......
Feb. 28—On El Camino Real (Drama)........
Mar. 3—When He Jumped at Conclusions (Comedy) ...........................
Mar. 3—The Girl Sleuths (Comedy)........
Mar. 5—Big Bob (Comedy)...................
Mar. 7—The Greatest of These Is Charity (Drama) ...........................

### POWERS.

Feb. 19—Snow White (3 parts) (Juvenile).....
Feb. 21—Two Sides of a Story (Drama)........
Feb. 26—Tricks In All Trades (Comedy)......
Feb. 26—The Law of Compensation (Drama)..
Mar. 5—Eph's Dream (Comedy)..............
Mar. 7—In a Roman Garden (Drama)......

### PUNCH.

Feb. 13—Some Doctor (Comedy)..............
Feb. 13—A Close Shave (Comedy).............
Feb. 20—By Parcel Post (Comedy)..........
Feb. 20—Rowdy Starts Something (Comedy)....
Feb. 27—Bobby's Bum Bomb (Comedy)........
Feb. 27—Tracked to Florida (Comedy)........

### PILOT.

Feb. 13—The Blacksmith's Story (Drama)......1000
Feb. 20—The Two Glasses (Drama)...........
Feb. 27—The Doll and the Devil (Comedy)...

### RAMO.

Feb. 19—The Better Way (Drama)..........
Feb. 26—Not Like Other Girls (Comedy)......
Feb. 26—Moving Mother (Comedy)...........

### RELIANCE.

Feb. 12—Bud Tilton, Mail Thief (Drama)....
Feb. 15—Within the Ten Counts (Drama)......
Feb. 19—The Bells (2 reels) (Drama).........
Feb. 22—Evelyn's Strategy (Comedy)..........
Feb. 26—The Birthday Cake (Comedy)......
Mar. 1—The Lure of the City (Drama)....
Mar. 5—The Man from Outside (3 reels) (Dr.)
Mar. 8—Just Jane (Drama)..................

### REX.

Feb. 20—Below Stairs (Comedy)...............
Feb. 23—Two Thieves (Drama)...............
Feb. 27—In the South Seas (Dramas).......
Mar. 2—In the Blood (Drama)...............
Mar. 6—The Stool Pigeon (Drama)..........
Mar. 9—Troubled Waters (Drama)..........

### SOLAX.

Feb. 14—The Thief (Drama)..................
Feb. 19—Burstup Holmes (Comedy)............
Feb. 21—Till the Day Breaks (Drama).........
Feb. 26—The Veteran's Mascot (Comedy—Drama) ...........................
Feb. 28—The Bashful Boy (Comedy)...........
Mar. 5—Napoleon (Comedy).................
Mar. 7—The Kiss of Judas (Drama)..........

### THANHOUSER.

Feb. 14—Some Fools There Were (Comedy)....
Feb. 16—Half Way to Reno (Comedy)........
Feb. 18—The Pretty Girl in Lower Five (Dr.)..
Feb. 21—The Two Sisters (Drama)............
Feb. 23—The Ghost In Uniform (Drama)....
Feb. 25—Sherlock Holmes and "The Sign of the Four" (Drama)...................
Feb. 28—When Dreams Come True (Drama)...
Mar. 2—The Way to a Man's Heart (Comedy)
Mar. 4—The Idol of the Hour (Drama)......
Mar. 7—Her Neighbor (Drama)..............

### VICTOR.

Feb. 7—Percy H. Baldwin—Trifler (Drama)..
Feb. 14—The Duelists (Comedy-Drama)........
Feb. 21—The Appeal (Drama).................
Feb. 28—A Counterfeit Courtship (Comedy)....
Mar. 7—The Prima Donna (Drama)..........

ROLL TICKETS

PRICES
Five Thousand . . . $1.25
Ten Thousand . . . $2.50
Twenty Thousand . . $4.50
Twenty-five Thousand . $5.50
Fifty Thousand . . . $6.50
One Hundred Thousand . $8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
SHAMOKIN, PA.

# MAJESTIC

## Special Two Reel Feature

*RELEASED TUESDAY, FEB 25th*

## "The Message in the Cocoanut"

"SHANGHAIED on the EVE OF HIS WEDDING, the Sole Survivor of a SPECTACULAR FIRE IN MIDOCEAN, becomes KING OF THE CANNIBAL ISLANDS and is rescued by a CONEY ISLAND beachcomber."

**THE MUTUAL PROGRAM**

---

# RELIANCE

RELIANCE

SATURDAY, FEBRUARY 22nd

**"EVELYN'S STRATEGY"**

With BEAUTIFUL EDGENA DE LESPINE

WEDNESDAY FEBRUARY 26th

**"THE BIRTHDAY CAKE"**

With POPULAR IRVING CUMMINGS

SATURDAY, MARCH 1st

**"THE LURE OF THE CITY"**

Staged by OSCAR C. APFEL

WEDNESDAY, MARCH 5th

**In 3 Reels**

**In 3 Reels**

MUTUAL PROGRAM **"THE MAN FROM OUTSIDE"** MUTUAL PROGRAM

# LICENSED RELEASE DATES

### RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph (special release).

Tuesday—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.

Wednesday — Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday — Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph (special release).

### BIOGRAPH.

Feb. 10—The Press Gang (Comedy)...........
Feb. 10—Oh, What a Boob (Comedy)...........
Feb. 13—A Father's Lesson (Drama)..........
Feb. 17—Drink's Lure (Drama)..............
Feb. 20—There Were Hoboes Three (Comedy).
Feb. 20—An Up-to-date Lochinvar (Comedy)..
Feb. 24—A Chance Deception (Drama)........
Feb. 27—Love in an Apartment Hotel (Drama)
Mar. 3—A Queer Elopement (Comedy).........
Mar. 3—Look Not Upon the Wine (Comedy)..
Mar. 6—The Wrong Bottle (Drama).........
Mar. 8—Broken Ways (Drama)................

### CINES.

### (G. Kleine.)

Jan. 28—A Lesson From the Past (Drama)......1000
Feb. 1—The Doctor's Love Affair (Drama)....
Feb. 1—The Beautiful Falls of Marmore (Sc.)
Feb. 4—A Strenuous Courtship (Comedy)....... 530
Feb. 4—An Invincible Sleuth (Comedy)....... 470
Feb. 8—A Deal in Stocks (Drama)............1000
Feb. 11—For Mother's Sake (Drama)...........1000
Feb. 15—One on Them (Comedy)...............1000
Feb. 18—The Conjurers (Comedy)............. 570
Feb. 18—Views of Narni and Lake Trasimeno (Scenic)........................... 435
Feb. 22—His Redemption (Drama)............1000
Feb. 25—Fooling Papa (Comedy).............. 615
Feb. 25—When a Man's Married (Comedy)... 385
Mar. 1—A Martyr to Duty (Drama)..........1000
Mar. 4—Nipped in the Bud (Comedy)........ 575
Mar. 4—Wanted—A Husband (Comedy)...... 425

### EDISON.

Feb. 11—The City of San Francisco (Scenic)...1000
Feb. 12—Dangers of the Street (Descriptive).. 500
Feb. 12—A Heroic Rescue (Comedy).......... 500
Feb. 14—The Doctor's Photograph (Drama)....1000
Feb. 15—The Old Monk's Tale (Drama)....... 995
Feb. 17—Confidence (Comedy-Drama)...........1000
Feb. 18—His Enemy (Drama)..................1000
Feb. 19—After the Welsh Rabbit (Comedy)....1000
Feb. 21—The Will of the People (Drama)......1000
Feb. 22—The Minister's Temptation (Drama)...1000
Feb. 24—In A Jananese Tea Garden (Comedy—Drama) ..............................1000
Feb. 25—The Ranch Owner's Love-Making (Comedy—Drama) ...................1000
Feb. 26—The Newest Method of Coaling Battleships at Sea (Naval)..............
Feb. 26—All On Account of a Transfer (Comedy)
Feb. 28—A Will and a Way (Drama)........1000
Mar. 1—The Photograph and the Blotter (Drama) ..............................1000
Mar. 3—Curious Scenes in India (Scenic)...... 400
Mar. 3—Superstitious Joe (Comedy)......... 600
Mar. 4—Ann (Drama).........................1000
Mar. 5—A Letter to Uncle Sam (Comedy)....1000
Mar. 7—The Lost Deed (Drama)..............1000
Mar. 8—The Priest and the Man (Drama)....1000

### ESSANAY.

Feb. 14—The Three Queens (Drama)...........1000
Feb. 15—Broncho Billy's Ward (Drama).......1000
Feb. 18—Bound to Occur (Comedy)............1000
Feb. 19—Where the Mountains Meet (Drama)..1000
Feb. 20—Teaching Hickville to Sing (Comedy)..1000
Feb. 21—Identical Identities (Comedy).........1000
Feb. 22—Broncho Billy and the Sheriff's Kid (Drama)..............................1000
Feb. 25—The Western Law That Failed (Drama). ...........................1000
Feb. 26—The Gum Man (Comedy)............1000
Feb. 27—Lady Audley's Jewels (Comedy)....1000
Feb. 28—Swag of Destiny (Drama)..........1000
Mar. 1—The Influence of Broncho Billy (Drama) ............................1000
Mar. 4—Billy McGrath on Broadway (Comedy)1000
Mar. 5—The Discovery (Comedy)............1000
Mar. 6—A Montana Mix-up (Comedy).........1000
Mar. 7—A Mistaken Accusation (Drama)......
Mar. 7—The Hand of Fate (Drama)..........
Mar. 8—Broncho Billy and the Squatter's Daughter (Drama).................1000

### KALEM.

Feb. 15—A Life in the Balance (Drama)......1000
Feb. 17—The Peril of the Dance Hall (Drama)..1000
Feb. 19—Panic Days in Wall Street (Drama)..1000
Feb. 21—The Cold Storage Egg (Comedy)......
Feb. 21—Odd Occupations in New York (Top.)
Feb. 21—The Redemption (2 reels—Special (Dr.)1000
Feb. 22—The Mountain Witch (Drama).......1000
Feb. 24—The Fire Coward (Drama)..........
Feb. 26—The Message of the Palms (Drama)
Feb. 28—Sally's Guardian (Comedy)..........
Feb. 28—What New York Is Doing For Its Deaf, Dumb and Blind (Educational)
Mar. 1—The Missing Bonds (Drama)........1000
Mar. 3—The Sheriff of Stone Gulch (Drama). 1000
Mar. 5—The Blind Composer's Dilemma (Dr.)1000
Mar. 7—Parcel Post Johnnie (Comedy)......1000
Mar. 8—The War Correspondent (Drama)....1000

### LUBIN.

Feb. 18—The Engraver (Drama)................1000
Feb. 20—Annie Rowley's Fortune (Comedy)....1000
Feb. 21—Art and Honor (Drama).............1000
Feb. 22—The Unknown (Drama)...............1000
Feb. 24—The Teacher at Rockville (Drama)..1000
Feb. 25—Importing Cattle From Mexico into the United States (Topical)........
Feb. 25—The Female Detective (Drama)....
Feb. 27—The Supreme Sacrifice (Drama)....1000
Feb. 28—Dr. Maxwell's Experiment (Drama).1000
Mar. 3—The First Prize (Drama)............1000
Mar. 4—On the Mountain Ranch (Drama)....1000
Mar. 6—Army Target Practice (Military)....
Mar. 6—Will Willie Win? (Comedy)..........
Mar. 7—His Children (Drama)...............1000
Mar. 7—Until We Three Meet Again (Special, 2 reels) (Drama).................2000
Mar. 8—Pete Joins the Force (Comedy)......1000

### MELIES.

Jan. 9—Her Great Chance (Drama).........1000
Jan. 16—The Kiss of Salvation (Drama)......1000
Jan. 23—A Ballad of the South Seas (Drama)..1000
Jan. 30—Aileen o' the Sea (Drama)...........1000
Jan. 31—A Tale of Old Tahiti (2 reels—special) (Drama)..............................2000
Feb. 6—The Gypsy's Warning (Drama).........1000
Feb. 13—Unmasked by a Kanaka (Drama)....1000
Feb. 20—St. Joseph's Taper (Drama)..........1000
Feb. 27—Molly's Mistake (Drama)............1000
Mar. 6—The Misfortunes of Mr. and Mrs. Mott on Their Trip to Tahiti (Comedy) ..........................
Mar. 6—The Upa Upa Dance (Typical)....
Mar. 13—A Gambler's Heart (Drama)........1000

### ECLIPSE.

### (G. Kleine.)

Jan. 8—Kidnapping the Fiddler (Comedy).... 850
Jan. 8—Along the Coast of Dalmatia (Scenic). 155
Jan. 15—Two Men and a Girl (Drama).......1000
Jan. 22—Just Missed Him (Comedy)...........
Jan. 22—The Manchester Ship Canal (Scenic)...
Jan. 29—The Bulgarian Army in the Balkans (Military).............................. 500
Jan. 29—Hubby Does the Cooking (Comedy).... 500
Feb. 5—Curing a Temper (Comedy-Drama)....1000
Feb. 12—A Business Shark (Drama)............1000
Feb. 19—Snakes and Frogs (Nat. Hist.)........ 265
Feb. 19—Getting Even (Comedy).............. 735
Feb. 26—Blackpool, the "Coney Island" of England (Typical) .................... 300
Feb. 26—Animals in the London Zoo (Zoological) 315
Feb. 26—His New Watch (Comedy).......... 385
Mar. 3—Shylock (2 reels, special) (Drama)...2000

### PATHE.

Feb. 1—The Great Prayer of the Arabs (Edu.)
Feb. 1—Along the Columbia River (Scenic)....
Feb. 3—Pathe's Weekly, No. 7 (Topical).....
Feb. 5—A White Rose (Comedy).............
Feb. 6—The Bear Hunter (Drama)............
Feb. 8—The Peace Council (Drama)...........
Feb. 10—A Drama In the Air (Special, 2 reels) (Drama)..........................
Feb. 10—Pathe's Weekly, No. 7 (Topical)......
Feb. 12—The Artist's Trick (Drama)..........
Feb. 13—The Clutch of Conscience (Drama)....
Feb. 15—From Pen to Pick (Comedy).........
Feb. 17—Pathe's Weekly, No. 8 (Topical)...
Feb. 19—The Prodigal Brother (Drama)......
Feb. 20—Magie Tries Society Life (Comedy)..
Feb. 22—His Date With Gwendoline (Com.)..
Feb. 24—Pathe's Weekly No. 9 (Topical)....
Feb. 24—Mother (Special—2 reels—Drama)...
Feb. 26—The Infernal Pig (Comedy).........
Feb. 26—Glimpses of Provence, France (Scenic)
Feb. 27—The Pioneer's Recompense (Drama)..
Mar. 1—The Cheapest Way (Comedy).......
Mar. 3—Pathe's Weekly, No. 10 (Topical)..
Mar. 5—The Waterfalls of Idaho (Scenic).....
Mar. 5—The Hairy Ainus (Typical)..........
Mar. 6—An Equine Hero (Drama)............
Mar. 8—Going Some (Comedy)...............
Mar. 8—The Retreat from Moscow (Special—2 reels—Drama) .................

### C. G. P. C.

Feb. 11—The Electrotyping Process (Industrial)
Feb. 11—The Salt Industry in Sicily (Industrial)
Feb. 14—The Hedgehog (Educational).........
Feb. 14—Borneo Pottery (Industrial)..........
Feb. 18—Love (Drama)........................
Feb. 21—The Great Centipede (Pop. Science)..
Feb. 21—How Briar Pipes are Made (Ind.)....
Feb. 25—A Study of Kittens (Nat. Hist.)....
Feb. 25—Sea Anemones (Sceintific)............
Feb. 28—Native Industries In Soudan, Egypt (Industrial) ..........................
Feb. 28—The Children of Japan (Typical).....
Feb. 28—Building Pontoon Bridges (Military)
Mar. 4—The Butterfly of a Day—the Ephemera (Nat. Hist.) ........................
Mar. 4—Cod Fishing From a Trawler (Vocational)..............................
Mar. 4—The Titmouse (Natural History).....
Mar. 7—Hydrogen (Scientific)................
Mar. 7—The Granja (Scenic).................

### SELIG.

Feb. 4—Sweeney and the Million (Comedy)....1000
Feb. 5—The Three Wise Men (Drama).......1000
Feb. 6—How It Happened (Drama)...........1000
Feb. 7—The Artist and the Brute (Drama)...1000
Feb. 10—Pierre of the North (Drama).........1000
Feb. 11—Don't Let Mother Know (Drama).....1000
Feb. 12—Her Only Son (Drama)...............1000
Feb. 13—Bill's Birthday Present (Comedy).....1000
Feb. 14—Buddha (Scenic) ......................
Feb. 14—A Little Hero (Drama)...............
Feb. 17—Two Men and A Woman (Drama)..1000
Feb. 18—The Pink Opera Cloak (Drama)......1000
Feb. 19—The Early Bird (Comedy)............1000
Feb. 20—Nobody's Boy (Drama)...............
Feb. 20—The Yosemite Valley in Winter (Sc.)
Feb. 21—Range Law (Drama).................1000
Mar. 3—The Deputy's Sweetheart (Drama)...1000
Mar. 4—The Collector of Pearls (Comedy)....1000
Mar. 5—The Story of Lavinia (Com.-Dr.)......1000
Mar. 6—The Spanish Parrot Girl (Drama)....1000
Mar. 7—A Husband Won By Election (Drama)1000

### VITAGRAPH.

Feb. 4—Elephants' Toilet (Comedy)...........
Feb. 5—The Skull (Drama)....................1000
Feb. 6—Stenographer's Troubles (Comedy)....1000
Feb. 7—The Whispered Word (Drama.........1000
Feb. 8—The Joke Wasn't on Ben Bolt (Com.).1000
Feb. 10—A Trap to Catch a Burglar (Comedy)..1000
Feb. 11—Papa Puts One Over (Comedy)........1000
Feb. 12—Buttercups (Drama)..................
Feb. 12—The Panama Canal (Topical).........
Feb. 13—The Weapon (Drama).................1000
Feb. 14—The Man Higher Up (Drama).........1000
Feb. 14—The Chains of an Oath (Special, 2 reels) (Drama)........................2000
Feb. 15—Polly at the Ranch (Comedy).........1000
Feb. 17—A Corner in Crooks (Comedy).........1000
Feb. 18—Just Show People (Drama)..........1000
Feb. 19—Beau Brummell (Drama)...........1000
Feb. 20—Mr. Ford's Temper (Comedy).........
Feb. 20—Views of Ireland (Scenic)............
Feb. 21—Cinderella's Slipper (Drama).........1000
Feb. 22—The Locket (Comedy)................1000
Feb. 24—Suspicious Henry (Comedy)........
Feb. 24—Four Days (Comedy).................
Feb. 25—When the Desert Was Kind (Drama).1000
Feb. 26—The Final Justice (Drama)........1000
Feb. 27—Tim Grogan's Foundling (Drama)....1000
Feb. 28—The Old Guard (Drama)..............
Feb. 28—Governor Wilson (Topical)...........
Feb. 28—Pickwick Papers. First Reel—The adventures of the Honorable Event; Second Reel—The adventure of the Wstgate Seminary (Comedies)....
Mar. 1—Under the Make-Up (Drama).......1000
Mar. 3—O'Hara's Godchild (Drama)...........1000
Mar. 4—Hubby Buys a Baby (Comedy).......1000
Mar. 5—A Heart of the Forest (Drama)......1000
Mar. 6—That College Life (Comedy).........1000
Mar. 7—The One Good Turn (Drama)........1000
Mar. 8—He Waited (Comedy)...............
Mar. 8—Black Diamonds (Industrial)........

**For Prompt Service** Send your orders for anything to advertise a motion picture, to American Slide and Poster Co., First National Bank Bldg., Chicago. Full line of PASSION PLAY POSTERS, one, two, three and six sheets, also Heralds

## THE HOUSE OF
# SELIG

TRADE S MARK

**THE NAME SELIG ON A PICTURE IS QUALITY INSURANCE**

**Another Week of Wonderful Bookings**

March 3rd — **THE DEPUTY'S SWEETHEART**
The dramatic story of a western U. S. marshal and his thrilling rescue of stolen government bonds. Produced in Arizona, with William Duncan, Myrtle Stedman, Lester Cunio and Rex Rosselli in leading parts.

March 4th — **THE COLLECTOR OF PEARLS**
Relating the comical experiences of a gem collector who is made the innocent target for a press agent's stunt. Written by Gilson Willets, with Lyllian Leighton and John Lancaster in leading roles.

March 5th — **THE STORY OF LAVINIA**
An excellent feature from the pen of Marjorie Benton Cooke. A comedy-drama of modern college girls. Realistic, beautifully acted, atmospheric and carrying with it a strong moral. Book this sure. Bessie Eyton and Wheeler Oakman in strong parts.

March 6th — **THE SPANISH PARROT GIRL**
A modern Spanish romance containing plenty of thrill and excitement. Harold Lockwood, George Hernandez, Eugenie Besserer and Al. Ernest Garcia play leading parts.

March 7th — **A HUSBAND WON BY ELECTION**
A dramatic story of corrupt politicians and a young lawyer's fight against them, in which he wins the office of mayor and a wife. Winnifred Greenwood, Charles Clary, George L. Cox and William Stowell play the principal parts.

**Watch for "ALONE IN THE JUNGLE" It is Coming**

## SELIG POLYSCOPE COMPANY

EXECUTIVE OFFICES: 20 EAST RANDOLPH STREET, CHICAGO. BRANCH OFFICES: LONDON, PARIS, BERLIN, ST. PETERSBURG
BUDAPEST, RIO DE JANEIRO; STUDIOS: CHICAGO, LOS ANGELES, CANON CITY, PRESCOTT, JACKSONVILLE

---

# ADVANCE!!

This is an age of progress, and in no way is it **better** evidenced than by the advancement of the progressive exhibitor who has already installed

# KINEMACOLOR

Our proposition is one where both parties win and profit.

**WHEN DO YOU ADVANCE?**

KINEMACOLOR COMPANY
1600 BROADWAY NEW YORK CITY

## FOR ST. PATRICK'S DAY

Life of St. Patrick with reading.

| | | | | |
|---|---|---|---|---|
| 20 slides | Plain | $ 5.00 | Colored | $10.00 |
| 35 slides | Plain | 8.75 | Colored | 17.50 |

Land of St. Patrick with reading.

| | | | | |
|---|---|---|---|---|
| 20 slides | Plain | $ 5.00 | Colored | $10.00 |
| 50 slides | Plain | 12.50 | Colored | 25.00 |
| 100 slides | Plain | 25.00 | Colored | 50.00 |

Irish Flag slides, beautifully colored, 35c each Postpaid.

**A. J. CLAPHAM, Mfr. Fine Art Slides,**
**130 West 37th St., New York City.**

---

## $25.00 REWARD

for information leading to arrest of Jack (H. L.) Sheetz, who is showing or carrying "Deadwood Dick" (3 reels).

**MGR. CASINO THEATRE, Springfield, Ill.**

---

### MOVING PICTURE SUPPLIES.

We are now in our new quarters and carry a full line of Carbons, Tickets, Condensers, Cement, Oxone, Limes, Ether, Etc. Write for 1913 price list. Second-hand machines and films wanted.

**N. & T. SUPPLY CO., 714 PAUL-GALE-GREENWOOD BLDG., P. O. BOX 978, NORFOLK, VA.**

---

## Wanted --- 500 Managers

To Book Real, Live, Money Getter. Up-To-Date Features for Western Penn., West Va., Ohio, Ind., Ill. and Mich.

APPLY FOR PRICE LIST.

**IMPERIAL FEATURE FILM COMPANY,**
**Gen. Offices, 121 Fourth Ave.,**
**Pittsburgh, Pa.**

---

### MAKE YOUR OWN MOVING PICTURES!

Our Motion Picture Camera does the work! It is simple to operate, and does as good work as any high priced machine. Just the thing to make local subjects. Send for full information.

PRICE $75.00.

**MOTION PICTURE CAMERA COMPANY, INC.**
**Dept. A., 5 West 14th Street, New York.**

---

## DISTRIBUTER

**For Rose's Ring Sprocket**

Theatre Equipment
Machines Repaired

**J. E. BOYLE**
**530 Main Street Dubuque, Iowa**

---

## FILMS

200 Reels, all kinds, $2, $3, $4, $5 per Reel. All in good running condition.
8 Powers No. 6, as good as new, $135.00 each.
4 Powers No. 5, as good as new, 90.00 each.
Economizers & Rheostats on hand. All supplies at lowest prices.

We do renting. First class commercial Service at lowest prices

**Progress Film Exchange, 117 3rd Avenue, New York**

---

# WANTED!

**Attention — Film Manufacturers!**

Energetic young man, at present manager of mid-western feature film company, desires eastern connections. Experienced publicity man. A1 References. Address:

**LIVE WIRE** Chicago Office
Moving Picture World

---

## FEATURE FILMS
### FOR RENT

**All new 2 and 3 reel subjects.**

**Low Rental. Fine Lobby Display.**

*Send for list.*

**Modern Feature Film Co.**
**109 7th Avenue CINCINNATI, O.**

---

Let us send you a sample of

# DISINFECTINE

(Geranium odor)

A highly perfumed disinfectant. Should be used in every theatre. Kills disease germs and bad odors.

***Price only $2.50 per gallon***

**Moving Picture Machines and epairs**
**Of all Standard Makes**

We allow on your old machine toward purchase of price of new one.

**Let's Get Acquainted**

**Amusement Supply Company**
**107-A NO. DEARBORN STREET CHICAG**

---

## New Organ VOLUNTARIES

Paramount Voluntaries, 160 pages, size 9¼ x 12, price $1.50. Modern Organ Classics, 164 pages, size 10 x 13, price $2.00. Sent express prepaid—Two splendid books for those who love the organ, the noblest of instruments. Send for catalogue, price list, etc. Published by

**MEYER & BROTHER,**
**75-77 W. Washington St., Chicago, Ill.**

---

We Put Our Foot Down on any Racket being raised in this House

## IT WILL PAY YOU

to get a copy of our slide catalogue and start exhibiting advertising slides. Small investment, large returns. Our announcements are original, artistic and catchy. 40c each postpaid. Let us furnish your supplies. We have a Calcium Gas Service that can't be beat.

**ERKER BROS. OPT. CO.** 608 OLIVE ST.
ST. LOUIS

---

## SUPREME FEATURE FILM CO., 64 E. 14th St., New York City
### FEATURES FOR SALE With Elegant Advertising Matter

| | | | |
|---|---|---|---|
| Irresistible Love | 3 | reels | $125.00 |
| Her Struggle with Love | 3 | " | 100.00 |
| Madam Sans Gene | 3 | " | 125.00 |
| In the Shadow of Death, or The Juror's Guilt | 3 | " | 175.00 |
| The White Domino | 3 | " | 100.00 |
| Addressed to the Dead | 3 | " | 100.00 |
| Nursing a Viper | 3 | " | 100.00 |
| The Intrigue of Henry VIII | 3 | " | 75.00 |
| The Ring that Binds | 3 | " | 125.00 |
| The Actor's Daughter | 3 | " | 125.00 |
| The Smuggler's Fate | 3 | " | 100.00 |
| The Game of Cards | 3 | " | 100.00 |
| Cell No. 13 | 2 | " | 75.00 |
| The Power of Destruction | 2 | " | 75.00 |
| The Red Falcon | 2 | " | 75.00 |
| Perished in the Flames | 2 | " | 100.00 |
| The Broken Chain | 2 | " | 100.00 |
| The Ship of Lions | 2 | " | 75.00 |
| The Shadows of the Past | 2 | " | 100.00 |
| The Curse of Jealousy | 2 | " | 100.00 |
| Disappointment | 2 | " | 100.00 |
| In the Depth of the Abyss | 2 | " | 100.00 |
| Chas. Colm's, or The Dancer's Necklace | 2 | " | 75.00 |
| The Inventor's Sweetheart | 2 | " | 75.00 |

---

# TO OHIO EXHIBITORS

WE HAVE PURCHASED EXCLUSIVE STATE RIGHTS FOR

# QUINCY ADAMS SAWYER

***IN FOUR PARTS***

THE BEST NEW ENGLAND STORY EVER WRITTEN. 10,000,000 people have read the book.
THE BEST ADVERTISED FEATURE YET PRODUCED. 25,000,000 people have seen the play.

FOR BOOKINGS WRITE **OHIO FEATURE PHOTO-PLAY CO., SHELBY, O.**

## ILLINOIS EXHIBITORS

# "SATAN"

Ambrosio's masterpiece
in four parts, five reels

**Is the Most Phenomenal Release of the Age**

**Dates Filling Rapidly** **BOOK NOW**

if you want something better
than you have ever had before

**LEA-BEL FEATURE FILM CO.**

**68 West Washington Street, Room 47, Phone Randolph 940, CHICAGO**

---

## Notice—Exhibitors of Chicago

and throughout Illinois. You were waiting for THIS
The Greatest Feature ever made.
**HELEN GARDNER** in "Cleopatra." A stupendous 6,000 ft. Production. A most Elaborate Lobby Display furnished free.

Write or wire for Terms

**Northern Feature Film Exchange**
**Suite 405, SCHILLER BUILDING**
**CHICAGO**
**Phone Central 6229**

---

# Radium Gold—
# —Fibre Screen

Saves ½ Light Bill
Reproduces All Natural Colors
Made Without Seams

### Have a 5-Year Guarantee

We Ship for Your
Approval. Write To-day
Sending Size

**American Theatre Curtain Supply Co.**
**105 N. Main Street, St. Louis, Mo.**

---

## New Jersey Exhibitors!

**If you want to book**

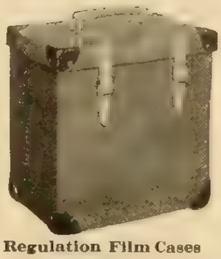
# "THE MIRACLE"

**Filmed by The German Art Film Co.**

**Address at once**

**THE TRUE FEATURE COMPANY**
Box 219
**Madison Square Station, New York City**

---



Regulation Film Cases

## FIBRE FILM CASES

For Carrying or Shipping Reels. Light and strong. Save express charges. 1-2-3-4-5-6-Reel Boxes. $9.50-$15.25 per dozen

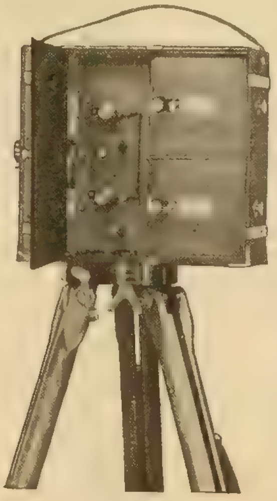
SEND FOR PRICE LIST

**P. C. MURPHY TRUNK CO.**
**134 Papin Street St. Louis, Mo.**

---

# EXHIBITORS

Who desire a *real Motion Picture Camera* for taking *real standard sized pictures* of *detail* and *brilliancy,* should not waste time and good money on experimental outfits, but should by all means purchase our



## NEW "AMERICAN" MODEL 2

### MOTION PICTURE CAMERA

We give our written guarantee with all our equipment covering a period of one year from date of purchase.

Our NEW AMERICAN MODEL 2 MOTION PICTURE CAMERA is specially designed and adapted for the use of Camera men who desire a moderate priced outfit, and is just the proper equipment for taking local, scenic and industrial views.

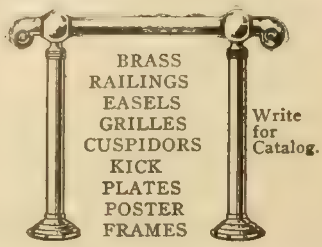
**PRICE COMPLETE, $200.00**

Panoramic Tripod, $55; Panoramic and Tilting Top Tripod, $90. Our famous "AMERICAN" PROFESSIONAL CAMERA, $350. We also manufacture a complete line of Printers, Perforators, Lenses and Studio equipment. Agents for all standard brands of film.

SEND FOR CIRCULARS

**AMERICAN CINEMATOGRAPH CO.**
DEPT. A
**Electrical Building, Jackson and Desplaines Street, Chicago**

**McKENNA**



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
KICK
PLATES
POSTER
FRAMES

Write for Catalog.

**McKenna Bros. Brass Co.**
**PITTSBURGH**

**DO YOU WANT TO MAKE MOVING PICTURES?** We Sell and Rent Moving Picture Cameras, Printers and Perforators, New or Second-Hand. Educational films made, Advertising films taken to order. Local films our specialty.
SPECIAL EVENT FILM MANUFACTURING CO., INC., 248 West 35th Street, N. Y. C.

**We buy and sell Second Hand Films and Moving Picture Machines**

**WESTERN FILM BROKERS**
538 S. Dearborn Street Chicago, Ill

**Theatre Pipe Organs**
All sizes of Pipe Organs for Theatre purposes built to order.
Write for catalogue and estimates.
THE WM. SCHUELKE ORGAN CO.,
Milwaukee, Wis.
T. D. HUME, Chicago Representative,
711 Transportation Bldg., Chicago, Ill.

**THE SIMPSON SOLAR SCREEN**
The only Metallic Screen without seams, patented. Buy the real thing. Beware of imitations
ALFRED L. SIMPSON, Inc.
No. 113 W. 132nd St., N. Y. City

**MR. EXHIBITOR**
INCREASE YOUR RECEIPTS
Install a WURLITZER orchestra. Thousands have made money by so doing. Write for catalogue today.
WESTERN AUTOMATIC MUSIC COMPANY
1810 Main St., Dallas, Tex.
703 Fannin St., Houston, Tex.

*Write for open dates*
AMBROSIO 3 REEL
GOLD SERIES
FEATURES
*Parsfal*
*Siegfried*
*Veiled Prophet*
8 SHEETS
3 SHEETS
1 SHEETS) POSTERS
CAN BE BOOKED ONLY FROM
McIntire & Richter
MOTION PICTURES
23 E. 14th St.
New York

**THE BALKAN TRAITORS**

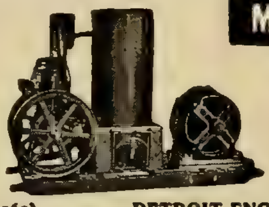
Staged in Bulgaria, with Native Actors and a Gypsy Camp

**STATE RIGHTS**
**NOW OPEN**

1, 3 AND 6 SHEETS, ALSO HERALDS

**NEW YORK FILM COMPANY**
145 WEST 45th STREET NEW YORK CITY

*Twelve Large Photographs at $1.50 Per Set can be had from FRED. WALL, 32 West 15th Street, N. Y.*



**MOVING PICTURE ELECTRIC LIGHT PLANT**

Used and Highly Endorsed by the United States Army.
BIGGEST SENSATION IN THE MOVING PICTURE WORLD
Can be operated by a boy 10 years old. One customer writes: "Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings 2,000 gallons per day."
Write to-day for Bulletin 101. It is a mighty interesting booklet
(163) DETROIT ENGINE WORKS, Dept. 102, DETROIT, MICH., U. S. A.

**From the Patrons View Point**

**What Causes People**

to continually patronize one Picture Theatre in preference to another? Of course, location, appearances, films, etc. have a great deal to do with it, but quality of the picture is what builds up a steady patronage that makes the business profitable.

This depends largely on your light and if you are using any other device than a

**FORT WAYNE COMPENSARC**

to step down your current you are not getting best results.

With our machine you can produce a clear, white, steady light that won't worry your "house" by continuous flickering and will surprise you with the difference it makes with the films.

It is the only device that can be changed instantly to any of the three intensities without breaking the circuit between adjustments.

But this is not all. We will guarantee that our Compensarc

**Will Cut 65% from Your Light Bill**

and we'll send you one on 30 days' free trial to prove it.

We have a little 22 page booklet that explains all the reasons why. If you want a better light at 1/3 your present cost, send for it today. It's free.

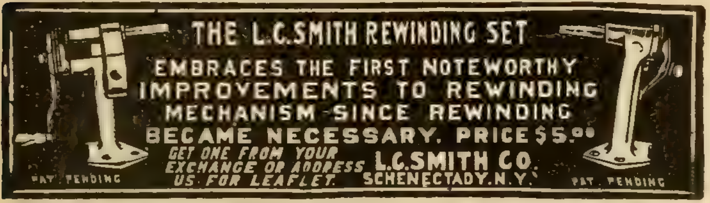
FT WAYNE ELECTRIC WORKS
of GENERAL ELECTRIC COMPANY
1403 Broadway
Fort Wayne, Ind.

## FILMS FOR RENT—FILMS FOR SALE

| Title. | Make. | Length. | Price. |
|---|---|---|---|
| In the Clutches of Loan Sharks | Pathe | 3000 | $175.00 |
| His Rogues' Gallery Record | Deu. Bios | 2500 | 150.00 |
| In a Golden Cage (Saharet) | Monopol | 3300 | 250.00 |
| The Dice of Life " | Monopol | 3000 | 150.00 |
| Russian Revenge | Drankoff | 2000 | 150.00 |
| The Firebug | Monopol | 2000 | 150.00 |
| The Jewess | Messter | 1800 | 175.00 |
| The Gypsy Girl | Elite | 2700 | 175.00 |
| On the Steps of the Throne | Pasquali | 3000 | 300.00 |
| The Red July (Socialist Drama) | DeKage | 3000 | 300.00 |
| Romance of a Poor Girl | Pathe | 2800 | 150.00 |
| Ring that Binds | Messter | 3000 | 150.00 |
| Gambler's Victim | Exclusive | 1500 | 100.00 |
| Airman's Secret | Pasquali | 1800 | 100.00 |
| In a Siren's Power | Messter | 2400 | 100.00 |

One thousand reels Independent Films, some exclusive, at from five to twenty-five dollars per reel. Write for Bargain List.

**G. W. BRADENBURGH, 231-233 N. Eighth Street, Philadelphia, Pa.**



THE L.C.SMITH REWINDING SET EMBRACES THE FIRST NOTEWORTHY IMPROVEMENTS TO REWINDING MECHANISM SINCE REWINDING BECAME NECESSARY. PRICE $5.00

GET ONE FROM YOUR EXCHANGE OR ADDRESS US FOR LEAFLET

L.C.SMITH CO. SCHENECTADY, N.Y.

## FILM RENTERS

FIRST CLASS SELECTED
COMMERCIAL SERVICE
SHIPPED TO ALL PARTS OF THE COUNTRY
POSTERS SUPPLIED

We have Dante's FIVE-PART "INFERNO." LARGE STOCK OF FILM FOR SALE.

**The Film Exchange, 61 W. 14th St., New York**

*Watch the MOVING PICTURE WORLD*

For Feature Releases of

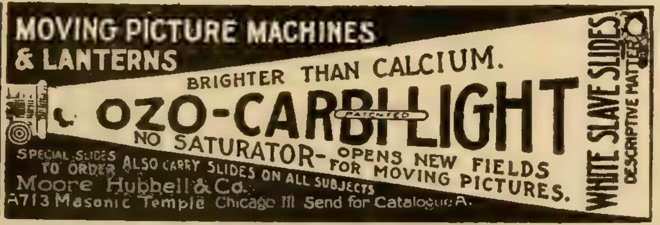
**Gaumont, Itala and Vitascope**

*Can only be rented from the*

**M. & F. FEATURE FILM CO.**

*The House of Legitimate State Right Features*

167 W. Washington St., CHICAGO, ILL.



MOVING PICTURE MACHINES & LANTERNS

BRIGHTER THAN CALCIUM.

OZO-CARBI-LIGHT

NO SATURATOR—OPENS NEW FIELDS FOR MOVING PICTURES.

SPECIAL SLIDES TO ORDER ALSO CARRY SLIDES ON ALL SUBJECTS

Moore Hubbell & Co.
A713 Masonic Temple Chicago Ill Send for Catalogue A.

WHITE SLAVE SLIDES DESCRIPTIVE MATTER

## Hennegan's $ Ding-Dongers

A 4-page ad 5½x8 inches for the best single reel

**ASSOCIATION DRAMAS AND WESTERNS**

**Releases starting Jan. 15—about 12 each week**

**Put up 500 in a package—$1.00 a thousand assorted**

### 25c TRIAL COUPON

Enclosed find 25c for which send postpaid trial order of 250 Ding Dongers

For ..............................

Name ....................Theater

Address ..........................

**Hennegan & Co.**

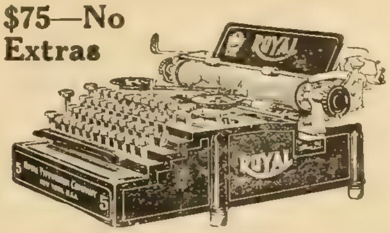
**Cincinnati, O.**

**Hennegan's Money Getters**

## THE MASTER-MODEL

**of the Royal Standard Typewriter**

**$75—No Extras**



**19 Exclusive Features Found in no other standard Typewriter**

**Combines all the advantages of several models in one MASTER-MODEL**

**ROYAL TYPEWRITER CO., 364 Broadway, New York**

*Branch Offices and Agencies the world over*

## Travelling Exhibitors!

We will rent you by the day, week or month—one and two and three-reel features—all money getters—paper and lobby display to bill like a circus. We can rent you a complete outfit.

**Arco Feature Film Company**

Dapples Bldg., 169 W. Washington St., Chicago, Ill.

## FOR SALE

200 Old Commercial Reels. Can be examined any time at our office. Price, $2.00 each.

**Great Eastern Film Exchange Co.** 21 East Fourteenth Street
NEW YORK CITY

## Von Duprin Self-Releasing Fire Exit Latches

*"Made On Honor."*

Absolutely Reliable. Safeguard Against Panic Disasters.

Approved by New York Board of Underwriters, City of New York Bureau of Buildings.

Applied on thousands of Buildings in more than 500 Cities in the U. S. A. and Canada.

Send for Catalogue No. 10 D.

**VONNEGUT HARDWARE CO.,**
General Distributors,
Indianapolis, Ind.,
U. S. A.

Can you afford to be without them?

*Safe Exit Is a Universal Demand*

## EYE COMFORT LIGHTING System

So necessary to the success of every Motion Picture Theatre that we engineer 60 Theatres a month.

This is a free service to Motion Picture Theatre Managers.

Distance, Screen to Rear of Auditorium..............................
Ceiling Height..............................
Width of House..............................
Name ..............................

NATIONAL X-RAY REFLECTOR CO.
Chicago
235 W. Jackson Blvd.
New York
505 Fifth Ave.

EASTMAN
motion picture
film—the acknowledged standard the
world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

"Agfa"

CELLULOID POSITIVE CELLULOID NEGATIVE
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 EAST 26th STREET - - NEW YORK
Tel. Mad. Sq. 7876 Cable Rawfilm New York

FILM LECTURES

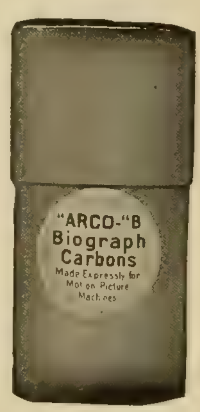
By W. STEPHEN BUSH

How to Put On the Passion Play (Pathe Freres' World Renowned Production) .............. $1.00
How to Put On "The Crusaders, or Jerusalem Delivered" (World's Best Film Co.).......... 1.00
Key and Complete Lecture for "Dante's Inferno" (Milano Film Co.; Five Reels) ................ 1.00
"Life of Moses" (Vitagraph Five-Reel) ......... .10
$5.00 per Hundred to Exchanges for This One.

Copyrighted and For Sale Only by
CHALMERS PUBLISHING CO.
BOX 226 MADISON SQUARE P. O. N. Y. CITY

American Moving Picture Machine Co.
MANUFACTURERS OF THE
STANDARD
Automatic Moving Picture Machine

101-102 Beekman Street New York



*Use the Real*
Projector Carbon
"Biograph"
Brand

L. E. Frorup & Co.
232 Greenwich St., New York City

EXHIBITORS' HEADQUARTERS
CALEHUFF SUPPLY COMPANY
(Incorporated)
50 North Eighth Street, Philadelphia, Pa.

Jobbers in Edison, Powers and Motiograph Machines and Parts
Machines Repaired by Expert Mechanics, Genuine Parts Only Used

SPECIALTIES

Mirror Screens
Chairs
Tickets
Pianos
Bio & Electra Carbons
Special Gundlach Lenses
Condensers
Edison Transformers
Ft. Wayne Compensarcs
Asbestos State Booths
Asbestos Wire
Switches
Plugs
Spotlights
Gas Making Outfits
Limes
Film Cement
Branch General Disinfectant Co.
Scenery, Stage Effects
Theaters Bought, Sold, Rented

CHAS. A. CALEHUFF, Pres. and Gen. Mgr.

PATRIOTIC NOVELTIES
FOR
MOVING PICTURE THEATRES
*NOW BOOKING*
LOUISE M. MARION
IN HER
NEW ILLUSTRATED POEMS
and FILM LECTURES
LOUISE M. MARION
Studio 469 W. 23rd St. New York
TERMS REASONABLE
Telephone, Chelsea 5114

High-Class
Vaudeville Sketch
*entitled*
"MOTHER and SON"
*with*
*Strong Specialties*

**SCENARIOS WANTED**

Special Attention to

**COMEDIES**

**KINEMACOLOR**

1600 Broadway New York

---

FOR SALE FOR SALE

***Used Film***

*200 Reels in good condition*

$5 REEL Buy Quick

SPECIAL FILM COMPANY
333 OAK ST., PORTLAND, ORE.

---

# BEWARE!

Some of the most magnificent feature films ever produced in America are now being released and others are about to be released by the Universal. All of these you get WITHOUT EXTRA CHARGE IF YOU ARE A CUSTOMER OF THE LAEMMLE FILM SERVICE. Beware! Don't miss them. You'll regret it everlastingly if you do. Take my word for it and hook up this instant!

CARL LAEMMLE, President

## The Laemmle Film Service

204 West Lake Street, Chicago, Ill.
Sykes Block, Minneapolis, Minn.
1312 Farnum Street, Omaha, Neb.
421 Walnut Street, Des Moines, Iowa.

The Biggest and Best Film Renter in the World

---

# Ornamental Theatres

**PLASTER RELIEF DECORATIONS**

**Theatres Designed Everywhere**

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

**THE DECORATORS SUPPLY CO.**

2549 Archer Avenue, :: CHICAGO, ILL.

---

**When Your Picture Machine Needs Repairing**

**Why don't you send it to us?**

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

*We Buy Second-hand Machines.*

**GEO. M. HOKE SUPPLY CO., 176 N. State St., Bet. Lake & Randolph Chicago, Ill.**

---

IN ANSWERING ADVERTISEMENTS KINDLY MENTION THE MOVING PICTURE WORLD

---

## ANOTHER ENTERPRIE TRIUMPH

# TOGO CALCIUM GAS OUTFIT

*Complete with Rubber Tubing and Keyless Jet*

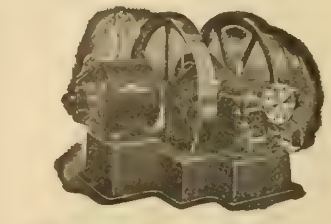
SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.
PORTABLE and ready for instant use - $25.00.

*Anyone Can Operate It*

MANUFACTURED BY

**The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago**

FOR SALE BY ALL DEALERS



**THE Foos**

## ELECTRIC

## Generating Set

will furnish direct current for your show and give you better quality of light than you can get from the best Central Station service. With a Foos Engine you can save 50 to 75 per cent. of the money you have to pay for electric current and have all the light you want when you want it.

*Send for Bulletin F-98.*

**The Foos Gas Engine Co.**
809 Linden Ave. Springfield, O.

---

## OH! MR. EXHIBITOR!!

Think of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iroquois Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.

It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Give 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write to-day for Circular A.

**THE HARDESTY MFG. CO., Canal Dover, Ohio. U. S. A.**

---

## SCENARIO WRITERS!

If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made salable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism for a fee of $2.

## Exhibitors!

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

**Epes Winthrop Sargent**
Box 70, Madison Square Station
New York City

---

*It pays to discriminate when you buy*

## THEATRE SEATING

**WRITE TODAY** for Cat. V2 (Moving Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan.

Widest range of styles and prices. Large stocks.

**American Seating Company**
818 S. Wabash Ave., CHICAGO 15 E. 32nd St., NEW YORK

---

Steel standards will not break

*Get Our Prices Before You Buy*

**THE WISCONSIN SEATING COMPANY**
New London
Wisconsin, U. S. A.

---

## CHEAP

STEEL FRAME THEATRE CHAIRS

**ABSOLUTELY NON-BREAKABLE**

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

*Second Hand Chairs*

Also seating for Out-of-door use.

Address Dept. W.

**STEEL FURNITURE Co., Grand Rapids, Mich.**
New York: 150 5th Ave. Pittsburgh: 818 Bissel Blk. Philadelphia: 1948 Market St.

---

## Your Own Film Camera

BUY THE JUNIOR PROFESSIONAL, GUARANTEED FILM MAKING OUTFIT YOU NEED IT, SOONER OR LATER, ALL SUPPLY, MACHINES, LENSES.

Eberhard Schneider 219 Second Ave., N. Y.

---

**Changeable Illuminated**

## PROGRAM SIGN

WRITE FOR CATALOGUE

**ZENITH MFG. CO.**
Box 252 Cincinnati, Ohio

---

Send for our prices before buying

**OPERA** Latest in Seats

Best in Seats **CHAIRS**

**BENNETT SEATING CO.**
36 EAST 3rd ST. CINCINNATI, O.

---

## Orchestra Music

FOR

## MOVING PICTURES

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

| | | |
|---|---|---|
| Piano, | 58 cents each; both No.'s | $1.15 |
| Violin, | 40 cents each; both " | 75c |
| Cornet, | 35 cents each; both " | 65c |
| Drums, | 30 cents each; both " | 55c |

Send for free sample pages.

**CLARENCE E. SINN**
*1501 Sedgwick St., Chicago, Ill.*

---

## MAKE YOUR OWN SLIDES

**WITHOUT AID OF PHOTOGRAPHY**

From Newspaper Cuts, Post Cards, Etc. Announcement Slides, Advertising Slides, Slides from Political Office Seekers' Cards, just the thing for elections. Slides can be made in a few minutes, plain or in colors. Where colored picture is used, colors will appear on slide same as in original. Complete outfit and directions, $1.00.

**MIDLAND TRANSPARENCY CO.**
313 Ramge Bldg. Dept. W Omaha, Neb.

---

## OPERA

## CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. NO. 31

**The A. H. Andrews Co.**

115-117 So. Wabash Ave.,
Chicago, Ill.
New York Office, 1165 Broadway.

Branches in all Leading Cities
Seattle Office, 508-10-12 First Ave., So.
San Francisco Office, 728 Mission St.

# MÉLIÈS FILMS

PRODUCED IN NEW ZEALAND

**Special Release—March 14th**

**First New Zealand] Production**

## "LOVED BY A MAORI CHIEFTESS"

**In Two Parts**

A wonderful, spectacular picture produced in New Zealand, and enacted throughout by Maoris, aboriginal natives of that country.

**One, Three and Six Sheet Posters**

---

**March 27th**

## HINEMOA

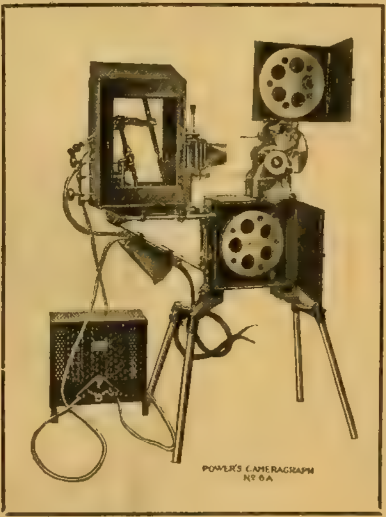
The most renowned legend of the Maori tribes of New Zealand, and one of the strongest love stories known.

POWER'S PERFECT PROJECTION POWER'S PERFECT PROJECTION

IN UNIVERSAL USE

# POWER'S CAMERAGRAPH

## NO. 6A



POWER'S CAMERAGRAPH No. 6A

**USED** In the big majority of houses throughout the world

**USED** By all the big feature shows

**USED** By all the prominent lecturers

**USED By over 65% of the trade**

Why don't YOU use it?

**Let us send you our new catalogue G, giving complete details**

MANUFACTURED BY

NICHOLAS POWER COMPANY

90 GOLD ST. NEW YORK

*THE LEADING MAKERS OF MOTION PICTURE MACHINES*

POWER'S PERFECT PROJECTION POWER'S PERFECT PROJECTION

Vol. 15. No. 10 March 8. 1913 Price. 10c

H C HOFFMAN

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Man From Outside" (Reliance).

17 Madison Ave. New York—Chicago 169 W. Washington St.

## THE WAY TO A MAN'S HEART

*Thanhouser 3 a week.*

GETTING 3 A WEEK?

# COMING CYMBELINE CARMEN CLASSICS

IN TWO REELS

## *ALL-CALIFORNIA WEEK:*

Sunday, March 2—THE WAY TO A MAN'S HEART

Tuesday, March 4—HIS HEROINE

Friday, March 7—HER NEIGHBOR

## *FEBRUARY TWO REELER:*

SHERLOCK HOLMES SOLVES THE SIGN OF THE FOUR

Tuesday, February 25—"Perfect 'Publicity"

THANHOUSER FILM CORP., New Rochelle, N. Y., Winter Studios: 651 Fairview Place, LOS ANGELES, CAL.

# FIVE-A-WEEK ESSANAY

## "A Chain Is Only As Strong As Its Weakest Link"

## THE LINKS IN THE CHAIN OF SUCCESS SPELLS ESSANAY FOR EXHIBITORS

---

Released Tuesday, Mar. 4th.

**"BILLY McGRATH ON BROADWAY"**

A doubly strong farce-comedy of clever and eccentric situations.

Released Wednesday, Mar. 5th.

**"THE DISCOVERY"**

One of the most excruciatingly funny comedies released in a long time.

Released Thursday, Mar. 6th.

**"A MONTANA MIX-UP"**

An exceptionally excellent Western comedy of errors.

Released Friday, Mar. 7th.

**"A Mistaken Accusation" "The Hand of Fate"**

Two thrilling comedy-dramas.

Released Saturday, Mar. 8th.

**"Broncho Billy and the Squatter's Daughter"**

A pathetic Western drama of merit, with G. M. Anderson.

---

COMING SOON ! COMING SOON !

## "THE SPY'S DEFEAT"

(IN TWO REELS.)

A MASTERFUL PHOTOGRAPHIC INTERPRETATION OF A DRAMATIC MASTERPIECE.

---

ELECTROTYPES OF "BRONCHO BILLY" AND "ALKALI" IKE CAN BE HAD FOR THE ASKING PROVIDED YOU USE THEM IN YOUR LOCAL NEWSPAPERS IN CONNECTION WITH STORIES WE SHALL MAIL YOU.

---

**SUCCESS GUARANTEED,** PROVIDING YOU USE THREE-SHEET POSTERS OF ALL ESSANAY SATURDAY RELEASES, LITHOGRAPHED IN FULL FOUR COLORS. PRICE 35c. EACH. YOU CAN ORDER THESE FROM YOUR EXCHANGE OR DIRECT FROM THE **ARMSTRONG LITHOGRAPH CO.,** CLEVELAND, OHIO. YOUR LOBBY DISPLAY IS INCOMPLETE WITHOUT PHOTOS OF ESSANAY PLAYERS, SIZE 8 x 10, PRICE $3.00 PER DOZEN. CAN BE SECURED FROM THE PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILLINOIS.

## ESSANAY FILM MANUFACTURING CO.

**521 First National Bank Bldg., Chicago, Ill.**
Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

# A STATE RIGHT FEATURE FILM

Does it interest you that among other states, New York, parts of the South, and Ohio are now open on this and other Gaumont Feature Films?

How long they will remain unsold is a matter of dollars and cents to you.

"Soft and Sinister were the kisses of the waters on the cold stones. Clear rang out the voice of the distraught singer, her accents echoing back from the rocks in dissonance dolorosa. Under the waves slept her husband and there only could be the union eternal. And thus, over the sullen tide, she strew the flowers of her triumph, strewed them upon the grave of her husband-lover—upon her grave to be."

Haven't space here to tell you all about this film and others. Write! Inquire! Don't experience the self-disgust of feature film men who have let others walk away with the profits resultant upon handling Gaumont Films.

# A STORY BEAUTIFUL

# Broncho Headliners

## "The Barrier"

**Great Feature Film**

**IN TWO REELS**

**Released Wednesday, March 5th.**

A thrilling tale of the West, showing how a young soldier won promotion by heroic conduct, and had a verdict of a court-martial set aside which had found him guilty of a serious offense, though innocent.

Terrific Fight Between the Two Soldiers. The Uprising of the Indians and the Massacre of the Indian Agent and His Staff. The Attack on the Stage Coach and the Sensational Rescue of a Woman from the Redskins. The Thrilling Battle Between the Soldiers and Indians, and 100 more big scenes.

**Broncho Motion Picture Co.**
**Long Acre Bldg., 42d St. and Bdwy.**
**NEW YORK CITY**
**MUTUAL FILM CORPORATION**
**60 WALL STREET**
**Sole Agents for U. S. and Canada**

---

# Keystone Comedies

**Acted by an All-Star Co.**
**of Famous Comedians**

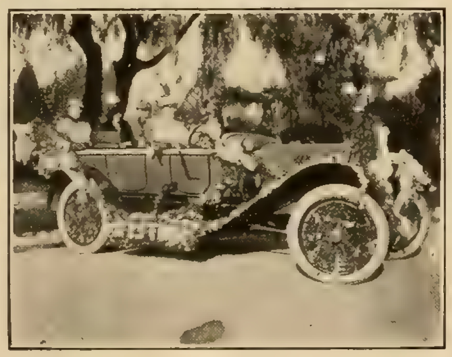
See

**MACK SENNETT and**
**FRED MACE**
in

## "The Sleuth's Last Stand"

Released Monday, March 3, on a split reel with

## "A Deaf Burglar"



## "The Sleuths at the Floral Parade"

and

## "A Rural Third Degree"

Thursday, March 6.
A riot of fun and laughter.

## "A Strong Revenge"

Monday, March 10.
A farce comedy, in which cheese plays an important part.

## "Jenny's Pearls"

and

## "The Chief's Predicament"

Thursday, March 13.

EXHIBITORS: Send us 15c. to cover cost of mailing, and we will send you four beautiful photographs, 11x14, of Fred Mace, Mack Sennett, Ford Sterling and Mabel Normand. Give name of theater and exchange you are getting service from.

**KEYSTONE FILM CO.**
**Long Acre Bldg., 42d St. and Bdwy.**
**NEW YORK CITY**
**MUTUAL FILM CORPORATION**
**60 WALL STREET**
**Sole Agents for U. S. and Canada**

---

# Kay-Bee Features

## "The Lost Dispatch"

**Thrilling Military Drama**

**IN TWO REELS**

**Released Friday, March 7th.**

**A unique story, presenting a combination of war scenes beyond description and scenes of pathetic tenderness and devotion. As a dramatic masterpiece this subject will hold a front place in motographic history, and as a sensational offering and military spectacle it is unequaled.**

**N. Y. MOTION PICTURE CO.**
**Long Acre Bldg., 42d St. and Bdwy.**
**NEW YORK CITY**
**MUTUAL FILM CORPORATION**
**60 WALL STREET**
**Sole Agents for U. S. and Canada**

# Features!

**No film company on earth produces features that equal the Universal's in quality or quantity. See our latest productions and you will find that our quality is now the best in the world!**

**Don't hesitate to PAY YOUR EXCHANGE EXTRA MONEY for our stupendous production of**

# "THE BATTLE OF BULL RUN"

**Three**

**Reels!**

**Watch for release date.**

This 3-Reel 101-Bison feature was made at such extraordinary expense that we will have to charge your exchange man considerably extra for it. He is therefore entitled to special prices from you. Don't quibble with him about it. Pay it! Get this feature at any cost and then boom it with all your might. The picture will back up anything you say about it. It is THE GREATEST CIVIL WAR PICTURE EVER MADE BY ANYONE !!

**(Special 3 and 6-Sheet Posters)**

**Three**

**Reels!**

**Begin to Demand it now!**

## "The Crimson Cross"

**3 Reels**

This American-Eclair will make money for you time after time. It is undoubtedly the Passion Play of the Independents. Book it NOW!

## "Thou Shalt Not Steal"

**2 Reels**

Here is a Rex that will make a world-wide hit. It will prove to you that the Rex has "come back" and is actually better than ever.

## "Kathleen Mavourneen"

**3 Reels**

The best interpretation of this old favorite story that has ever been filmed. Great big special posters to help draw the crowds.

## Lincoln J. Carter

Mr. Carter's first Universal picture "Flaming Arrow," has delighted everyone who has seen the first print of it. His world-famous treatment of big situations is shown up to great advantage. Begin to demand this Indian classic right now. It is in two reels.

## "His Brother"

**2 Reels**

Another picture with the entire original 101-Bison cast. It starts right off the reel with the crash and bang of battle. It's a wonder.

## "Dr. Jekyll & Mr. Hyde"

**2 Reels**

We repeat this is by far the best thing King Baggot ever did. If you don't book it you'll have reason to regret it hard and often!

## "At Mad Mule Canyon"

**2 Reels**

Another 101-Bison that is full of love and Indian fighting. The plot has novelty from start to finish. Book it early and do it now.

## Scenario Writers!

Don't limit yourself to sending military, Indian and western scripts to our coast headquarters. Remember we have 8 companies out there making eastern dramas, comedies, etc. Our offer of $25 for 1 reel, $50 for 2-reel and $75 for 3-reel subjects applies to all classes of stories.

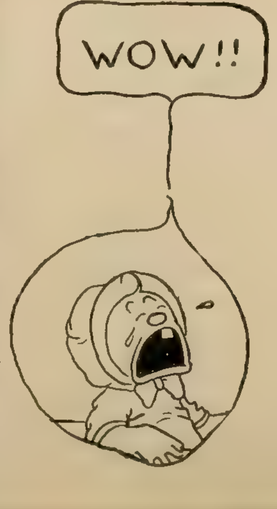
# Universal Film Manufacturing Co.

**Eastern Address, 1600 Broadway, New York** **Western Address, Hollywood, Cal.**

**"DEMAND THAT UNIVERSAL PROGRAM"**

# Remember!

**Every 101-Bison released on or after Tuesday, Feb. 25th costs your exchange extra money. The exchange is therefore justified in charging you extra! Don't quibble! Pay the price and you'll still be getting more than your money's worth.**

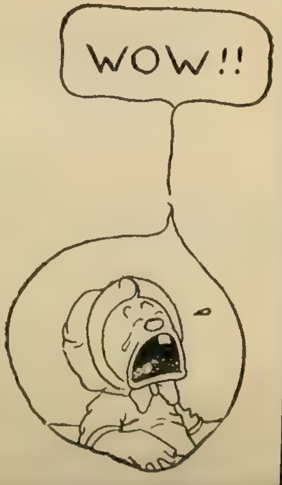


*Coming!* *Coming!*

## "The Newlyweds"

**A Split-Reel Feature!**

Yes, a split-reel FEATURE! Only half a reel long, but guaranteed to cause more fun and comment than any film you ever had, no matter what its length. IT'S AN AMERICAN ECLAIR AND BY FAR THE CLEVEREST STUNT THE ECLAIR FOLKS EVER TACKLED. The Newlyweds are not living people dressed up to imitate cartoons, but DRAWINGS THAT ACTUALLY MOVE. The rest of the reel will be either scientific or hand-colored subjects. Did you ever hear of such a good combination? Watch for release date!



# Demand This Program for the Week of March 10th

## IMP

**"The Fringe of Sin"**
(Drama)
Monday, March 10th

**"From Death—Life"**
(Drama)
Thursday, March 13th

**"Binks' Gouty Foot"**
(Split Comedy)
Saturday, March 15th

## ECLAIR

**"The Stronger"**
(Two-Reel Drama)
Wednesday, March 12th

**"When He Wants a Dog, He Wants a Dog"**
A shriekingly funny Newlywed Baby picture, and "Lizards"
(Split Comedy)
Sunday, March 16th

## FRONTIER

**"A Mexican Renegade"**
(Drama)
Thursday, March 13th

### Peeps Into the Future

**"The Battle of Bull Run"**

"101 Bison" version in three reels. It is marvelous in detail and absorbing in action. Demand it. The greatest war picture ever made. Demand it.

## 101 BISON

**"The Flaming Arrow"**
(Two-Reel, Lincoln J. Carter)
Tuesday, March 11th

**"Indian Blood"**
(Two-Reel Drama)
Saturday, March 15th

## POWERS

**"Hawkins' Roomer"**
(Comedy)
Wednesday, March 12th

**"The Curse"**
(Drama)
Friday, March 14th

## CRYSTAL

**"Who Is the Goat?"** and **"Calicowani"**
(Split Comedy)
Sunday, March 16th

## CHAMPION

**"Fond Heart Saves the Day"**
(Drama)
Monday, March 10th

### THE ANIMATED WEEKLY

If it happened and is worth while, you will see it in the Animated Weekly, the news supplement of the Universal Program. Demand it.

## REX

**"Thou Shalt Not Steal"**
(Two-Reel Drama)
Thursday, March 13th

**"The Empty Box"**
(Drama)
Sunday, March 16th

## NESTOR

**"Papa's Helping Hand"** and **"When Hubby Entertains"**
(Split Comedy)
Monday, March 10th

**"The Cause"**
(Drama)
Wednesday, March 12th

**"With a Grain of Salt"**
(Drama)
Friday, March 14th

## GEM

**"Billy's Troubles"** and **"The Twin and Shoshone Falls"**
(Split Comedy)
Tuesday, March 11th

### Peeps Into the Future

**"The Great Ganton Mystery"**

A single-reel picture that has more mystery and deeply-centered interest than the Sherlock Holmes stories. Don't miss it.

## Universal Film Manufacturing Co.

**1600 Broadway, New York**
**Western Address, Hollywood, Cal.**

# MADAME DU BARRY

is the name of our next release, which will be sold without restrictions in the open market. The film shows one of the love adventures of this bewitching woman, ending in disaster to the man who gained her affection. The story is one of those that take a grip on you from the first to the last foot, and make you wonder how it is possible to compress so many happenings into one reel. The film is hand-colored throughout, in a manner bewildering to the eye. The acting is superlatively good, Mlle. Napierkowska of the Paris opera impersonating Madame Du Barry, with other leading talent in support. Scenery and settings are superb, the opening scene showing a ball in progress, taken in the palace at Versailles. One and three-sheet posters are available for this film. Length about 1,000 feet. Price 12c. per foot, F.O.B. New York.

The Opening Scene.

Call at our offices to see the film yourself. We are willing to abide by your judgment. Read the review of the film on another page.

**ECLECTIC FILM CO.,** 145 West 45th St.
NEW YORK CITY

**K. W. LINN, General Agent**

*"The Cream of the European Market Selected for America"*

## Calamity Anne, Detective

A Farce Drama, depicting the popular female hanger-on of a mining camp of '47.
**Release Date, Monday, March 10, 1913**

## Brother Love

A drama of the beautiful West, portraying heart interest and noble sacrifice.
**Release Date, Thursday, March 13, 1913**

## The Orphan's Mine

A gripping Western drama of a miner's struggle for the love of an orphan.
**Release Date, Saturday, March 15, 1913**

# THREE A WEEK

**ORDER NOW!**

Your exchange will supply beautiful lithographs, single sheet size, of WARREN KERRIGAN, PAULINE BUSH, JACK RICHARDSON & EDWARD COXEN

**American Film Manufacturing Company**

6227 Evanston Avenue
Chicago, Illinois

Società Anonima Ambrosio Torino

# AMBROSIO

Società Anonima Ambrosio Torino

# "The Knights of Rhodes"

**A big, spectacular historical subject, introducing the capture of the famous Island of Rhodes by the Sultan Soliman's army.**

**Ready for Shipment Now** **Don't Write — Wire** **Territory Selling Fast**

---

COMING OUR NEXT BIG FEATURE IN THREE REELS

## "THE LIFE OF DANTE"

OUR NEXT REGULAR RELEASES

**March 8th** **"MARITZA"** **In Two Reels**

A powerful drama of the Balkan War. Vivid battle scenes surrounding a strong story.

**March 15th** **"THE CRITIC"** **In Two Reels**

AN INTERESTING DRAMATIC PORTRAYAL OF THEATRICAL LIFE BEHIND THE SCENES.

**March 22nd** **"LOVE LEVELS ALL"** **In Two Reels**

a comedy-drama of unusual excellence with an out-of-the-ordinary plot.

---

**TODAY YES, BUT** Tomorrow may be too late. So get busy, Mr. Exchangeman, and wire us to keep your territory open for these two-reel releases.

---

**WHY?** 1st: It gives you an exclusive every week, as we sell to but one exchange in each territory.
2d: Every subject is worth featuring and is especially selected for the American market.
LAST BUT NOT LEAST—You get that perfect AMBROSIO Photography.

---

**Ambrosio American Co., 15 E. 26th St., New York**

# A LASTING VICTORY
## FOR ALL FILMDOM!

A distinct epoch in the evolution of the motion picture, the dawn of a new era in the prestige of the film, have been inaugurated by

# JAMES K. HACKETT

In His Famous Dual Role in

# "THE PRISONER OF ZENDA"

## IN MOTION PICTURES

## LICENSED BY THE MOTION PICTURE PATENTS CO.

For the first time in the history of the film, the New York daily newspapers have departed with unprecedented unanimity from their customary conservatism toward motion pictures to pay tribute to "THE PRISONER OF ZENDA." The following comments command and commend your interest:

*"Biggest of all hits in the history of the film play."* —N. Y. Journal

*"Real achievement—a piece of artistry."* —Morning Telegraph.

*"Unexpectedly successful."* —N. Y. World.

*"Unusually elaborate and effective."* —N. Y. Sun.

*"More substantial and better settings than ever used on the stage."* —N. Y. Press.

*"A new standard in dramatic architecture. Vindicates American supremacy in the world of films."* —The Moving Picture World.

(Mr. W. Stephen Bush said many more superlative things about the production.)

*"The brand of greatness."* —Moving Picture News.

(So did Miss MacDonald.)

**A varied and attractive line of Lithographs that are as life-like as the film. Special music by Joseph Carl Briel, Composer of "The Climax" and the orchestration of "Queen Elizabeth." Unusual picture-post-cards that *illustrate* the quality of the production.**

**FOR STATE RIGHTS WIRE**

# FAMOUS PLAYERS FILM COMPANY

**Executive Offices, Times Building, N. Y. City**

ADOLPH ZUKOR, President DANIEL FROHMAN, Managing Director

**Write for Elaborate Illustrated Booklet!**

**It has no parallel in the Old or New World Today**

## THE INDIAN PASSION PLAY

**Four Parts**

# "HIAWATHA"

**4000 Feet**

**H**as 150 full-blooded Indians in the cast,
**I**ncluding Chiefs, Braves, Squaws and Papooses.
**A**cted on the Indians' own ground
**W**ith all out-of-doors for the stage,
**A**nd the great painter Himself for the scenic artist.
**T**he greatest Indian picture ever made.
**H**istorically correct costumes.
**A**uthentic in every particular.

***State Rights Selling***

**1, 3 and 6 Sheet Lithos, Lobby Displays, Reading, Music**

***Wire, Write or Call***

**F. E. MOORE,** **1212 Times Building**
**Phone, Bryant 2663**
**New York City**

# NO TRAINED SEALS used in producing MILANO FEATURE FILMS

The most talented performers in all Europe employ their best efforts to depict

## Human Interest Dramas

Stories that point out a moral.
Plots that are logical and refined.
Situations that grip the heart.
Climaxes that cause a tear or bring a smile.

**A Two Reel Milano Feature Film**
**Released Every Saturday**
**1, 3 and 6 sheet posters in four colors**

COMING RELEASES:

## "The Victory of Virtue"

2-Reel Drama. Released March 8th

A childless wife's self-sacrifice. An object lesson to frivolous mothers.

## "The Sins of the Father"

2-Reel Drama. Released March 15th

A daughter's atonement for her parent's folly. A motion picture with a moral.

## "Victims of Jealousy"

2-Reel Drama. Released March 22d

A lesson for victims of the "Green-Eyed Monster."

## "A Martyr for the People"

2-Reel Drama. Released March 29th

An episode of the French Revolution.

If your exchange cannot supply you with past and present Milano Features, let us tell you who can.

A few cold copies of past releases available. Send for our list and prices.

**Milano Films Company of America**
No. 145 West 45th Street
C. V. Henkel, Gen. Mgr. New York

---

# WE HAVE ADDED RYNO FILMS

to our regular program, the first release on or about March 17th. It is a worthy product and one which deserves your serious consideration.

Still some territory for these superb features.

## ALL STAR

**Sarah Bernhardt**
as
**ADRIENNE LECOUVREUR**
in
THE ROMANCE OF AN ACTRESS......Three Reels

**M. Mounet-Sully in ŒDIPUS REX**
Four Reels.

## GAUMONT

| | |
|---|---|
| The Race for the Millions | Three Reels |
| In the Claws of the Leopard | Two Reels |
| The Human Vulture | Two Reels |
| In the Grip of the Vampire | Three Reels |
| The White Glove Band | Three Reels |

## ITALA

| | |
|---|---|
| The Great Aerial Disaster | Three Reels |
| The Palace of Flames | Three Reels |

## GREAT NORTHERN

| | |
|---|---|
| Lost Memory | Two Reels |
| In the Den of Lions | Two Reels |
| Conquered, or the Madcap Countess | Two Reels |

## SOLAX

| | |
|---|---|
| Beasts of the Jungle | Three Reels |

## PAN-AMERICAN

| | |
|---|---|
| Spiritualism Exposed | Three Reels |

## COMING

| | |
|---|---|
| Gaumont—The Union Eternal | Three Reels |
| Gaumont—By Design of Heaven (Hand Colored.) | Two Reels |
| Great Northern—A Nobleman's Triumph | Three Reels |
| Gaumont—The Impostor | Three Reels |

Exclusive Territorial Rights and Guaranteed Protection With All Productions.

## AND OUR REGULAR PROGRAM

GAUMONT—SOLAX—GREAT NORTHERN
ITALA—COMET—GREAT EVENTS
LUX—GAUMONT WEEKLY—AMMEX—RAMO
PILOT
and these to come soon
ALL STAR—PRAIRIE
ANCHOR—MONITOR—MAGNET
SCIENTIFIC STUDIES

**FILM SUPPLY CO. OF AMERICA**
**133½-135-137 W. 44th St., N. Y., U. S. A.**

# Pilot Films

## ONE REEL FEATURES ONE EVERY WEEK

**Six Color 1 Sheet and 3 Sheet Posters in Gilt Frames**

To the Trade—

I strongly recommend this picture to all Exchanges, Theatres, Schools and Colleges.

It is a GEM far ahead of our expectations.

Geo. A. Magie

## "How the Spirit of '76 Was Painted"

***Released March 6th***

Few are acquainted with how the famous artist Williard came to make this celebrated painting for the Philadelphia Centennial 1876—The Moving Picture we have made of it will be one of the remarkable films of the year.

## PILOT FILMS CORPORATION

**120 School Street Yonkers, N. Y.**

# EXHIBITORS

everywhere are taking advantage of our generous offer to teach them or their operators to become efficient camera men:

## LOCAL EVENTS BRING TREMENDOUS RETURNS

*OUR COMPACT MARV L is the only complete Motion Picture Outfit on the market today:*

OUTFIT CONSISTS OF THE FOLLOWING:

- 1 Motion Picture Camera
- 4 Film Magazines
- 1 Panoramic Tripod
- 1 Leather Plush-lined Camera Case
- 1 B & L Zeiss-Tessar prof. F 3-5
- 1 Carrying Case for Tripod
- 1 Tilting Table Attachment

This outfit with complete instructions sells for

**$150.00**

*WRITE FOR CATALOG*

**WHYTE-WHITMAN COMPANY**
36 East 23d Street NEW YORK CITY

---

# Radium Gold—

# —Fibre Screen

Saves ½ Light Bill
Reproduces All Natural Colors
Made Without Seams

## Have a 5-Year Guarantee

We Ship for Your
Approval. Write To-day
Sending Size

**American Theatre Curtain Supply Co.**
105 N. Main Street, St. Louis, Mo.

---

# GEORGE KLEINE'S CINES and ECLIPSE RELEASES

**An excellent program for Next Week**

Cines, Tuesday, March 11th, 1913.

## HIS GRANDCHILD

(BOBBY ACTS AS PEACEMAKER.)

An absorbing story of a hard-hearted old man, who is finally reconciled to his family through the appeal of his little grandson.

Eclipse, Wednesday, March 12th, 1913.

## The Lost Wager

(Comedy-Drama.)

## Picturesque Spalato

(Scenic.)

Cines, Saturday, March 15th, 1913.

## THE GIRL and THE HORSESHOE

(Drama.)

FOR POSTERS, order from your Exchange, or from the ARMSTRONG LITHOGRAPH CO., Cleveland, O.

Send us your name to be placed upon our mailing list for advance advertising matter.

***GEORGE KLEINE***
**166 North State St. Chicago, Ill.**

# SATISFY YOUR PATRONS

## IT PAYS

Increase your reputation as an Exhibitor by showing

# PATHÉ'S WEEKLY

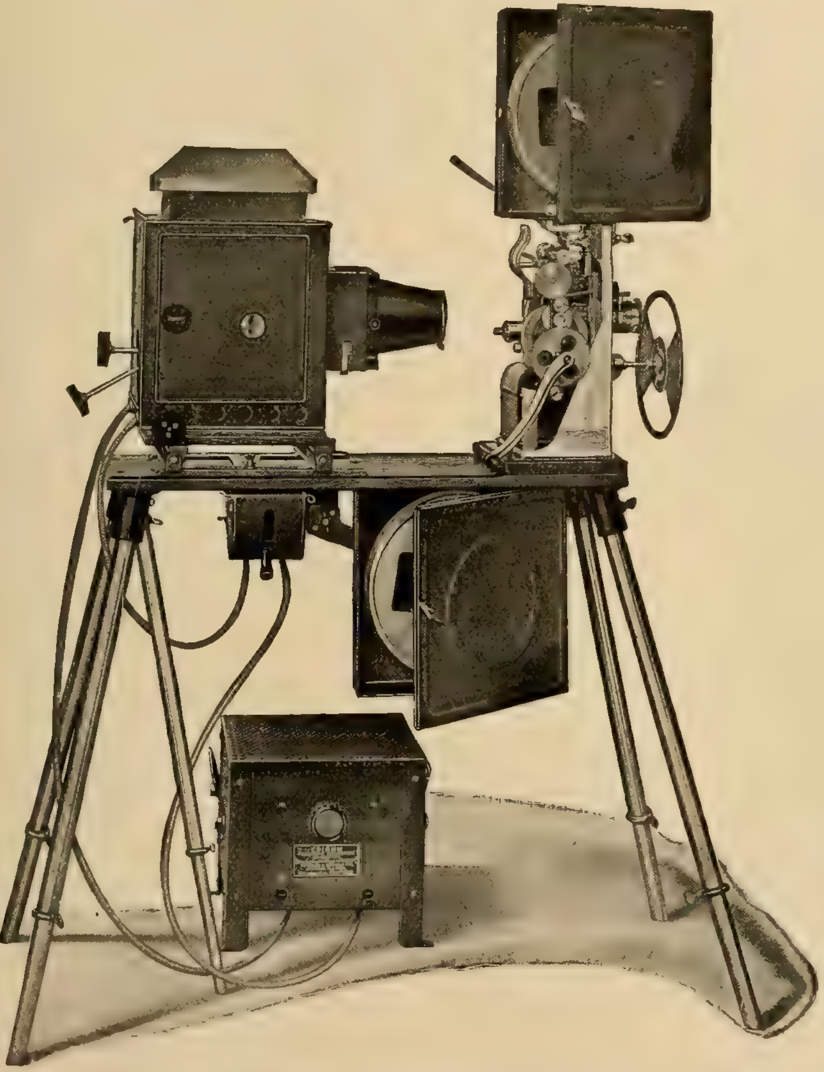
The most popular film made. Telling the news in the universal language of pictures. A Feature in the biggest theatres in the United States every week.

IF IT'S INTERESTING IT'S IN

# PATHÉ'S WEEKLY

# The Edison Kinetoscope

## *Underwriters' Type "B"*



Are your profits being eaten up week after week by the cost of repairing your moving picture machine? If so you might as well make up your mind right now to do one of two things—either go out of business or get the machine that is built to ***last***—the Edison Kinetoscope.

The Edison Kinetoscope stands up to the work day in and day out, month after month. It soon saves its cost over a cheap machine by the saving in repair bills alone. And it operates easily, simply and economically—projects pictures that are clear and rock-steady. If you want to go the easiest, quickest road to prosperity, go with the Edison Kinetoscope. Send today for Catalog 500 and a copy of the Edison Kinetogram.

**Price, with Rheostat, 110 volts, 24-40 amperes, $225.00**

**Price, with 110 volt, 60 Cycle Transformer, $245.00**

### CURRENT EDISON FILMS

March 5—"A Letter to Uncle Sam," by Arthur Lenox. Comedy. 1,000 ft.
" 7—"The Lost Deed," by Alice M. Yolton. Dramatic. 1,000 ft.
" 8—"The Priest and the Man," from "The Going of the White Swan," by Sir Gilbert Parker. Dramatic. 1,000 ft.
" 10—"Bees and Honey," showing the Life in a Beehive. Descriptive-Educational. 350 ft.
—"It Wasn't Poison After All," by Mark Swan. Comedy. 650 ft.
" 11—"Jan Vedder's Daughter," a story of old New York, by Gordon V. May. Comedy-Drama. 1,000 ft.
" 12—"A Modern Horse." Descriptive. 350 ft.
—"Aunt Elsa's Visit," by Charles M. Seay. Comedy. 650 ft.
" 14—"A Youthful Knight," by Anne and Bannister Merwin. Comedy-Drama. 1,000 ft.
" 15—"The Gauntlets of Washington," a story of 1830, by Bannister Merwin. Dramatic. 1,000 ft.
" 17—"Kathleen Mavourneen." Dramatic. 1,050 ft.
" 18—"The Portrait," a story of Bohemian Paris, by Richard Ridgely. Dramatic. 1,000 ft.

**THOMAS A. EDISON, Inc., 239 LAKESIDE AVENUE, ORANGE, N. J.**

# LUBIN · FILMS

*A complete variety of thoroughly high class dramas, comedies, comedy dramas, industrials, educationals and westerns each week*

**"ON THE MOUNTAIN RANCH"** **Tuesday, March 4th**
A typical story of western life

SPLIT REEL FOR THURSDAY

**"ARMY TARGET PRACTICE"** **400 Feet** **Thursday, March 6th**
Uncle Sam's sharp shooters at work

**"WILL WILLIE WIN"** **600 Feet** **Thursday, March 6th**
Willie's automobile causes trouble

**"HIS CHILDREN"** **Friday, March 7th**
A deception which saved a life

**"PETE JOINS THE FORCE"** **Saturday, March 8th**
Another of the Pete Lang comedy series

**"THE SOUL OF A ROSE"** **Monday, March 10th**
A love story out of the ordinary

## *Three Multiple Reels in March*

**"UNTIL WE THREE MEET AGAIN" Two Reels Friday, March 7th**
An unusual story of three chums, who separate to meet in ten years, showing the changes which occur in the lapse of time

**"AN ADVENTURE ON THE MEXICAN BORDER" Two Reels Saturday, March 15th**
A thrilling love story, showing the nerve racking trials of a Mexican girl choosing between her Mexican Lover and one of Uncle Sam's troopers

**"TAMANDRA, THE GYPSY" Two Reels Friday, March 21st**
The rather remarkable beauty of Tamandra, a gypsy girl, causes a young man to forsake his sweetheart. After his marriage to the gypsy, he in turn is forsaken and love plays many capers in the adjustment

LUBIN 5-Color Posters—One, Three and Six sheets
Order from your exchange or from A. B. C. CO., Cleveland, Ohio

LUBIN

**LUBIN MANUFACTURING CO.** PHILADELPHIA U.S.A

LUBIN

# VITAGRAPH

## LIFE PORTRAYALS

**"O'HARA'S GODCHILD"** *Domestic Drama—Monday, March 3rd*

He stands sponsor for the baby and stands up for its parents. Helps them in time of need and brings joy to the hearts of all.

**"HUBBY BUYS A BABY"** *Comedy—Tuesday, March 4th*

All babies look alike to Bunny after taking dinner at the Club. He takes it home to his wife (Miss Finch). She won't have it. It's a dark and lively secret.

**"A HEART OF THE FOREST"**

*Indian Drama—Wednesday, March 5th*

In gratitude for their kindnesses, an Indian boy dies to save his friends from death. Its thrilling episodes and magnificent forest scenery are indescribable.

**"THAT COLLEGE LIFE"** *Comedy—Thursday, March 6th*

An exciting lark. Jack takes his girl to the Regatta after pawning his room-mates' clothes. They stay at home in their nakedness.

**"THE ONE GOOD TURN"** *Drama—Friday, March 7th*

To save a good and noble woman from death, a poor woman gives up her own life. Her sacrifice is not in vain. It brings a life-long blessing to her child.

**"HE WAITED"**
**"BLACK DIAMONDS"** } *Comedy and Industrial*
*Saturday, March 8th*

He was on time to take her to the theater. She lingered at the looking-glass. He waited, a long, long wait. "Black Diamonds" is added, giving a view of the coal industry.

---

## NEXT WEEK, SIX A WEEK

"PUT YOURSELF IN THEIR PLACE" } —Comedy and another
"FIRE DRILL BY N. Y. FIRE DEPT." } MONDAY, MARCH 10th
"THE WAY OUT"—Easy TUESDAY, MARCH 11th
"HIS HONOR, THE MAYOR"—Comedy WEDNESDAY, MARCH 12th
"THE DECEIVERS"—A surprise THURSDAY, MARCH 13th
"SISTERS ALL"—Social Problem FRIDAY, MARCH 14th
"DOG-HOUSE BUILDERS" } —Comedy and Educational
"QUEBEC ZOUAVES" } SATURDAY, MARCH 15th

---

SPECIAL RELEASE, "PICKWICK PAPERS," IN TWO PARTS, FROM CHARLES DICKENS' BOOK, RELEASED FRIDAY, FEB. 28th, 1913.

SPECIAL RELEASE, "RED AND WHITE ROSES," IN TWO PARTS, RELEASED MONDAY, MARCH 10th, 1913.

***ONE AND THREE SHEET POSTERS OF ALL VITAGRAPH RELEASES***

*Address* **The Vitagraph Company of America**
**East 15th Street and Locust Ave. BROOKLYN**

# The $20,000 Corot

A celebrated painting mysteriously disappears. The owner is about to despair when a series of thrilling incidents restores the old masterpiece.

**Released Monday, March 17th** **Special One and Three-Sheet Posters**

## Prisoners of War

Two friends take different paths when the Civil War is declared. For old times' sake the Confederate aids the escape of the Federal. Later the way opens for the grateful man to reciprocate and he does not fail.

**Special One and Three-Sheet Posters**
**Released Wednesday, March 19th**

## The Answered Prayer

The faith of a child is the means of reuniting a scattered family.

**(On the same reel)**

## The Celery Industry of Florida

(Industrial)

**Released Friday, March 21st**

# The Honor System

Placed upon his honor, a hardened convict becomes a respected member of society. A gripping story based on the new policy of a western penitentiary.

**Released Saturday, March 22nd** **Special 1, 3 and 6-Sheet Posters**

***A Coming Feature*** ***In Two Parts***

# The Battle of Bloody Ford

A Spectacular Civil War Production

**Special Release Saturday, March 22nd** **Special 1, 3 and 6-Sheet Posters**

**Kalem Company, 235-239 West 23rd Street, New York**

# MOVING PICTURE WORLD

J. P. Chalmers, Founder.

**Published by**
**CHALMERS PUBLISHING COMPANY,**
J. P. CHALMERS, SR., PRES.; E. J. CHALMERS, SEC. AND TREAS.; JOHN WYLIE, VICE-PRES. AND GENERAL MANAGER.
The office of the company is the address of the officers.

**Telephone, 3510-3511 Madison Square**
**17 Madison Ave., Opposite Madison Square, NEW YORK**

**Entered at the General Post Office in New York City as Second Class Matter.**

**SUBSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, 4.00, Post Paid.**

**WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Phone, Main 3145.**

**DISPLAY ADVERTISING RATES ON APPLICATION.**

**CLASSIFIED ADVERTISEMENTS (No Display), Three Cents per Word; Minimum Charge, 50c.**

**Address all correspondence "Moving Picture World, Box 226, Madison Square P. O., New York," and not to individuals.**

**NOTE: Remittances, subscriptions and correspondence should be mailed to New York.**

**Vol. 15** **MARCH 8, 1913** **No. 10**

## INDEX TO CONTENTS.

ADVERTISING FOR EXHIBITORS........... 987
ARKANSAS STATE CONVENTION............1000

"BATTLE OF BLOODY FORD, THE," (Kalem) ........ 977

CALENDAR OF LICENSED RELEASES......1010
CALENDAR OF INDEPENDENT RELEASES...1008
CLEVELAND EXHIBITORS PROVE THEIR CASE ........ 999
"COLD LIGHT"........ 986
COMMENTS ON THE FILMS (Licensed)..... 995
COMMENTS ON THE FILMS (Independent).... 997
"CRIMSON CROSS, THE" (Eclair)............1002
CROPS OF FREAKS AND FOLLIES.......... 973

DOINGS IN LOS ANGELES.................1004

"DU BARRY" (Eclectic)........ 980

FACTS AND COMMENTS........ 972
FLICKERS ........1005

"HIAWATHA" (F. E. Moore)........ 980
"HIS GRANDCHILD" (Cines-Kleine).......... 979

INDEPENDENT FILM STORIES.............1024
INDEPENDENT RELEASE DATES............1040
INQUIRIES ........ 990

"KATHLEEN MAVOURNEEN" (Imp)........ 978
"KNIGHTS OF RHODES, THE" (Ambrosio).. 977

LICENSED FILM STORIES.................1011
LICENSED RELEASE DATES................1042
"LOVED BY A MAORI CHIEFTESS" (Melies).1001

MANUFACTURERS ADVANCE NOTES........1006
MAN FROM OUTSIDE, THE (Reliance)...... 976
MOTION PICTURE EXHIBITOR'S LEAGUE. 999
MOVING PICTURE AND THE PRESS, THE. 975
MUSIC FOR THE PICTURE........ 985
MYSTERIOUS TRAGEDY........ 974

OHIO EXHIBITORS GET TOGETHER........ 999
OKLAHOMA STATE CONVENTION.......... 999

PHOTOPLAYWRIGHT, THE........ 989
PICTURE IN THE PULPIT, THE........ 983
PROJECTION DEPARTMENT........ 991

STORIES OF THE FILMS (Licensed)..........1011
STORIES OF THE FILMS (Independent)......1024

"UNION ETERNAL, THE" (Gaumont).......1003

## INDEX TO ADVERTISERS.

**CARBON INPORTERS.**
FRORUP, L. E........1052
KIEWERT, CHAS. L........1033
REISINGER, HUGO........1035

**ELECTRICAL & MECHANICAL EQUIPMENT.**
AMUSEMENT SUPPLY CO........1049
BELL & HOWELL........1023
CALEHUFF SUPPLY CO........1052
DETROIT MOTOR CAR SUPPLY CO........1032
ENTERPRISE OPTICAL CO........1045
FOOS GAS ENGINE CO........1054
FORT WAYNE ELECTRIC WORKS........1053
HALLBERG, J. H........1044
KELLER, P. & CO........1032
LAVEZZI MACHINE WORKS........1051
PICTURE THEATRE EQUIPMENT CO........1023
SCHNEIDER, E........1054
SMITH, L. C........1051
STERN MANUFACTURING CO........1041
WHITE SPECIALTY CO.. ........1051

**FEATURE FILMS.**
AMERICA'S FEATURE FILM CO........1017
ANDERSON-WATKINS FEATURE FILM CO..1022
ANGELUS FEATURE FILM CO........1048
CHEYENNE FEATURE FILM CO........1050
EAGLE FEATURE FILM CO........1051
ECLECTIC FILM CO........ 958
EXCLUSIVE FEATURE FILM CO........1052
EUROPEAN AMERICAN FEATURE FILM CO.1050
FAMOUS PLAYERS FILM CO........ 961
FEATURE FILM CO., OF NEW YORK........1015
FEDERAL FEATURE FILM CO........1032
FRANKLIN FEATURE FILM CO........1050
GREAT NORTHERN SPECIAL F. F. CO......1031
GENERAL FILM CO........1036-7
IMPERIAL FEATURE FILM CO........1023
M. & F. FEATURE FILM CO........1049
MAJESTIC FEATURE FILM CO........1051
MONOPOL FILM CO........Insert
MILANO FILM CO........ 963
MOORE, F. E........ 962
NEW YORK FILM CO........1053
PARSONS FEATURES........1045
PILOT FILMS........ 964
ROMA AMERICAN FILM CO........1017
ROMAN FILM CO........1050
ROWE, FRANK........1048
SEDEG FEATURE FILM CO........1046
SIMMONS FEATURES........1051
SPECIAL EVENT FILM CO........1045
SUPREME FEATURE FILM CO........1050
UNION FEATURES........1034
WARNER'S FEATURES........1029-43
WORLD'S BEST FILM CO........1027

**IMPORTERS AND DEALERS.**
INTERNATIONAL FILM TRADERS........1045
WESTERN FILM BROKERS........1048

**FIREPROOF APPARATUS.**
TRAINER, C. W........1045

**FILM EXCHANGES.**
BRADENBURG, G. W........1049
C. C. FILM CO........1049
EDUCATIONAL FEATURE FILM EXCHANGE.1049
HETZ, L........1045
LAEMMLE FILM SERVICE........1053
NORTHERN FEATURE FILM EXCHANGE...1020
UNIVERSAL FILM EXCHANGE (N. Y.)....1035

**FILM MANUFACTURERS.**
BRONCHO FILM CO........ 953
COMMERCIAL M. P. CO........1048
KAY-BEE ........ 953
KEYSTONE ........ 953
KINEMACOLOR CO., OF AMERICA........1015-48
MUTUAL FILM CORPORATION........1013

**INDEPENDENT FILM MANUFACTURERS.**
**(Film Supply Co.)**
AMERICAN ........ 959
FILM SUPPLY CO., OF AMERICA........ 963
GAUMONT ........ 952
MAJESTIC ........1019
RELIANCE ........1019
SOLAX ........1038-9
THANHOUSER ........ 950

**INDEPENDENT FILM MANUFACTURERS.**
**(Universal.)**
AMBROSIO AMERICAN CO........ 960
UNIVERSAL FILM MFRS..........954-955-956-957

**LICENSED FILM MANUFACTURERS.**
EDISON ........ 967
ESSANAY ........ 951
KALEM ........ 970
KLEINE ........ 965
LUBIN ........ 968
MELIES ........1055
PATHE FRERES........ 966
SELIG ........1043
VITAGRAPH ........ 969

**LECTURERS.**
SMITH, NAT. B........1011

**LENS MANUFACTURERS.**
GUNDLACH-MANHATTAN OPTICAL CO......1046

**MISCELLANEOUS.**
A. B. C. CO........1046
ALLEN, W. L........1049
AMERICAN CINEMATOGRAPH CO........1046
AMERICAN SLIDE & POSTER CO........1042
BRADY, A........1011
CHALMERS PUBLISHING CO. (Handbooks) 1034
CLARK, C. C. & CO........1047
CLASSIFIED ADVERTISEMENTS........1022
EASTMAN KODAK CO........1052
EXHIBITORS ADV. & SPECIALTY CO......1010
EXHIBITORS FILM INSURANCE CO........1050
EQUITABLE M. P. CO........1041
GOOD LUCK BANKS........1051
HANKIN, S. T........1051
HOKE, GEO. M........1054
KENNEDY, R. B........1053
LANGLEY, KENNETH B........1023
McINTYRE & RICHTER........1048-1053-32
McKENNA BROS. BRASS CO........1045
MAJESTIC AMUSEMENT CO........1050
MOTION PICTURE CAMERA CO........1011
NATIONAL TICKET CO........1040
NATIONAL X-RAY REFLECTOR CO........1049
NEWMAN CO........1032
NORTHERN VENTURE CO........1021
OZONE PURE AIRIFIER CO........1047
RAW FILM SUPPLY CO........1052
ROYAL TYPEWRITER CO........1051
SARGENT, E. W........1054
SCENARIO PUBLISHING CO........1051
STEBBINS, C. M........1020
VAN HORN & SON........1032
WHYTE-WHITMAN CO........ 965

**MOVING PICTURE MACHINE MANUFACTURERS.**
AMERICAN ........1052
EDISON ........ 967
ENTERPRISE OPTICAL CO........1071
POWER'S CAMERAGRAPH........1056
SIMPLEX ........1025

**MUSICAL INSTRUMENTS.**
AMERICAN PHOTOPLAYER SALES CO......1032
OSHKOSH METAL PRODUCTS CO........1045
SCHUELKE ORGAN CO........1020
SINN, C. E........1054
WESTERN AUTOMATIC MUSIC CO........1032
WURLITZER, RUDOLPH........1049

**OPERA CHAIR MANUFACTURERS.**
AMERICAN SEATING CO........1054
ANDREWS, A. H........1054
BENNETT, GEO. W........1054
HARDESTY CHAIR CO........1054
STAFFORD, E. H........1020
STEEL FURNITURE CO........1054
WISCONSIN SEATING CO........1054

**PROJECTION SCREENS.**
AMERICAN THEATRE CURTAIN CO........ 965
MIRROROIDE CO........1035
MIRROR SCREEN CO........1044

**SONG & ADVERTISING SLIDES.**
SCOTT & VAN ALTENA........1023
SIMPSON, A. L........1032
UTILITY TRANSPARENCY CO........1023

**THEATRICAL ARCHITECTS.**
DECORATORS SUPPLY CO........1053

# Facts and Comments

LESS than two years ago the multiple or feature reel was an exception. There were fears that the exhibitors might not be willing or able to incur the extra expense. The answer of the exhibitors, or rather of the public through the exhibitor, came quickly, and it had no uncertain sound. The feature film has been growing in importance ever since, and in spite of many inferior productions has proved a boon to the exhibitor. Unless all signs fail, the sway of the feature is destined to last for many a year to come. The possibilities of the multiple reel forming an evening's entertainment, have appealed to some of the best people in legitimate theatricals. The filming of great spectacles has likewise attracted many desirable elements in the show world. Musical leaders and experts have come forward to add the tribute of their art to presentations of great features, and lectures have likewise proven to be a factor in the success of the many big features which again and again have found their way into the big playhouses of the country. In spite of all this it must still be said that the feature of more than one reel is in its infancy. So far we have had nothing but adaptations, but the day will surely come when some great author will choose the feature picture as the medium of expression for some great modern original idea. When that day comes, look for a wonderful development along new lines.

* * *

FLASHES of superb common sense have at times characterized the administration and the personal acts of President Taft. Among his last acts was the veto of a measure designed to invest the government of the District of Columbia with power to censor motion pictures. The President, with a certain quiet humor often characteristic of his utterances, remarks that the police department would have no time to attend to its regular duties if it were called upon to act in a censoring capacity. In other word, the police are to catch burglars and not to sit as a tribunal extraordinary in ethics. Best of all, the President says he has been advised that the pictures now exhibited in the national capital have improved, "and that the films now exhibited are chiefly instructive and generally unobjectionable." This must be gall and wormwood to the reformers, whose natural obliquity of vision permits them to see and recognize only the occasional bad picture.

* * *

EVEN at the risk of shocking our own friends, we have been unsparing in our denunciation of pictures which too closely approached the definition of "crime-films." We never do this, however, without giving the name of the picture and of the man responsible for the picture. At a hearing on the Folks ordinance, a lady named Mrs. Wayne informed the public that she had seen not only the current crimes but all the sins of our ancestors in the films. This is indeed a serious charge. It is a horrible thing to contemplate that the films portray the sins of the world from Adam down to Mexico and the New York Police Department. Will Mrs. Wayne please oblige by naming the dreadful films she has seen. We must needs suspend our judgment until then.

SPEAKING recently to an exhibitor of prominence who owns and conducts a chain of moving picture theaters, the writer asked him how he liked his film service. The exhibitor frankly replied he did not think much of it himself, but he had to like it, considering it, after careful analysis, as the lesser or rather the least of evils. This suggests the further question: How do the patrons like the pictures? They have this advantage over the exhibitor: they do not have to like it; they may have to go but around the corner to find something more to their liking. The position of the exhibitor is hard indeed when his only choice is what he considers a choice of evils. We hope that sooner or later he will be the arbiter of his own destiny and absolutely free to choose.

*

This exhibitor, of whom the writer has made mention, owns one or two theaters in fine residential sections and others in poorer parts of the city. What may go with a flourish in the one theater may cause a dropping of the thermometer in the other. He must, therefore, mix and balance his programs with the utmost care. We know that under present conditions he is handicapped no matter where he takes his service from. He lacks the power to select freely. It is said that the personality of the exhibitor counts for much, and we regard this as axiomatic. How is he to assert his personality, however, if he must follow where he ought to be able to lead?

* * *

TOO many of even our good producers are afraid to trust the intelligence of the motion picture audience. They cannot entirely shake off the fear that they may possibly be aiming too high, while their hated rival, telling some lurid tale on a neighboring screen, is gathering in considerable small change. There is no warrant for such timidity; we advise any producer suffering from such timidity to watch the uniform success of the men who aim high. Going to a dozen motion picture theaters and averaging the matter of location will convince any doubting Thomas that the best is none too good. The real danger is more in aiming low.

---

### THE RIGHT TYPE OF EXHIBITOR.

It has often been asserted that there is no big theater in New York deserving any particular praise for its projection. Indeed it has become a proverb that New York is behind the rest of the country in moving picture management. Now this may be true of many of the large moving picture temples, but it is only just to say that there are many among the small New York City theaters that are conducted in model fashion. One of these is situated at 314 East 138th Street in the Bronx. It is conducted by Mr. Daniel Newman, a good type of the small but intelligent and progressive exhibitor. The secret of his success is everlasting personal attention to every important detail. The result is most flattering. His theater, now in operation for more than five years, is always crowded and his patrons seldom die and never go to another show, unless they move far away. There is a most pleasing personal acquaintance with almost every patron and there is at all times a most exemplary order.

---

### WILL BUILD NEW PICTURE HOUSE.

Henry Bishop, of Hoboken, N. J., has given out plans for the erection of a high-class motion picture theater to be erected in that city, the location being on First Street.

# Crops of Freaks and Follies

By W. Stephen Bush

AT this time of the year legislative folly runs riot in more than one-half of the various sovereign States. With a superabundance of unenforced laws on the statute books everywhere legislators pursue their annual or biennial pastime of encumbering the statute books still further. The proposing or even the passing of laws has long ago ceased to excite any particular attention; it is the semi-occasional attempt to enforce the law which excites uncommon curiosity.

There seems to be a perfect epidemic of freak legislation this year specially designed to hinder the progress and development of the motion picture. From numerous States The Moving Picture World has received drafts of proposed legislation affecting the vital interests of exhibitors and aiming savage blows at the whole industry. Before the formation of the National League this sort of silly legislation would have stood an excellent chance of going through the houses and receiving the approval of the governors. Realizing their danger and smarting under their wrongs, the exhibitors in those early days made ineffectual protests, in spite of which many of these obnoxious measures became laws. Now that we have organizations and intelligent and watchful officers, things will no longer go by default against the exhibitors. The exhibitor will at least be heard, and the chances of any drastic regulations have been measurably reduced. Under the old system of individual protests the exhibitor had to fight the laws in the courts; now with a solid organization behind him he stands a fair chance of killing the hostile bills in the halls of legislation.

In New York the organized exhibitors are wide awake in legislative matters, and were in Albany only last week advocating the bill for a proper regulation of the admission of unaccompanied minors and opposing the Stillwell bill in favor of Sunday prohibition.

From other States in the West comes most alarming news of legislative freaks and follies. One of the worst cases is reported from Minnesota. A bill has been introduced in the legislature of the State, which endangers the very life of the motion picture. Its provisions are harsh, confiscatory, loosely drawn and seemingly designed for no other purpose than of hurting the motion picture interests. Under this bill "all motion pictures, advertisements, descriptions and representations of the same are to be submitted for censorship" to a body bearing the peculiar name "State Recreation Board." This board, which is appointed purely through political influence, is to pass upon the propriety of the pictures, advertisements, etc., submitted, and there can be no license to exhibit without the approbation of this board. The powers of this board are most sweeping in character, and heretofore wholly unknown to Anglo-Saxon laws or traditions. Everything and everybody directly or indirectly connected with the selling or leasing or displaying or circulating "any motion picture, any advertisement, representation or the description of the same" must be licensed and taxed. No motion picture theaters are allowed within five hundred feet of any school building. No seat shall have more than five seats intervening between it and any aisle. For violation of any of the provisions of the act the State Recreation Board shall have power "to confiscate any unlicensed (meaning unlicensed by the State) motion picture, advertisement, description or representation thereof." Of course, such legislation would never get any further than the first court competent to deal with the question upon the complaint of an aggrieved exhibitor. This, however, would mean worry, litigation and considerable expense. The exhibitors of Minnesota must hit this preposterous piece of freak legislation squarely on the head before it has a chance to be voted for upon final passage.

We are glad to note that the organized exhibitors of Minnesota are thoroughly alive to the situation. The President of the Motion Picture Exhibitors of Minnesota, assisted by the officers of the organization, is active in his efforts to strangle this iniquitous measure.

South Dakota may be cited as another example of the fool legislator running riot. The First Vice-President of the State league of that State writes to us telling of a bill which makes it unlawful "to show any film depicting any humorous or dramatic story or illustrating illicit love, resisting an officer or, in fact, anything but a scenic." Why permit scenics? We do not quite understand this remarkable moderation of the South Dakota legislator. Just what this Western Solon means by "illustrating illicit love" it would be interesting to know. The most distressing feature of the situation in South Dakota lies in the probability that this grotesque bill may become a law. Our correspondent frankly avows his fears in this respect, but puts his hope in the referendum, which, he says, "will put our execution off for a couple of years." We hope there is enough sanity left in South Dakota to bury this bill beyond the power of resurrection.

There is one phase of the trouble which it seems to us merits particular notice. Who is doing the fighting against all this draconic and confiscatory legislation? Who is spending time and money in the fight? The exhibitors, and the exhibitors alone. Does this seem fair and just? In foreign countries the burden of the battle is borne entirely by the manufacturers. There are committees entrusted with the task of combating the enemy of the motion picture, and these committees are permanent organizations. They are furnished with the sinews of war by the producers of films. It seems to us that the manufacturers here might follow this example. There is a community of interest between the exhibitor and the producer which should make them share the burdens as well as the profits of the business. The exhibitor is doing pioneer work all the time. The attacks of the enemy are always centered upon him and his theater. His cares and difficulties are numerous enough as it is. If in addition to his regular work he must wage the battles against legislative "strikers" and fools and tyrants in office, it seems entirely proper that the producer should do his share toward defraying the cost of this necessary warfare.

The manufacturers should not wait to be asked for their co-operation. The question of hostile laws affects them just as vitally as it affects the poorest exhibitor. If in any particular State the exhibiting business is ruined through arbitrary laws, the market of the producer is reduced by just so much, and the work of rebuilding will be slow and costly. Now is the time to overturn this witch's cauldron. The exhibitors have a right to expect two things from the producers to aid them in their struggles for the common weal of the motion picture: more self-censorship and proper financial aid.

# Mysterious Tragedy

By Louis Reeves Harrison

I HAVE yet to come upon satisfactory explanation of a general tendency to disclaim fondness for tragedy in spite of the fact that it has proven to be of absorbing interest from the time Shakespeare presented "Hamlet," "Othello" and "Romeo and Juliet" to the present rage for grand opera. All along the line, in arts that serve to communicate ideas, especially in poetry, painting, music and the drama, the most profound impressions made are those closely related to the tragic side of human affairs, so that it becomes apparent that the subject has a fascinating and enigmatical aspect.

We say that we do not care for tragedy, that we go to the theater to be entertained and have our minds turned from the dark phases of daily existence as a measure of relief, and this sounds so good when it is convincingly put that we come to believe it as a matter of habit. That is the trouble with us—our minds are badly cramped by erroneous habits of thought—for we go along believing and saying the same old thing in spite of the fact that we are more often bored than entertained by stories supposed to put us into a happy frame of mind, and sigh for some dramatic presentation that shall stir our souls.

"Uncle Tom's Cabin" was not written to lightly amuse, nor was any other great work appealing to universal sympathy, and the top achievements in poetry, fiction and the drama have oftenest been tragic, but it does not accord with common opinion to say that we take any particular delight in the unhappy ending of a story. All England cried over the death of Little Nell because all England became absorbed in her fate by the little sign posts planted by the accomplished novelist in order to prepare the hearts of his vast audience for the child's inevitable end.

A skilled writer indicates at various stages of his story what is likely to happen with another purpose than that of giving consistency to the death of a character, and now we are getting very close to one of the secrets of tragedy's charm. This clever preparation on the part of an author acts as a tremendous spur to interest. It arouses curiosity and creates suspense. Our sympathies quickened in advance, we become more and more anxious about the fellow-creature into whose heart we are looking, and when you come to realize that there is a spell binding us that is possibly that of creative genius, the idea that we go to the theater to cry or to laugh seems ineffably stupid, unutterably silly, so inane as to never again deserve place in our thoughts.

We go to the little theaters, as to the big ones, from natural love for a great many things that charm us in the presentation, whether or not we laugh or cry. The love of beauty, for one thing, is universal, and most of us instinctively recognize what is fine in music, in acting, in all the details that make up a complete and satisfactory performance, whether the trend of the story be comic or tragic, but we are most deeply impressed by the vibrant quality of genius in the story pictured or told, that genius which soars untrammeled and carries us where it will. Our satisfaction is in the method quite as much as the end, and the latter need only be logical to bear conviction.

"The Vengeance of Durand" is a tragedy, yet the ending is entirely satisfactory, and the play would fail utterly if the futility of vengeance was not tragically enforced. "The Prisoner of Zenda" would have meant nothing at all instead of stirring the heart deeply if honesty had been sacrificed to the "happy ending" idea of the Old Showman. These plays are inspirations.

The screen offers a tremendous bill of mortality in drama mellow, military and Western—the slaughter by poison, gun and knife goes merrily on—but those of us who view the wanton and ruthless killing from a seat in the orchestra or balcony are getting so accustomed to the destruction of life by violent means that it may be safe to say death is becoming less tragic to frequenters of the moving picture shows. I even dare go further for a broader point of view and assert that death is not absolutely essential to tragedy.

Into the chaos of passion and confusion of thought that intensify human existence at critical moments nature's solution is often projected. Death clears away difficulties; it settles vexed questions; it reassembles seemingly inharmonious elements; it rounds out human destiny; but on this account the writers and producers of plays, disregarding the relation of commonplace death to commonplace life, use the cessation of life for the sake of a situation that has little else to it, and only create an atmosphere of gloom unillumined by splendid purpose. "You will have to excuse me," remarks the Average Audience, "if that is tragedy."

The death of a character in which we are not particularly interested does not move us so deeply as the failure of a character in which we *are* interested to attain an ideal or cherished purpose. There is far more tragedy in living strenuous lives than in shuffling them off and tucking our feet comfortably under the sod, "not gone, but forgotten." Those who frequent the theaters are seldom without retrospect of bitter experience, of keen disappointment, of sorrow, of extremity, of peril, and are ever ready with trembling sympathy to be affected by a life portrayal having in it the mysterious power rarely to be found in other forms of drama than tragedy. What is the source of that mysterious power?

I cannot hope to make evident to the understanding of others what has never been satisfactorily explained to me, but I trace the fascination of tragedy back to the breadth of mind possessed by authors of comprehensive knowledge, varied experience and warm sympathies, who not only realize what a mixture of good and bad human nature is but are able to show human strength and weakness so powerfully in creative work that our emotions are stirred and our spirits quickened by the poignant scenes and incidents described. We know in our secret hearts that we fail and fall in our efforts to rise, that we seldom attain anything like our ideals, and the recital of a similar experience has a powerful effect upon us because we have tasted its bitterness.

Tragedy of the noblest kind acts as a tonic. It revives rather than depresses us, strengthens and purifies us, because most of us are rudely great at our best, however puerile we may be at our worst. All that man tries to make solemn and impressive, such as the bench and the pulpit, become the merry jest of comedy, while the great play staged by man's creator, the eternal conflict between noble purpose and base desire, is truly that of drama's highest form when depicted by genius.

Of charm elusive and power mysterious, this form of the drama is more personal than any other, affecting all kinds and conditions of men, and it works less by theory than through the spirit. On this account its true significance is more readily grasped by those who feel it than by those who merely adapt it to their uses. Only those sincere in artistic effort may solve the Riddle of the World. So it seems that this form of story in action is almost set apart for those men of enough intellect and character to make noble structures of their ideas.

# The Moving Picture and The Press

## An Address Before the Woman's Press Club of New York by W. Stephen Bush.

THE Woman's Press Club of New York City held its annual social meeting on Washington's Birthday in the Astor Gallery of the Waldorf-Astoria. Miss Elizabeth Lonergan, the chairman of the day, had arranged a very fine program of musical and oratorical numbers. Mr. Melville E. Stone, the general manager of the Associated Press, delivered an address on "The Power of the Press." A talk on "The Press and the Motion Picture" had been assigned to W. Stephen Bush, of the Moving Picture World. Mr. Bush spoke as follows:

"Madame Chairman, members and guests of the Woman's Press Club, of New York City: This looks to me like a very good opportunity to get even with the press for its cruel treatment of the motion picture. The Moving Picture World, which I have the honor of representing, has vicariously, at least, suffered from the slings and arrows of yellow journalism, for to us, who seek to represent the motion picture in the journalistic world, nothing is more intolerable than the ignorance and unfairness of the average newspaper toward the motion picture. No press agent, madly flinging about the contents of his basket of adjectives, helped the motion picture at its birth; it needed no such adventitious aid. A foolish paragraph, containing far more complacency than wit, a freakish item of news, an editorial condemnation summed up all the attention of the press to the motion picture. Happily the motion picture was such a healthy, happy, indestructible infant that the whole press of the world, if it had been banded together for that purpose, could not have harmed a hair on its head. Now when it is seen even by the most undiscerning how deep the motion picture has struck its roots into the soil of our civilization, we get a little more attention, but it is too often of an unflattering variety. None of our journalistic leaders seem to realize that a new, tremendous and unparalleled psychic appeal has been discovered. They may have stopped or slackened the fire of their batteries of denunciation and vituperation, they may have ceased their rash calls for suppression and drastic regulation, but it does not seem as if any of them have been able to understand that this new invention is more important than either the alphabet or the movable type, because it has no grammar and may be understood wherever the human soul through its windows looks out upon the world.

"I see little evidence in the press that the importance of the educational picture is fully appreciated, though even to the average mind it must appear upon even a slight mental effort that the motion picture is destined to revolutionize the science of teaching. Our friends the editors and reporters do not even want to call us by our right and proper names. I can well understand how the lisping infant, not yet a master of articulation in seeking to repeat the word moving picture, may say "movie" and how our heathen brother, the Chinaman, may prefer to say "talkie" in trying to speak of the kinetophone or the talking pictures, but my understanding is hopelessly baffled when I see the heroes of current journalism, the intellectual flower of the land, the very men, who out of the inexhaustible stores of their wisdom offer advice to mankind from the President down use such vulgar, shapeless and unjustifiable words for the great inventions of the age.

"I am glad to say that there are signs of improvement. Some of the great metropolitan dailies and, some time before them, some of the dailies of the Middle West have begun to take the motion picture seriously. I appeal to the press to give the motion picture its full share of appreciation and publicity and to treat it fairly as it would treat an equal. Let there be no mistake about this: the motion picture is the equal of the press, to say the least, in its power for good; the big men engaged in the industry, Americans all, who supply the major part of the world's films, are as fully aware of their moral responsibilities as the editors of the country. The motion picture claims equality with the press before the law; we think there can be no two ways; if the press is free the picture must be free also. What is the difference between the printed page and the moving picture screen in the eyes of law? On both we may show what we think is right, subject, of course, to the law and responsible for any abuse of our liberty. We claim no privileges except those which the organic law of every State extends to the press and we are willing to share the responsibilities of the press. Like you we are subject to the law of libel; like you we will not and dare not invade the sacred rights of privacy; like you we are responsible for any offense the motion picture may give to the public through any offensive, obscene or immoral exhibition. You cannot without his written consent print or publish the likeness of any person, man, woman or child in a newspaper and the producers of motion pictures are amenable to the same law. There is now pending in the Court of Appeals of this State an appeal against a judgment for heavy damages recovered against a film maker who violated not, perhaps, the spirit, but the letter of that law. Sharing with you these legal responsibilities, why should we be shut out from the privileges which under the constitution are bestowed upon the press?

"The friends of the motion picture realize that it means a long fight to secure the final enfranchisement of the motion picture and they appeal to you for help. Like the press we, of the motion picture, work for the advancement of the ideals of humanity; our fields of usefulness are at least as wide as yours, our aims are as high. We think that we have a right to appeal to you for brotherly help as well as for fair play. Look over the proposed legislation in the different States of the Union and you will be alarmed at the ignorance shown by the legislators, who seem to be painfully ignorant of the fact that the constitutional guarantees of free speech and free press extend likewise to the motion picture. Long ago this all-important fact was pointed out in the columns of the Moving Picture World and, more recently, it found forcible expression in the words of Mayor Gaynor addressed to the Board of Aldermen, which in the dark depths of its ignorance sought to establish a motion picture censorship in contravention of the fundamental law of the State. The battle for the full enfranchisement of the motion picture will be won at all events, even the crassest ignorance cannot forever withstand the logic of events and the plain letter of the law. We ask the assistance of the press because the sooner the battle is fought and won the better for the fuller development of the motion picture. If the motion picture is to realize all the just hopes which mankind entertains of its possibilities it must, above all things, enjoy the freedom now accorded to the press of every English speaking country.

"If we had the press with us we would soon hear the last of censorship. If every newspaper in the country devoted but a few lines to this subject, reprinting for the benefit of benighted statesmen the constitutional provision under which we claim freedom from censorship, it would mean a mighty step in the right direction. It would mean the nipping in the bud of many bills, which may otherwise be enacted into law."

---

### FAMOUS PLAYERS IN NEW JERSEY.

The Famous Players Exchange, with offices in Newark and Asbury Park, has been organized to release to exhibitors in New Jersey the productions of the Famous Players Film Company. William E. Smith, manager of the Newark office, has charge of the booking for the northern section of the State. Both offices report unprecedented demand for James K. Hackett in "The Prisoner of Zenda" and continued good business for Sarah Bernhardt in "Queen Elizabeth."

---

### "MIRACLE" INJUNCTION ARGUED.

The injunction proceeding in the petition of the Miracle Company against the New York Film Company was argued in the New York Supreme Court before Justice Lehman, Thursday, February 27th. The Miracle Company owns the American rights to the pictured version of Max Reinhardt's play, "The Miracle," bought from Joseph Menchen, of London, by A. H. Woods, a New York theatrical manager. The New York Film Company owns a version of the original legend known as the Miracle produced in pictures by the Continental Kunst Film Company of Berlin. The petitioners claim that the German picture is an infringement upon their title rights.

---

### A DOUBLE AUDITORIUM.

The Standard Theater, a moving picture house in Syracuse, N. Y., recently opened by Mr. Stevens Bastable, is the most unique one in town. It has two separate auditoriums connected by arches, and each auditorium is provided with a separate screen, so that anyone seated near the arches can accomplish the seemingly impossible feat of watching two pictures at once.

---

### HUNTINGTON THEATER BUYS NEW OUTFIT.

H. E. Rosebrough, manager of the Huntington Theater, Huntington, Ind., bought a complete new outfit for his operating room, which included a Simplex machine. The theater has a seating capacity of 1,100.

# "The Man From Outside"

**Three-Reel Reliance Feature.**

Reviewed by Louis Reeves Harrison.

THERE is discenible in this crucible, an attempt to create a powerful psychological drama, and some pure gold comes out in the shape of extraordinary double exposure and masterly acting. In the Edison production, "Corsican Brothers" and a recent Pathe release, "The Compact," the same elements are used—a remarkable resemblance between two men, and opportunity for a talented actor to play both parts by the employment of double exposure—but the theme is varied, and a more comprehensive view of its possibilities might have easily made the Reliance drama the finest of its kind ever thrown on the screen.

Irving Cummings has set a new mark for himself in this great opportunity. He fills two roles with such vigor that the eye is only once distracted from his performance, and that for a few seconds by Ralph Lewis in a minor part. Cummings is gifted with a personality that makes it easy for him to present a character without apparent strain and without artificial aid, hence his acting is delightfully free from affectation. His work is characterized by that quiet intelligence which has distinguished Marc McDermott of Edison and Roger Lytton of the Vitagraph Company.

Scenes from "The Man From Outside" (Reliance).

The process by which Cummings is enabled to play the Good Brother and the Bad Brother who look exactly alike except for a tiny scar on the wrist of the first named and to meet himself face to face is that of double exposure, and it enables the actor to present a complex of intellectual and emotional habits in what might be called hereditary harmony and acquired contrast. This would be completely nullified by defective or even inferior double exposure, but that shown is masterly, among the best I have ever seen, a credit to the skilled craftsman who did it and one of the greatest charms of the photodrama.

The two brothers love one girl—same old triangle—and the wicked one is one of those extraordinary stage plotters who blind business men and courts of justice with subterfuges that a small boy might try on his school teacher, but which belittle the intelligence of the minor characters and the audience as well. He sends the Good Brother up for forgery on trivial evidence and proceeds to woo the girl by Stonehatchet methods, by ruining her father in business and oppressing the girl wherever she tries to earn an honest living. His plan is to starve her out.

He writes her a series of letters that are very self-incriminating, telling her that she will have to come to him in the end, and "after many years" he has a table set for the long expected event of dining tete a tete with the woman he has so relentlessly persecuted. Will she dine with him? Of course she will. She has eaten her last cracker. This is supposed to be pitiful, but she is amazingly plump, looks as though a little dieting would do her good, and it would appear that she is utterly lacking in that nobility of character which causes us to bow our heads in reverence to womankind.

When Monna Vanna, in Maeterlinck's great drama of that name accepts the offer of a conquering and amorous beseiger in order to save the city of Pisa and its people, when the death of many innocents is hanging upon her decision, there is real morality in her Quixotic sacrifice, but the author of "The Man From Outside," did not apparently see that he was destroying sympathy by the very act in which he sought to create it. Most of us who are sons of good mothers have ideals far above the characterization of Lucille Caruthers in this play. She could have been brought into the power of the villain by simpler and better means and with no loss of respect.

The Good Brother is released from prison in time to save her, but before he gets to the critical scene he passes through an experience which offers the author a lot of psychological opportunity. He is not permitted to earn an honest living, is driven into the society of thieves, during which an unscrutinized phase of his character is suddenly revealed. He takes very kindly to the underworld and learns to be a burglar. There was a chance to show real character drawing in his hesitations, his revulsions of feeling, his occasional resolves and his final yielding. Psychology throws the limelight on unexplored tracts of human nature.

He goes at burglary as though he had grown up in it. Fear, one of the most powerful and impressive of human emotions under such circumstances, does not enter into his composition. He breaks into the bedroom of his wicked brother, and they meet face to face after many years, another opportunity for bringing underlying soul states to the surface. The wicked brother dies from a heart trouble with which he has long been afflicted, and the ex-convict changes clothes with the dead man. In this guise he meets the girl who promised to be faithful, reveals his true identity, and they agree to start life anew in an artistic finish.

The big lesson in a play of this kind lies in the dual nature of man. Audiences of today are not satisfied with a male character that preserves an embodiment of goodness throughout. Finer deliniation is that of placing a man in varied situations to show how the dominant forces of his nature operate under different circumstances. There is good purpose in a drama that applies the acid test to his virtuous professions and no little comedy element besides. All this requires delicate handling as few of us believe in sudden changes of a radical kind.

"The Man From Outside" shows decided progress in Reliance production, and what is attractive in it will make it a winner in this day of deplorable losers. The editor of a paper has barely time to give a sigh of relief that one issue is on the press before another is staring him out of countenance, but he has the support of trained writers and capable authors. The producer of several releases a week has exactly the same responsibility and has to depend upon very few writers equipped with constructive knowledge of the drama and a mass of amateurish adapters who do not even plagiarize with good taste, so I always welcome original and creditable efforts of this kind and wish both them and their creators well. We can not expect to find compressed into a week's release what takes months to evolve, and the whole business is merely in a state of evolution.

---

Frank Cook, booking manager of the Saxe enterprises in Milwaukee, writes that they are going to have a local board of censorship in that city, and that the board has decided to abide by the decisions of the National Board of Censors.

## "The Battle of Bloody Ford"

### A Two-Reel Kalem War Picture.

Reviewed by W. Stephen Bush.

IN this day of padded multiple reels, the real feature of 2000 feet ought to be labeled in large letters for the benefit of the exhibitor, who, of course, cannot be expected to take literally whatever the industrious press agent is tempted to say. In the Kalem subjects we have become used to high standards in settings, in dramatic construction, in acting and in what may be described as artistic realism.

There is a well drawn line which divides the freakish from the sensational and in this feature, as in all their others, the Kalems never approach the wrong side of the demarcation.

Scene from "The Battle of Bloody Ford" (Kalem).

The story is clean, sweet and wholesome, rich in genuine thrills and always faithful in the rendition of historic and geographic details. I have seen notable instances of moving picture realism in the reproduction of actual battles and audiences are now used to the best. "The Battle of Bloody Ford," is of the best, ay, the very best. Such a battle or one very much like it no doubt has been really fought and is not as so many moving picture battles are, merely the military nightmare of an enthusiastic but ill-guided director. The battle takes the troops participating into woods and over mountainous land, but everywhere the strategic probabilities have been carefully studied and the effect on the spectator is in the best sense of the word thrilling.

Scene from "The Battle of Bloody Ford" (Kalem).

I think a special word of acknowledgment is due to Miss Marian Cooper, who took one of the principal parts. This young lady, though still in her teens, is a splendid athletic, a good runner, a graceful and skilled rider and a perfect swimmer. She gives most delightful exhibitions of her accomplishments. Withal she knows how to act and altogether is a distinct acquisition to the Kalem ranks. The other parts were equally well taken. Most of the scenes in the feature were taken in Florida and were selected with expert judgment in which the artist's eye was by no means lacking. "The Battle of Bloody Ford," is one of those rare features that lose nothing of their charm on even a third view.

---

## The Knights of Rhodes.

### A Noteworthy Three-Reel Ambrosio Feature.

Reviewed by W. Stephen Bush.

WHEN a producer puts before us evidences of hard and conscientious work, devoted to a subject of both dramatic and educational value it is the plain duty of the critic to let the exhibitor know about it. The Ambrosio Company have in this production gone far beyond the average motion picture product and have condensed so much art and beauty and soul-stirring events into a few thousand feet of film that unqualified praise is in order. What could be more dramatic, more exciting, and at the same time more instructive than the story of those noble and brave Christian men who, on the island of Rhodes, maintained the spirit and the traditions of the crusaders long after the last crusade had been ended? The story has a solid historic basis from beginning to end, the names of Vendriman and Spliman are not fictitious but are realities in the annals of Christian and Saracen warfare.

In subjects of this character, doubly valuable to the industry at this time of Kinematographic weeds, the Ambrosio Company is at its best. Much praise must be given to the acting and the dramatic sequence of the reels. The settings were particularly fine and furnished a striking frame for the story. The scenes in Venice and later upon the island were splendid, the religious fervor and daring of the knights and all their elaborate ceremonial, half military and half religious, was shown with a most commendable historic accuracy. The storming scenes, where the Saracens seek to scale the stronghold of the knights with ladders and the furious fighting behind the ramparts, were rendered with consummate art.

Scene from "The Knights of Rhodes" (Ambrosio).

Few pictures that I have seen recently offer greater variety in action and costumes and in scenes than the "Knights of Rhodes." The photography is beyond all praise. I think the exhibitor will be glad to get this feature and a good many more like it. It is a credit to him with his patrons and wins him the support of the best classes. This must not be understood as implying that the masses of the people would not care for it. On the contrary there is no doubt that the appeal of this picture is to every audience everywhere.

The success of "Jerusalem Delivered" or "The Crusaders," is in the memory of all of us and there are many points of resemblance between that classic production and this feature. I must add that the equipment of the interior scenes shows a lavish and artistic hand, notably the council chamber of the knights. Other exquisite scenes are the march of the knights through the city, the procession and the blessing of the weapons and warriors on their way to battle. A pathetic love story has been interwoven with the scenes of martial strife and its ending is tragically different from the ordinary course of such episodes. Altogether it seems to me that this Ambrosio production takes high rank among the best in recent kinematography.

# "Kathleen Mavourneen" (Imp)

By George Blaisdell.

THE Imp Company will release on March 17 a picture that will appeal to all of Irish blood—which means that it will have universal appeal; for Irish plays, like Irish songs, reach every heart. "Kathleen Mavourneen," the authorship of which is sometimes attributed to Dion Boucicault, has been done into a photoplay in three reels by Herbert Brenon. Mr. Brenon has builded carefully and well. For a foundation he created atmosphere. In his first scene it was noticeable. It was the interior of an Irish cabin. In his second it was marked. A bit of lane, with the low-roofed white buildings, mentally removes you to a little Irish village. And there you remain until the end of the play. It is a picture that will hold an audience—and send it home in a happy frame of mind.

Particularly fortunate has been the director in the casting of his players. To William Shay falls the characterization of Terence O'More, the peasant lover of Kathleen. Mr. Shay's capacity for serious acting here stands out. Especially is this true of his work in the scenes following the arrest—his incarceration in the cell, the good-bye to Kathleen, the farewell interview with the priest, the ride to the gallows, and the execution. Yet there are light touches, of the sort that will bring laughter—as, for instance, where he throws down among the three grave diggers great stones, or where he participates in the festivities of St. Patrick's day.

Scene from "Kathleen Mavourneen" (Imp).

Jane Fearnley is a splendid Kathleen. She catches the spirit of the peasant girl whose head is turned by the attentions of the man of means. Grave or gay, she holds and interests. Frank Smith carries the part of the father of Kathleen. Mr. Smith, who possesses one of the most pronounced "picture faces," is the ideal father. William Welch has the role of Bernard Cavanaugh, the squire who seeks the hand of Kathleen. Red Barney, the cut-throat who carries out the villainous schemes of the squire, is most delightfully portrayed by Robert Ferguson. By his antics he contributes materially to the lessening of the tension. Fred Turner is impressive and priestly as Father Daly, the genuine clergyman who substitutes himself for the intended bogus man of God. So here we have a most worthy cast.

The action is sharp, gingery. There is no dragging. There are many situations of dramatic suspense. In order to accentuate these Mr. Brenon has elected to mildly deceive those whom he will entertain with this picture. Kathleen falls asleep by the fireplace and dreams. The events that follow are those that come to her in her sleep. It is near the end of the third reel before Kathleen awakes—and it is quite certain that those who are following her will "wake up" at the same time.

Kathleen is in love with Terence O'More. Both are in humble circumstances. The two lovers are among those who are entertained on rent day by Squire Bernard Cavanaugh. The squire makes love to Kathleen. She accepts his attentions and also from him a ring. When Terence later calls on his sweetheart she treats him with scant courtesy. A messenger from the squire brings a proposal of marriage. Bernard says he will call the following morning for his answer. Terence throws the note to the floor and leaves. That night Kathleen reclines by the fireplace and falls asleep.

In the morning the squire calls and is accepted. The marriage is to take place that day. Bernard sends Red Barney to engage a man to don a priest's robe and perform a false marriage. Barney engages his man, but quarrels with him. The result is the injury of Barney's opponent, who sends for Father Daly. The priest learns of the intended deception. He decides to perform the ceremony himself. Bernard tires of his peasant wife. He writes her a note that he desires to marry someone else. As a maid bears to the wife in an adjoining room his message, Father Daly calls seeking funds for the parish. He hears the cry of the wife and follows the husband to the room. Bernard admits to the priest that Kathleen is not his wife. The priest tells the distressed woman that she is the true wife of the squire; that he himself performed the ceremony, and produces the certificate.

Bernard tries another tack. He engages Red Barney and two other cut-throats to repair to the foot of the Black Crag, there to dig a grave and to be prepared to commit a murder. Later the squire takes Kathleen for a carriage ride. Terence, up in the cliff, sees the men below digging. He drops stones among them to their great fright. When the old sweetheart sees the three men assailing Kathleen he leaps down the rocks and jumps in among the murderers. He disposes of the three men and grapples with Bernard. In the struggle the squire is killed. A passing file of soldiers arrests Terence. The trial that follows results in the sentence to death of the peasant. There are sad scenes in the following days. Kathleen is disconsolate. With her father she calls on her old lover and there is a tearful farewell. The priest enters to prepare the condemned man for the execution.

Through the village street the procession passes, Terence and the priest in the cart, which is driven to a point under the gallows. The soldiers hold back the people. The rope is adjusted. The picture fades.

It is St. Patrick's Day morning. Kathleen is asleep by the fireplace. She rubs her eyes and runs to the door. Terence enters. The girl throws her arms about him. She embraces him again and again. Kathleen is finally convinced by the happy lover that she really has been dreaming. Bernard calls for his answer. Terence takes from Kathleen the ring and returns it to the squire. Then he announces his engagement. The squire congratulates him. The festive villagers throng in. The chickens, the rabbits and the pig are sent scurrying. There is an impromptu dance right there and all ends merrily.

---

## PICTURE FOLK AT PLEIADES CLUB.

On Sunday evening, February 23, the Pleiades Club gave a dinner at the Hotel Brevoort, New York, to the Vitagraph players. The toastmaster of the occasion was J. Stuart Blackton, who presided in his usual felicitious manner. Among those who took active part in the entertainment were Ralph Ince, in his portrayal of Abraham Lincoln, in a one-act drama, "The Seventh Son." Mr. Ince was supported by Mary Maurice and Frank Mason, Zena Keefe, John Bunny and Kenneth Casey. The Vitagraph Pickwick Papers, featuring John Bunny; International Motor Boat Races at Huntington, L. I.; Yachting at the Atlantic Yacht Club, and "Everybody's Doin' It," were motion picture numbers. A Power's No. 6A was used and gave rock steady projection to these very excellent subjects.

---

## GIFFORD BUYS PICTURE HOUSE.

Bert H. Gifford, proprietor of the Lyric Theater, 256 Wolf Street, Syracuse, N. Y., has recently purchased the Elite Theater, of Liverpool, N. Y. Mr. Gifford has renamed the "Lyric" the "Gem," and contemplates remodeling it into a modern picture house.

# "His Grandchild" (Cines-Kleine)

Reviewed by James S. McQuade.

ANOTHER excellently acted photoplay (fully up in every respect to "A Lesson of the Past," which was reviewed by me a few weeks ago) of the Cines brand, will be released by George Kleine on March 12. The story, though it is familiar in some respects, is wholesome and interesting throughout, and the climax has a heart-grip for all who love their neighbors and who delight in making the world brighter.

I have seldom seen finer character acting anywhere than that of Emilio Ghione in the role of Captain Reed. He has a most expressive face and his flexible countenance reflects his changing thoughts and moods with remarkable clearness. The colonel, Captain Reed's foil, is also well portrayed, as are all the other characters of importance.

**Scene from "His Grandchild" (Cines-Kleine). Copyright by George Kleine.**

Colonel Green and Captain Reed have been lifelong friends and comrades—that is, until the rift that caused this story took place. Captain Reed's daughter, Elsie, and Colonel Green's only son, Albert, loved each other and their parents looked on with satisfaction and happiness.

The old soldiers had a great liking for playing chess. One day the captain charged the colonel with unfairness in playing, and the game ended in open rupture, not only between themselves, but also for the lovers. But the latter while outwardly obeying their parents continued to love each other devotedly. Albert finally decided to bring things to a climax and wrote Elsie asking her to become his wife without her father's consent, assuring her that her stern parent would forgive them both afterwards. On receiving a letter from Elsie announcing her marriage, Captain Reed replied that he once had a daughter, but that she was now dead to him.

**Scene from "His Grandchild" (Cines-Kleine). Copyright by George Kleine.**

Five years elapsed, but there was no sign of change in the captain's demeanor towards his child. Colonel Green had taken Elsie and Albert to his home and heart and a young grandson came to brighten the household and gladden the declining years of the old soldier. Meanwhile the captain led a lonely, embittered life, the shadows growing still more somber as the years passed.

One day Colonel Green had a happy inspiration. He suggested to his little grandson that he should write to Grandpa Reed and wish him a happy birthday. When the short note, in the sprawling letters of a child's first effort at writing, arrived at the captain's home, the old man read it sternly, crumpled it up fiercely and threw it in the fireplace. But on afterthought he picked it up and again read it. Then his heart melted and the tears flowed.

The captain's housekeeper noiselessly discovered him in his changed mood and invited Albert and Elsie, the colonel and his grandson to the captain's home to the birthday party. The little boy enters first and in a manly way wishes Grandpa Reed many happy birthdays. Looking at the child in surprise and then around at the group near the door, he fiercely shook his fist and head and refused to become reconciled. But the boy would not be rebuffed and again wished his grandpa many happy birthdays. It was too much for the captain, who seized the child in his arms and smiled forgiveness all around.

---

## SCREEN CLUB BALL ANNOUNCEMENT.

The first public function of the Screen Club has been set for Saturday evening, April 19, 1913, when that organization will give its first annual ball at Terrace Garden, Lexington Avenue and 58th Street, New York City. That this event will make history in the social end of motion pictures is already conceded; that several thousand people, members of the club, their friends and admirers, will be on hand to make this the first Screen Club affair one long to be remembered.

Under the direction of an able entertainment committee, preparations are fully under way to uncover some novelties which will be startling. William Robert Daly and Herbert Brenon are in charge of this committee.

A unique and elaborate souvenir is being compiled by Joe Farnham. It will be in the form of a book containing the portraits of the club members and the leading lights of the motion picture world, a history of the club from its inception and formation, the literary efforts of the club members, etc., etc. It will contain more than one hundred pages, bound in a flexible suede leather and embossed with the club crest and in the club colors. It promises to be a work of art, worthy of preservation.

The advertising in this souvenir is also in the hands of Joe Farnham. He announces that loyal friends of the Screen Club are sending in their copy to him in good style, but there are still some delinquents. Mr. Farnham is to be found at the offices of the Film Supply Company of America, 133-135 West 44th Street, and that address will be the headquarters for the Screen Club ball program committee.

---

## WANT THEIR FILM IN CHURCH USE.

Thanhouser Film Corporation desires the Moving Picture Educator to announce that while the renting business is quite out of their province, as manufacturers, and indeed they have hitherto declined to touch that branch in any way through plain lack of time, they will be pleased to handle rental correspondence **in re** "The Star of Bethlehem." Churches, lyceums, societies and private persons generally who are interested in this biblical film are invited to write direct to Mr. Bert Adler, Thauhouser Film Corporation, New Rochelle, N. Y. Mr. Adler will make a special endeavor to connect parties desiring to exhibit the film with those who have it to rent. He states that there is a copy of the picture convenient to about every town of size in the country, and that it was used in many churches during the recent Christmas holidays with marked success. In some, it replaced the customary cantata. He is very anxious to find it in church use in the coming Easter season, and hence the offer to help intending exhibitors secure the film with little trouble.

---

## "GARDEN OF ALLAH" BOOKING ON THE COAST.

The J. Parker Read pictures, "A Trip to the Garden of Allah," have just closed a sensational engagement of ten weeks as a feature over the Pantages vaudeville circuit and have been indorsed by the press wherever shown. This is the first time a feature film has been booked as a top liner on a vaudeville circuit, which will make it a great attraction for the picture houses. The films are now being booked for California, Oregon, Washington and British Columbia by Frank Rowe, Georgian Hotel, Seattle, Wash.

# "Hiawatha."

## Longfellow's Immortal Poem Portrayed in a Four-Part Production by F. E. Moore.

Reviewed by W. Stephen Bush.

THE filming of the modest Longfellow epic "Hiawatha" is a distinct and valuable addition to the none too large supply of moving picture classics. The work has been done with a most conscientious thoroughness, the man at the head of the enterprise had mastered his subject in every aspect and in every detail and he had the assistance of men who were imbued with his spirit of enthusiasm and who with him braved and endured innumerable hardships and conquered seemingly insurmountable obstacles. In these reels no white man appears, except "the black robe," the Catholic priest, to whom the poet has paid such sincere tribute. There are no indoor scenes, except the short scenes in the wigwams and they have no studio-made settings but are as natural as the splendid outdoor settings. The choice of the proper scenery amid which to work out the weird, pathetic story was the first task of the producer. He performed it with the closest possible approach to perfection. The charms of the summer and the rigors of the winter are eloquently visualized before us. All the beauties of the North American landscape are there.

Having chosen the right ground the next thing was to determine the question of selecting the actors. Here again the producer rose to the logical demand of the situation, he gave us none but Indian actors. What a pleasure it was to see the red men and women act in a play so characteristic of them and so dear and sacred to their hearts. We have had such a fearful surfeit of blood-thirsty Indians, scalping Indians, howling Indians, gambling Indians and murdering and burning Indians in the cheap films, that it was like a breath of fresh air to see real human Indians enacting before us an old Indian legend. Hiawatha and Minnehaha were perfect specimens of their race and their acting reflects credit both on their ability and on their teachers. There was a suggestion of the heroic about the tall stalwart youth who played the part of Hiawatha. While in the ordinary Indian film the red men shout and gesticulate like a lot of excited French, the Indians of these reels show all that stoic and impressive calm which the white man has never been quite able to understand. Nothing could have been rendered more naturally, more delicately and more sweetly than the wooing of Hiawatha.

The producers had conquered both the spirit and the letter of the legend, and the spirit in the poem is the spirit of the Indian race. "Hiawatha" retains its popularity because no poet has shown a better insight into the spiritual nature and life of the Indian than Longfellow. It is due to the producers to say that they have succeeded in making this spirit show itself on the screens. There is a spell in these films, a note of sadness, a touch of tragedy, which are the most distinct characteristics of the Indian race. Not a little was added to the attraction by the capable lecturer, who, though working under difficulties, knew how to cope with his task. His voice was musical and well modulated; his enunciation clear and his understanding of the subject complete. The pictures will be popular and much sought after, not only by intelligent and wide-awake exhibitors, but by schools and Chautauquas as well.

"Hiawatha" is a finely rounded and strikingly beautiful work, notable for its marvelous attention to details. It is as far as I know the only true motion picture of Indian life. The picture is set in a frame of surpassing magnificence. As a spectacle it is unique. The epic character of the poem is with admirable judgment thoroughly preserved in the film representation. It is now generally conceded that no form of literature lends itself more readily to filming than the epic, provided the filming is done by competent hands. Much more might be said in praise of certain features of this production, but space forbids.

---

## "DU BARRY" (Eclectic Film Company).

### A Beautiful Hand Colored Picture Taken Partly in the Palace of Versailles.

MADAME DU BARRY was one of the most famous of those ladies of the court who, while their popularity lasted, were practically rulers of France because they ruled the King. Beautiful and accomplished, they were often the real centers of court life and were always the center of plotting and intrigue. For there were many who envied them their power, some who feared them and some who sought to win their good graces in order to advance in fortune. Some understanding of the conditions around Madame Du Barry help in understanding the meaning of this tragic picture of her. It has been taken from one of the many anecdotes, handed down from the reign of Louis the Fifteenth.

It is a beautifully hand colored picture and its opening scene was actually made in one of the magnificent halls of the palace of Versailles, once the summer home of French kings. As it is flashed on the screen we find a large company of men and women dancing. They are dressed in the fashion of over a hundred years ago when bright silks and satins were worn by the stern as well as the fair sex. Red, green, pink, yellow, purple and blue are woven into the dances and as the figures wind in and out, we catch the flash of rich brocade. Among these dancers, Madame Du Barry soon detaches herself and it is made plain to us that she is greatly interested in one of the courtiers who is known as the Marquis. She hands him a note and by it we learn that his wife is suspicious and is watching them. The danger of the intrigue lies in the fact that the king, who, very soon, is

Indians Who Portrayed the Famine Scenes in F. E. Moore's "Hiawatha."

also introduced to us, will be jealous if he finds that a mere subject has supplanted him in the affections of Madame Du Barry. Thus we have for a situation a love affair over a mine of dynamite, as it were.

To make matters more interesting, we soon perceive that the lovers have arranged to meet after the ball. The Marquis escorts his wife back to their own home and when she has retired leaves the house again in a cloak and hat different from those he usually wears. His own togs are left on a chair in his library where he let them fall. At Versailles he is admitted into the appartment of Madame Du Barry. In the meanwhile, a thief has broken into his home and come upon the cloak and hat which, with the natural vanity of this kind, he puts on. The marchioness, awakened by a noise comes out with lights. The marauder is cornered and, although the action is broken so that we do not see the deed, he leaves the woman dead on the floor and escapes. But as he hurries through the moonlit park, he lets fall the cloak of the Marquis, who returning finds the police in his house and is himself accused of the crime. He is innocent, but how can he prove it? The king looks upon Madame Du Barry as his wife. To make things worse, the Marquis remembers a note which is signed by her and itself would accuse them. Lest it be found, he tries to burn it. What is left when it is snatched from the flame contains the words "marchioness" and "death." The result is that he is comdemned to die. Madame Du Barry doesn't hear of it till the last morning and then she rushes to the king and confesses all. This is a big, well acted scene; but a bigger one is to follow. The king when he gets it through his head what the trouble is, gives the woman an order staying the execution. In a most effectively pictured final scene, we see the preparations for the decapitation and the arrival of the doomed Marquis at the scaffold. He kneels down and the headsman lifts the axe just as Du Barry reaches the place. Scrambling upon the scaffold with the paper she finds that she has come only one second too late—her lover is dead.

Besides the palace of Versailles, some lovely park views and some rich interiors are included among the backgrounds. These with their elegant furniture plainly show liberality, there is nothing cheap in the offering from first to last. The players are, in part, from the famous theaters of Paris and the leading woman who takes the role of Du Barry is an actress of great merit. We might add that among the lesser figures there are several very beautiful women. The picture would be notable for its elegance and grace, even without the story which is dramatic and sensational to a marked degree.

The history students in Miss Kate White's class in the Paducah (Ky.) high school have purchased a moving picture machine. A son of the school superintendent is operating it.

## Decision Reserved.

### Argument in Case of Rowland Against General Film Co.

BEFORE Justice Lehman in the Special Term of the Supreme Court, Part I., argument was heard on the motion to issue a permanent injunction on behalf of Richard A. Rowland and other holders of preferred stock of the General Film Company against the directors of the General Film Company, restraining the latter from distributing an undivided surplus of $211,116.03 now in the treasury of the defendants.

Counsel appearing in support of the motion contended that a distribution of these undivided profits would imperil the dividends and holdings of the owners of the preferred stock. They claimed that in view of the possible dissolution of the General Film Company in the Federal Courts it was doubtful whether in case of a forced liquidation the holders of preferred stock would ever get their money. It was also claimed that the business of the General Film Company was scarcely strong enough to warrant such a distribution and at the same time secure the rights of the owners of the preferred stock.

Counsel for the General Film Company claimed that there was no danger of the holders of the preferred stock suffering any loss. According to the statements of counsel the business of the General Film Company was constantly on the increase, that it had doubled since the formation of the company and that there was ample security to redeem its obligations in every respect.

Justice Lehman in the course of the argument asked whether the movers of the motion claimed fraud. To this counsel for the plaintiff replied in the negative.

Decision was reserved after briefs had been submitted by both sides.

### EDWIN AUGUST A "LIFE PORTRAYER."

Edwin August, the Powers star, has hooked up with the Vitagraph Company of America, and will be in the company of Director Rollin S. Sturgeon, situated at Santa Monica, Cal. It is said that Mr. Sturgeon's company will not pay as much attention to straight Western stuff in the future as it has in the past. Mr. August is to appear in all of the Western releases; and he will strengthen and fortify an already strong aggregation.

### POWER'S NO. 6A FOR HIAWATHA PICTURES.

The wonderful "Hiawatha" pictures produced at the Berkeley Theater, New York City, on Tuesday evening, February 25th, were projected by a Power's No. 6A Cameragraph.

Indians Who Portrayed the Famine Scenes in F. E. Moore's "Hiawatha."

## CHICAGO LETTER

By JAS. S. McQUADE

THERE is no doubt that the introduction of feature films has wrought great good in the film industry. They have lifted moving picture entertainment to a higher plane and have won hundreds of thousands of patrons of the more intelligent class. The production of such films requires much preparation and large expenditures, and there is always the tendency to take greater pains with them than with the regular output on which the business really depends.

There is no doubt in my mind, after careful observation for some time past, that the regular release is suffering in quality because of the big features; and it also suffers in quality because of the increased weekly output. But these remarks do not apply equally to all manufacturers. There are manufacturers whose regular releases are nearly always up to the standard, and there are others who have shown little or no progress during the year that closed about two months ago. These latter are still plodding along with simple scenarios of the elemental kind, cheap and unsatisfying, and are a positive drag on the business. If there were an open market today, it would mean a greatly reduced demand for the product of these manufacturers, who are now enabled to pull through solely by existing conditions.

The future calls for more ambitious effort and a striving for still higher standards. Above all, the regular release should be uniform in quality, and that quality should clearly show improvement as the months pass. On the regular release depends the life of the industry. It must measure up to the demand of a public that is steadily growing more enlightened on moving pictures. Otherwise moving picture entertainment will retrogress.

### The Rumpus in Denver Film Circles.

There has been quite an upheaval in Denver recently, in film distribution, according to the Denver Post. A special writer of this journal, who subscribes himself F. W. W., has the following paragraph about the situation:

"Curtis street is happy that the picture shows have all gone back to 5 cents. You would be surprised the difference the merchants on the block found in their receipts during the forty days and nights that dime prices prevailed. The houses themselves suffered large losses, they running behind steadily from fifty to one hundred dollars a day. It is held now that the 10-cent proposition might have been successful had the General Film Company lived up to its promises to give the houses that went to 10 cents more and better pictures. This, it is said, was not done. The Independents, on the other hand, took quick advantage of the opportunity to gather in the best pictures they could make, beg, borrow, buy or steal, and give them eagerly to their customers of the nickel shows. Thus the public soon discovered they were getting more for a nickel than was offered for a dime, and so remained away from the 10-cent places. Then the conditions in Denver were not ripe for an increase in prices. The General Film Company had, as representatives here, strangers who were not familiar with the real condition of affairs. If the film company had, however, accumulated a lot of exceptionally fine pictures, and when they demanded the raise had given them out in abundance, they might have won out. But they did not do that. In fact, candor compels the assertion that, with the exception of half a dozen unusual and startlingly fine efforts, the Independents had them—to use the picturesque vernacular of Curtis street itself—'skinned a mile,' whatever that may mean."

From all that I can gather, the local manager of the General Film Company's Denver branch attempted to force certain exhibitors who used his product to charge an admission of 10 cents. This was clearly a violation of the rights of these exhibitors. The exchange manager's duties lie in furnishing bookings to his customers. The latter pay the price and must manage their houses as they deem best for their own profit.

It seems absolutely silly that the manager of an exchange, who has been placed in his position to look out for the best interests of his employers, should antagonize his customers in such a manner. The exchange is not the master of the exhibitor; for it depends upon the exhibitor, and its best interests are served by its watchful care of his interests. The exchange manager and the exhibitor should be coworkers, each in his own department. And the exchange manager should remember that the merchant must cater to his customers, instead of trying to force them to his way of thinking.

The Iris, managed by DeWitt C. Webber, refused to obey the autocratic exchange manager and turned Independent.

### Sam Bullock Explains 13-reel Program.

Sam Bullock, of the Lake Shore Film Supply Co., Cleveland, writes to explain the matter of the booking of 13 reels to a certain customer, about which reference was made in my letter of Feb. 22. "The showman in question, Abe Potiker, was selling his house and 'fattened the pig for killing' by getting a program from each exchange and also a feature outside. That acounts for his 13 reels," writes Mr. Bullock. "Mr. Mandelbaum, of the Lake Shore, and Mr. Thompson, of the Victor, both called him down; the League took a hand, and, in the meantime, Mr. Potiker sold out. That ended the matter."

### Regarding Ohio Censor Board Bill.

With regard to my report of the Ohio State convention at Columbus, Jan. 21, particularly referring to the paragraph on the State board of censors, that report states: "After the bill was thoroughly discussed, it was accepted as read." The discussion took place in executive session and J. A. Maddox furnished me the information in the above language. Nothing was said about exhibitors being unanimously in favor of the measure, nor was I informed about the opposition to the measure.

### Cleveland Censor Board Reject Only Nine Feet Out of 121,000 Feet.

The Cleveland Press of Feb. 19 states that the city censors rejected only nine feet of film out of 121,000 feet of film.

One hundred thousand feet of new films are being received by the three film exchanges weekly. The proportion of educational and current pictorial events films is constantly growing.

"The exhibitors are well pleased with the official test," Samuel Bullock says. "Picture men feel they are vindicated by the reports. The exchanges will be glad to welcome any one interested in child welfare, educational or sociological work to visit their censor departments between 12 and 2 every day."

### Chicago Film Brevities.

F. J. Rembusch, president of the Mirror Screen Co., Shelbyville, Ind., was a visitor at the World office Thursday and Friday last week. Attention is directed to the advertisement, elsewhere in this issue, of the Exhibitor's Film Insurance Co. This company provides excellent insurance for exhibitors at extremely low rates and should be widely patronized. Mr. Rembusch is president of the insurance company, which has headquarters in the Saks Bldg., Indianapolis.

* * *

H. A. Rubens, manager and part owner of the Crystal Stairs Theater, Joliet, Ill., was a visitor on Monday, Feb. 24. His brother, C. B. Rubens, is his partner. Manager Rubens stated that business was very fair, considering the weather conditions. He expressed himself as very much pleased with his service, which is furnished by the G. F. Co.'s branch, at 117 N. Dearborn St. He informed me that the "Mary" series (Edison), is making a great hit at his house. "The Cowboy Millionare" (Selig), was a tremendous magnet, and "The Vengeance of Durand" (Vitagraph), was another big card. The latter will be repeated three weeks after its first presentation. Mr. Rubens finds that his people do not like split reels, which consist of a scenic and an educational subject. They do like, however, a comedy and an educational or scenic on the same reel. The Crystal Stairs has 600 seats, and a program of straight moving pictures is given—no songs. Admission, 5 cents.

* * *

F. W. Parsons has purchased the exclusive rights of the Exclusive Special Feature Co., with offices at 535 Marquette Bldg. Mr. Parsons was formerly connected with the firm of Parsons & Bradly in Milwaukee, but about three months ago he came to Chicago, where he finds he can do much better than in any other city. Mr. Parsons has had seven years experience in the business, and has employed Douglas Dickerson and Edward Haag as road men. Miss Benjamin is office manager. Mr. Parsons has secured exclusive rights from some of the best known film makers, one a week, such as Eclair 3-reel subjects, etc.

# The Picture in the Pulpit.

By the Rev. E. Boudinot Stockton, S. T. B.

IN answer to many requests we give below a classified catalogue of the educational pictures and photoplays suitable for educational and religious work that were released during December, 1912. The classification is simple and corresponds in the main to the Dewey decimal classification now used in the great majority of the libraries in this country and therefore already familiar to literary and educational workers. It is also the classification adopted by the educational department of the General Film Company for its catalogue. The numbers and titles of the main sections of the classification are as follows:

0. General Information.
1. Philosophy and Psychology.
2. Religion.
3. Sociology.
4. Philology: Languages.
5. Science.
6. Applied Science.
7. Fine Arts.
8. Literature.
9. History.
91. Geography.
92. Biography.

We would suggest that users of the pictures and the catalogue get some large envelopes and number and letter one for each of the above sections. Then cut out the catalogue and place each section of the catalogue in its proper envelope. As successive supplements appear do the same with them. We would also give the same suggestion to exhibitors and exchanges.

### Explanations and Abbreviations.

In each entry the following order has been observed: Title, maker, date of release, reference to articles in the Moving Picture World, remarks. As all the entries are in December, the month has not been given. Thus the first entry, "Annie Crawls Upstairs, Edison 10," means that "Annie Crawls Upstairs" is the title of Edison's release for December 10, 1912. The numbers (14:1000; 1185), which follow should read: Synopsis will be found in the World, volume 14, page 1000, the comment on the film in the same volume on page 1185. Where the picture is of more than one reel in length, the fact is indicated by the abbreviation "2r.," "3r.," etc.

n.s.p. means no synopsis published.
n.c.p. means no comment published.
sp. rev. means special review.
Mfg. means Manufacturer's advance note.

## CATALOGUE OF DECEMBER RELEASES.

## 2. RELIGION.

### Hebrews 13:2.

Annie Crawls Upstairs. Edison 10. (14:1000 1185). Annie visits different persons at certain spiritual crises in their lives with beneficent results. Good also for a sermon on St. Matthew 25:40, ministering to Christ, and for a sermon on the direction of ordinary human events by the Holy Spirit.

A Christmas Miracle. C. G. P. C. 24. (14:1224; 15:51; Mfg. 14:1199). The poor widow gives the aged wayfarer her last crust of bread and rescues the baby she thinks has been deserted on the church porch. The wayfarer reveals himself as Christ and the baby as the widow's reward for her good deeds. A Christmas story and good also for sermons on the example and imitation of Christ.

### Life of Christ.

From the Manger to the Cross. Kalem, 5 reel, special release by the General Film Company on states' rights basis. (Special articles 14:121; 233). Very reverent and accurate and invaluable to all Bible teachers and workers.

The Star of Bethlehem. Thanhouser 24. (Reviews 14:1170 & 1305). Somewhat spectacular in places and follows the Jewish or Rabbinic rather than the Christian interpretation of the events leading up to the birth of Christ.

### Avarice.

The Virtue of Rags. Essanay 17. (14:1108; 1292; Mfg. 1199). Excellent for sermons on I Timothy 6:10 or I John 3:17; also for sermons on liberality and generosity, the first commandment, duties of the rich and poor and on the dangers of wealth.

The God of Gold. Selig 12. (14:1006; 1291). A portrayal of the power and the lure of money. Good for sermons on the same topics as the preceding.

### Prudence.

A Dollar Saved is a Dollar Earned. Edison 3. (14:900; 1082). The virtue of thrift exemplified by a wife who saved each week a small sum out of her husband's salary, and when the rainy day came there was the nest egg that brought comfort and happiness.

### Means of Spiritual Growth.

The Awakening of John Bridd. Gem 10. (14:1116; 1186). Exemplifies the influence of environment and social relations on human character and disposition.

See also Christmas Stories under 3.

## 3. SOCIOLOGY.

### Capital and Labor.

The Crime of Carelessness. Edison 30. (14:1328). Made in cooperation with the National Association of Manufacturers. Deals with the results of carelessness about fire risks in factories.

### Civil Administration.

The Error of Omission. Essanay 13. (14:1004; 1291). Illustrates the value of the registration of vital statistics, in particular the importance of registering births.

### Military and Naval Administration: War.

A Day at West Point. Imp 14. (no synopsis or comment published)

Danish Hussars. Great Northern 21. (n. s. p.; 14:1294). Good picture of cavalry passing in review and fast riding over rough country.

French Naval Manoeuvres. C. G. P. C. 27. (14:1224; n. c. p.). Contains some of the best sea pictures taken during rough weather that have ever been made; excellent in every respect.

### The Balkan War.

Balkan War Territory. Eclipse 11. (n. s. p.; 14:1291). Views of Bosnia and the water front of Constantinople.

Battlefield of the Balkans. Gaumont 14. (n. s. or c. p.).

Balkan War Scenes. Cines 28. (14:1326; n. c. p.). Said to be "fresh from the fighting front" and to "show genuine engagements between the armies of the Balkan allies and the Turkish forces."

### United States Navy.

The Latest Addition to the U. S. Navy. —the Superdreadnought "New York." Edison 4. (14:900; 1183). Views of the launching of the latest U. S. Battleship; among them an excellent aerial view taken from the crane as the vessel glides into the water.

### Charitable Institutions.

The Other Half. Thanhouser 17. (14:1120; 1292). Made in cooperation with the New York Association for Improving the Condition of the Poor, and illustrates the greater value of organized over unorganized charity.

Saving the Innocents. American 21. (14:1122; 1292). Illustrates the care and education of defective and deformed children in institutions.

An Old Appointment. Edison 18. (14:1112; 15:50). Views of different famous old men's homes in London, England.

### Manners and Customs.

Strange Places and Quaint People in New York. Kalem 13. (14:1002; 1292). Views of the Syrian, French, Italian, Jewish and Chinatown sections of the city.

Rush Hours in New York. Kalem 20. (14:1114; 15:50). Views of the ferries, the subways, the Broadway matinee crowds and the curb market.

### Legends, Sagas, etc.

Siegfried. Ambrosio 15. (3 reels; special review 14:545). A very good photo-dramatization of the great saga.

Parsifal. Ambrosio 21. (3 r.; Mfg. 14:1307). Excellent in every way and especially noteworthy for its extremely reverent treatment of the Blessed Sacrament, the crucifixion, and the legend of Joseph of Arimathea and the Sang Grail. Excellent for boys clubs and young men's meetings. See note in the "World" 15:767.

### Christmas Stories.

A Christmas Accident. Edison 14. (14:1002; 1291; sp. rev. 638).

Madeleine's Christmas. Lubin 17. (14:1106; 15:50). Somewhat too sentimental for some persons, but the idea is good.

A Woodland Christmas in California. Melies 19. (14:1006; 15:50). Unreal, but pretty and has the holiday spirit.

A Christmas Miracle. C. G. P. C. 24. For references and notes see above under Hebrews 13:2.

A Counterfeit Santa Claus. Selig 25. (14:1218; n. c. p.).

The Night Before Christmas. Vitagraph 17. (14:1108; 1292). Pathetic; the story of a convict who breaks prison to bring Christmas to his motherless little one.

Ida's Christmas. Vitagraph 24. (14:1220; 15:51). A good and very pretty story of a child's conquest of temptation and its reward.

The Mission of the Carols. Gaumont 10. (14:1016; n. c. p.).

The Old Folk's Christmas. Imp 23. (14:1340; 15:51). A pretty story of how a childless old couple plays Santa Claus to some poor children.

## 5. SCIENCE.

### Storms.

A Storm on the French Coast. Gaumont 7. (n. s. or c. p.)

### Zoology.

A Trip Through the Cincinnati Zoo. Imp 7. (n. s. or c. p.)

Sea Anemones. Eclair 22. (14:702; 1294). Very good and popular in treatment.

The Octopus. C. G. P. C. 6. (14: 1006; n. c. p.).

Insect Hunting. Eclair 29. (14:1338; 15:52).

The Fly. Eclair 8. (14:381; 1082). Microscopic views of the fly from the time the eggs are hatched.

The White Heron. Champion 30. (n. s. p.; 15:160). Views of a pair of white herons caring for their fledglings.

The Chaffinch and her Family. C. G. P. C. 27. (14:1224; n. c. p.). Very good.

## 6. APPLIED SCIENCE.

### Electrical Engineering.

Harnessing a Mountain Stream. Edison 9. (14:1000; n. c. p.). Traces a stream from its source to its conversion into electric energy and shows how rock salt is produced from saline waters.

### Canal Engineering.

The Manchester Ship Canal, England. Eclipse 11. (14:1002; n. s. p.). Views along the canal from Eastham to Manchester, and shows several marvelous engineering feats.

### Arboriculture.

The Apple Industry in Washington. C. G. P. C. 13. (14:1008; 1291). A good picture and very instructive.

The Forest Fire. Edison 6. (14:900; 1183). Pictures of a real fire made under the supervision of the officers of the Forest Service in the Sierra National Forest, California. Excellent.

### Zootechnic: Animal-breeding.

Useful Sheep. Keystone 16. (n. s. p.; 14:1186). Interesting and instructive views of sheep shearing.

At the Dog-show. Vitagraph 18. (14:1108; 15:50). Views of the recent dog-show at Mineola, Long Island.

### Bees.

The Busy Bee. Eclair 15. (14:1116; 1292). Views of bee culture and honey making; very interesting.

### Hunting Industry.

Reindeer Hunting in Norway. Pathe 14. (14:1006; n. c. p.).

### Child-raising.

The Public and Private Care of Children. Edison 16. (14:1112; [illegible] Made in cooperation with the Russell Sage Foundation, department of child helping.

### Transportation.

Transportation Facilities of Greater New York. Comet. (n. s. p.; 14:1185). Views of the different methods of conveyance in the city.

### Lumbering.

The Wood Industry in French Jura. Eclipse 25. (14:1326; n. s. p.).

### Trades.

Building an Automobile. Gaumont 31. (n. s. or c. p.). Interesting views of an automobile factory and the making of a machine.

## 7. FINE ARTS.

### Landscape Architecture.

In a Japanese Garden. Selig 13. (n. s. or c. p.). An educational travelog.

Paris and its Monuments. C. G. P. C. 3. (14:1006; 1183).

### Civil Architecture.

Views of the U. S. Capitol. (n. s. p.; 15:52).

An Old Appointment. Edison 18. (14:1112; 15:50). Excellent views of the famous old men's homes in London, England, worked into a pleasing story.

### Architecture of Private Buildings.

Castles of Bavaria. Gaumont 14. (n. s. or c. p.).

### Trick Photography.

Metamorphoses. C. G. P. C. 17. (14:1112; 1292). Unique and very pretty.

### English Drama.

The Shaughraun. Kalem 13. (3 r. 14:1218; p. c. p.; sp. rev. 1065). A photodramatization made in **Ireland of Dion Boucicault's famous play.**

### Dances and Dancing.

Conway, the Kerry Dancer. Kalem 9. (14:1002; n. c. p.). Views of the famous Irish dancer in many characteristic steps.

Indian Dances and Pastimes. Universal-Bison 21. (n. s. p.; 14:1294). Ceremonial dances of the Pueblo Indians.

### Athletics.

Football Days at Cornell. Essanay 5. (14:902; 1183). Views of Cornell college life in the football season.

The Dionnes on the Horizontal Bar. C. G. P. C. 20 (14:1112; 15:51).

## 8. LITERATURE.

### English Poetry.

An Old Fashioned Elopement. Edison 23. (14:1222; n. c. p.). Based on the poem in London periodical "The Gentlewoman." See synopsis.

The First Settler's Story. Edison 20. (14:1112; 15:50; sp. rev. 14:958). Adapted from Will Carleton's "Farm Festivals."

Lady Clare. Edison 17. (14:1112; 1292; sp. rev. 958). Poem by Alfred Tennyson.

### English Fiction.

Aurora Floyd. Thanhouser 10. (14:1014; 1185; sp. rev. 1063).

John Colter's Escape. Selig 6. (14:904; 1184). Adapted from Washington Irving's "Astoria."

### German and French Fiction.

Old Mam'selle's Secret. Reliance 4. (2 r.; 14:1004; n. c. p.). From the German of Eugenie John.

Paul and Virginia. Rex 5. (2 r.; 14:1012; 1083; sp. sev. 962). From the famous French noved of Jacques Henri Bernardin de St Pierre.

## 9. HISTORY.

France. See Louis XIV in Biography.

The Indian Uprising at Santa Fe, New Mexico. Kalem 21. (14:1114; 15:51). A reproduction of the incidents of 1680 and 1692 during the Spanish regime, made in the actual localities.

## 91. GEOGRAPHY, TRAVEL, DESCRIPTION.

### Mountains.

Among the Abruzzi Mountians. Cines 31. (1326; n. c. p.). The ancient city of Sulmona, the surrounding country and the reclaimed basin of Lake Fucino.

Travels in the Ural Mountains. Gaumont 10. (14:1016; n. c. p.). Views of glaciers and mountain forests during winter.

### Rivers and Streams.

Waterfalls of California. Powers 6. (n. s. p.; 14:1083). See also Harnessing a Mountain Stream under 6.

### Ireland.

See also Dances and Dancing under 7.

Cork and Vicinity. Vitagraph 6. (14:908; 1184). Queen's College, Blarney castle and street scenes in Cork.

### England.

See also Charitable Institutions under 3; Canal Engineering under 6; Civil Architecture under 7.

A Sunday Afternoon in Rural England. Edison 11. (14:1002; 1291).

Beauty Spots in the South of Wales. Eclipse 25. (14: 1325; n. c. p.). Tenby and its harbor, the towns of Manorbier and Cenarth, the ruins of Pembroke castle and Mumble's Head and the Sands.

### Germany and Austria-Hungary.

See also Castles of Bavaria under 7.

Picturesque Dalmatia. Eclipse 18. (14:1106; 15:50). The military posts of Grovosa, Pela and Ragusa.

### France.

French Naval Maneouvers under 3; Storms under 5; Wood Industry in French Jura under 6; and Paris and Its Monuments under 7.

### Italy.

See also Mountains under 91.

Picturesque Italian Scenes. Cines 10. (14:1002; n. c. p.). The vicinity of Naples and the valley of the Treia.

The Ancient Town of Narni. Cines 3. (14:904; n. s. p.). Ruins date from the thirteenth century; views of the rock of Alexander VI, of the ancient market place, of Stifona and the Nera Falls.

The Tivoli Hills and the Falls of the Anio. Cines 21. (14:1326; n. c. p.).

Picturesque Sorrento, Italy. Cines 24. (14:1326; n. c. p).

### Other European Countries.

See also Hunting Industry under 6; Danish Hussars under 3; Balkan War under 3.

Lisbon and Oporto. C. G. P. C. 13. (14:1008; n. c. p.).

### Asia.

See In a Japanese Garden under 7.

### United States.

See also Navy under 3; Manners and Customs under 3; Transportation under 6; Military Administration under 3; Civil Architecture under 7; Zoological Garden: under 5; Forest Fires under 6; Waterfalls under 91; Apple Industry under 6; and Indian Dances under 7.

Glimpses of Montana. Pathe 19. (14:1112; 15:50).

Love Among the Geysers. Edison 25. (14:1222; n. c. p.). A scenic comedy showing excellent views of the geysers in the Yellowstone Park.

## 92. BIOGRAPHY.

### Louis XIV of France.

The Caprices of the King. C. G. P. C. 31 (14: 1326; 15:159). The love story of Louis XIV and Louise de la Valliere charmingly told.

## PICTURE PERSONALITIES.

Frank W. Buhler.

Frank W. Buhler, the enterprising manager of the Bijou Dream Theater, located at 1205 Market Street, and a "prince of a man" among the moving picture exhibitors of Philadelphia, recently became a benedict, when he married Miss Josephine M. Bryant, one of the most popular young ladies of the West Philadelphia social set. The wedding was a very quiet affair, only the very near friends of the young couple being present. Immediately after the ceremony the happy pair left on an extended wedding tour.

Mr. Buhler has spent the greater part of his life in the motion picture game, and from general opinion there is not a better versed man on current topics of the trade than he. The theater of which he is manager is a model in every sense of the word, and nothing that will add to the comfort of its patrons has been left untouched, or not provided for.

Lately Mr. Buhler has been advocating a new idea, in the line of "special music for pictures." The idea is to have a separate and complete score of music especially written for each and every large feature picture, so as to illustrate it to the slightest detail. According to Mr. Buhler, such pictures with special music would be a big drawing card to the public, and it would create a much larger interest in the picture-loving world.

## S. S. HUTCHINSON TO MAKE SERIES OF SCENICS.

S. S. Hutchinson, president of the American Film Manufacturing Company, is now sojourning up and down the California coast in search of scenics of an unusual and interesting kind. This is a work after Mr. Hutchinson's own heart, as he is not only an enthusiastic "picture fiend" in the broader sense of the word, but is also extremely fond of making them. His aptitude in such matters is well evidenced by a master scenic of a year ago, in which he succeeded for the first time in photographing the submarine gardens of the Pacific Ocean. On the present trip Mr. Hutchinson proposed to make a new scenic of San Francisco from an angle never before covered. He will also make a series of unique industrials in Upper California. He has with him R. D. Armstrong, one of the American's best camera men and a former scenario editor, which assures not only the best of photography, but the natural abilities of a scenario editor in the selection of subjects.

## J. H. GENTER PROMISES REVELATION.

The J. H. Genter Company, of Mirroroide curtain fame, is opening additional factory floor space in order to keep pace with its orders. Mr. Genter expects shortly to place a new product on the market that he claims will be a revelation to moving picture men. Like other inventors, his enthusiasm is keeping him working practically night and day on the new proposition. We are naturally somewhat proud of their big business as they state that it is almost exclusively the result of our circulation.

# Music for the Picture

BY CLARENCE E. SINN

MR. M. E. SCHWARZWALD, Bijou Dream, Chicago, sends the following: "As I promised you I am sending my program to the picture 'Satan.' Am sorry to say that owing to the length of this we were obliged to omit the second reel ('Satan in the Life of Christ'), but am told it requires practically all sacred music. I wish to state that there are parts of this picture I have not followed in detail—for example, the beginning of Part Three. I have made it a point rather, to get the longest selections I could which would keep to the general theme of the picture. I believe that I can make my music just as effective in this way as by always following the picture scene by scene, and therefore try to make as few changes as possible in order to keep from diverting attention from the picture. I think if one changes the music too often he is not playing enough of any one number to convey the theme of it to the audience, and by this appropriates a large part of their attention which should be given to the picture.

"From remarks overheard I gather that the orchestra most appreciated is the one that can bring out and accent the characteristic points of the picture without diverting the attention of the audience, rather than the one that constantly attracts attention by its noisy blare, quick changes of music and stopping too suddenly at times instead of trying to 'weave' their numbers gradually. Another thing I do not believe in, is that incessant grind heard in some theaters. I visited a house recently which has a three piece orchestra and runs five vaudeville acts and two reels of pictures. The musicians instead of following the picture with appropriate music played a program of popular stuff. I noticed that the leader (pianist) never stopped from the time the picture started until it stopped—turning the music with one hand and playing with the other. Being acquainted with the manager I mentioned this. 'Why,' said he, 'those are my orders; if my orchestra stops for one minute I am down there to see what is wrong. I want that music going all the time.'

"Very good, Mr. Manager, but one of a party sitting behind me from whose conversation I judged to be a regular patron, said: 'Good Lord! Won't they ever quit. This is worse than having to listen to one of those piano machines.'

"Our manager gives us ten minutes' rest at the opening of each show and we find that with this small lay-off we can do more justice to our music than these 'on forever' orchestras, and no complaints from our patrons. What do you think about this?"

I shall offer no comments beyond stating that the Bijou Dream, like all downtown houses in this city (and most other large places), runs a continuous show from nine o'clock a. m. until eleven p. m. Regarding the long selections played, Mr. S. "humors" them more or less to fit the scenes, and in this way he often plays to details without changing numbers.—[Ed.]

### "Satan, or the Drama of Humanity" (Ambrosio).

#### Part One.

1. "Damnation of Faust" (can use storm scene from "William Tell") until title: "The First Sin."
2. "Devils Call Galop" once, then:
3. "Ghost Dance" (pub. by Will Rossiter) until Nimrod and party approach the throne.
4. Overture, "Devil's Portion" (pub. by Ditson) until end of reel.

#### Part Two.

(Sacred music throughout.)

#### Part Three.

1. Overture, "King Mydas" (Jacobs) once through.
2. "Faust" Overture (Cundy-Bettany Co.—Carl Fischer's Selection fits better, but is more difficult for small combinations) until monk falls asleep at table.
3. Mysterious music; until monk and Satan leave monastery.
4. Sumurun Intermezzo (pub. by Stern) until monk is shown behind curtain.
5. Mysterious (37 Orpheum Collection) until Satan puts dagger in his hand.
6. Agitato (43 Orpheum Collection) until man is stabbed.
7. Semi-mysterious (51 Orph. Coll.) until fight.
8. Hurry (19 Orph. Coll.) until change.
9. Mysterious-heavy (20 Orph. Coll.) until end of reel.

#### Part Four.

1. Bright lively novelette until iron merchant falls asleep.
2. Mysterious until devil appears in full dress.
3. Waltz, "Druids Prayer" (Stern), until title: "Later Engrossed With Mary's Love, etc."
4. "Perfume" (from suite "My Lady's Boudoir," Witmark), until end of scene.
5. Waltz, "The Devil" (pub. by Emil Ascher), until end. (Last part of Part Four.)
6. Waltz, "The Devil," until Frank shoots at carriage.
7. Agitato (soft) until police auto enters and shots fired.
8. Hurry until chase.
9. Presto until Frank and Satan arrive at ruined castle.
10. Agitato (soft) until title: "You Can Get Revenge, etc."
11. Plaintive until Mary arrives at the castle.
12. Agitato (33 Bendix-Fischer melodramatic music), p. and f. until title: "Mary Has Lied to You! Destroy."
13. Prison Scene from "Faust" (Leo Feist-Reckers arrangement) until close.

Thomas Bruce, of the Majestic Theater, North Yakima Wash, whose letterhead reads, "Musical Interpreter of Pictures, Pipe Organ and Piano," writes: "In the February 1st issue of Moving Picture World, under heading, 'Thoughts for Pianists,' in your department, Mr. Aiken says: 'Picture playing does not consist as some suppose of merely fitting song titles to the scenes.' I fully agree with him, for to play a modern song to some pictures would be out of place and inartistic; on the other hand, it would be worse to play Grieg's 'Ich Liebe Dich' to some light modern drama when 'I'd Love to Live in Loveland' would be more suitable.

"Then, of course, there are pictures when no songs can be used. One I have in mind is 'At Napoleon's Command' (Cines), which I improvised through entirely with the exception of 'Marseilles.' To have played 'Just Before the Battle, Mother' at the title, 'The Eve Before the Battle,' would have been comedy. The summary of all this is that the picture player must have ingenuity and artistic judgment and an unlimited repertoire. I am sending a program to illustrate my point, and criticism from the editor or any one who has seen the picture, 'When Love Leads,' will be greatly appreciated, as I wish to know what other musicians think about the very important subject of popular music for modern pictures."

### "When Love Leads" (Lubin.

1. "Stein Song" from "Prince of Pilsen" (Witmark, pub.), or, better still, Alma Mater song from nearest college, until title: "David Meets Josephine."
2. "Beautiful Lady" valse (Remick, pub.) until title: "One Month Later."
3. "Cuddle Up a Little Closer" (from "Three Twins").
4. Agitato while Josephine reads letter and through scene between David and father.
5. Pathetic for scene between David and mother.
6. "Goodbye Sweetheart, Goodbye" until title: "David in City."
7. "Give My Regards to Broadway" (from "Little Johnny Jones") until title: "Married."
8. "Honeymoon" (from "Time, Place and Girl"—pub. by Harris).
9. Agitato for scene between father and mother.
10. "Gee, But This is a Lonesome Town."
11. Agitato and pathetic through five scenes until title: "David Loses Reason."
12. Tosti's "Goodbye" until title: "Scrubwoman Finds Child."
13. "If I Only Had a Home, Sweet Home" until title: "David Regains Reason."
14. Pathetic until David enters home, then:
15. Grandioso waltz until end.

The first number should be played more as an introduction to the picture to give a college atmosphere, and if "Prince of Pilsen Stein Song" is used should be timed so that "Oh! Heidelberg, Dear Heidelberg" comes for first scene.

I do not remember accurately the details of the picture above mentioned, but Brother Bruce has furnished us an excellent illustration of the method of applying songs, whose suggestiveness lies largely in the fitness of their titles, to certain pictures. Discriminating performers would not need the reminder that modern songs should be used only in modern pictures, but I am sorry to say there are many who are not so thoughtful as our correspondent. Come again, Mister Bruce—you are always welcome.—Ed.

## "Cold Light"

### Complete Revolution of Picture Projection Forecast by the Discovery of Prof. Dussaud.

By J. B. Sutcliffe, our British Representative.

EVER since the early dawn of the moving picture era the one romantic ideal that has constituted the golden vision of the early pioneers of projection has been the discovery of the perfect illuminant.

When, practically half a century ago, three experimenting scientists threw pictures on a screen in a dingy back room of a London inn, the delight of the aristocratic audience knew no bounds, and every one declared the light in the lantern to be truly "magical." But from that proud moment to the present the experimenting cinematographer has only been too uncomfortably self-conscious of the inefficiency of the light. I speak comparatively, for although present day electric arc illuminants are a vast improvement on those of only a year or two back, it is in this particular department, I think it is generally admitted, that the greater progress of the industry has been retarded. "But is the amazing discovery of a 'cold light' by the young Frenchman, M. Dussaud, to revolutionize the science of moving picture projection" is the question that scientific operators throughout Europe are asking. Personally, as one who has intimately studied projection illuminants, I should prophesy a most rosy future for M. Dussaud's discovery.

The other day, M. Dussaud demonstrated his "cold light" to a distinguished audience of scientists and after illustrating the thousand and one commercial applications, its adaptation to the diverse exigencies of projection were considered. A colored lantern slide three yards square which ordinarily would require a forty volts or 2,000 watts lamp to project an intelligible image, was shown in brilliant luminosity with only 20 watts of the new light. Again a parasite was magnified nine million times on the screen, thus proving to undisputed advantage that the "cold light" does not spoil the most delicate preparation. When this becomes adapted to the lantern of the modern projector the thousandfold advantages to films is too obvious to even merit recapitulation.

This and the elimination of danger are not the only valuable attributes claimed, for the light is intrinsically composed of ultra-violet rays which any scientific tyro will recognize as the most powerful in the spectrum. The most convincing illustration of this is that a small eight volt incandescent lamp burning "cold light" is too dazzling to look at with the naked eye and as brilliant as a powerful arc. Yet, at the demonstration, this globe was held by the operator in his hand. Again, taking the concrete instance, such a lamp requires less current by a hundred times than with ordinary electricity, and in the absence of a sector the current can be produced from a small battery or ample power produced from a small treadle worked by the operator's foot. Next were shown three tiny lamps the size of large cherries, but too bright to be looked at. These were arranged so that one was always focused, and after doing its turn "rested" while the other lamp came on in turn. This contrivance gives nearly a hundred times the illumination obtained from ordinary light with quite a small battery. Another Cinema apparatus, put on the market here by a well-known firm for covering the screen less than a yard square, was shown fitted with a single Dussaud "resting" lamp brilliantly covering quite twice that area.

Respecting the invention itself the fundamental principle is "rest." M. Dussaud in his researches found the new principle, viz.:—that matter has need of rest or moleculor equilibrium. For example, two springs working alternately wear out more slowly than if each is worked continuously. 'Cold light" is the application of this principle to incandescent electric lamps. Light is concentrated in a single point by all the filaments working successively, and projected through a lens multiplying a thousandfold. By this process the young inventor has succeeded in concentrating 2,000 candle-power in a single point and passing 32 volts into an 8 volt lamp, which otherwise would burst as I have described above.

To conclude this demonstration, Professor Dussaud held in his hand a small incandescent bulb the size of a walnut and which was too glaringly brilliant to look at except through colored glass. Under ordinary circumstances the bulb would rapidly have become much too hot to hold in the naked hand and also would have eventually burst, but it remained quite cold, revealing the inventor's hands as a rose-red transparency.

Whatever its effect on the Cinema and optical world, one thing is certain and that is that "cold light" (as it is yet called) will completely revolutionize existing military and naval searchlight systems.

## THE ROYAL THEATER, NEW CASTLE, IND.

The Royal theater, New Castle, Ind., is owned by Peter Kaler, who has spared no expense to make the house deserve the appellation of "theater beautiful." The house has a very handsome front, especially designed by the Decorators' Supply Company of Chicago. This front is a creation of figures and decorations harmoniously designed and beautifully executed. The foyer is done in white, except where the figures are colored, to continue the color scheme of the interior. White marble wainscotting surrounds the ticket booth and the sides. Above the wainscoting, on both sides, are large plate-glass mirrors, which enhance the beauty of the entrance. The entrance floor is of white tile with a colored terra cotta border, and the name of the theater appears in colors on the floor. Over 100 incandescent lights are used in illuminating the front. The interior decorations, also put in by the Decorators' Supply Company of Chicago, are described as magnificent. Richness personified is exemplified in the decorations of the walls and ceiling. On both side walls, at regular intervals, are large panels of figures, tastefully decorated in colors. Between the panels, in relief, are plaster casts of musical instruments and musical scores. The indirect lighting system is used, doing away with the objections to a dark theater.

**The Royal Theater.**

The Royal seats 400 people, and uses pictures only. Manager Kaler reports excellent business. A mirror screen is used, and the picture machine booth is built entirely of concrete and is thoroughly fireproof. It contains two picture machines, thus doing away with tedious delays between reels.

## O. F. DOUD RETURNS TO CHICAGO.

Omer F. Doud, who has been spending some months at the Western studio of the American Film Manufacturing Company at Santa Barbara, is again back at his old desk in Chicago where he will again assume the publicity duties of the American.

The Selig Polyscope Company has completed a particularly strong and timely picture, entitled "A Change of Administration," which will be released during the week of March 4. The story was especially written and produced for the occasion. Gilson Willets is the author of the scenario. Mr. Willets is a well known magazine writer on government affairs, and for many years was Washington correspondent for important magazines and newspapers. The story is a strong tense drama of political life and diplomatic intrigue and points out some of the dangers that attend a change of administration in the National Capitol.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

### Montgomery, of Course.

IT might have been expected that the first American advertising of the Kalem "From The Manger to the Cross" should come in from Frank Montgomery, of Jacksonville and the south generally. He had this remarkable subject at his Grand theater, Jacksonville, and even by opening at 10 o'clock he could not accommodate the crowds. This information does not come from Mr. Montgomery, but from Arthur D. Hotaling, of the Lubin comedy section, who has been in town a few days.

The advertising for the feature occupied a full page in the Sunday papers, and this carried a page reading notice with seven cuts. There is none of the sensationalism that sometimes marks the Montgomery advertising. The upper half of the page is taken up by the announcement that the admission must be raised to twenty-five cents for this attraction. For the benefit of those who may not have the advice of expert musicians, we append the musical program published in the advertisement, and which appears to have been arranged by Mrs. J. Warren Berry, the musical director. With a really fine organ and full orchestra we imagine that the musical effects much enhanced the value of the subject. This is the program:

| | |
|---|---|
| Adagio (from Hymm of Praise) | Gounod |
| Ave Maria | Cherubini |
| Cujus Animam (from Stabat Mater) | Rossini |
| Inflammatus (from Stabat Mater) | Rossini |
| Ariosa | Handel |
| Ave Verum Corpus | Mozart |
| Gloria (from Bb Mass) | Gounod |
| Sanctus, St. Cecilia Mass | LaHache |
| Crucifix | Faure |

### More About Student Nights.

We spoke some time ago about Student Nights at the "Q" Theater, Los Angeles and expressed the opinion that it was a matter that should be handled with care. James C. Quinn agrees with us, but that he handles with care is evident from the results. He says:

> You hit it right when you called it a "Handle with care" idea. It sure is that. But the answer is—a noticeable increase in business the first night, twice the increase the second night, two weeks ago we had a line-up (the first one for a year on a week night) and last Tuesday we turned them away. And we are getting a line on some clever students, too. Of course that is necessary—to get one or two good ones each night to make up for the ordinary talent. We got hold of one youngster, about eight years old, for last Tuesday, and in announcing him made a few introductory remarks to the effect that we were presenting a novelty, the oldest student in Los Angeles, an old gentleman of sixty, who had taken up piano study at the age of fifty-nine, and that we are introducing him on the Garrick in direct contradiction to the opinion held by the majority of people, that a person could not expect to learn anything after reaching middle age. Then we brought on the little fellow and the house gasped. Then they sat up and took notice, for the lad could play exceptionally well for a youngster.

### A Good Idea, If—

The student idea is all right if it is properly and carefully done. Any town with a couple of musical conservatories and a school of acting can get the talent, but there must be some merit. For the benefit of those who do not recall the original paragraph, it was in the issue of February first.

The idea is simply to use the star pupils of these schools on a certain night each week. It is a substitute for Amateur Night that is to be commended because it gives the attraction of local interest without the demoralizing effect of incompetency. We do not like Amateur Nights because it induces in an audience a spirit of levity that reacts against the films. If they guy the amateurs, they'll guy the films after a while. It worked out that way in vaudeville and will work that way with pictures as well.

Part of a recent "Q" circular will help if you adopt the idea.

> The last named student is the lad who made such a hit during the week just ended when he appeared in the regular program, for which he was engaged *after we saw his work on Tuesday night.* We have one or two other exceptionally clever students that we are going to put on for a regular engagement shortly. It is well worth your while to attend these Students' Nights. You can see professionals any time you care to drop into a theater, but the *occasion is very rare* on which you can see *future* professionals who are as *clever* as the ones *appearing at the Garrick upon these nights.* This feature is, of course, on Tuesday nights, an addition to our regular full program, none of which is curtailed in the least. If you haven't been to one yet come next Tuesday night and draw your own conclusions.

### With the Church.

The Virginia Theater, Collingwood, Ohio, recently produced "The Star of Bethlehem" in conjunction with the ladies of one of the local churches or rather a group of ladies forming one of the sections of a money-raising club attached to the church.

Of course the "Star" lends itself particularly well to this idea, but there is no reason why various aid societies cannot be approached in connection with the exhibition of any special featuring a literary subject, the house dividing the profits and gaining the standing that such collaboration will bring. This tells the story; the clipping being from the Collingwood Citizen:

> On Wednesday afternoon and evening the ladies of Group No. 10 of the Collinwood Congregational Church joined hands with Manager Hutsenpiller of the Virginia Theater and presented one of the greatest pictures of Biblical times, "The Star of Bethlehem." The result was that this pretty little theater not only established a new and more understandable footing in the community, but netted the group a tidy sum for furthering the excellent work of its department of the church. More than two-thirds of the proceeds were given to the ladies. Manager Hutsenpiller waiving the original agreement of an equal division. About one thousand people, young and old, attended the evening performance alone. The picture was a three-reel Thanhouser and was so clear and perfect as to detail that those who had heretofore looked upon the "movie" show as a place to be avoided were at first amazed and then delighted. Ministers, church officers, Sunday school teachers and church workers generally were numbered among the audience. The ladies of the Group, daintily attired in white and wearing tiny blue ribbon badges, acted as ushers and assisted in the ticket booth. During the progress of the film the theater orchestra played religious music and at intermission Mr. C. A. Gilchrist sang several anthems and solos.

### Features the Machine.

J. W. Ballenger, of the Dean Theater, York, Nebraska, put in a Simplex the other day. He widely distributed a card 2½ x 4½ inches with a picture of the machine on one side and a reader on the other and reports that it made talk that made business. In addition the local papers ran the cut, each with a different reader emphasizing the safety of the new machine and the added value of the projection. If you put in a machine it pays to boom it. The people will want to see the device in action and compare the pictures with the old, and a good part of the cost of a new model may be returned by "starring" it modestly.

Here's a line from the newspaper "reader" that might help some others. "There are several methods of extinguishing a film, should one become ignited, but the worst that could possibly happen would be the destruction of the film itself.

We like the Dean motto, "Always a dime's worth." It means something.

### The Queen Souvenir.

The Queen Theater, Dallas, Texas, has been opened under the management of E. V. Richards, Jr., acting for E. H. Hulsey, of the Queen, Galveston. It is twenty pages with stiff cover and talks modestly but convincingly of the house, which seems to be a "regular" theater. Not too much is promised and there is a suggestion in the phrasing that promises will be kept. Most of the stuff is local but we think that others can use this paragraph:

> Special attention has been given to that very important feature—the safety of our child patrons. We offer both physical and moral protection. They are just as safe at the Queen as when in school.

It might have been added that they probably are learning as much, as well.

First impressions count for much. Bombast—promise without performance—will attract attention, but will react. Promise just a little less than you purpose to perform, and you'll leave your visitors pleasantly surprised and determined to come again. The Queen strikes a happy note of moderation while putting its best points forward.

### What Is This?

Here is a clipping from the Camden (N. J.) Post-Telegram. It does not seem to be a photoplay theater, nor yet an annex to the coal business. Perhaps some of those who have the best interests of the business at heart can give it a name:

> FREE! FREE!
> ——at ——
> THE ELM
>
> week February 3, 3 matinees, Monday, Wednesday and Saturday, 2.30 p. m.
>
> 10 tickets for Police Beneficial Association Bazaar and XXV Social Annual Minstrels at Y. C. A. M. Auditorium and one roast beef dinner ticket for February 6, at Trinity Baptist Church, 6 to 8 p. m.; also 10 tickets Wednesday and Saturday matinee for Police Association and XXV Social Y. M. C. A. concerts and pictures of photo-players at every matinee.
>
> Monday, February 3, matinee special, "The Reincarnation of Carma. You may see this great masterpiece by the Vitagraph Co. on our Mirror Screen to see it in all its beauties, 6 reels in all. Matinee 2.30, evening, 6.30 and 8.00 p. m.
>
> Tuesday, February 4, Country Groceries, free, 5 reels. Doors open 6.00, first show 6.30, second 8.15.
>
> Wednesday, February 5, matinee special, "At Napoleon's Command," 2 reels, 6 reels in all. Tickets, pictures and free coal samples distribution. Matinee 2.30; evening, 6.30 and 8.00.

Thursday, February 6, free 100-lb. samples of coal or groceries. Big show 6.30 and 8.00.

Friday, February 7, country grocery special, flour, sugar, cocoa and tea distribution. First show, 6.30; distribution at 8.00 and 9.30.

Saturday, February 8, matinee free Police and Xmas Concert Tickets, Coal or Groceries, 6 reels. Special children's matinee, 2 for 5c, under 12 years of age.

Box of Lowney's Chocolates with 5 tickets, good for any show.

YOUNG'S ELM MIRROR SCREEN
FIFTH AND ELM STREETS
Take Crosstown Cars

Five Elm tickets with 1 ton best coal; 3 Elm tickets with half-ton best coal; two Elm tickets with quarter-ton best coal at Young's, Fifth and Pearl Sts.

## Overdone.

We believe in getting out and hustling after the business that won't come without being coaxed, but to put it mildly, we think our Camden friend is overdoing things quite a bit. It's hard to tell whether he is running a theater or a lottery. Free tickets with coal (from the exhibitor's own yard), or candy, concert tickets, groceries, postcards and five and six reels with a 10 cent ticket is overdoing it. We think that the exhibitor will find that part of the trouble lies in six reels in an hour and a half show. Three reels *run right* are better than four hustled through. Six in one show is an overdose. It is like a three hour and a half dramatic performance. No matter how interesting the offering itself may be, the audience becomes surfeited before the end and leaves tired and disgruntled.

We appreciate the fact that the house is in competition with those on lower Market Street in Philadelphia, because we know Camdenites to whom the height of extravagance is a picture spree. They come over on the ferry, look in the store windows, see one or two shows, have a glass of beer, give the free lunch to the children and go home well contented. It may take a little hustling to hold them in Camden, but no lasting patronage can be built on so elaborate a system of bribes. They will come as long as the coal and groceries hold out, but they are not the sort of people to keep on coming after the gift contest is closed down.

The answer seems to be that the house is being run by a coal dealer, rather than a manager, and he does not realize the damage he does himself and the business in general.

It is only fair to say that the advertisement is not sent in by a competitor but by an exhibitor thirty or forty miles from Camden who sends it in because he knows it is bad business. It most assuredly is—bad business and bad management.

The Country Grocery is all right one night a week. Every night it loses its attraction. It is the old story of eating forty quail in forty consecutive days. The first day it is a delicacy, the last day it nauseates—if one lasts that long. If you cannot get business in a businesslike way, get some other business, but do not bribe your audience to come. You won't last and you only hurt the other fellow.

## Has the Champs.

C. R. Blubaugh, manager of the Vaudette Theater, Fort Scott, Kansas, seems to have taken our tip about a ball team, for his Vaudette basket ball team heads the list of the "Commercial League" of that place and every time there is a game the Vaudette gets a big write-up. He promises to send on a photograph of the team, and we hope that he'll remember that promise. If he doesn't we'll jog him up in a couple of weeks.

Mr. Blubaugh thinks that ten cents an inch is too much for a daily paper with a circulation of 18,000. That rates applies to five inches or over. An extra charge for composition is made where the copy runs less than three insertions. We do not think that this rate is excessive. A five inch ad for fifty cents plus the cost of composition is by no means excessive. He should come on here where theatrical advertising is forty and fifty cents a line and double that, on some papers, if you break the column rule for a wide advertisement. We think the rate card he sends very decent, indeed, even if the town itself rates 10,000 population. He can draw on much of the out-of-town circulation if he gets after it.

## Beats Mr. Chaney.

W. L. Jennings rises rather late to remark that he beats Mr. Chaney, of the Hillsboro Orpheum. He writes:

> We noticed in your issue of the 11th, wherein you commented very flatteringly upon some theater that had given a special matinee Christmas afternoon free to the children under a certain age, and in this connection, we beg to state that we went even further here than that. We arranged for a special program of four reels, and with our four-piece orchestra, we gave a performance at 10.30 a. m. free to all. We advertised the fact in the newspaper, using two inches on the front page and a reader in the amusement column, and also sent out about twenty-five letters to every lodge, minister and charitable organization in the city, and Christmas morning every seat in the house, numbering 500, was filled. To be sure, we took advantage of this gathering to advertise each reel of our regular show for that afternoon and evening, and our Christmas gift to the public that morning was returned at our regular matinee and evening performances fifty per cent., aside from the good feeling it created for the house.
>
> During the latter part of October last, the Monroe Fair Association held its fifth annual fair, and the honor of the secretaryship was conferred upon me, and we had one of the best fairs in the history of the organization, not on my account, but because the merchants were made to take an interest in it. However, what I wanted to say was this, that we offered $5.00 in tickets for the best essay on the educational value of photoplays written by a school-boy or girl and allowed disinterested judges to pass upon them and the result was very satisfactory to us. We retained all the essays submitted, and if you should care too, will gladly send the best of them to you. We awarded ten tickets to every child that entered an essay, regardless of its worth. Haven't contributed to your columns for quite a while, but never fail to read it every week, from cover to cover, for even the advertisements are of interest and its the only way to keep up with the times.

We like the idea of sending tickets to each contestant. It leaves a better feeling among those who do not draw the big prizes. The letters Mr. Jennings speaks of merely state that the free performance will be given and asks that the recipient advise any he may know of that fact that none worthy be overlooked.

We note that Mr. Jennings has been traveling in the same general direction we once took.

## Big Time Stuff.

To talk like a vaudeville actor Hay & Nicholas are "pulling big time stuff." Their cards are written by a man who knows how to write advertising and are printed clean cut and attractively. Just one reel a week is picked up to brag about and it is done right. Here's a Pathe Weekly, for example:

> Everything of interest to everybody from everywhere.

But they use both sides of the card (since it is printed matter) and if we were giving out prizes, two of these would get blue ribbons. Look them over:

> For Saturday Night
> THE HAYNIC NIGHT SCHOOL
> offers
>
> a special course in Natural History by the eminent French instructor, **Prof. Pathe.**
>
> THE CHAFFINCH AND HER FAMILY are the subjects of this lesson, and the taxing duties of the mother bird in taking care of her little brood are depicted in a series of intimate views that are most interestingly educational.
>
> On the same reel we have splendid pictures of the annual maneuvers of the French navy. In a storm which lasted two days the battleships and smaller fighting craft went through their mimic warfare, while even the heaviest of the vessels were tossed about like chips by the giant seas.
>
> You must be sure to attend this session.
>
> Sincerely,
> HAY & NICHOLAS.

> NOW OPEN!
> THE HAYNIC NIGHT SCHOOL.
> COMPLETE COURSES
> —IN—
>
> History
> Physiology
> Good Morals
> Courage
> Fun
> Loyalty
> Generosity
> Music
> Geography
> Botany
> Gentleness
> Chivalry
> Laughter
> Honor
> Charity
> Patriotism
> Self-reliance
>
> TUITION, sixty cents per week, payable in installments of ten cents each.
>
> The entire public is cordially invited to patronize these remarkable educational courses.
>
> Sincerely,
> HAY & NICHOLAS.

## Also Present.

The Cameraphone theater, Cleveland, declared itself in on the Pittsburgh Cameraphone Bulletins by sending one of their issues, which is uniform with the Pittsburgh publication, the make-up being arranged for each different theater and intended for the house of distribution. C. E. Cochard, the manager, also sends one of the slips that are sent out every three months to those on the mailing list. The wording is very simple. Below the heading there is copy:

> Dear Patron—We are revising our "Program Mailing List." Should you desire to remain on same and receive our Weekly Bulletin, kindly fill in blank spaces below. Otherwise your name will not be on the new mailing list.
>
> Name ....................Cameraphone Theaters................
> Street ..............................................................
> City ................................................................
>
> Any remarks about our theater will be appreciated.

This is on a half-note sheet. We think it would be even better, and certainly more appreciated, if it was printed on a private mailing card, slightly larger than the regulation postal, but small enough to "stack" well with other mail, say 4 by 6 inches. This could carry the printed address on the reverse and could be mailed for one cent. The returns are regular under the present system, but the card scheme would carry a certain weight.

## Out of the Ordinary.

W. Victor Miller, who edits The Gray Book, sends a booklet he wrote for the Mahaiwe theater, Great Barrington, Mass. It is an eight page issue with stiff paper cover in brown, the inside form being a rich cream. It is not so much the advertisement of this particular house as an argument for the pictures in general written in a vein suggestive of the once popular "Billy Baxter" letters, but lacking the excess of slang phrases.

The third and fourth cover pages are given over to a local jeweler and so the booklet costs the house nothing. The Mahalwe runs pictures, save when they get first class road attractions, and seats 985.

The booklet is one of those exceptional pieces of advertising that now and then appear from the small towns, and the best part of it is that Mr. Miller very generously offers to send a copy to any manager who will enclose a stamped and self addressed envelope. The full sized 6¾ envelope should be sent, addressed to yourself and stamped with a two cent stamp. Do not send to the theater, but to W. Victor Willer, Box D, Great Barrington, Mass.

We thank Mr. Miller for the copies he has sent and on behalf of the others who will profit by his courtesy.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## Just How Much?

JUST how fully to write a story is one of the ever-fruitful themes of this photoplay writing business, and like the matter of spacing it is one that will not be settled until all men think alike.

In one New York studio there are two men working. One wants a script that runs about half a page to the scene. The other wants a script of one to four lines to the scene and if he buys a longer story he rewrites it himself to get in that length. It is the same all over. Tom wants every little detail, Dick wants no details beyond the big business while Harry likes a medium well done script that gives the big business and hints at some of the minor action.

Probably eighty per cent. of the directors favor the explicit synopsis and the brief plot of action and unless you write particularly for some one director whose methods you know, it is best to keep the action brief that you may suit the greater number, but brief does not mean brevity at the expense of definiteness. It must be wholly and entirely clear yet so phrased that the descriptions are terse, perhaps "terseness" rather than "brevity" should describe the procedure.

One reason why we advocate the dash as a punctuation mark is that it encourages terseness by removing the need for rounded sentences. We do not commend the terseness of a recent writer whose scene ran: "They give her the money. She drops dead," but there is a medium between this and the page-long description of just how the old lady acted when she was lifted from poverty to comparative comfort. Cultivate the habit of expressing yourself clearly in a few words. It will help you much toward the professional standard of work.

## Plain Rot.

We are favored with an unsigned letter from some genius who declares that the editors of two of the licensed companies do not read scripts submitted. It continues "their plays are all moth eaten plays written over about six times—worse plays than any highschool child could write. I place my plays only I feel that the injustice will kill the business."

Our anonymous, if rather illiterate, correspondent need not grow feverish over the terrible thought of these two readers refusing to read scripts submitted. Even the plays made over six times will not kill the business.

There is no legal, moral or other obligation requiring editors to read all plays submitted and we think that this correspondent writes the sort of play that any experienced editor can spot at a glance. We do not believe that there is a studio in the country where every play does not get its proper chance. We believe that every play is read by someone to a point where its fitness or lack of merit may be determined, but there are hundreds of scripts turned out weekly that fairly cry aloud their utter worthlessness and a glance at more than a synopsis or a scene or two would be a waste of time. There are some submissions so poorly done that even the envelope proclaims the contents.

Wails like this are just plain rot, and we question the writer's statement that he places his plays. No one who knows enough to write a real photoplay will give an exhibition such as this.

## We've Found Another.

We've found another school stunt that William Lord Wright has not yet discovered. It's in Denver where already a more or less prosperous firm of fruit salesmen have branched into the picture business, at least the firm is named in the local and telephone directory as dealing in fruit, probably of the citrus family.

This is the other: It is open all day and Wednesday evenings.

It starts off with the statement that "Millions of dollars are being spent each week in the production of moving pictures," which is a downright and unvarnished lie. We hate to call a lady a liar, but she must know she is since she announces that she supplies a local film company (that we never heard of) with stories, and so must have some idea of costs. The cost of production ranges from $300 to $2,500 a reel save for specials and no amount of liberal figuring will work into "millions" even with the world production in mind and not merely the United States.

Next is the statement that "you can write your plots in your spare time." Perhaps you can, but the writing of photoplays is more or less a business, like everything else. The spare time idea is all right for those who have all day as spare time.

Now comes the star stunt. A paragraph states that: "Literary ability and grammatical perfection are unnecessary. A child can write them." Can you beat that? A child can write them! And then: "The plot is all that is required. But without the knowledge of the technical form your plots ever so clever would be worthless to the film companies." and "After reading our instructions several times you can begin work at once."

And after that some people will still wonder why we do not like photoplay schools!

The price of the course is $3, which is exactly ten times too much.

And after all that they use the moth-eaten, time worn paragraph about how much Emmet Campbell Hall earned a couple of years ago.

Some of these days we are going to get tired of this sort of thing and talk to the Chief Inspector of the Post Office Department.

In this connection we print the letter of Fred W. Jameson, Business Manager of the Leavenworth (Kansas) Post. He writes:

> Some time ago I began reading your excellent department devoted to Photoplaywrights in the Motion Picture World and seeing what you had to say about so-called "Schools" immediately began to investigate the one which had made a contract with us. I found they had quoted all kinds of prices here so ordered the advertising stopped and tried to collect. Our representative in New York informs me that the "Advertising Agency" placing the business has taken its desk, hatrack and spitoon and moved to parts unknown. We were fools and I suppose helped them catch fools, but thanks to your timely interference, there are still a few left uncaught here. I am giving you this information merely to assure you that you are doing good work in knocking these fake outfits. I have a copy of your Technique and it strikes me that a person armed with this, and some originality, can write photoplays. I have sold four full reel comedies to the Essanay people through following your suggestions. I am directing all my would-be photoplayright friends to buy copies of the Technique and to subscribe for the World, for it seems to me that the only way to write photoplays is to make a constant and thorough study of the field and the requirements of the studios. Personally I am probably a freak in the photoplay field for I cannot land a drama to save my soul but have had no trouble with comedies that have some fun and a wholesome touch of human nature in them..

The publisher's letter has attached a half-page advertisement from the Motion Picture Story Magazine as a guarantee of good faith. Apparently the schools are alive to the seeming endorsement that this publication gives by accepting such advertising.

## Keep Them Out.

It does not follow that because you start with a certain idea in mind that your story must carry that idea to the bitter end. The other day we wrote out an idea that was given us which contained a couple of bank burglars busy with a safe. We didn't like the yeggmen, so we booted them out, leaving an awful hole in the story. Every little while they would try to sneak back, but we wouldn't let them and in the end the story was the better for their absence—and considerably safer. A beginner might have given in and permitted them to come back, but if you're used to writing you'll be able to hold your control of the situation and keep the stage clear of obnoxious characters.

You'll have to learn to do it if you want to sell your stuff, for there is a growing demand for cleaner stories and many of these stories that start with a crime can end up with no offense to the most drastic censorship if the idea is retained and the hurtful incidents excised. This was very cleverly shown by Mrs. Beta Breuil in a recent issue of the Dramatic Mirror, but it takes a little thought; more thought than the average beginner is willing to give to an effort. It seems to us that the beginner thinks too much about the original plot and too little about the possibilities of the main idea in other directions.

## Starting the Story.

Here is a clipping from a letter from Lawrence S. McCloskey. The Lubin editor didn't know that we were going to use his letter and he put it in his own breezy fashion, but it drives home the point as no amount of carefully polished phrase would and we run it as he wrote it. "Here's his very note:"

> Have you ever run any dope on getting a story started—getting the premises over in a scene or two? Seems you must have already touched on the subject, but I don't demember having read anything on it.
>
> So many writers run a dreary string of scenes explaining, for instance, that owing to the death of her Pa—who, by the way, had died penniless—the which sad condition had been brought about by the backsliding of a faithless pardner (who had been tempted by a tall man with a large diamond stickpin—in fact he wore a new diamond stickpin every day—to use the firm's money in a deal which the man with the stickpins knew very well would fall through—but didn't care as long as he could buy more stickpins) Mabel is thrown on the world to make her own living. The story really starts when Mabel gets up against it, but many writers waste so many scenes in explaining how she came to have to work for a living that there's no room left for the story. Often I get interested in a script of this kind only to find I'm reading stuff written merely to show why John had to leave home and go out West. Characters in whom I'm becoming interested are dropped. It really doesn't matter why or how John goes West, for as a rule what he does there is not influenced by what he'd been or done before he got there. It frequently happens that writers in trying to explain why John goes West, unconsciously dig up a better plot than the one they are trying to put over. Get me? Say something about it in the Photoplaywright column if it seems apropos.

We have printed six or eight pages in various forms dealing with the story that starts too soon and runs too long, but Mr. McCloskey gives a new angle. It's the same thing, really, put in a way that perhaps explains the point better, though it is the same old argument. You have a story of how John marries Mary. Do not tell who John was and how he couldn't afford to go to college because the cow died and the hog cholera came around. Start it off with the proposition that John wants to marry Mary.

The other day an actor showed us a story he had written. John wanted to marry Mary and so did Harry. Mary's preference was for Harry. First he had a scene showing who John was. Then he had a scene showing that Harry was a clerk and not a manual worker. Then he showed that Mary was a college girl. Fourthly he showed that John proposed to Mary. After that he showed that John was disappointed because Mary refused him. Next on the program came Harry's proposal. He was turned down. After all that John got his dander up and started to win Mary whether she liked it or not.

We ran this scene first for him:

> College grounds—Mary writing—she reads -
> On screen—letter

My dear John—I am sorry, but I must say "No" to your proposal of marriage. The man I wed must be a man who has done things. Mary.

Back to scene—Harry enters—proposes—refused.

In the second scene John starts to make a name for himself and the story is under way.

Before you even sit down to your typewriter decide in your mind exactly what your story is. Is it the story of John's early life, is it the story of how he wins the girl or the story of how he loses her after he wins her? Make up your mind fully and completely just what it is you are going to write about and then write about that and nothing else.

Do not take more than a scene or two to get the story started. If it takes half a dozen scenes turn to some other story until that one gets just right in your mind. If you do not you're liable, as Mr. McCloskey suggests, to pass over the real story for a more or less uninteresting series of incidents that have no actual bearing on the story at all.

We've seen a story passed over in a leader or one or two hurried scenes because it was put down on paper at the first hint of a story. It was picked before it was ripe, to use a simile we have quoted before. Don't hurry a plot. Keep it in your mind until it is full formed and rounded. Then the task of putting it on paper becomes little more than the labor of running the typewriter and instead of hanging over the machine all day and perhaps part of the night you'll find that the story fairly spills itself over the paper.

It may take an hour, a week, a month, or a year, but wait until the story is right and it will write itself.

The Chicago Photoplaywrights.

Frank Kramer — Clarence Frambers — Marc Jones
Maibelle H. Justice

### Those Circles.

We want to see more circles formed. At present there are three reporting to this department, in Chicago, Boston and Waterville, Me., but every town of decent size should have its group of photoplaywrights getting together now and then to talk shop and get together.

In addition to the three cities named, we have applications from:

Toronto.
Charleston, S. C.
Pittsburgh, Pa.
New Haven, N. H.
Kansas City, Mo.
San Diego, Calif.

Now, then, please get busy.

### Diagrams.

Bannister Merwin, who by the way likes England so well that he has settled down in an old Tudor mansion for a long stay, has sent us some data on diagrams that will interest those who write practically exclusively for one company. It will interest those only since it is based on facts applicable to one particular tudio. We will be glad to pass the hint along to exclusive writers. It would serve only to hamper the work of others, so we limit our offer to this class. If you ask the information send a number ten return envelope.

Requests from those not known to be exclusive writers will not be answered. If you are merely curious, do not write.

### If You Live in Toronto.

If you live in Toronto and want to belong to a circle we have the address of a writer who is willing to form such. Send in your name and we'll send it to him.

### Long Time Since.

A correspondent writes that she took up a correspondence course because of the editorial comment in this paper. That comment is more or less garbled and appeared before trade papers employed photoplay experts. Much may happen in two and a half years to change the editorial opinion.

The correspondent, who seems very fair minded, adds:

"I am not condemning the school for I learned a great deal, but I do feel that the instruction did not go far enough as I was told nothing about the length of a scene or whether my work was too long or too short."

It seems to us that this information should be imparted by a school getting from $22.50 up for its course. Examples of scripts are given in this course, but it appears that the personal work of the student is not criticized along this important line.

## Inquiries.

**NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be supplied on receipt of a STAMPED AND ADDRESSED ENVELOPE.**

**LEGITIMATE**—Last we heard there were two Western Essanay companies, at Niles and Los Angeles, Calif.

**C. W.**—The form of rejection slip is entirely a matter for the company to decide. While many have the check slips, they are under no obligation to conduct a school and some have dropped these slips because some authors are disposed to argue the reason checked with the editor.

**T. B.**—We fail to find that title in the files for the last eighteen months. Isn't it possible you've got it twisted?

**R. I.**—We have not the cast for the play in which the "charming and handsome young leading lady" appeared. Ask "Who Played Sarah in Struck by a Spoon?" Don't pile on the agony and the adjectives, please.

**G. A.**—Have no data on the length of time Pilot takes to reply, but anxiety after three weeks exhibits undue haste. Wait two months. Don't wait "a week or so," wait a month or so. Scripts must be typed. A school of acting is about the last recommendation an applicant should offer as an argument. They might take you in spite of it, but not because of it.

**H.**—We do not find the part cast by the Identifier. Tell the character names in the Lubin, please. True Boardman had the title role in Broncho Billy's Brother. Just because you've not caught an Arthur Johnson film for nearly a month is no sign that anything has happened to the player. Nothing has. We will not give your love to Flossie C. P. Flossie writes she has a non-professional rave now and we won't butt in and spoil it.

**M. L. F.**—An exact reply to your questions would involve greater effort than this department can make. Roughly speaking there are between 12,000 and 15,000 houses in the United States with a daily patronage of between four and six million.

**A. H. K.**—If you'll read his paper you will not have to ask such questions. We have repeatedly stated that most costume plays are evolved in the studio and not purchased. We have said even more frequently that the Keystone and now and then Pathe will purchase .the synopsis alone.

**L. B. C.**—Edwin Carewe is the leading man in that section of the Lubin company headed by Miss Ormi Hawley and directed by George Nicholls.

**J. C.**—We cannot recall such a film as you mention. There is no reason why you should not write a play about that particular battle. There are many reasons why you'll probably not make a sale. The Moving Picture World was started March 9, 1907. Bound volumes for 1912 and the last quarter of 1911 are the only ones available.

**J. T. E.**—We do not query companies as to where a special picture was made as many of them naturally prefer to keep this information—and the locations—to themselves.

**A. T. H.**—Webster Cullison was the Jose in Lubin's The Silent Signal.

**C. B.**—The business office of this paper will send you "a few instructions on the writing of photoplays" if you'll send it a dollar and ask for a copy of Technique of the Photoplay.

**MARIE**—Name the characters in that Lubin please. We find no Thanhouser of that title inside the time limit.

**W. R. K.**—Too late now for a cotton picking script. Wait until next fall and try the companies generally wintering in the south. When you want an answer by mail send a fee. If you can't read the paper we can't be expected to answer your questions.

**C. E. B.**—We laughed at your letter, which, we presume, is all you wanted us to do.

**C. D.**—Imp put on Aunt Dinah's Plot, December 14, 1912. Ask the Vita if they want the Bunny plot. There are lots of ways of getting a flock of sheep in the open. Trouble is to sell a script like that. Try the western companies.

**BIOGRAPHER**—The Identifier is entitled to stumble now and then and about a million people have written in correction.

**B. M. Y.**—In A Cry for Help, Harry D. Carey was the heavy and Lionel Barrymore the tramp. Other questions have been replied to except that Miss Betty Gray is with Pathe.

**W. R. B.**—Miss Mae Hotely was the widow in His Father's Choice. Any time you want to commit suicide send in your name and we'll print what you say about those two favorite players. You're entitled to your opinion, but why force it on others?

**F. B.**—We've said very, very many times that the child was Gladys Egan.

**M. B.**—Harry Beaumont was the son in The Third Thanksgiving. Read back for The Informer. Tom Moore was Jack in The Strange Story of Elsie Mason.

**FANNORA**—William Christie Miller was Miss Pickford's Father in My Baby. Robert Herron and Henry D. Carey were the burglars in The Burglar's Dilemma.

**A. B.**—Lionel Barrymore is the brother of Miss Ethel Barrymore. See just above for one. Miss Kate Bruce was the stenographer in The One She Loved. The charity patient that died in A Cry for Help was Miss Clair McDowell. Hiss Lillian Gish was the maid.

Photoplay Writers.
The standard book on the subject is Mr. Epes W. Sargent's
TECHNIQUE OF THE PHOTOPLAY.
Price, $1.00. Postage Prepaid. All Orders and Remittances to
CHALMERS PUBLISHING COMPANY,
Box 226, Madison Square Post Office, New York City.

# Projection Department

Edited by F. H. RICHARDSON

## Washing Films.

SPOKANE, Washn., says he has a home outfit, operated by four glower Nernst lamp. He desires information as to the washing of his films, which are very dirty. Spokane will be well advised to use nothing but a mixture of ¾ water and ¼ glycerine, scrubbing the films rapidly but thoroughly with this mixture. Of course this will soften the emulsion but the softening will not occur quickly enough to prevent the washing, if it is done rapidly. Spokane should at first, however, experiment on a few pieces of old film and learn just how to do it. He must not rewind the film until the emulsion is thoroughly dry, but it may be stretched back and forth, with the emulsion side out across a frame made for the purpose. The drying will take place in a very short time. I cannot recommend benzine for washing films.

## Keystone Effect.

Mr. Elmer Tompkins, Hollister, Calif., contributes the following:

> My throw is 100 feet, and the drop from lens to screen is 25 feet. To get good results I have tilted my curtain back so that it sets at right angles to the line of projection. This is very inconvenient when I am using vaudeville as I sometimes do. My machine is an Edison model B. Could not a special gate be made so that the aperture plate could be brought to the perpendicular and give good results with the screen hanging straight up and down?

The problem presented, Brother Tompkins, has been discussed in this department several times. You will find it dealt with also on pages 331 and 332 of the handbook, a copy of which you should by all means have. You have not stated whether your objection is to the keystone effect, or the out-of-focus effect. If to the latter, I would suggest that you first try stopping your lens down to about ⅝ inch diameter by inserting an opaque paper ring, with a ⅝ inch hole in its center, in the front of the barrel, setting it right up close to the front lens. The setting of the aperture plate perpendicular would not do at all, for reasons it would take altogether too much space to explain in detail. You can, however, loosen the plate and tilt it slightly by inserting a small piece of tin right next to one of the screws. I have forgotten, however, which way the plate should be tilted. Try tilting the top out first, and if that makes the matter worse, reverse it.

## A New Theater.

Our old friend Frank G. Cook, who operates one of the most up-to-date airdomes in New York City, Manhattan Avenue and 109th Street, sends us a neatly gotten up invitation to attend the opening of his new house, Cook's Theater, at East Point, Ga., Saturday, February 1st, 1913. Friend Cook informs us that his new house is up-to-date in every particular, and will be run as a high class moving picture theater. The projection equipment consists of a Mercury Arc Rectifier and Powers 6-A projector. Friend Cook is a live, up-to-date exhibitor, whose work here in New York City is a credit to the profession. We wish him every possible success in his new venture.

## Ventilation.

Mr. J. E. Tienly, presumably manager of the Scenic, Sioux City, Iowa, sends in a most excellent drawing showing the ventilation system of the theater. It reads as follows:

> The enclosed chart will give an idea of the ventilating system which I have found to give excellent results in this theater. Size of the room 25x90 feet. The twenty-two 10x14 inch openings through the floor are not in a row as shown but are here and there all over the floor. There are three 30x40 inch face openings just back of the seats, instead of one as shown. The air reaches the exhaust fans through the four foot space on each side of the screen instead of over it. The system's greatest advantage is in keeping the theater cool on hot afternoons in the summertime; for by keeping all of the south or entrance doors closed the air from the North side of the building is taken in through the cool, clean, whitewashed basement, where all particles of dust are deposited. For winter use a large radiator is placed in the basement just below each of the face openings back of the seats. The north basement windows are then opened and the radiators turned on according to number of persons in the audience. As this is my first visit to the department I will make it a little short but hope with the aid of the chart you will be able to describe what has proven to be an excellent ventilating system as well as an aid to heating or cooling system. I can especially recommend it where the basement cannot be used for any other purpose, and with either a South or West front.

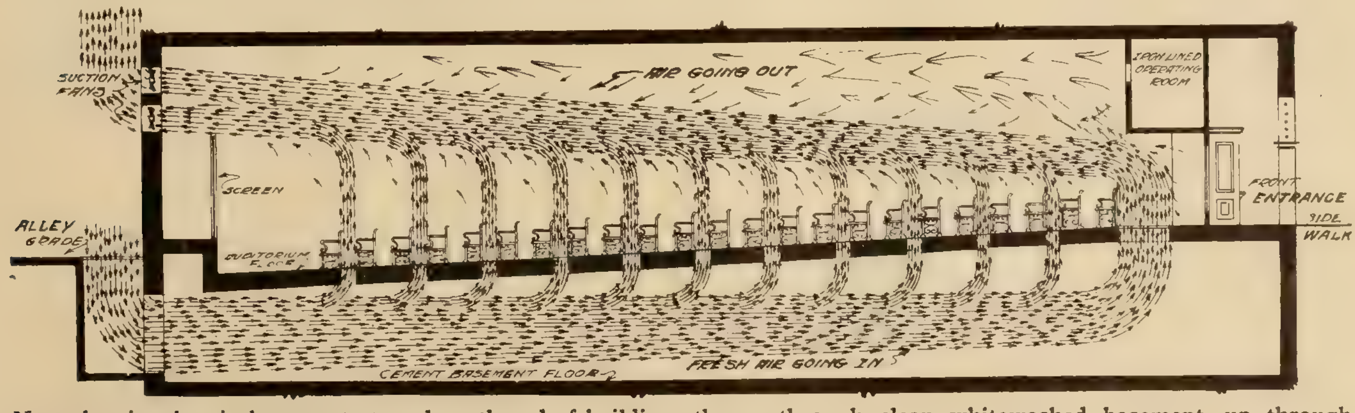
We are thankful to neighbor Tienly for the excellent description of his ventilating system. It looks as if this would be an ideal system. However, one question arises in our mind, viz: the possible effect of a draft of cool air passing up between the seat rows as shown, coming into direct contact with the feet and legs of at least a part of the audience. Understand that this is not a criticism. I do not know that the effect would be at all injurious, but would like a little more light on that particular point. On the whole, taking the number of openings into consideration, I am inclined to believe that the movement of air would not be rapid enough to cause any damage, even though the persons directly affected be perspiring. The ease with which this plan may be converted into a heating system gives it a double recommendation.

## Motor Drive.

Mr. Joe Jenkins, La Grange, Ga., sends in a sketch of his method of attaching a motor to the machine, and arises to make the following remarks:

> I recently noticed a letter in the Department from a brother in St. Paul, Minn., who says he does not approve of the motor drive because the operator, when relieved of the duty of cranking, will not pay close attention to his projection; that he will read books and the like while the machine is running. While that is true to some extent, let me say that any operator who desires to excel, or who has any regard for the theater in which he works, or for the business as a whole, will not do this. If he takes the proper amount of interest in the position he holds he will watch his projection closely, and if he does not, then I say get a man who will. As to my own motor, I did not install it because I was too lazy to crank the machine, or to be able to read books; although I do read books at the proper time and have a whole library of electrical works, including your own handbooks, which I read and study when off duty. When I am on duty, however, I pay strict attention to my business and when projecting a picture I never leave the machine, or take my eye from my work for a minute. I learn things every day, and feel that I can never know enough of my chosen profession. I find you are right about the effect of chain graphite on a lamp. I tried your method as published in the handbook and got much better results. Stiff grease on the lamp I find to be something even more than bad.

If all operators took the proper amount of interest in their business and strove to produce the best possible results, there would be no objection to the motor drive; in fact, it would be a distinct and decided advantage



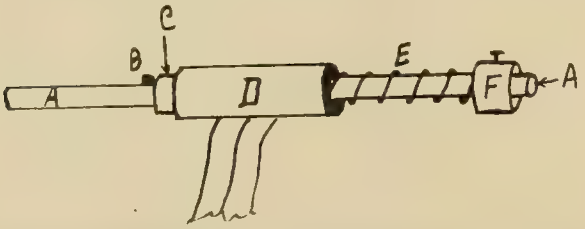
Note the air taken in basement at cool north end of building; thence through clean whitewashed basement, up through registers in floor and drawn out by suction fans at north end of room, making a complete circuit and constantly changing.

from every point of view. But we must look matters in the face and accept them as they are, not as we would wish them to be, and the facts are that a very great number of operators who are pulling their machines with motors do not pay close attention to their projection. They do not stay right there beside the machine, with their eye on the screen, as they should. Many of them do not read books, but they do other things, such as re-winding, tinkering around at a work bench, talking with someone, or simply day-dreaming, while the shadows creep up on their pictures, and the results on the screen speak of the neglect of the operator. I have personally, and I do still personally object to the motor drive until such time as some scheme is devised which will chain the operator right there beside the machine where he belongs. A good man does not need this, true, but it must be remembered that the profession as a whole, suffers through the work of the careless and incompetent individual, hence the good man who stands by the machine, watches and regulates his light and the speed of his machine, must, in a general way, suffer for the acts of the operator who does not. St. Paul is absolutely right, much as I regret to say it. This, I am aware, is not the popular thing to say; but let me tell you right now, brother, if I ran this department simply to be on the popular side, then I would not be the right man at the helm of its affairs. I am trying to steer the course of our department—*our* department, mind you, I said—so that it will do the greatest amount of good to the profession as a whole and that course I purpose to pursue as long as I am its editor, regardless of whether it is a popular course or not. As to Mr. Jenkins' motor drive, it consists of a fan motor belted direct to a 5½ inch pulley, bolted to the take up pulley on the lower sprocket shaft. The method of lubricating the lamp spoken of will be found in the last paragraph of page 198, and the first paragraph of page 199, of the new handbook. We shall be glad to hear from you at any time, Mr. Jenkins. The man who can write as sensible a letter as you do is worth hearing from at any time.

## Re-Winder Tension.

Mr. Humphrey Woods, Richmond, Mo., discourses as follows:

> Would like your opinion as to the tension I have devised for my Powers "Perfect" re-winder. I removed its shaft and secured one a little larger, taking it from an old sewing machine. Drilled a hole and inserted a dowel pin at B. Found a bushing which I placed on the shaft at C. Next, out of an old faucet, I got a spiral spring which was placed at E, after inserting shaft A in casting D.



> I think the sketch makes the whole matter plain, but I must mention the fact that I cut a slanting notch in the bench so that the whole rewinder sets on a slant, thus obviating any necessity for fastening the reels on the re-winder shaft. My film box is also of my own make. It sets on a shelf under the bench, which is in front of me as I am operating. The lid is in the front side, and is hinged on its top edge. The front edge of the box sets back under the bench about one inch so that the lid cannot be raised straight up, but will always fall shut of its own weight. The box is made of galvanized iron No. 12 gauge. Needless to say there is a latch on the lid to keep it closed. As to threading in frame, I prefer a lamp in front, and a little to one side of the lens—just enough to one side so as not to interfere with the picture.

Friend Woods also sent a sketch of his motor drive but, beyond the fact that it is home made, I do not see that it is an improvement over similar devices already described in the department, and space is very valuable. The tension re-wind is excellent. I can recommend operators to equip their rewinders in similar fashion. The film box seems to be all right and the automatic lid is excellent, but I am afraid, friend Woods, it is placed a little too close to the machine. In case of fire it would be right in the middle of things.

## One Dollar—No Questions Asked.

Duluth, Minn., writes as follows:

> I notice on page 361, January 25th issue, Winnipeg, Manitoba, asks information as regards obtaining a license. You just tell Winnipeg to come to Duluth, Minn., where they take your $1.00 and ask no questions. An operator went to the city electrician and applied for a lisence. He was at least expected to be asked a few questions. He was only asked three, as follows: "What's your name and address? Where do you work? Where's your dollar?" The operator asked the official how he knew he, the applicant, was capable of holding an operator's position. The official replied that the fact that he, the applicant, was working at the theater he named was enough. Such an examination is no protection to either manager, operator or the public. A fire occurred recently in a local theater. About 250 feet of film was burned, and the local paper did not get hold of the incident at all, the operator being but a child, and the proud possessor of one of the aforesaid licenses. What would be the best method of making the authorities realize the danger of such a condition as this?

There is only one method that I know of, brother, and that is to get one or two people killed, or a couple of dozen injured through the incompetency of one of these "proud possessors" of a Duluth City license. The only trouble is that the authorities will then jump to the other extreme and probably, being without adequate knowledge themselves, undertake to pass and enforce a whole string of more or less idiotic ordinances. As a matter of fact it is likely that the Duluth City Electrician, although probably an excellent electrician, knows about as much about practical projection as a black bird does about ancient Egypt. City electricians are very seldom, if ever, competent to give a moving picture operator a really intelligent examination. However, being possessed of the required dollar, it would seem that Winnipeg is duly answered, for which we shall of course expect to receive his thanks in due course of time.

## From New Brunswick.

From St. John, New Brunswick, comes the following:

> You will remember my letter to you last summer regarding the licensing of exhibitors and operators in New Brunswick. I took the matter up with the attorney general, and I am pleased to say that, as a result, the operator must now pass an examination, under the direction of the board of censors; be 18 years of age (I suggested 21); have not less than one year's experience as an operator, or have served at least one year's apprenticeship. I forwarded the attorney general some of your own suggestions, and although the act is a good thing, it still is very far from being right. But at least we got the examination, and the fee is only $2.00—another of your suggestions. Also the apprentice can run the machine only under the direct supervision of a licensed operator, for all of which we have to thank the Projection Department.
>
> In transformers built for 60 and 133 cycle current, it occurred to me we all have something to learn. If built for 60 it will, as we all know, either blow the fuses when placed on 133 cycle current, or burn the transformer out. My own view is that the transformer for 133 cycles would not require as many windings to produce the same number of lines of force as would the 60 cycle transformer. I have never seen this point covered, and I would like to have your opinion. Our people are building a new $100,000 theater, to be ready in May or thereabouts. Will send you photos when I get them. Expect to put in our own light plant.

Glad to know you have succeeded in getting a fairly effective license law. I trust that it will work out to your satisfaction. There is a very considerable difference between the transformer made to operate on 60 cycles and one designed for 133 cycles. I think that the effect of the higher frequency is to create a more intense magnetic field than that produced by 60 cycle current, which would call for a redcution in the core, in the windings or in both. In building that new house, try to get your people to build the operating room in accordance with the plan set forth in the Handbook. Get them to build the walls and roof of brick, concrete or hollow tile with a vent flue 24 inches in diameter through the roof, with shutters installed as shown. You need then never fear of a fire panic in that house, because should you ever have a fire the audience would not know anything about it until it was all over.

## Slanting Curtain.

Philadelphia writes, informing St. Louis, January 25th issue, that he has cured the keystone effect by moving bottom of curtain one foot outward, thus slanting it by that much. The curtain slanting method of overcoming keystone effect is well known, but most managers dislike it.

## Non-Union Men.

An Ohio brother, in the course of a recent letter, commented adversely on the favors I have shown non-union men through the department. To those who hold similar views let me say that this department, while edited by a member of the I. A. T. S. E. who thoroughly believes in the principles of organization, and for that reason is consistently and persistently advocating the unionization of operators, still it is not to be considered as being conducted for the sole benefit of that organization and its members. This department seeks to, and what is more it purposes to, serve all operators. To point out the utter absurdity of the brother's kick, I have only to say that the I. A. T. S. E. laws are such that, up to the present time, a very large percentage of the men in the smaller towns are absolutely debarred from membership. Hundreds, even thousands of small town operators have tried to join the organization only to be refused through the operation of the six months clause. And yet this brother would class this man as a "non-union man." We are not doing business along those lines, Ohio. This department favors, and strongly favors, the organization of the operators, because it is right that they should organize for their own protection and for the benefit of the business at large. But this department is conducted in the interest of better projection, not only by union men but by those not members of the union. We shall accord the non-union member precisely the same courtesy extended to the member, especially while the I. A. T. S. E. bars a large percentage of operators from membership, regardless of their competence or incompetence or their reliability or unreliability.

## Mr. Ghost Again.

Tonkawa, Okla., has run into the following difficulty:

> I am running an American standard projector and have a ghost in the center of the picture. Use alternating current. Have been here two years and have been fighting this proposition all the time. Have Pathé lenses and have used no other kind. Am using the Silver Saver which I do not think much of. Would a Ft. Wayne Compensarc be better? Have two 7½ condensers; 75 foot throw.

Your trouble may lie in the way you are setting your carbons. Follow the instructions pages 204 to 212 of the new handbook. Your condensing lenses are of proper focal length. Try placing them closer together, so that their convex surfaces almost touch at the thick point. I know nothing of the Silver Saver, but the Ft. Wayne Compensarc has an established reputation as a first class device of its kind. First, however, I would try changing carbon set and placing the lenses closer together. Your trouble does not lie in the objective lens.

### Harder Carbon.

Brooklyn, N. Y., writes:

> Have 220 volt, 60 cycle current through a Hallberg Economizer. The arc would quiet down for a second and the light became dim. Went over all connections and cleaned my carbon clamps, but the only remedy I discovered was the use of harder carbons. All operators around here use a soft carbon and their light acts just as mine did. I told them of the remedy I had found, but all they would say, was: "The carbons I use are the only ones," so I let it go at that. Now here is something that is getting me puzzled. We had some electrical work done recently and the lines were tested so that there were no grounds. The electrician tested them with a magneto and could get no ring anywhere. He therefore pronounced them O. K. But if we put one wire of a test lamp on one of the connections on the fuse block or on one of the switch blades of any circuit, and the other wire of the test lamp on the cutout cabinet, or on the conduit of any circuit, the lamp will light. Now if there is no ground on the line how is it that the lamp lights?

As to the carbon matter, you will have to explain just what you mean by "harder carbon." The soft cored carbon is the thing for a. c. If you are using hard carbon, your light would, I think, be yellow, even though it be steadier. Just why it died down in the manner described I do not understand, unless the contact with the carbon clamp was not good, and gradually loosened up through arcing between the carbon and the clamp. As to the other matter, unless I am mistaken it is quite possible that the combination you named would exist, if the circuit be what is known as a "grounded" circuit, and I think that is the answer. With a three wire system the neutral is always grounded. The switch cabinets and conduits are also grounded, therefore should you connect a test lamp between the positive wire (remembering that the neutral is positive to one outside wire) and the switch cabinet or conduit, you would get a light, although the wires themselves would be all right electrically.

### Chemical Action.

Mr. H. G. Crose, Gary, Ind., gives a lengthy explanation of the chemical action which causes the corrosion of carbon clamps, where salt-soaked carbons are used; also of the reason for salt brine soaked carbons giving a softer light. The explanation of brother Crose is interesting, but we are so badly crowded for space at this time that I concluded not to give it publicity. I will hold it, however, and when pressure upon space is a little less it may see the light of day.

### That Springfield, Mass., Ball.

On January 29th, I journeyed to Springfield, Mass., in compliance with a most courteous invitation by local union No. 186, to attend the ball given on the evening of that day by Springfield operators. I was met at the depot by a committee consisting of brother Weber, president of local union No. 186, and brother Chas. E. Schneider.

The organization had reserved rooms at a hotel, where we journeyed by taxi. The afternoon was most pleasantly spent in visiting a few of the many Springfield theaters. We found Springfield projection machinery to be of a rather antiquated type, and it is to the credit of the members of local union No. 186 that they succeed in producing as good results as they do with the material at hand. There is urgent need for new up-to-date projection machinery in Springfield. The ball itself was in every way a splendid success. Nowhere have I seen a more clean-cut, gentlemanly set of operators than it was my pleasure to meet in Appolo Hall that night. Aside from the royal treatment received from the organization, I thoroughly enjoyed the affair. It is always a pleasure to meet a body of men whom one can feel are a credit to the profession, and the Springfield men are all of that. I trust that I may have the pleasure of meeting them again in the not distant future.

### Union Matters.

Brooklyn, N. Y., contributes the following:

> With regard to a Brooklyn brother's remarks concerning the supper hour, wish to say that I, myself, am in the same fix. It is all very well for single men to say what they will and will not do, but there might be a different story to tell should they take unto themselves a life partner, and assume the responsibility which that entails. The profession of operating is over-crowded in Greater New York. Should I leave my place there would be any number of operators only too willing to work longer hours and for less money. I receive $25.00 per week and have a motor driven machine, and an employer whom I consider a "prince." The one objectionable feature is that I do not get a supper hour. Mr. Williams, business agent of local union No. 35 is a worthy man, but in branch No. 2 (the operators) there is partiality shown certain members as regards positions. A friend of mine has been out of work for more than a month. He has been down to the union rooms every morning; although positions came in he did not get any chance. Unions should be run by men, not kids. This is my first attempt at writing to the department. If accepted it will not be my last. You will pardon me for not wishing to sign my name, but for certain reasons, I think it not advisable.

Your failure to sign your name would ordinarily have consigned your letter to the wastebasket. Letters must be signed, Brooklyn, though if you so request your name will not be published. As to the supper hour it must be conceded that under present conditions there seem to be two sides to the story. I published a former letter to stir up discussion, and the receipt of more than two hundred letters shows that the discussion was duly stirred up. It is quite true that New York is over-crowded with operators, though if that term were confined to really competent operators it is a question if the shoe would not be on the other foot. But I must say that the work of the New York men has improved immensely within the past three years, and I believe that at least some of that improvement is due to the department and the roasting I gave New York operators when I first came here. As to your remarks regarding local union No. 35, branch No. 2, it seems to me that the proper place to make these kicks is in the meeting room. If your friend was treated in any such manner as described and without any just cause, then he should tell that fact on the floor of the meeting room. If he can show me that his complaint is well founded I will undertake to personally attend the meeting and back him up in his kick. It is possible, however, that the officials had good and sufficient reasons for not sending him out. Anyhow, the meeting room of the union is the place to air just such grievances as this. As to the union being run by kids, I do not know who you are hitting at. I do not personally know all of the officials, but those I do know I would not class as "kids." I know our recording secretary is or appears to be as old as I am, and I will never see 45 again. Our financial secretary is not very old in years, but has acquired quite an extensive bunch of experience, and at that he is no kid in years. The union proposition here in New York, taking everything into consideration under present conditions, is anything but satisfactory, and probably will be so for a good while to come. I do not in the least blame you for not giving up your position because of the supper hour. I tried out your picture reflection scheme and it did not work.

### Keystone-Shutter.

Washburn, Me., has a ten foot picture, which is narrower on the right side by about 6 inches, due to a side throw. Wants to know if it would be all right to file the aperture a little on one side. Also wants to know if a three wing shutter would be better than a two wing of Power's "Six" using 60 cycle current.

You might file the aperture enough to compensate for the keystone without ill effect, but it is possible that, when you have a picture with wide dividing lines, a part of the line would show. The right way to take care of this matter is explained on pages 331 and 332 of the new handbook. The three wing shutter will be better, provided you never speed up beyond 65 a minute. If you exceed that speed you are likely to get a flashing of the light. For the sum of $1,00 the Nicholas Power Company will supply you with a three wing blade and you can try it out, using your old hub.

### Cleaning Sprocket Teeth.

Stevens Point, Wis., is projecting a 15 foot picture at 75 feet, with 40 amperes a. c. through a Ft. Wayne Compensarc, using two 7½ condensers 16 inches from the aperture; ⅝ carbon top and bottom. Runs 4 reels, using 15 to 18 minutes to the reel. Wants to know what I think is the best way to clean the sprocket teeth.

The conditions seem to be all right as you have set them forth, Stevens Point. A tooth brush is as good as anything I know of to clean sprocket teeth; it should be used frequently. Allow no dirt or gum to collect on the face of your sprockets. Gauge your speed according to the subject, so that the figures will move naturally and in the most realistic, life-like manner. That is one of the vital points of good projection.

### Tension Spring Scheme.

Ralph Stobaugh, Durant, Okla., has an Edison Exhibition model machine. He had a jeweler make screws which would fit snugly in the hole in the Edison tension springs, making the holes in the gate to fit the screws. This, brother Stobaugh says, holds the tension springs in place much better, and he is able to put them on more quickly and easily. He had a slot cut in the lower magazine and took out the bottom roller, which makes some difference in threading. The tension screw proposition is passed along for the benefit of our readers. I cannot, however, approve of the taking out of one of the rollers in the magazine fire trap. You might regret that proposition, friend Stobaugh, should your film ever get on fire. That is what these rollers are there for—to act as a fire trap. Perhaps, however, you have compensated for this in some way and forgotten to tell that end of the story.

### Announcement Slides.

Fernie, B. C., Canada, would like information as to the methods used in making lettered slides, with the letters perfectly transparent and the remainder of the slide opaque.

There have been a number of opaque slide coating formulas quoted in the Department during the past three years, but I have not the time to look them up now. Will some brother who has a good slide coating formula, please send the same to the Isis Theater, Fernie, B. C. It occurs to me, however, that possibly the brother means slides with the letters punched out of cardboard or metal. If so, then he would have to have a stencil addressing machine, which costs a good deal of money. He can also outline letters in black on white card-board, photographing the same, and the positive from that negative will show transparent letters with opaque background. Our Mr. Hoffman tells me that when he was running a theater, he got on good terms with a large manufacturing firm near his place and that they allowed him to make stencils for slides on their addressing machine. These stencil perforators can be bought separately from the printing part of the machine.

### Testing Generator Capacity.

The Empire Theater Company, Cincinnati, O., writes:

> We are using a motor generator set with 5 h. p. motor, 3 kw. 60 volt generator, rated at 50 amperes. The throw is 96 feet and the picture is 16 feet. We intend increasing the size of the picture to 18 feet. What will we have to do to get increased illumination for the larger picture? How will we know when the motor generator is delivering all it possibly can? At the present time we are pulling 33 amperes, at 48 volts, according to a recent test made across the switch in the operating room.

You say your generator is rated at 50 amperes, which is more d. c. than you need for an 18-foot picture; 45 will be plenty. However, decrease your resistance until the ammeter shows 45 amperes, which is about the capacity of a ⅝ carbon when working on d. c. Should you attempt to run your motor generator set above its capacity there will most likely be heavy sparking at the brushes, this being ordinarily the first indication of over-load.

### Light Trouble.

Saginaw, Mich., says they have twelve picture houses there and that projection is good; also that all of the houses are doing good business. He then asks:

> We have tried different makes of carbons and different focal lengths of condenser lenses, but are unable to get a round spot; also the light is weak and unsteady. No. 6 Wire throughout, connections all O. K., projecting a 12-foot picture at 76 feet on a mirroroide screen; through 40 amperes a Ft. Wayne Compensarc. What do you mean (February 1st issue) by "cheap condensers." Where can better ones be had? Our service from the Detroit Universal Film Exchange reaches us in excellent condition. I am in favor of a blank piece four or five feet long between subjects on split-reels.

You will not, I think, get a very brilliant spot with 40 amperes a. c. See pages 204 and 212 of the new hand book, on carbon setting. Better boost that compensarc up to the next notch. There are several grades of condensers. Very likely your exchange has the high class article. They cost $1.50 each. You can procure them of the Kleine Optical Company, 52 State Street, Chicago, Ill., if your exchange hasn't got them.

### Those Fixtures.

Our old friend, H. S. Klink, Canton, O., who contributed a description of his home-made indirect lighting fixtures, January 25th issue, writes as follows:

> I did not make the canopies used on my indirect lighting fixtures. I secured the regular fixture canopy, which may be had from any electrical supply house. The home-made fixtures are not at all cheap looking if they are decorated rightly. You can't tell the difference beteen them and the regular brass or bronze bowls; they are very neat in appearance. I have received the handbook and am indeed well pleased with it. Kindly accept my congratulations on the book. The picture of our editor is great. I will come again later on with something which will be of interest. I am in my new operating room now and have the drop shutters fixed as recommended in the handbook. The managers and visitors compliment the installation very highly. I think if the small town operators and managers would get the new handbook and study it there would not so so many asking questions which have already been answered a dozen times in the department. Our new house seats 1100 and is playing to capacity business.

Glad to know you are in your new house and so well pleased with it, brother Klink. I trust you have an ample vent flue in connection with those shutters, if so, you need never fear about your audience being injured by fire.

### A New One.

Mr. Chas. R. Smith, proprietor Mystic Theater, Columbus, Kans., presents the following:

> Note many exhibitors complain about out-of-focus effect. There is one cause of this I have not seen you mention, viz.: wobbly shutter; particularly when it is a front shutter. Another thing tending to cause this is the position of the eccentric bushings. They should be set so as to throw the intermittent sprocket shaft back as far as possible, instead of ahead. When the bushings are set to throw the shaft forward it may bring the front edge of the intermittent sprocket ahead of the aperture plate tracks, instead of in line with or back of it. This has a tendency to lift the film from the tracks against the pressure of the tension springs, causing a very fine quiver on the screen. Of course where the shutter blade is a broad one this is not noticeable, but with a narrow shutter blade the effect is bad. We cut out vaudeville long ago. Now run only highest grade pictures and occasional stock. Would like to tell the "boys" all about my light plant, but have not time now.

Now here is something worth attention by operators, and something I had not thought of. It is also quite possible that with some projectors such a thing could be. Examine your machines, gentlemen, and see if the trouble named could be produced as friend Smith suggests. I think it could. As to the wobbly shutter matter, I fail to see where the wobbling of a shutter could affect the focus. Think you are in error there. Let us hear about that light plant.

### Light Plant Data.

Mr. E. N. Collins, Secretary Electra Theater Co., Electra, Texas, writes:

> This is my first contribution to your valuable Department. Myself and operator get many valuable pointers from same and, while I do not think I can offer much, I will send you a picture of our house (if you have space would be glad to see it in The World), and describe our business. At present we are running three reels and one act of vaudeville. Would be glad to discontinue the vaudeville but from previous experience we find it impossible and keep the business with the opposition running both. We are using our own light plant, which consists of a 10 h.p. Hagan gasoline engine and a 56 ampere Hawthorne generator. A word about buying an engine. Would not advise less than a 10 h.p. By all means get an engine of the throttle governor type, such as ours, as the ordinary engine of the hit-and-miss type will cause such a rise and fall in the voltage that it will not give the satisfaction of an engine that exhausts regularly, the speed being kept nearly uniform by a throttle on the gasoline feed. We use Motiograph machine, 75-foot throw, alabastine screen and we get *some* picture. Our arc registers about 20 amperes; the other lights about 30 to 35, which brings us nearly to capacity. We notice a drop of about 10 volts in the voltmeter when the arc goes on, this is taken care of by boosting the voltage to 120 before. I have never noticed in your Department, much about keeping the lenses clean. You speak of everything else, but this seems to me about as important as anything. Everyone knows you can't put light through a smoky, dirty glass, but I find that some operators fuss around about their light and focus and it never occurs to them to give the light a chance to get out of the lamp house. We clean our lenses every other day, and only run six reels a day. Can an amateur get good results with a moderate priced picture camera? What kind do you recommend? Would it be advisable to have film developed by professionals? What does raw stock cost?

As to results an amateur could get with a camera, that would depend largely on the amateur. I don't know enough about moving picture cameras to make an intelligent recommendation. Your probably would have to have developing done by professionals, unless you wanted to expend considerable coin on a plant of your own. Certainly lenses must be kept scrupulously clean. Some things are so very obvious that even the tyro is expected to know them without being told every week. I agree with you as to engine size—at least to the extent that it should be ample. Unfortunately we are too much crowded for space to publish the picture just now, in this department at least. Thanks for sending it, though. See description of the "Compact Marvel" camera, page 765, issue of Feb. 22.

### A Question.

Mr. C. H. Selman, Chillicottie, Mo., asks:

> Will a drop in the line voltage be noticed at the arc more through a Ft. Wayne compensarc than a rheostat?

I do not know about that. I do not see any reason why there should be any material difference. Can any of the brothers shed light on this?

### Concave Screen.

Mr. H. Brimhall of Preston, Idaho, asks:

> Is there any good reason why a concave screen will give a better picture than a flat one? Would the shutter illustrated by sketch be more practical than the ordinary three winged article?

The theory of the concave screen is correct. Theoretically, at least, it will give a better definition. The idea, and the fact, is that with this ordinary lens the light rays will focus exactly at a certain given distance from the lens. Now if it be one foot further from the lens to the surface of the screen at its edges than it is at its center, the definition at one or the other will not be perfect, unless the lens is ground, as projection lenses are supposed to be ground, to project on to a flat surface. Naturally any benefit derived through the concaving of a screen will be greater where the picture is large and the throw short, than where the throw is long or the picture small. The shutter brother Brimhall shows in his sketch is a three winged one, so made that the wings can be made narrower or broader as desired, merely by the loosening of a screw in either wing. I do not know what type of machine you use, but, so far as flicker is concerned, the nearer you can make the blades of equal width the less flicker you will have. Unless your intermittent movement is a very rapid one, however, if you attempt to make the blades of equal length you will cut an enormous percentage of the light. The shutter which you have sketched will of course enable you to experiment as much as you wish, with a minimum amount of trouble.

### Troublesome Reflection.

Mr. A. L. Snell Elyria, Ohio, has his picture set back in a recess or tunnel, the sides of which he has painted a dead black, yet the light reflects and is annoying. Wants to know how to kill the reflection.

If you use a perfectly dead black, and coat the walls, ceilings and floor thoroughly, there should be no appreciable reflection. To make such a paint, dissolve ordinary lamp black in turpentine and add about one-third boiled linseed oil. I am guessing at the amount of oil. Do not add enough to make a particle of gloss, but just enough so that the lamp black will not rub off. Bear in mind, however, that you must use nothing but lamp black, and that there must be *no gloss whatever*. You can recomplish the same purpose by the use of black cloth, and can kill every particle of reflection by using black velvet. I think, however, that paint, properly made, will serve your purpose well. If you use black cloth, be careful that it is a soft and perfectly black, not a shiny kind. Remember also that the floor and ceiling must be covered as well as the walls.

### A New House.

Mr. Ben Eberhart, Manhattan, Ill. writes:

> A word or two about our little theater, owned by Mr. Fahey of this village. Its seating capacity will be 240. It will be equipped with electric lights, fans, steam heat, toilet conveniences etc., making a very classy little house. I intend to try my luck with that revolving stereo slide carrier described by brother Coleman of Maxwell, Cal., page 360, January 25th. issue. Seems to me this device could be arranged to operate by motor so that each slide would remain a certain period of time in front of the lens, and then give place to the next automatically, thus relieving the operator from giving it his attention after closing the switch. Thus during its operating he could be changing reels. Is that worth considering?

Undoubtedly, such a thing can be done but it would be of no value in running illustrated songs, since the time between the slide changes of most songs is not uniform; it also varies with different songs. Of course, for advertising slides your scheme would work fine, still it would be rather costly to construct a single device of that kind, and I think would be hardly worth while. The suggestion of the idea, however, shows that you think things over and have ideas of your own. There are a number of advertising devices on the market which operate in exactly the way you describe. They are usually designed to project pictures in a store window, and will keep up their performance almost indefinitely without attention.

# Comments on the Films

## Licensed

"THE RANGE LAW" (Selig), Feb. 21.—Two things in this picture are worth noting—there are no subtitles and there are fine views of a wild country, with big fields. The story, if it may be so dignified, is coherent. There is a long chase by mounted men after horse thieves; it might have been less strung out to the advantage of the interest of the picture.

"THE GREAT CENTIPEDE" (C. G. P. C.), Feb. 21.—A scientific picture which will interest.

"HOW BRIAR PIPES ARE MADE" (C. G. P. C.), Feb. 21.—On the same reel as the foregoing is this picture showing all the details of making briar pipes, from log to finished article. It is worth while, especially to those who use this kind of smoking material.

"THE WILL OF THE PEOPLE" (Edison), Feb. 21.—This is a story of the boss, a candidate for office and a note for ninety days; later there is an election, which the candidate wins; then comes the boss looking for a contract and holding over the head of the Mayor the note, which he refuses to relinquish until it expires. The Mayor wins out, and in an interesting way. There is an excellent finish, in which all the members of a fine cast participate.

"THE COLD STORAGE EGG" (Kalem), Feb. 21.—A short comedy, in which a girl working in an egg establishment puts her photograph around an egg shell. When the egg came out of cold storage five years later a man who went to look up the original of the photograph found her—married, with two children.

"ODD OCCUPATIONS IN NEW YORK" (Kalem), Feb. 21.—On the same reel as the foregoing is this interesting series of pictures. It will entertain New Yorkers as well as those outside of the metropolis.

"CINDERELLA'S SLIPPER" (Vitagraph), Feb. 21.—A shoe picked up in the street is rather a slender thread by which to identify, and with positiveness on account of its smallness, a woman friend as the owner. Nevertheless, the comedy is good and so is the earlier part of the picture devoted to drama. The cast is first-class.

"AFTER THE WELSH RABBIT" (Edison), Feb. 19.—A fantasy that a large audience found very amusing. There is nothing of the old-time rabbit fiend delirium about it. It's fun comes wholly from its grotesque and droll picturing of the abode of the blest and of that other locality where one doesn't need to keep his collar up even on its coldest day. The idea comes from William H. Hanson, and Producer C. J. Williams has put it over in his own clever way. William Wadsworth is the dreamer and carries the part in just about the right way. He is well supported by all but especially by Edward Boulden, Arthur Houseman, Julian Reed and Yale Benner. The sets are about as funny as can be and the whole is very commendable.

"JUST SHOW PEOPLE" (Vitagraph), Feb. 18.—From the viewpoint of the exhibitor who wants to please his audience this is the best offering of today. It is an emotional, melodramatic picture which keeps us deeply in sympathy with a pretty circus performer and even with her drunken husband, the clown, who sometimes abuses her in small ways, but in the end proves himself a man even when intoxicated. A villian is provided of course to furnish the danger to the heroine. She is about to jump into a net with which he has tampered. The most important role in the picture is that of her husband, the clown, and his tipsy struggles to save his wife were watched by all with breathless interest. Leo Delaney, who takes the part, deserves much credit. Norma Talmadge also does very fine work; she too gives a decided touch of character to her part. Courtnay Foote is the villain. Walter C. Bellows, the author, has written a most interesting script which Van Dyke Brooke has carefully produced. The photography is fine.

"WHERE THE MOUNTAINS MEET" (Essanay), Feb. 19.—An old fashioned story of Western life. It is rather slow and not convincing. The photography is not up to the standard of this company.

"THE EARLY BIRD" (Selig), Feb. 19.—It is hard to get the story of this picture clearly before one until it is over. The trouble is that the characters are introduced too obscurely. The hero is, we see, an actor, but we didn't know it till we read the synopsis. There are gaps in the action, too, and this is annoying. It is well acted and the photography is clear. Thomas Santschi plays a well dressed man who takes care of his clothes and has an adventure which makes him money enough to buy a square meal. Lillian Hayward plays a spinster who seems to have fallen in love with him. Frank Clark, Fred W. Huntley, Wheeler Oakman, Geo. Gaffney and Lillian Clark do good work in their roles.

"PANIC DAYS IN WALL STREET" (Kalem), Feb. 19.—A picture whose art makes us, for the time, condone treachery. It seemed to interest a large audience and held us also, although at the opening of the story we felt that it would be impossible to get us interested in a heroine who would enter the employ of a speculator competing with her father merely to spy on and to betray him, and this the more because we foresaw that there was going to be a love story between the two. The truth is that the leading woman's pleasing acting and simple personality gave a counter assertion that made us forget that her action is contemptible. Naomi Childers plays the heroine's part and her employer is Tom Moore. Richard Purdon is her father and Edgar Davenport her father's old friend. The scenes and the photography are highly commendable.

"BEAU BRUMMEL" (Vitagraph), Feb. 19.—The delightfully engaging portrait of Beau Brummel given to us by James Young in this picture will warm the hearts of every discerning spectator. This is much, but there is little else in the picture and we dare not commend it as an offering to the gallery; because there is little suspense and it tells no clear story. Even the acting of the supporting cast serves solely as a frame to the central figure. Julia Swayne Gordon as the duchess and Clara K. Young as Helen will stand out more than the others.

"BOUND TO OCCUR" (Essanay), Feb. 18.—A farce comedy that made a good many in the audience laugh. Eleanor Blanchard plays a most sentimental woman, the wife of Augustus Carney. It is set partly in their Chicago home and partly in the Screen Club of New York, to which Carney retreats when his wife is given a poodle by her father, Josiah Allen. Miss Blanchard in this role tickled one group of women in the audience very much.

"THE PINK OPERA CLOAK" (Selig), Feb. 18.—This is probably the thinnest offering that the Selig people have turned out in many months. The audience watched it without a sound till it was done and then, because there was nothing more to it and it had fallen so short of justifying itself, it appealed to them as unconsciously comical. Even Adrienne Kroell in the leading part couldn't save such a picture from being laughable.

"HIS ENEMY" (Edison), Feb. 18.—A very interesting picture by Bannister Merwin. It is satirical, but while it makes the spectator laugh at its hero's weaknesses, it is wise enough not to make anyone laugh at him and so no one in the audience feels that he himself is being laughed at in the picture. Chas. J. Brabin, the producer, deserves credit for the picture's smoothness and simplicity. He has made it a very clear, effective offering. Barry O'Moore is the lad whose enemy is himself—he is conceited, has a bad temper and shows poor bringing up; but in the end makes good. Mrs. William Bechtel plays his mother, an invalid who has been hampered in teaching him how to do better. Richard Ridgely gives a perfect illusion of realism in his part of chief draftsman. Gertrude McCoy is as charming as usual in the role of the girl and sweetheart. William West stands out clearly as the rector. It is a good offering for any place.

"THE CONJURERS" (Cines), Feb. 18.—There was one good laugh in the house while this picture was on, but for the most part it fell rather flat. The good joke in it is its showing of the conjurer's partner getting drunk and its making plain that the tricks are very soon not going to work. The players were, in themselves, not very amusing clowns.

"VIEWS OF NARNI AND LAKE TRASIMENO" (Cines), Feb. 18.—A scenic on the same reel with the above. It is slightly hand colored in parts and tinted in others, but the photography is not very clear and lacks, except in the last sunset scenes, quality. The subject matter is of interest.

"LOVE" (C. G. P. C.), Feb 18.—The situation behind this picture has possibilities; but its producer made it romantic at the expense of convincing truth. It is fairly well acted especially by its leading woman, who also has a share of comeliness. In many of the scenes the photography is decidedly poor; but not so in the interiors and there is a perfect double exposure scene. The audience seemed watching it with interest.

"THE ENGRAVER" (Lubin), Feb. 18.—A story of counterfeiters set in the West. Its hero is an innocent man who is kept a prisoner and made to work on the plate of a false bill at the point of the pistol. His escape will hold the sleepiest kind of audience. Wallace Clifton, the author, has written a fresh and well-planned thriller and Producer F. J. Grandon has made a good offering of it. Those fire scenes are fine. Edgar Jones is the hero and Edna Payne is the heroine. Harry Kendall has an old man's part; John Ince plays the chief of the gang and Franklyn Hall plays a Mexican. All do work of the kind needed for such a picture. It was watched with marked attention.

"THE PRODIGAL BROTHER" (Pathe), Feb. 19.—A melodrama that is a very serviceable picture, for it is tense and has the elements of popularity. We can sincerely commend the acting, especially the drawing of an old miser who is made clear and distinct in a conventional way. The scenes are good, although frankly untroubled by fear of inconsistencies. It is plainly a picture to win the approbation of the gallery.

"AN UP-TO-DATE LOCHINVAR" (Biograph), Feb. 20.—A freshly conceived little incident, and played in a sprightly way; it makes good entertainment.

"THERE WERE HOBOES THREE" (Biograph), Feb. 20.—On the same reel is this farce on an entirely different plan, but it is noticable that several of the players had appeared in the former picture. This doesn't take anything from the value of the situation when it is a good one; but if the situation is slight, as in this case, the split reel ought to be actually split, with another offering between. It isn't so amusing as the first on the reel, and though it is claimed to be a travelog comedy, its scenic views are not of great value.

"TEACHING HICKVILLE TO SING" (Essanay), Feb. 20.—A comedy in a rural setting in which Beverly Bayne, a stranded actress, earns her keep by leading a singing school. There is a secondary story of country love, temporarily broken, in which Eleanor Blanchard and Augustus Carney play the roles. It makes titters rather than laughter as it might have done if the rural love story had been pushed to the fore rather than the story of the actress, although Miss Bayne is all that could be desired in this role. The older country people do not seem very convincing.

"NOBODY'S BOY" (Selig), Feb. 20.—A picture with some very pretty scenes. Its object is a subdued sentiment that pleases; but the story is of the slightest. Pretty Adrienne Kroell in the lead as the childless mother who adopts a motherless boy, and the good photography of the interiors bring out its meaning and makes the offering valuable.

"ST. JOSEPH'S TAPER" (Melies), Feb. 20.—A simple story of mingled piety and love and in which St. Joseph helps a dowerless girl to find a husband makes this picture acceptable. Mildred Bracken is much more natural in picturing passion that in simplicity which was needed and missed in this case. The player who took the role of the statue of the saint was all that could be desired or almost so. It was watched with interest. The photography is fair.

"YOSEMITE VALLEY IN WINTER" (Selig) Feb. 20.—On the same reel is this very acceptable collection of snow scenes taken in the mountains.

"VIEWS OF IRELAND" (Vitagraph), Feb. 20.—Very fair views of the entrance into the County of Kerry, of beautiful Muckross Abbey and of Torc Falls make this travel scenic most acceptable. The photography is good enough.

"MR. FORD'S TEMPER" (Vitagraph), Feb. 20.—One incident in this picture is rich in comedy and made the audience as a whole roar with laughter. There were some who laughed all the way through; but to many people there is little real fun in seeing a man fly into a temper and perhaps throw a platter across the dining room. Leo Delaney and Lillian Walker play Mr. and Mrs. Ford very well, also the scene making and photography are commendable; but there is too much bad temper and too little comical results of that state of mind in it to call the picture a great success as a whole. Mrs. Frances Brenon furnished a comedy with something fresh in it and her script was produced by Frederick Thompson.

"MAGGIE TRIES SOCIETY LIFE" (Pathe), Feb. 20.—This picture made much laughter that seemed to be pretty general. The situation has been used at least once before and deals with a clown cook who borrows the dress and hat of her mistress and then flirts with a man who takes her for a spin in his car. She loses one of her mistress's visiting cards and there is trouble. The cast has put a bit more liveliness in it than there was in the former picture we saw and it can be commended as a serviceable offering Paul Panzer takes the role of the husband and deserves notice. The photography is good.

"ANNIE ROWLEY'S FORTUNE" (Lubin), Feb. 20.—There is not a doubt about the success of this picture; it pleased the audience and made it shout with laughter. In it Lawrence McCloskey has provided an entirely fresh story from which Arthur Johnson has produced a comedy that is a little gem of its kind. The scenes in Annie's home when she is entertaining her new beau, the "gentleman," are the best and truest of their kind that we have seen. There were plenty in the audience who plainly showed that they knew what they were laughing over and their pleasure in it was shown by the hearty way they took it. Lottie Briscoe deserves a big sheaf of praise; but the producer who handled these scenes even more, for it is clear from the ensemble work of the whole cast that there was someone there who knew just what was wanted. Arthur Johnson plays Annie's lover, a mill hand; Howard Mitchell, the detective who knows she is an heiress and makes love to her as a "gentleman"; Charles Brandt, her father, and Ray and Albert Hackett, her two brothers. There are some good roughnecks, among whom are Jack McDonald and Ford Beck. The photography is excellent.

"A CHANCE DECEPTION" (Biograph), Feb. 4.—There are many first-class things in this picture; it has a significant situation; it is beautifully acted and the photography is perfect. We dare not call it entirely successful, perhaps it has attempted to make clear things that are too subtle. That part, for instance, that deals with the relationship of the man and wife will be undersood by all, after the first few scenes. But when we come to the burglar and the relationship of him and his wife with the tragically misunderstood woman, we get the picture's intention, but are not convinced. We don't believe that even a gentleman burglar would behave in just that way. It is an offering to please those who are discriminating, but even the gallery will like its story.

"THE FIRE COWARD" (Kalem), Feb. 24.—A picture that tells a pretty good story clearly and one that the audience seemed to take interest in. It is set in the hills and its hero (played by Earl Foxe) is a revenue officer who loves the sister of the three "wildcat" whiskey makers. The woods get on fire and the girl (Irene Boyle) sees that he is a fire coward. She breaks the engagement in disgust. Later he proves brave enough to arrest her brother and refuses to set him free, though she pleads. There are some good backgrounds and some scenes with thrill in them. The acting and photography are fair.

"SUSPICIOUS HENRY" (Vitagraph), Feb. 24.—It is not quite so good an offering as the last two or three Bunnygraphs, but is fairly amusing. Bunny becomes a book-learned sleuth, comes on a red-paint murder, gets Charles Eldridge arrested and makes trouble generally. William Shea, Flora Finch, Florence Ashbrooke and Harry Morey have roles. H. F. Hughes wrote the script, which was produced by Frederick Thomson.

"FOUR DAYS" (Vitagraph), Feb. 24.—This short farce fills out the reel and makes a few laughs. Kate Price and Charles Eldridge have the leads, a pair of lovers who agree to meet at a drug store, of which there is an uptown and a downtown branch. Both wait a long while and now they are no longer lovers.

"MOTHER" (Pathe), Feb. 24.—A very good offering indeed. It handles a situation that isn't new in pictures in a fresh way and with a good deal of substantial humanity and merit. Combining as it does an emotional story with the thrilling incidents of rougher life, such as the fight when a sheriff's posse comes upon the horse thief in an Indian village, it is likely to please very widely, the more because it is well acted throughout and at times beautifully photographed. At the climax, the captured outlaw, who has written to his mother that he is getting on nicely out West and has been elected sheriff, is permitted to play the part for a while since his mother has come to the village on a visit. After she goes, he takes his medicine, while the old folks at home dream of their successful son as the popular sheriff. We ought not to pass without mentioning the sets of the old home; they are admirable.

"THE LOCKET" (Vitagraph), Feb. 22.—This is a Bunnyfinch, and a pretty good one at that. Aiding in the comedy are Charles Eldridge and Mrs. Maurice, who officiate as the parents of the abused Flora. For the first time in three weeks Robert Gaillord appears on the screen, playing opposite Miss Baird. There are several amusing situations.

"THE UNKNOWN" (Lubin), Feb. 22.—In this drama with a strange ending Romaine Fielding gives us of his best work. Not only does he play the lead in his own inimitable style—and this is no figure of speech, for he has a style distinctly his own—but he has also written and produced the picture as well. The film will easily stand on one of several features—there is splendid atmosphere; the scenery is unusual, large fields and well photographed; there is a view of a border military encampment—it is hard to understand why a whole troop should be turned out to rescue one injured man, but it made a fine picture. One striking scene is of a horse standing on a rock, outlined against the sky, and rearing straight up with his rider before plunging down a hill. Mary E. Ryan, who plays Juanita, deserves praise for her acting.

"THE MINISTER'S TEMPTATION" (Edison), Feb. 22.—Here is a film for any audience—especially it is suitable for a church affair, for of a church it is; yet everything in it will appeal to those who never enter a religious edifice. The scenario is written by the Rev. Sydney Booth. Charles J. Brabin produced it. Augustus Phillips has the role of the minister who, to save the life of his child, uses money given him for church work. The suffering he endures as the result of the workings of his conscience is splendidly portrayed. There are many moments of deep dramatic suspense, as, for instance, when the minister and his wife (Mary Fuller) sit in the reception-room of the hospital waiting the result of the operation; or when the minister, at the close of his services, asks the congregation to remain, and then confesses what he has done. There is a strong appeal to the feelings when a pillar of the church (Robert Brower) takes the floor as the minister retires and tells the assemblage that the fault is his, as he refused to loan the minister the money. On the screen the people in the congregation are making free use of their handkerchiefs. A holiday audience on Broadway at the same time was doing an unusual amount of coughing and clearing of throats. The operation in the hospital is shown with remarkable fidelity. This is a rare picture.

"THE MOUNTAIN WITCH" (Kalem), Feb. 22.—Jane Wolfe as the witch is impressive in this picture, which is interesting all the way. Carlyle Blackwell, as the minister who protects the witch from the hands of his enraged parishioners, does good work.

"THE TEACHER AT ROCKVILLE" (Lubin), Feb. 24.—A picture of a profligate and of his remorse. The story is clearly rather than convincingly pictured and its producer has not been careful to keep out all small inconsistencies. As an offering, it stands securely; it has nothing that is great, but seemed to interest the audience. The author, Wallace Clifton, has developed with some freshness a situation that will always be acceptable when well done. Of all its players Emma Bell is the most natural and simple. Clara Williams is never simple, yet seemed to please the audience with her pictures of the little mountain school teacher. Edgar Jones is also apt to put melodramatic overemphasis into his gestures at moments and there is a large following that likes this, but it isn't the most forceful method. F. J. Grandon is the producer. The photography is clear enough.

"THE COLLEGE CHAPERONE" (Selig), Feb. 24.—A roar of hearty laughter filled the house at the climax of this picture, which was written by Maibelle H. Justice and produced by Charles France. The primary situation has served other picture authors, but has never been used so profitably, so far as we know, nor been developed so naturally. The result reflects credit on its writer. John Lancaster, as the janitor who consents to act as chaperone at the college ball, but comes to grief in the middle of the dancing, bears the burden of the picture extremely well. He is well supported by a large cast, including Lyllian Leighton, Irma Dale, Nellie Goodwin and, as the college boys, Palmer Bowman and Maxwell Sargent. The photography is clear.

"IN A JAPANESE TEA GARDEN" (Edison), Feb. 24.—An unusual daintiness characterizes this picture, taken in a tea garden at Coronado Beach, Cal. The photography is good enough, but might have been better, for the backgrounds are lovely. The situation is light and serves very well to carry the attention along in a way as unimportant and yet as pleasing as a summer walk. Such offerings are welcome to most and provide a sense of relief from melodramas to many. Producer J. S. Dawley deserves credit for it. Laura Sawyer is delightful in the leading role and is well supported by Richard Neill and Benjamin Wilson with Jessie McAllister and Charles Sutton.

"THE REDEMPTION" (Kalem), Feb. 21.—A picture in two parts with a sociological interest. It stands as a story rather than as a study and entertains even though we may feel that the optimistic teaching behind it is not wholly justified. The suspense is carried through both reels and keeps one from noticing the passage of time. Wm. H. West plays the philanthropist who, by his human treatment of a burglar (Carlyle Blackwell), converts him. His optimism is strained almost to the breaking point, but the result convinces even the unbeliever, at least while he is watching, and gets him deeply interested. Mr. Blackwell didn't look much like a rough (there was more of the conventional underworld in his pals, Jane Wolf and Paul Hurst); but he carries the action clearly. Miss Wolf puts good atmosphere into her part. Those who have seen her in such roles as hers in "The Flower Girl's Romance" know what she is capable of doing in a truly human situation. Knute Rahmn, as the skeptical friend of the philanthropist, does well, as does Marin Sais as his wife. The photography is good.

"THE WESTERN LAW THAT FAILED" (Essanay), Feb. 25.—It is hard to understand why Arthur Mackley would in these days go so far as to put a rope around a man's neck and throw the rope over the limb of a tree. It is also to be regretted that he should put a premium on deception as in this play. A down-and-out is given money by a man about to leave for the East; at the same time the benefactor drops a note to the effect that he is wanted back home to welcome a new baby. The down-and-out, unable to secure work, decides to steal a horse. He is captured and stands under a tree with a rope about his neck. The culprit tells the group of his hard luck and shows them the letter he has found. They think it genuine and from his wife; they release him, give him a lot of money and send him home to his mother.

"THE FLAMING FORGE" (Selig), Feb. 25.—It is doubtful if this picture will interest the average audience. It is poetical at times, but seems to lack coherency. There is an excellent cast and a large one.

"WHEN THE DESERT WAS KIND" (Vitagraph), Feb. 25.—Strong Western drama, directed by Mr. Sturgeon. Robert Thornby, as a desperado, gives a convincing portrayal, although the script makes a near coward of the sheriff. Major McGuire as the Indian is good in a part not easy. Miss Schaefer and Miss Charleson are both in the cast. There are good views of the desert.

"THE RANCH OWNER'S LOVE MAKING" (Edison), Feb. 25.—Fine comedy-drama. That some of it is supposed to be laid in the west but isn't does no harm. Walter Edwin is the director, and the chief players are Herbert Prior, Charles Ogle and Mabel Trunnelle. It is a pretty story. Not to be overlooked as a member of the cast is a kitten. It makes fun.

"SEA ANEMONES" (C. G. P. C.), Feb. 25.—Close camera views of sea life. It will interest those scientifically inclined.

"A STUDY IN KITTENS" (C. G. P. C.), Feb. 25.—On the same reel as the foregoing is this series of pictures of family pets. There's an unexpected amount of amusement in these little animals.

"IMPORTING CATTLE INTO THE UNITED STATES" (Lubin), Feb. 25.—A short educational picture that will interest.

"THE FEMALE DETECTIVE" (Lubin), Feb. 25.—On the same reel is this drama, very near burlesque.

## Independent

"BIG BOB" (Nestor), Mar. 5.—This is a well-pictured Western film and the first portion of it is well done. The last part, however, is impossible, as it shows a minister performing a marriage ceremony under the influence of liquor. The picture is worth finishing in some more acceptable way.

"BINKS, THE TIGHTWAD" (Imp), Mar. 1.—An intimate picture in farcical vein of family life. It is a very naturally set picture and there is enough truth and near-truth in it to insure laughter. It is a fine picture for suburban houses.

"THE MARDI GRAS CARNIVAL, NEW ORLEANS" (Imp), Mar. 1.—The photography is fair. Besides the floats we find some interesting views of the throngs and of masqueraders.

"A COUNTERFEIT COURTSHIP" (Victor), Feb. 28.—The same idea which, by the way, is a good one, was used about two years ago, by, if we remember rightly, the Lubin Company with Arthur Johnson and Florence Lawrence in the leads. Let that be as it may, this picture is also good entertainment. It has again been well acted and clearly produced and photographed. We feel sure that it will please.

"A COMEDIAN FOR LOVE" (Eclair, Paris), Mar. 2.—A picture featuring a clever player who appears in several remarkably complete disguises. These changes are interesting; but the story that gives them occasion is not very fresh or convincing. The photography lacks quality, but is clear.

"LIFE IN EGYPT" (Eclair), Mar. 2.—The subject matter is new and very interesting and the photography is good. One of the best Egyptian films we remember.

"A RURAL THIRD DEGREE" (Keystone), Mar. 6.—A half reel in which the young wife is overcome with liquor and the husband is charged with killing her. She revives at the close. Not a very good comedy conception.

"THE SLEUTHS AT THE FLORAL PARADE" (Keystone), Mar. 6.—Interesting pictures of a floral parade in Los Angeles, interspersed with comedy scenes.

"THE GHOST IN UNIFORM" (Thanhouser), Feb. 23.—A comedy offering with a slight plot, in which the Thanhouser Kid creeps into the deserted police station to pass the night, after losing his crippled sister. He frightens away two tramps, by exhibiting a uniform and hat on a stick. They return later, with some officers, and the boy is discovered to be the supposed ghost. He then finds his sister.

"NOW I LAY ME DOWN TO SLEEP' (Imp), Mar. 3.—In spite of the sincere acting of Wm. E. Shay and Jane Fearnley, this picture has a strong touch of sentimentality at the close. The shooting of the burglar through the curtain was very abrupt and the scene where the relationship is discovered and he repeats the old childhood prayer rather overdone. Yet the motive of the picture is good and the photos good. It will appeal to many observers.

"DR. JEKYLL AND MR. HYDE" (Imp), Mar. 6.—With this two-reel release the Imp company gives the public opportunity to compare a film production of the famous Stevenson story with stage productions that have preceded it. King Baggot gives us a masterly presentation of this dual character; as the kind-hearted, upright Dr. Jeykll he pleases, and as the hideous Mr. Hyde, under the powerful drug, he brings shudders aplenty. In one effect at least the film story excells—we get the real dissolving view as the drug begins to manifest its influence, in place of the crude facial manipulations employed on the stage. The London atmosphere is fairly well presented. Jane Gale and a capable company assist Mr. Baggot. A powerful presentation of a famous story.

"BROTHER AGAINST BROTHER" (Bison), Mar. 4.—A two-reel picture telling a Civil War love story; it has a good deal that will attract the average spectator. The opening scenes throw us at once into the midst of the battle of Shiloh and are full of stir, excitement and smoke. The battle is so well done that the picture has some difficulty in living up to its high-pitched note. Yet there are some scenes, especially those where the discredited hero defends the stairs from the guerrillas, that are about as thrilling as any that we see. We noticed also some beautiful pictures where the photography is about perfect. Taking it all and all, it makes a good, serviceable feature, one that will be liked.

"THE GREATEST OF THESE IS CHARITY" (Nestor), Mar. 7.—A picture in an interesting atmosphere and with some good realism in its character drawing. The story is not wholly new, but has been produced in a way that will make it entertaining to the many. The title comes from the minister's inability to find any friend for a poor daughter of a convicted horse thief. He ends in marrying her. The acting of the leads is not its strong point, but there is some good photography.

"THE EYES OF SATAN" (Solax), Feb. 12.—A woman who has become disgusted with her stay-out husband makes up her mind to go home to mother when hubby again offends by remaining out until 2 a. m. When she arrives father and mother are sitting by the table reading. There is nothing in the picture to hold close attention.

"THE DOLL AND THE DEVIL" (Pilot), Feb. 27.—A very pretty and a good picture, especially for women and children. It is a costume production. It is well directed.

"PAT'S BUSY DAY" (Lux), Mar. 7.—The most interesting feature of this film is the workmanlike triple exposure. By reason of the trick work the picture goes over.

"WHEN THE STORMY WINDS DO BLOW" (Lux), Mar. 7.—On the same reel as the foregoing. A hose figures much in this comedy of slapstick stuff.

"ROCAMBALE'S GLOVES" (Itala).—In this special release there is some marvelous trick camera work. There is an instance of triple exposure. It will deeply interest any audience; certainly it is an unusual picture.

"WITH THE JAPANESE ARMY" (Kinemacolor).—Scenes taken at the maneuvers of the Japanese army. An interesting picture is that showing the advance of the little brown men in military aviation.

"HER CROWNING GLORY" (Kinemacolor).—Mabel Van Buren has the lead in this drama, which is notable for the beautiful backgrounds—some of the finest so far shown in films devoted to the drama. The acting is good.

"THE IRON MASTER" (Kinemacolor).—In this society drama, laid in France, there is shown a beautiful array of costumes and charming settings.

"THERE IS A GOD" (Kinemacolor).—There are fine views in this drama of the Mojave Desert, California. The photography is excellent. These combine to put the picture over, there being nothing new in the story.

"ZERMATT AND GORNER GRAT" (Kinemacolor).—Marvelous views of the Alps, some of them being taken from a point as high as 15,000 feet. Most charming of all are the views of sunset and moonlight near the Matterhorn. This film will rank with the best that Kinemacolor has shown.

"ART AND HONOR" (Lubin), Feb. 21.—An artist is summoned by a husband to paint a portrait of his wife. The husband then goes away, leaving his young wife at home; also in the house is the young artist. The first half or three quarters of the film was not interesting. Things brighten up a bit on the return of the husband, who is well worth watching. There is between the wife and the artist a growing affection and a contest between love and honor. Honor gets the decision, but seems to have a hard job winning out.

"WHO IS MOST TO BLAME" (Great Northern).—A sophisticated comedy that is extremely well done and undeniably laughable. That it makes fun of a wife's flirtation with another man is somewhat against it, even against its power of giving entertainment to people of good taste. Many may condone it on the score of its good acting, its sets and its clear photography.

"THE MAN WHO DARED" (Eclair), Feb. 27.—A two-reel story of the great Canadian out-of-doors, which gets up a fair degree of interest, although not as powerful as some previous offerings along this line. The scenes in which the lieutenant neglects his wife for the girl of the hills, and Jack interferes, lead gradually up to the stronger situations. Jack, charged with dealing in contraband whiskey, is pursued two days through woods and mountains, and the two finally meet in a revolver duel in which both are seriously injured. Jack dies and the mountain girl is left alone. The closing scenes are very melodramatic.

"IN THE SOUTH SEAS" (Rex), Feb. 27.—A typical yarn of the South Seas, admirably presented. We have the diving and dancing natives in scant attire, the Chinese pearl smugglers, the catlike brown men who swarm the pirate ship and climb into the riggings. The scenes on the ship are, of course, very much on the dime-novel order, but are of the clean, adventurous character and novel enough to make them a welcome change from more familiar situations. A good offering.

"THE STRANGER'S TRAIL" (Fontier), Feb. 26.—A Western offering of an extremely romantic character, and with subtitles which bring smiles because of their overdrawn phrasing. Yet the photography is good and the situations interesting. The girl gets into the hands of a gentleman gambler, after her father's death, and is rescued by the hero, who guards her in his tent overnight on the plains.

"ANIMATED WEEKLY NO. 50" (Universal), Feb. 19.—Contains many up-to-the-minute views, including war vessels en route to Mexico; Gen. Rosalie Jones and her suffragette hikers on the way to Washington; unloading a banana steamer, etc. The night view of the signs on Broadway are especially good.

"A RED GIRL'S SACRIFICE," (Bison), Mar. 1.—This two-reel Western film contains many old and familiar situations and a few new ones. The story follows along very nicely, and in the second reel the interest increases considerably. The principal action centers round a prolonged attack by Indians on a wagon train, during which the hero is captured and later saved by Mona, the Indian girl. The redskins crept up on the wagons from behind big logs.

"WHEN HE JUMPED AT CONCLUSIONS" (Nestor), Mar. 3.—This half-reel comedy is decidedly broad in treatment and rather too suggestive to succeed. It shows an intoxicated young fellow put in the wrong bed by mistake, which arouses the husband's jealousy.

"THE GIRL SLEUTHS" (Nestor), Mar. 3.—This, on same reel with above, is much better comedy and has no drawbacks. The manner in which two amateur girl detectives arrest the author of penny dreadfuls is laughable.

"INJUNS" (Powers), March 5.—A "comic supplement" story of two mischievous children. They are dressed as Indians and tie grandpa to a tree and start a fire under him. Grandpa has to pull the tree up to escape. Rather amusing.

"EPH'S DREAM" (Powers), March 5.—Here is a genuinely funny film, on same reel with above, in which a darky has a real darky dream (chicken dinner included), but comes to a terrible awakening. About 200 boys pursue him through the streets.

"THE STOOL PIGEON" (Rex), March 6.—This film begins in an interesting manner, with views of the underworld. Dago Joe is an informer, or stool pigeon, and by an exchange of coats a murder is fastened upon him. His sister is the wife of the prosecuting attorney, and in the end establishes an alibi for him. The closing scenes were handled somewhat weakly.

"A STRANGER IN THE ROCKIES" (Mecca), Mar. 1.—This picture is unnecessarily melodramatic in places and suffers from jerky action, but nevertheless it tells an interesting story. One brother goes West at his mother's request to look for his younger brother, who has been absent fifteen years. The scenes in the barroom and the slide down the face of the cliff were well handled. In spite of numerous defects the film has good points.

"TROUBLED WATERS" (Rex), Mar. 9.—This is a superior offering in every way; good photos, good direction, capable acting and an appealing story. The wife of the sailor takes work as a teacher of knitting and intends surprising her husband with the proceeds. But a gossiping woman interferes and the husband's jealousy is aroused, with humiliating results. Phillips Smalley and his wife play the leads with good effect, the closing scenes in particular being unforced and pleasing. A good offering.

"THE CAUSE" (Nestor), Mar. 5.—A prospector steals money from a gaming table, under the spur of poverty. He is pursued by the sheriff and a posse and captured. The appearance of his child saves him from an unkind fate and he is given a chance to make good. The parts are well played and the story fairly appealing.

"IN A ROMAN GARDEN" (Powers), Mar. 7.—Here is a story of the days of the early Christians, in which Edwin August appears as a Roman noble, and Jean MacPherson as the Christian maid. The influence of the cross is used to turn his scorn into love. The California pergola and surrounding garden make an attractive setting for the story and the costumes are effective. A good offering.

"A NIGHT IN TOWN" (Crystal), Mar. 2.—An amusing skit in which the maid plays hostess during the absence of the real lady of the house and her husband. She and the butler entertain friends and deceive the uncle, who comes on a visit. Good comedy.

"THE INNOCENT BRIDEGROOM" (Crystal), Mar. 2.—This, on the same reel with above, shows a widow employing a detective to shadow her bald-headed fiance. She forgets to call the detective off, after their marriage, with amusing results.

"TRACKED TO FLORIDA" (Punch), Feb. 27.—A detective story in travesty, in which three sleuths go to Florida to recover a stolen switch. Passably amusing.

"BOBBY'S BUM BOMB" (Punch), Feb. 27.—Bobby and the tramp steal mother's pies and pretend a bowling ball is a bomb about to explode. This is on same reel with above.

"EVELYN'S STRATEGY" (Reliance), Feb. 22.—The rejected money king resolves to ruin his rival in love, and succeeds in doing so in the course of this typical story of the Street. But the girl locks the money king in a cellar and this affects the market in her lover's favor. Familiar plot, but well pictured and entertaining.

"THE MESSAGE IN THE COCOANUT" (Majestic), Feb. 25.—A thrilling war between opposing cannibal tribes is the feature of this two-reel film, but there are many other amazing scenes pictured in it. The young lover is shanghaied on the eve of his wedding, and lost to his promised bride for a period of five years. He sends forth a message in a cocoanut, which time and tide conspire to bring into the hands of a Coney Island beachcomber. Help reaches him at the close of the cannibal war, when he is about to be eaten up. He reaches home in time to interrupt the wedding ceremony between his own intended and villain of the piece. Very diverting and something new.

"SHIRTS AND SHOCKS" (Majestic), Feb. 23.—The society burglar in this comedy film is held up by the perspiring bridegroom and has to give up his shirt and ring. A good humorous idea in this, and one that is well worked out.

"THE BIRTHDAY CAKE" (Reliance), Feb. 26.—The son steals money from his father to use in gaining a musical education. The theft is neither punished nor condoned, which is the chief weakness of the picture. The scenes in which the father lights the candles on the birthday cake each year, hoping for his son's return, have a pathetic appeal, and the son at last comes. The pictures are well taken and the acting good.

"WHEN DREAMS COME TRUE" (Thanhouser), Feb. 28.—The fine setting and artistic appeal of this film are its strong points. The young couple long to give up their orange grove and take up city life. They lease the grove, but by the end of the time for which it was surrendered they return. A good light offering.

"SHERLOCK HOLMES AND THE SIGN OF THE FOUR" (Thanhouser), Feb. 25.—This two-reel film gives us a new kind of Sherlock Holmes, a younger and heavier built man than we usually see in the part. But once the story gets into action, with its weird, oriental atmosphere, we forget everything else. The story of the Agra treasure is pictured for us in an intensely fascinating manner. The one-legged man, the East Indian with his blow-pipe, the Sholtos, the Baker street lodgings, the scenes in India, and the various exciting episodes combine to make this a successful offering. The treasure never comes into the hands of the rightful owner, Mary, as it was cast into the river. A strong production of a famous narrative.

"THE WAY TO A MAN'S HEART" (Thanhouser), Mar. 2.—A young man leaves a New England boarding house and goes West to make his fortune. Fifteen years later, when he has succeeded in this, he meets the same landlady and her daughter in California, when he drops into their boarding house for a New England dinner. The passage of fifteen years was not shown sufficiently in the characters. The photos are good and the story pleasing and not overdrawn.

"THE SLEUTH'S LAST STAND" (Keystone), Mar. 3.—Mace and Sennet, posing as the familiar detectives, have a series of misadventures. They disguise as Indian squaws, which of course leads to plenty of trouble.

"A DEAF BURGLAR" (Keystone), Mar. 3.—This, on same reel with above, has quite an amusing idea in it. The deaf burglar awakens the whole neighborhood by his noisy work as a yeggman. A good burlesque.

"THE BARRIER" (Broncho), Mar. 5.—This two-reel film contains numerous fresh, exciting views of Indian warfare in the early days. The love story is well developed and the fight between Shorty and the hero was well put on. Following this encounter the young lieutenant is shorn of his buttons and drummed out of camp. He appears during the wildest moments of the fighting between the Indians and soldiers and saves his sweetheart from death. In the end he is restored to his former rank. A strong offering of its kind.

"THE JOCULAR WINDS" (American), Mar. 6.—The woman who snubs her young neighbor in this picture comes to grief at last, for the neighboring girl inherits a mortgage on the widow's estate and has opportunity for revenge. She is merciful, however, and cancels the mortgage. Though well acted this scene was hardly convincing, as sacrifices of this kind are seldom made in real life, especially with so little obligation for them. The story is interesting, however.

"THE LOST DESPATCH" (Kay-Bee), Mar. 7.—A strong two-reel war story, in which there is a rush of war scenes. The dash of the ammunition train is good and a strong interest centers about the boy volunteer, who was killed on the field of battle. Through a false dispatch given out by the Yanks, Jack is credited with the loss of a battle and lives in disgrace through after years. Long years after the war the sweetheart, now an old woman, finds the real dispatch and knows that he was not to blame, but when the veterans gather round to inform him of this, Jack is dead. The end is very pathetic. A strong war drama.

"THE GREATER LOVE" (American), Mar. 3.—The moonlight scene at the close of this picture is quite notable in its conception and for the manner in which it is pictured. The Mexican girl, rather than see the man she loves slain, plunges under the knife in the hands of her jealous lover. The opening scenes are interesting and there is a good photography throughout.

"THE TRANSGRESSION OF MANUEL" (American), Mar. 8.—Manuel's wife is sick and no one will give a greaser money or work. He therefore steals a horse and sells it in order to obtain money with which to buy medicine. The crime is traced to him, but he is released when it is seen that his wife has died in spite of his efforts to save her. A pathetic story, well pictured.

"CONSCIENCE" (Gem), March 4.—Portraying the sufferings in mind of a man who had found a pocketbook containing money and the distress brought upon the man who lost it, and how all ended happily. Good drama, well acted.

"THE PRIMA DONNA" (Victor), March 7.—Rather slight. It portrays the dangers and pitfalls of stage life for the country girl. Well photographed, the most is made of the subject by the cast.

"THE BETTER WAY" (Ramo), Feb. 19.—This first offering released by the Ramo company promises good things for the future. It is not a great picture, but is serviceable and stands up very well indeed with other releases we have seen of late. The situation is full of human significance and gives the players a good chance to succeed or to fail—they act very creditably. It makes an interesting picture. The sets are natural and in good taste. The photography is fair. Mary Alden plays the woman whose husband (Jack Hopkins) drinks and who nearly elopes with an old flame of hers.

"SWEET FAMILIAR FACES" (Gaumont), March 13.—A delightfully amusing picture of social life and of society characters. Brightly conceived in the first place, it is not only acted cleverly but with much charm of personality. This is especially true of Joe, the flirtatious husband whose friends have arranged a comedy experience to cure him. It is a picture that will please the discriminating and the gallery too. The background and photography are both very good.

"THE SOVEREIGN SOUL" (Gaumont), March 18.—The quality of this picture is good enough to serve as a feature and we feel sure that it will awaken enthusiasm wherever it is shown. It is a story of a queen who is also a mother. There is a war and the king is away conquering the enemy when the prince is stolen and carried across the lines and the king warned to stop the war or the prince's death will result. The queen mother rises to heroism and orders the war of liberation to be kept up though she lose her son. Perhaps the street scenes that make the picture seem realistic were taken in Sofia or other Balkan cities. The posed scenes go perfectly with them and the scenes that show the capture and carrying off of the prince are convincing and full of thrill. The acting, sets, backgrounds and photography are fine. It is a dandy offering.

"THE BUTTERFLY" (Gaumont), March 18.—A most remarkable offering showing much of the life of the large, white cabbage butterfly, a well known species. It carries the creature from egg to wing, so to speak. And in some ways it is a terrible showing of marvelous nature. The caterpillar undergoes most convulsive changes.

"SIMPLE SIMON SUFFERS SORELY" (Gaumont), Mar. 20.—In this farce, a costumer's shop is shown filled with lay figures—Napoleon, Clovis, Louis XIV and others. Simple Simon, in his wrath, maltreats these figures and they come to life. After knocking the shop about a bit they do up Simon. It contains some of the best trick camera work we have ever seen and is likely to please.

"VICHY AND ITS WATERS". (Gaumont), Mar. 20.—An instructive picture in which a machine is shown that can fill, cork, cap and paste a label on bottles of vichy water, all automatically. The photography is clear.

# Motion Picture Exhibitors' League

## CLEVELAND EXHIBITORS PROVE THEIR CASE.

### Show Conclusively That Official Censorship of Motion Pictures is Not Needed.

THE arrangement entered into between Mayor Baker, the film exchanges and the Moving Picture Exhibitors' League early in January has resulted satisfactorily to all parties concerned up to the present time, writes Samuel Bullock, who represents the Lake Shore Film Company on the censor board. The city censors, Messrs. Bartholomew and Hunter, were appointed by Mayor Baker under a three months' agreement to censor all pictures, the expenses to be paid by the film men, to which they willingly assented, though they had no voice in the choosing of the censors. It was a necessary experiment inasmuch as both sides claim they were right and no figures were available upon either side of the controversy.

The gentlemen entered into the task of censoring on January 6th and have been engaged daily since that date examining the programs released every morning by each of the three exchanges of Cleveland. This amounts to over 100,000 feet of new pictures weekly. The experiment so far has proved the truth of the film men's claim, according to the daily reports signed by the official censors during the first thirty days ending February 6th.

The reports of the Lake Shore Film Company, whom Mr. Bullock represents in the daily censor sessions, show that between January 6th and February 6th 121,000 feet of pictures were shown upon the screen. This embraced 133 subjects, plots, stories, dramas, comedies, educational, historic, sacred, scenic and industrial. Out of this only six parts were ordered cut out as objectionable. These six parts average 18 inches each, or about nine feet all told, out of 121,000 feet.

Eighteen inches of film passes upon the screen in one and one-half seconds, so this represents the censored cut-outs in each of six subjects out of 133, embracing nearly 2,000 scenes. Against this nine feet of objectional film we have over 15,000 feet of exclusive educational subjects, pictorial current weekly events and similar matter, which we claim counterbalances it, so that it can have little or no immoral effect.

The signed reports of the General Film Company and the Victor Film Company show results almost identical, and as these programs are identical in every city and state daily, the reports should prove interesting to all America. It is the first time on record that actual figures have been obtainable on this subject and it speaks volumes for the moral cleanliness of the programs of to-day.

In conclusion, Mr. Bullock says: "Exhibitors are well pleased with the official test. They are vindicated by the reports and I am authorized to invite any one engaged in child welfare, philanthrophic, educational, or sociological work, to visit the censor department of the Lake Shore Film Company, Columbia Building, daily from 12:00 to 2:00 p. m. and give us the benefit of their judgment upon the pictures. We welcome them as do the other exchanges.

"Mayor Gaynor, of New York, said legalized censorship would be 'un-American, unfair and unconstitutional,' and this acid test by Mayor Baker's chosen censors now proves that it is also unnecessary. The present national board is all sufficient with the immense organized body of league exhibitors demanding clean subjects from the makers through their respective exchanges. Of course, the chronic crank and would-be moralist does not know what we know on the 'inside'—he condemns in a general way without producing facts or figures, opposing the proposed state censor bill now before the legislature at Columbus. We have letters from four other states where outsiders are trying to foist state boards upon them. If this course is followed the laws covering motion pictures will be as confusing as the various state laws covering divorces. It is very much to be regretted that every member of the Ohio State League did not know the exact conditions existing before the bill was introduced. Now that the facts are known we should refuse to legalize by our consent the stigma which others are trying to attach to our business. Let us fight it down all along the line."

## OHIO EXHIBITORS GET TOGETHER.

Since the publication of the letter from Secretary Christenson in last week's World on the subject of censorship legislation in Ohio, there has been a getting together of the exhibitors in that State and whatever difference of opinion that may have existed on the subject of the proposed censor law has been settled, as the following telegrams to the Moving Picture World attest:

Columbus, Ohio, February 26, 1913.

Editor The Moving Picture World, New York:

A conference of the members of the Exhibitors' League of Ohio, held here to-day, in reference to proposed State Censor Bill now pending in the Legislature. All parties endorsed the bill after a few changes were made. We think it is the best possible to accept at this time owing to conditions arising in most of the municipalities in this State. The ultimate result of this bill will help manufacturers, film exchanges and exhibitors. Ohio exhibitors are now solid for the bill.

M. A. Neff, National President,
C. M. Christenson, National Secretary.

---

Columbus, Ohio, February 26, 1913.

Editor The Moving Picture World, New York:

At a meeting of the Motion Picture Exhibitors of Ohio, held at the Neil House, Columbus, Ohio, prominent among those present were: President Neff, of Cincinnati; National Secretary Christenson; Mr. Swartz, S. E. Morris, of Cleveland; W. R. Wilson, of Columbus, and W. C. Bettis, of Toledo. Mr. Neff read and explained the Censor Bill now before the Ohio Legislature. After his explanation, with one or two slight changes, every exhibitor present was perfectly satisfied with the bill. If the bill is passed as drawn by President Neff, it will be the means of saving the day for the exhibitors, film exchanges and manufacturers in the State of Ohio and other States as well. It will eliminate all municipal censor boards. A special feature of the bill, which was heretofore misunderstood by many, provides for a national censor congress, legally constituted, which, if concurred in by other States, will eliminate all other censor boards and the congress will censor the pictures for the entire United States without one extra cent of cost to the manufacturers, exhibitors or film exchanges of other States, provided that the other States endorse the censor congress as provided by the Ohio State Censor Bill.

J. A. Maddox, President Columbus Local No. 4.

## OHIO EXHIBITOR WANTS TO KNOW.

Upon reading the letter from Secretary C. M. Christenson published in the issue of the Moving Picture World of March 1st, W. R. Wilson, treasurer of the Ohio League, wired the following message to the Moving Picture World:

"At our Toledo Convention, July 16, a resolution endorsing a State Board of Censorship was passed unanimously. At our Columbus Convention held on the 21st and 22nd of January, the Censorship Bill now pending was unanimously endorsed by the exhibitors assembled. C. M. Christenson, acting as secretary in place of State Secretary John L. Huss, dating from July 16, 1912, to February 5, 1913. Mr. Christenson did not state to any one that he was opposed to a Censor Board; if there is another exhibitor in the State of Ohio who opposes a State Censorship Board, State officials of the league do not know of it. Mr. Christenson's letter to the Moving Picture World positively does not represent the sentiment of other exhibitors in the State of Ohio."

## OKLAHOMA STATE CONVENTION.

On Tuesday and Wednesday, February 11th and 12th, 1913, at the Skirvine Hotel, Oklahoma City, Okla., the motion picture exhibitors of Oklahoma held their first convention and perfected a state organization to be known as the Oklahoma State Branch, No. 23, Motion Picture Exhibitors' League of America.

President M. A. Neff, of the National League, was unable to attend the first meeting, but he delegated G. H. Wiley, of Kansas City, Mo., president of the Missouri State Branch, to act in his place. Mr. Wiley attended the first meeting and did excellent work in forming the State branch.

The following permanent State officers were elected for the term of one year: National vice-president, Karl Gregg, Tulsa; president, R. W. Wirt, Enid; first vice-president, J. H. Steinson, McAllister; second vice-president, O. McLane, Oklahoma City; secretary, R. De Bruler, Oklahoma City; treasurer, W. M. Smith, Tulsa. Board of Directors: L. W. Brophy, Muskogee; S. H. Jones, Altus; H. T. Gardner, Holdenville; Leroy Beckel, Ardmore; A. R. Zimmer, Blackwell.

Many matters of importance were disposed of and the State Branch voted to hold the second State Convention on June 17th, at Oklahoma City.

On the last night of the convention, February 12th, a banquet was given in the banquet hall of the Skirvin Hotel, where about sixty partook of an excellent menu. During the course of the banquet the diners were entertained by pictures and songs and an orchestra from the Lyric Theater, Tulsa; Mr. Carl Gregg, manager. This orchestra was later augmented by the addition of nine pieces from the Empress Theater, Oklahoma City; Mr. T. H. Boland, manager. G. H. Wiley acted as master of ceremonies; everybody was happy and the first convention of the Oklahoma State Branch No. 23 was voted by all a splendid success.

Great credit is due to Mr. Carl Gregg for the success of the convention in more ways than one, but particularly as to entertainment.

The following is a list of the charter members: Carl Gregg, Tulsa; L. W. Brophy, Muskogee; O. McLean, Oklahoma City; J. M. Truax, Hollis; L. E. Bickle, Ardmore; H. E. White, Lawton; W. G. McConnell, Pawhuska; J. C. DeWalt, Ponca City; Thomas Wubker, Chickasha; R. S. Hamly, Paul's Valley; Chas, Blaine, Heneryetta; Frankel Bros., Oklahoma City; John Synopola, Oklahoma City; C. P. Anderson, Muskogee; John A. Steinson, McAlester; J. I. Carr, Kingfisher; J. C. Murray, Lawton; L. E. Donahue, Okemah; S. H. Jones, Altus; Thomas H. Boland, Oklahoma City; A. R. Zimmer, Blackwell; A. A. Shilkett, Nowata; George T. Stapleton, Guthrie; Wm. M. Smith, Tulsa; Hugh Gardner, Holdenville; R. W. Wirt, Enid; C. C. Harkins, Colgate; D. L. Walker, El Reno; J. M. Nesbit, Norman; R. H. De Bruler, Oklahoma City; L. L. Covin, Clinton; J. M. Hill, Lawton; H. H. Naly, Cleveland; Albert Jackson, Pawhuska; A. M. Arion, Chandler; Crowley & Sanders, Bartlettsville; Ben Gregg, Tulsa; E. C. Mills, Oklahoma City.

---

## ARKANSAS STATE CONVENTION.

On Friday, February 14th, at the Marion Hotel, Little Rock, Ark., President G. H. Wiley, of the Missouri State Branch, perfected a permanent organization of the Arkansas moving picture exhibitors to be known as the Arkansas State Branch of the Motion Picture Exhibitors' League of America. There was a large attendance of exhibitors and many matters of importance were disposed of. It was voted to hold the second convention on June 19th at Little Rock, Ark.

The following State officers were elected: National vice-president, S. A. Arnold, Mena; president, A. O. Bandy, Little Rock; first vice-president, S. H. White, Englans; second vice-president, Hoyt Kirkpatrick, Fort Smith; secretary, D. A. Hutchinson, Lonoka; treasurer, E. H. Butler, Russellville. Board of Directors: L. W. Lippincott, Little Rock; E. H. Bellingsley, Helena; W. G. Mitchell, Altus; F. E. Wright, Gurdon; C. C. Williams, Stuttgart.

---

## A MOVING PICTURE EXHIBITORS' DAY.

President Neff, of the Motion Picture Exhibitors' League of America, calls attention to the action taken by the conference of national vice-presidents at Columbus on January 22nd, at which the following resolution was adopted:

"Resolved, That Tuesday, April 8, 1913, be designated as Motion Picture Exhibitors' Day, and that all members of this league in every State are requested to contribute 10% of their gross receipts on that day for the purpose of carrying on the splendid work now being done by the league; 5% to be sent to the State treasurer for the benefit of each State league and 5% to be sent to C. M. Christenson, secretary, 703 Euclid Avenue, Cleveland, Ohio, for the benefit of the National league."

As stated in the resolution, the receipts of theaters on that day is to be divided between the State and National league organizations for promotion work; it is a worthy object and should receive the unanimous support of all members of the league.

---

## A GOOD SUGGESTION.

The enterprising manager of Barnard's Theater, Millbrook, N. Y., makes a good suggestion to the Exhibitors' League in the following. He calls attention to the fact that gas tanks are returned by the express companies at one-quarter original rate and that milk cans have been given a special rate. On the same basis, he claims that the return trip of films by all exhibitors to the exchanges should be at some such reduced scale. The item of transportation of films is a very large one to many exhibitors and exchanges and the above idea might result in a substantial reduction in the return charges on film service if some concerted action were taken.

## PRESIDENT TRIGGER TOURS THE STATE.

President Sam H. Trigger, of the New York State Exhibitors' League, accompanied by Secretary H. W. Rosenthal and Association Counsel W. B. F. Rogers, left New York, Tuesday night for Buffalo, where they attended a banquet of moving picture men on the evening of Wednesday, February 26th. On Thursday there was a mass meeting of all exhibitors of Buffalo and vicinity at which President Trigger presided. Following this meeting, Mr. Trigger and party made a tour of the principal cities of the State, visiting Binghamton, Rochester, Syracuse, Utica, Rome and Albany. The purpose of the tour is to arouse an interest in the State league and to secure co-operation of the exhibitors generally to assist in the passage of better laws governing the moving picture business.

---

## "UNIVERSAL" KENNEDY IN AUTO SMASH.

While returning from Vernon to Los Angeles on the night of February 24th, A. M. Kennedy, general manager of the Universal Film Manufacturing Company's producing forces at Los Angeles, and a party of friends, had a serious collision with a lunch wagon on 7th Street and Central Avenue, Los Angeles. Mr. Kennedy and his wife were thrown bodily from the machine and seriously bruised. Other members of the party, though thrown out of the machine, escaped with slight injury. The cause of the accident was an attempt of the chauffeur of Kennedy's machine, who was on the wrong side of the road, to escape colliding with another automobile which was approaching on Seventh Street. The two cars collided and forced the Kennedy machine further into the curb and into collision with the lunch wagon.

---

## SAY LEVY & COHN'S "SALOME" IS O. K.

The statement published in last week's issue on page 901 in regard to the seizure of the Salome feature film of the Savoia Film Company, of Turin, at Pittsburg is questioned by the importers of the film. We are informed that the copy of the film referred to was bought direct from the manufacturer in Turin, Italy, under the name of "Herodiade," by the Feature Film Company, of New York, and was not pirated in any sense of the term. We are also told that it is very questionable if the film could have been copyrighted in its original shape. We shall be interested in watching the result of this case and understand that the Feature Film Company of New York has no doubt in regard to the outcome of the suit, as it has already had favorable experience in a very similar case. The item published last week was upon the authority of the European Feature Film Company and was correct as to the facts concerning the seizure, but the conclusion that the film in question was a "pirated edition" was erroneous.

---

## RECEIVER FOR IMPERIAL FILM COMPANY.

On the application of William Steiner, president, and William C. Devery, treasurer, majority stockholders of the Imperial Film Company, Justice Davis, of the Supreme Court, New York City, has appointed Joseph R. Truesdale, of 71 Broadway, New York City, receiver for that corporation. At the same time, Justice Davis appointed Charles F. Murray referee to hear, on April 8th at 11 o'clock, any objections to the voluntary dissolution of the company. The Imperial Film Company has been inactive for some time. It was operated by Messrs. Steiner and Devery as a licensed exchange on 28th Street, New York City, but was practically put out of business upon the cancellation of its license by the Motion Picture Patents Company about three years ago. The petitioners in the receivership claim that they have assets amounting to about $5,000; also a large number of actions against moving picture companies for damages which run up close to $1,000,000. It also has many liabilities.

## CHARLES BUYS ANOTHER PICTURE HOUSE.

Theodore Charles, proprietor and manager of the Star Theater, Vincennes, Ind., has bought the "Red Mill" Theater of that city, the purchase price being $16,500. The "Red Mill" is one of the prettiest and costliest picture houses in southern Indiana and has a seating capacity of 560. Previously to the sale the "Red Mill" played to vaudeville, but it is Mr. Charles' intention to run nothing but pictures.

---

## BARLOW REMODELS THEATER.

James W. Barlow, who has recently taken over the California Theater, Los Angeles, Cal., is having the place entirely remodeled. The house will be managed by Mr. Barlow, who successfully ran the "National," the "Wonderland" and the "Gem."

## "Loved by a Maori Chieftess"

### A Two-Reel Melies Feature.

Reviewed by W. Stephen Bush.

THE Melies series of a trip around the world (I was tempted to refer to it as the Jules Verne series) has received another valuable accession in a two-reel feature which is named "Loved By a Maori Chieftess." It is of exceptional value as a scenic and educational subject. Books have been written in large number to give us a true description of the picturesque and gifted race known as the Maoris, but I would willingly trade most of them for these two reels. Of all the savage races none has accepted more readily the fruits of modern civilization than the Maori. While they have taken much from the white man and are even represented in the white man's parliament, there is enough of the primitive about them to make them uncommonly interesting. In these pictures we see the aboriginal Maori, and he is indeed a pleasing person to look at. With but one exception all of the characters in this play are Maoris and they all show that singular mimic gift which seems to be a heritage of all primitive peoples and always forms a welcome contrast to the more artful ways of our own white brothers.

Scene from "Loved by a Maori Chieftess" (Melies).

The story is exceedingly simple, indeed, it had to be to make the acting of the natives acceptable. They are never for a moment taken out of their element and the result is altogether satisfactory. Glimpses of the strange rude architecture of the Maori, quaint figures carved out of wood with infinite patience and not without skill; the "totems," invested by savage fancy with supernatural power, the picturesque dwellings, the fantastic dances, the strong, well-knit frames of the Maori man and woman and, above all things, the wonderful scenic beauties form some of the chief merits of this picture, though by no means the only merits. I think that the personality and the acting of the simple Maori girl who took the leading part hold a strange charm of their own. Indeed, the fact that with one exception the actors and actresses are all Maoris gives this picture an extraordinary character. It was a happy conception on the part of the producer.

Scene from "Loved by a Maori Chieftess" (Melies).

A special and separate word of praise is due to the scenic parts of this feature. The steaming and spouting geysers of Maoriland are peculiar to that part of the world alone. The geysers, believed to be of volcanic origin, are in all stages of eruption from a manifestation of steaming vapors to the rushing of thick bursts of water. When wandering among the geysers one can never be sure where an eruption of water may come next. In this picture the camera man has been particularly fortunate in catching the sudden eruption of a geyser. Where a moment before nothing gave any indication of any disturbances in the bowels of the earth, there spouts up without an instant's warning a quivering mass of water threatening to engulf everything within its limits, which happily were not wide. The hero and heroine of the story narrowly escape being overwhelmed by the unexpected flood.

"Loved by a Maori Chieftess" will be admired by all and is sure of the especial appreciation of all who are interested in the wonders of remote lands and in the customs and character of a people so wholly and strangely different from ourselves.

## MRS. HURLEY TO SOLAX.

Mrs. Julia R. Hurley has been engaged by the Solax Company for a series of special roles, following her notable successes with the Reliance Company, more especially her Meg Merrilies in Guy Mannering, a conception of the part largely based upon the work of Charlotte Cushman, with whom Mrs. Hurley played in the prime of that famous artist.

But Miss Cushman is by no means the only artist of note this lively little old lady has supported in her stage career of forty-five years. Mr. and Mrs. William J. Florence, Mr. and Brs. Barney Williams and Harrigan and Hart have carried her on their salary roles and she was with the last named in Tike O'Callahan when Dion Boucicault brought suit against the creators of the squatter type for alleged infringement of his "The Shaughraun." Mrs. Hurley was also a member of the old Niblo Garden company and was in the support of Kate Claxton in "The Two Orphans" the night of the Park Theater, Brooklyn, fire. Few old-time players in the pictures can point to a career so long and so well filled with honor.

Mrs. Julia R. Hurley.

## OHIO RIGHTS FOR "QUINCY ADAMS SAWYER."

The Puritan Special Feature Company, of Boston, Mass., reports that it has sold the rights to "Quincy Adams Sawyer" for the State of Ohio for a term of three years to R. L. Castor, of the Mission and Wonderland theaters, Shelby, O.

# "The Crimson Cross"

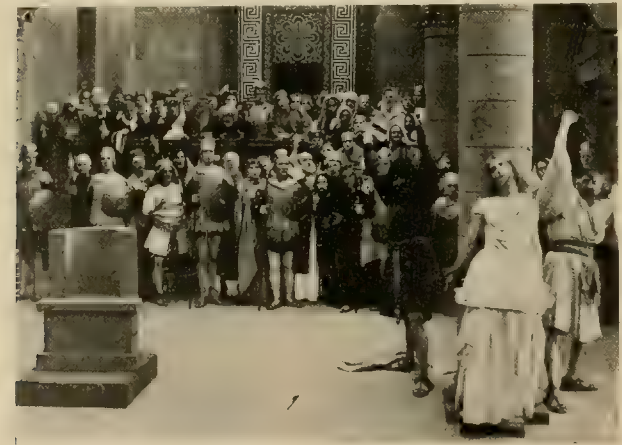
### The Eclair Company Produces a Three-Reel Feature Picture In An Entirely New Vein.

By H. C. Judson.

PURSUING its new policy, the Eclair Company will release a special feature every Wednesday, and the first of these is to be released March 5th and is a pretentious religious picture called "The Crimson Cross," an offering quite out of the ordinary in many ways. In reviewing such a feature, we feel that it is wiser to describe it coldly to the exhibitor and not to advance any opinions of our own as to its chances of pleasing or displeasing on any other grounds except those of art. It would be very hard to tell how the public will receive this particular offering. For we know that there are simple minds that will accept with reverence any picture of holy things even when very crudely done, while in it there is much that is very finely done, but there are one or two scenes in it that are undeniably crude.

Scene from "The Crimson Cross" (Eclair).

The first reel opens with a very carefully made view of a home on the New England coast and presumably in Salem. The father of the house is a merchant and a Puritan, and when a captain of a Spanish ship who is a Catholic comes to the port with goods from other lands, the merchant's daughter and he meet. The results of this meeting make a simple and not improbable story. We are shown how the acquaintance grows and how it happens that the captain explains to the girl what the rosary, with its fifteen mysteries and its five transcendant mysteries stands for. Nearly all of the last two reels is given to these religious scenes in which are given the Annunciation, the birth of the Savious, His Passion, hours of torture, progress to Calvary, including the miracle of Saint Veronica, Crucifixion as seen from the distance, Resurrection, Ascension, the coming of the Holy Ghost and finally the Assumption of the Virgin. There are twenty scenes in all and some are tremendously effective and some are marvelously beautiful. A complete list of them will be found on page 924 of the Moving Picture World, issue of March 1st, so we need only point out the best of them and state why three of them among the twenty are not strong artistically.


Scene from "The Crimson Cross" (Eclair).

One of the first things that will be noticed about the whole collection is the freshness with which these pictures have been conceived. The first one, in which the miraculous birth is announced to the Virgin may have been modeled after some painting, but to us it seems more like what probably happened than does any Italian painting we have seen. It will next be noticed perhaps that they all show careful composition and have a quality like good paintings. This is made plain by a comparison with some that are frankly copies, like the scenes around the manger. The cuts we print with this notice will show what we mean. There is nothing in any of them that is really offensive. The Scourging is not shown except in the faces of the crowd, although the camera swings when whips no longer fall and the Saviour's stripes are shown. In the Crucifixion scene, the three crosses are painted on the background. We look from the temple across the city to Calvary. The veil has just been torn and a very realistic storm is gathering; we see the lightnings flash between us and the shadowed hill. This is very good indeed.

In most of the scenes the acting is reverent and simple. This is not quite true of the scene where Christ as a lad is teaching the elders in the temple. We fear that this scene will not come up to expectations. In the Resurrection, not the acting, but the machinery, makes the picture seem artificial. The action at this point doesn't follow Scripture and is not very effective. There is one scene that we fear none or few will like it; it is the Pentecost, in which is shown the descent of the Holy Ghost upon the disciples. It is a double exposure and little wicks are made to come down. They don't reach the foreheads of the men and women, don't come down straight and do smoke. A simple mind will see nothing offensive in it, but there will more than probably be one or two blasphemers among the spectators and they will probably start laughing, for to tell the truth it is crude.

The final scenes of the picture take us back to the New England setting. There is a fight between the crew of the ship and the Puritans who had decided to burn the captain as a sorcerer. The captain dies of his wounds, comforted by the rosary, and the Puritan father forgives his daughter for her attachment to the Catholic captain.

---

### "THE MAN WHO DARED" (Eclair).

Here is another of the Eclair stories of the great Northwest. It is a two-reel offering and has a better scenario behind it than any others in this series that we have seen, which is saying a good deal. The situation is worked out virilly and naturally and gives the players many a fine chance to do forceful, effective acting. Perhaps this is why they seem to have reached a higher plane than usual, yet it may be due also to the fact that they have, as it were, got in step and are working together more as a team. This naturally gives to each separately more freedom and stronger grasp on the situation. Let this be as it may, the acting throughout will stir enthusiasm. Barbara Tennant plays the pivotal character, called "Tess of the Hills," an unattached girl for whom a mounted policeman (Fred Truesdell) has conceived a consuming passion. This officer's wife (Julia Stewart) has a brother (J. W. Johnston), an illicit whiskey distiller, who for his sister's sake makes love to Tess and gets her away from the officer.

The development grows smoothly and naturally, and with a great deal of suspense we watch the different factors reacting on each other, until at the end, the police come down on the cabin of the distillers, one of them with revenge in his heart. The cabin is consumed by the band to destroy incriminating evidence and the distillers escape to the woods. But the chief is followed by the officer, who hates him, and after an exciting chase there's a duel between the two, with a tragic ending. Behind all this are interesting, well photographed backgrounds. The producer deserves much credit for keeping his scenes in hand in a way that suggests continuity of setting and also for the care with which he has made convincing sets for his interior scenes. The photography is of high order. This offering is sure to be generally liked.

---

### BARNEY GILMORE WITH SOLAX.

Barney Gilmore, widely known as a portrayer of Irish characters, has been engaged by the Solax Company to appear in a series of special Irish feature pictures. Mr. Gilmore began his engagement at the Solax studio, Fort Lee, N. J., on February 24th.

# "The Union Eternal."

### The Latest Gaumont Special Tells a Pretty Love Story in Unsurpassed Backgrounds.

By H. C. Judson.

PERHAPS the most important thing, after any love-story picture has been got ready, is the choice of leading players that will be wholly acceptable to the spectators. Surely, the producer of "The Union Eternal" has been fortunate in this respect. The man is a lieutenant in the French navy and looks his part quite naturally, while the girl is a singer, very graceful and good-looking. It is a picture that gets its quality mostly from the care and lavishness with which its scenes have been prepared and from the choice of backgrounds. The opening shows us an across-the-court romance which soon blossoms out into a full-fledged love story and at the end of the third reel becomes a tragedy in which the two young people are finally united in the only "eternal union" that there is.

In the first scene we find the girl in a beautiful apartment with her mother who is an invalid, but who is completing her daughter's musical education. The lieutenant, who is on shore-leave, hears the girl at her singing and, perhaps half carelessly, writes for her a little song which he sends with a bunch of roses. She is plainly pleased with both, and, after a glimpse through the opera glasses, with the man. Unfortunately, before the two can meet, he receives pre-emptory orders to return to his ship and sails away, after writing that he will think of her under the stars. We are given a glimpse of the big battleships making out to sea, and thus the hero's vocation is made very real to us.

Scene from "The Union Eternal" (Gaumont).

Three years pass and the girl has become a famous singer. The naval man has won another stripe and is home again on leave. He reads in a newspaper that his pretty acquaintance is to sing "Carmen." Of course he goes to the opera; but the fine views of the big house that are given, both of the stage as seen from a box and as seen from the wings, were better than expectation and make a very acceptable embellishment of the offering. Especially interesting are the "back stage" views which show the footlights shining on the scenery and the shadow of the curtain rising and falling before them as the diva is called out to be complimented by an enthusiastic audience. While these scenes can hardly be termed a novelty, they are so well done, like everything else in the picture, that they add much to the spectator's pleasure.

At this point, the story is given new force by the demand of the young man's father that he marry a certain girl already picked out. This is naturally refused. The lieutenant marries the diva and they go to Biarritz, the famous French watering place on the west coast. Some moonlight views of the water, taken at this place, and, particularly, one of the sea with a black silhouette of a castle against it, have hardly been surpassed. Several lovely shore pictures and garden views are included. It is here that the lovers are separated again by another order recalling the lieutenant to his ship. It is the indignant father who has brought this about. From this point, the story begins to take a direction towards tragedy. The rest of it, until near the end, is largely made plain by letters. But the producer has been at much pains to make this padding—we can not call it anything else—acceptable as the closing of the story and has been markedly successful. The action, though it runs a little slow, is made to seem, in its settings and backgrounds, almost poetic. The diva is preparing to sing a great role in an opera and the lieutenant keeps sending letters. His boat, a submarine, is wrecked, and he is drowned. She sings her part and is wildly applauded; but her heart is broken and she can take no pleasure in her success. Returning to the sea, she goes down at night, alone, to the sounding shore where the waves engulf her and so she meets her lover in "the eternal union."

## HOW "THE SPIRIT OF '76" WAS PAINTED (Pilot).

No work of art is more popular, not alone in the United States, but also throughout the entire civilized world, than the famous painting, "The Spirit of '76." As yet very few are acquainted with the history of how this famous picture came into existence. It was painted by Willard, the American artist, who, prior to the Civil War, was a carriage painter for Amos Tripp, a wagon builder of Wellington, Ohio. After Willard returned from the war, he went back to his original vocation. He conceived the idea of embellishing the wagons with small paintings, which made them very popular with the farmers around that community. Tripp's little daughter one day told Willard she could paint, too, and showed them a babyish sketch, from which Willard evolved his first famous painting, entitled "Pluck." This will be remembered as the picture of three little children, in a little toy cart drawn by a dog who was chasing a rabbit.

Thousands of photographic copies of this picture were sold by Ryder, the art dealer of Cleveland, Ohio.

It was suggested that Willard should paint a picture for exhibition at the Philadelphia Centennial. Willard then started on a comedy picture, entitled "The Fourth of July Musicians." For the central figure he posed his venerable father a retired clergyman. While painting this picture his father was taken ill, and he finished the picture without a central model. While his father was on his dying bed with the comedy picture in his hand, he saw his mistake in attempting to paint this grand old man as such a trivial character. He pictured his father as a heroic drummer leading the Revolutionary Army into action. It was an inspiration, and he followed that inspiration by the evolved picture, "The Spirit of '76," which made Willard's reputation as an artist one of the foremost of the land. This subject will be released on March 6th in place of "Loyal Hearts," as advertised in last week's Moving Picture World.

## MOTION PICTURE EXPOSITION PROGRESS.

### Standard Machine Exhibit at the Exposition.

The American Moving Picture Machine Company, of New York, manufacturers of the Standard projection machine, is busily engaged in arranging what will be one of the most interesting exhibits at the coming Motion Picture Trades Exposition, to be held at Grand Central Palace, New York City, July 7th to 12th, 1913.

This exhibit, besides the specimens of Standard machines old and new, will consist of a perfectly equipped motion picture machine shop in full operation. There will be a number of lathes operated by machine experts from the Standard factory, and upon which various parts of the Standard machine will be manufactured publicly. One of the lathes will be used in the making of star wheels in the rough from the raw metal. Another lathe will be used in grinding and finishing the star wheels. A third lathe will be seen cutting sprockets, and a fourth one will be grinding sprockets and finishing them after they are cut. One part of the exhibit which will interest all observers will be a hand-made model of the 1914 Standard machine. This machine will be made entirely of the metal used by expert machinists in cutting the first machine by hand as a pattern for the entire series.

The correspondence arriving daily at the headquarters of the exposition committee is voluminous. There are requests for estimates on space coming from every part of the globe. The office of the committee in the German Bank Building, at Fourth Avenue and Fourteenth Street, New York City, is a very busy place these days, and many hands are working hard to make the coming exposition and convention a great success. One of the letters received recently from abroad is from the Cinematograph Exhibitors' Association of Great Britain and Ireland, wishing the Motion Picture Exhibitors' League of America much success in their forthcoming exposition and volunteering to do all in their power on their side of the water to help it along.

## SPENCER CONTROL IN AUSTRALIA.

Mr. C. Spencer has finally succeeded in securing control of the moving picture business of Australia. He is the promoter of the General Film Company of Australasia, which is formed of the principal renting and producing interests of Sydney and Melbourne, and now announces that he has taken over the exchange business of the Greater J. D. Williams Amusement Company, which puts the Spencer interests in control of the greater part of the moving picture business of Australia. The American representative of the General Film Company of Australasia will be Mr. Edward Barry, whose offices are now located at 15 East 26th Street, New York City.

# Doings at Los Angeles

### Too Many Film Exchanges Precipitates Price Cutting—Lively at Universal City—Notes.

THE inevitable result of trying to crowd too many exchanges into the territory has come to pass in Los Angeles, where a bitter price war is now in progress. In consequence some of the exchanges are running at a heavy loss and others are finding their profits substantially reduced, even the General Film Company being more or less affected.

The trouble has been brewing for several weeks. At the bottom of it is the fact that there is not enough business in the territory to support all the exchanges. The row started among the independents about the time the Golden Gate Film Exchange established a branch in Los Angeles. The California Exchange and Miles Brothers were already serving the independent exhibitors, the Emmick Film service was handling features and the Sunset and National Exchanges were dealing in commercial reels. About the same time several individuals opened offices and began handling independent features. Altogether, counting the latter, as well as the General Film Company, there are eleven exchanges doing business in Los Angeles today and only about 100 theaters. The Pacific, the latest to open, handles practically all the features and other multiple reel output of the manufacturers in the Film Supply and Mutual group.

Keen competition which began when the exchanges began to multiply, soon developed into ruthless competition. The General Film Company, of course, has had no competition in licensed products but the cheaper service offered by the independents has coaxed away a considerable number of exhibitors who were its customers. Within the last two weeks five downtown houses have switched from licensed to independent programs, in every case price being the compelling motive.

As always follows when one man cuts the price his competitor has been forced to cut it still lower and by alternate stages in this kind of procedure a point has actually been reached in Los Angeles where it is reported on apparently good authority that some of the theaters are getting service absolutely free. Others are being furnished reels on a percentage basis.

This situation will not last long. With every exchange except the General, which has a certain number of exhibitors who will stand by at almost any cost, the proposition is merely one of how long the bankroll will last. The weaker exchanges will be starved out until the total number of exchanges is automatically reduced to the number the territory will support. At this writing several of the independent exchange men who realize the folly of a disastrous rate war of this kind are trying to get together and effect some kind of a consolidation, by sale, purchase or merger.

### At Universal City.

Universal City, the great Oak Crest studio of the Universal company in the San Fernando valley, continues to grow week by week. Three new buildings were completed this week—a fire engine house, a small chapel with stained glass windows set in Gothic frames, and an adobe building which will be used for offices. One cannot always tell by the exterior of the buildings of Universal City what the interiors are used for. Invariably they serve two purposes, not the least important of which to make backgrounds for pictures.

Lincoln J. Carter has completed the first of the series of multiple reel productions which he came to Los Angeles to put on for the Universal company and has begun work on "Bedford's Hope."

There is a widespread impression among unattached photoplay writers that those who are regularly employed by the producing companies to keep them supplied with scripts have a soft thing. James Dayton, of the Universal company, is one of these "fortunate" ones. In the last 26 weeks he has written scripts for 107,000 feet of film and at one stretch turned out 1,000 feet a day for fourteen consecutive days. The necessity for such an unusual record lies in the fact that the Universal company in spite of the announcement offering high prices for available scripts has not been able to buy sufficient satisfactory scripts to keep all its companies busy.

Spring has come in California. The proof is the following poetic description of Oak Crest ranch from the typewriter of Richard Willis, "The whole ranch looks particularly beautiful now with the hills and valleys clothed in a suit of green and the river glistening as it winds amongst the hills that are numerous on the ranch."

### The Photoplayers' Ball.

The Photoplayers' St. Valentine ball of Feb. 14, more than realized the most sanguine expectations of the members. As a means of getting the new club favorably into public notice it could not possibly have been more successful. It was attended by the very best people of the city and the impression they carried away was highly flattering to the organization. It is impossible to take the measure of the financial success of the affair at the present time because many of the accounts are still open. The newspapers, which made a big news story of the ball, featuring it with photographs and pen sketches, estimated the crowd at from 5,000 to 7,500. Whatever the size of the crowd was it is certain that the Shrine Auditorium dance floor, the largest in Southern California, was crowded several times during the evening, and, in fact, until the crowd began to leave.

### Film Magnates Numerous.

High executive officers of the various big motion picture concerns are beginning to be almost as common as actors in Southern California. Albert E. Smith, treasurer of the Vitagraph company, is here now for an indefinite stay and is living at Santa Monica where the Western studio of his company is located. David Horsley, treasurer of the Universal company, has just returned to New York and Charles O. Baumann, vice-president of the Kaybee-Broncho-Keystone group will start back in a few days. Charles Kessel, of the same company is still here and will remain indefinitely. Samuel Long, president of the Kalem company has just been visiting here and William Selig, head of the Selig Polyscope company is due any day.

### News Notes.

The first of the new series of Danish films featuring Nicolai Neiiendam and Frau Berthe Forchammer, of the Royal Theater of Copenhagen, has just been viewed by the local censor board. It was brought by R. Nathanson, who has the Southern California rights for the pictures and will locate here permenantly to handle them. For the time being there will be two pictures every month, all multiple reel features. The actors who appear in the pictures are all famous in Denmark and the two named above had permission from the crown before they could act outside the Royal theater. An interesting detail is that the several night effects are produced by the aid of the midnight sun.

* * *

Exchange men of this city and the members of the motion picture censor board after several conferences have finally agreed upon the amount of license which the exchanges shall pay toward reimbursing the city for the expense of regulation. The amount agreed upon is $200 a year for each exchange, but the compromise still has to be ratified by the city council. The council expected to obtain about four times as much revenue and consequently there is some doubt about whether it will agree to the new terms.

* * *

Lanier Bartlett, photoplay editor of the Los Angeles branch of the Selig company has just returned from his trip to Panama. He came back by way of New Orleans, Washington, New York and Chicago, stopping at the latter place to visit the Selig factory and studios.

* * *

Albert Dorris, traveling representative of the Vitagraph company, stopped in Los Angeles for a few days on a tour of the Pacific Coast and visited Rollin S. Sturgeon, director of the Santa Monica Vitagraph company.

* * *

A huge plate glass tank built by the Biograph company for use in a diving comedy burst one day this week just after it had been filled for the first time and just as a scene was about to be taken. The most serious injury was an enforced bath for half a dozen of the actors.

P. M. POWELL.

## GAR EL HAMA EXCITES RIVALRY.

Considerable rivalry has been stirred up in New England over the Great Northern feature, "Gar El Hama." The Majestic Feature Film Company, of Boston, Mass., owns the rights for New England territory and recently sold the exclusive privilege for New London to the management of the Orpheum Theater of that city. By some chance the Lyceum Theater, of the same town, secured a copy, which it undertook to exhibit. This precipitated litigation. Several conferences were held between the interested parties which resulted in the Lyceum withdrawing from the contest in favor of the Orpheum, where the picture was finally exhibited to good business.

# Flickers.

I PRESUME that there are quite a number of people in the film industry who are unacquainted with the original of the accompanying photo. But there is a very good excuse for it, as Mr. Vernon Day believes in staying within his own office from which place he wields the big stick with much effect, and though of a quiet and unassuming manner, his presence is always felt. Much credit is due Mr. Day for the present high standing of the Essanay Film Manufacturing Company, of which he enjoys the distinction of being general manager.

Mr. M. Vernon Day.

If you should happen along the fifth floor corridor of the First National Bank Building, Chicago, any afternoon after five o'clock and make a noise like a billiard ball, you will have Day out after you asking your average. He is quite an enthusiast at the game, and the Western film championship title rests between him and S. Van Ronkel.

* * *

Our friend Abe Warner has left us. What's that? Oh no, not for good; he has just gone on a four weeks' business trip, touching at Pittsburg, Pa.; Austin, Tex.; St. Louis, Mo.; and Jacksonville, Fla.

* * *

"Big Bill" Steiner blew into town this week after completing one of the fastest trips through the South ever made. While in the territory, Bill played host at a dinner party he had arranged for his company of International Feature Film Players now in Florida, under the direction of Larry McGill.

* * *

Messrs. Persins and Kirkland, of the Selig Polyscope Company, are still working their company in Jacksonville, Fla., and we hope to soon have good news from that part of the country.

* * *

Harry Lande, proprietor of the Feature Photoplay Company, is advising everybody to wait for about two weeks and he will show them a real feature.

* * *

L. J. Rubenstein has them all guessing at his new letterhead and trade mark, "Ruby Combination Films," but claims that in the next week or ten days we'll see the first "combination" and will then be able to judge for ourselves.

* * *

A letter from Sam Van Ronkel, proprietor of the American Slide and Poster Co., Chicago, shows us that he is still pleasing the Licensed Exhibitors throughout the country with his many useful and original ideas on "how to advertise the picture," and he can do it too.

* * *

Messrs. Hunton-Fell-Elliot Co., New York, formerly distributors only, of current event slides, are now going into the business in earnest, and have laid foundations for a new corporation which, when completed, will make feature films and, to judge from what Mr. Hunton says, they will eclipse anything we have yet seen. If this is to be a reality, we sure have something to look forward to.

* * *

I wonder what P. A. Powers has up his sleeve? He won't tell us, neither will he shake his arm. Just says, "wait Mac. There's hardly room for a new tenth movement."

* * *

E. B. Hatrick, sponsor for the current event department of the International News Service, acquainted me with the fact that this company is now going to take moving pictures of current events, and release a full reel per week.

* * *

The many friends of C. M. Du Bosch, known in the trade as the "Electra" Pink Label Carbon man, will be glad to learn that he is again at his desk, after being confined to his room for two weeks as the result of an accident.

* * *

A. G. Whyte, president of the Whyte-Whitman Co., New York, and at one time, universally known as the "Sole Agent," is a bachelor no more. He resigned from our company, fellows, to mix in with the benedicts. The great event happened Washington's Birthday, in a little town in Connecticut. The bride and groom are at present living in New York, but will leave Saturday, March first, on the Cunard liner Mauretania, for a trip abroad, with the hearty congratulations and best wishes of the entire staff of the Moving Picture World.

* * *

Sam Warner, traveling representative of Warner's Features, is expected in town within the next few days. Mr. S. Warner will assume control of the New York office while Harry Warner, vice-president of the company visits the New England territory. Upon his return, Sam Warner will leave these shores for an indefinite business trip in Europe.

* * *

According to Ed. Barry, Sales Manager of the Ambrosio American Film Co., the general public are exhibiting great interest in the Devil. Instead of repeating the old verse, "Get thee behind me Satan," they are offering all kinds of money for an opportunity of having him appear before them. (no adv.). MAC.

---

**MISS MARTHA RUSSELL,**
**Leading Lady of the Satex Film Company, Associated With Warner's Features.**

## SHOW SAFETY DEVICES FOR WORKERS.

An important educational release is a forthcoming one in the Thanhouser program entitled "An American in the Making," which shows how the life of a worker in the great steel plants is protected. Safety devices costing millions of dollars to install and operate are shown, in interesting connection with the chief character's job in the steel works, which are those of the United States Steel Corporation, who were very quick to grant the necessary permission and most courteous in their treatment of the producing company sent "on the picture." The devices in the works at Gary, Ind., and Lorain, Ohio, were filmed—meaning two thousand miles of travel from New Rochelle for a single educational motion picture! Thanhouser wish to also extend their thanks to the National Association of Manufacturers, who aided the film company in its arrangements to secure the life-saving devices for the camera.

# Manufacturers Advance Notes

### "THE DISCOVERY" (Essanay).

A comical story told in a comical way is depicted in the hilarious feature, entitled "The Discovery." Rarely have we seen Howard Missimer, Francis X. Bushman and Mildred Weston to better advantage.

Mr. I. M. Monion falls in love with his stenographer, Maud Mueller, and proposes to her. The pretty young girl informs her employer that she will give her answer when she returns from her vacation. At the summer resort Miss Mueller meets Mr. Monion's son. The two are constantly together. Finally, young Monion proposes to Maud and is accepted. They are about to be married by the justice of peace, when the latter informs them that he cannot perform the ceremony unless Miss Mueller produces a birth certificate. Returning to the hotel, Monion receives a telegram from his father, requesting him to return to the city immediately, as business matters demand his attention. Monion returns to the city. That same afternoon Miss Mueller is struck by an automobile, and rendered unconscious. A doctor is summoned, who identifies her. A few weeks later Miss Mueller, now fully recovered from her accident, returns to the city, where, upon entering her employer's office, she is greeted lovingly by Mr. Monion and his son. I. M. Monion requests the young beauty to give him her answer. He produces an engagement ring, as does the son. Both are overwhelmed when informed by Maud that she cannot marry either of them, because she has discovered that her name is not Maud Mueller, but Maud Mueller Monion, her employer's daughter. Sad at the loss of a charming wife, but happy in the discovery of their lost one, they welcome her into their hearts and home.

Scene from "The Discovery" (Essanay).

Howard Missimer as a comedian of exceptional ability plays the role of I. M. Monion in his ever pleasing and interesting manner.

### "OUTWITTED" (Great Northern).

In "Outwitted," a Great Northern comedy and romance, are cleverly blended. The leading role is played by Miss Elsie Frolich, who has made a favorable impression since joining the dramatic forces of this company. The plot is built for laughter principally, but it is not of the clownish sort and carries conviction in every scene. The story of a young widow who is being besieged by three ardent admirers because of her charms, and incidentally because she is known to be possessed of a considerable fortune, leads to many humorous complications. All the while, the young woman is in love with her young son's tutor and the affection is reciprocated. In the interim a young heiress appears upon the scene as the guest of the widow and immediately upon her arrival the latter causes the rumor to be spread that her fortune has been lost through the failure of a bank. Immediately the three ardent suitors transfer their affections to the newly arrived heiress and the humorous complications increase. In the end, however, Dr. Kelart, the tutor, proposes for the hand of the widow, still believing that her fortune has been lost, and she accepts him. The heiress in the meantime becomes engaged to Arthur, a cousin of the widow and when the engagement is announced, the three admirers retire gracefully after extending congratulations. The comedy is capitally acted and staged.

Scene from "Outwitted" (Great Northern).

### RYNO TO RELEASE THROUGH FILM SUPPLY.

Arrangements have been completed whereby, beginning about Monday, March 17th, Ryno films are to be released as part of the program of the Film Supply Company of America. The Film Supply Company has undoubtedly made a most valuable addition to its program of offerings. Ryno films are the product of men long experienced in the motion picture industry and promise to set an enviable reputation for themselves. Mr. John Noble and C. V. Ryttenberg constitute the firm. The concern is working amid exceptional locations and surroundings at City Island.

At the beginning Ryno will release one 1,000-foot subject each week and will at an early date increase to two each week.

### "HIS CHILDREN" (Lubin).

This picture is a wonderful lesson to the man who misunderstands the true character of women. It may not be discovered until opportunity offers, but the maternal love is there, and no woman is without it. The tale is nicely told and the production is a beautiful example of Barry O'Neil's excellent cast and production. It is typically a Lubin story and one of the many that has been recognized in the policy of Siegmund Lubin's films.

Dr. Harry Matthews is left a widower with two children, Marie, aged 15, and Jimmie, aged 6. He falls in love with Ethel Wynn, one of his patients, whom he finds objects to children, so he sends them to their aunt in the country and keeps the fact a secret. Matthews gets married and finds that his new wife is addicted to extravagance and fond of society. He tells the children that they must stay with their aunty for a while and they are heart-broken. The boy gets disconsolate and Marie resolves to take him to the father's city home. They arrive and the stiff butler permits them to wait, as Matthews and his wife have gone to a society function. They fall asleep behind a screen. Matthews at the ball receives news that his money in stocks has been wiped out. He rushes home and is on the point of committing suicide when Ethel follows. They discover the children. Ethel's heart is touched and she embraces them. The husband then realizes that he has not only a wife, but a mother and begins life anew.

Scene from "His Children" (Lubin).

### ANIMATED MAP OF PANAMA.

The "Animated Map," which shows in moving pictures the history of Turkish conquest of Europe for five centuries in as many minutes, and has been such a dramatic as well as educational adjunct to the Kinemacolor Balkan War scenes at the Carnegie Lyceum, is to be supplemented by an equally interesting and instructive map of the working Panama Canal.

This shows a broad view of the Western continent—from the standpoint of an observer on the planet Mars, for instance —with the great artificial waterway which has separated North and South America slightly enlarged for pictorial purposes. On this map are traced the great ocean lanes of traffic between the principal ports of the world, illustrating how the Panama Canal will curtail both the time and expense of travel between them.

Right here is where the "moving" part of the picture comes in to "point the moral and adorn the tale"; for instead of measuring off these relative distances in dry figures and statistics, the spectator is shown two ships starting simultaneously from New York for San Francisco. The one that goes by the Canal route is docked and unloaded before the other, following the old ocean course, has fairly rounded Cape Horn. Likewise, ships from New York to Yokohoma, or even Valparaiso on the coast of South America, arrive much quicker by the Canal than by the all-ocean route.

This map was made in England, after careful measurements of actual distances according to the British hydrography charts and comparison of relative speeds of steamships according to the drift of currents and the prevalence of head winds. The especial interest which the English take in our Canal is illustrated by the ships sailing from London for Pacific and oriental ports—those going via Panama always arriving far ahead of sea-going rivals.

Especially interesting to children and others who never saw the working of a canal is the profile view of the great Gatun Dam, showing how a steamship is taken through the locks—being lifted from one water level to another by the four greatest hydraulic elevators in the world. Taken in connection with the natural color views of the making of the Panama Canal, this "sailing map" is as instructive and entertaining as an actual trip to the Isthmus, where the Kinemacolor spectator witnesses many moving scenes which will never be visible again after the water is turned on. The new map will be on view at the Carnegie Lyceum every afternoon and evening, beginning with next Monday matinee.

### FRANCIS X. BUSHMAN FILLING DATES.

Francis X. Bushman, until recently the leading man of the Essanay Eastern company, writes us from Pittsburg, where he is filling engagements, lecturing on pictures in which he appears. He states that he is meeting with tremendous success and is breaking house records wherever he goes, both for money and attendance. He is at present playing the Cameraphone Theater circuit in the Pittsburg territory, in which vicinity he will be until the middle of March. For the latter part of March and all of April, Mr. Bushman has lecture engagements in Arkansas, Louisiana, Mississippi, Tennessee, Alabama, Georgia and Florida. Exhibitors who desire to have him appear in their houses may address him in care of the Screen Club, 165 West 45th Street, New York City.

### MEXICAN WAR PICTURE.

A representative of the Angelus Film Company and assistant general manager of the California Film Corporation has been successful in photographing some of the actual scenes of strife now prevalent in Mexico. About three thousand feet of excellent negative has been taken. Permission was gained for cameramen to work among the soldiers of both sides and some faithful reproductions of actual battle scenes have been secured. These pictures are now in the course of printing, and it is believed the great interest that is now being taken in the conflict will make a quick market for the pictures. The film will be released to State buyers at an early date.

### SPECIAL POSTERS FOR VITAGRAPH SPECIALS.

The Vitagraph Company announces that all its special two and three-part subjects, beginning with "The Strength of Men," to be released on Wednesday, March 19th, will be provided with six-sheet, four-color posters. No pains will be spared by the Vitagraph Company in making these posters the finest of their kind.

# Calendar of Independent Releases.

## Universal Film Mfg. Co.

### Current Releases

**SUNDAY, MARCH 2nd, 1913.**
REX—In the Blood (Drama)
CRYSTAL—A Night in Town (Comedy)
CRYSTAL—An Innocent Bridegroom (Comedy)
ECLAIR—A Comedian for Love (Comedy)
ECLAIR—Life in Egypt (Typical)

**MONDAY, MARCH 3rd, 1913.**
IMP—Now I Lay Me Down to Sleep (Drama)
NESTOR—When He Jumped at Conclusions (Comedy)
NESTOR—The Girl Sleuths (Comedy)
CHAMPION—The Bum's Hallowe'en (Comedy)

**TUESDAY, MARCH 4th, 1913.**
GEM—Conscience (Drama)
BISON—His Brother (2 reel, Drama)

**WEDNESDAY, MARCH 5th, 1913.**
NESTOR—Big Bob (Drama)
POWERS—Eph's Dream (Comedy)
POWERS—Indians (Comedy)
ECLAIR—The Crimson Cross (3 reels, Religious)
UNIVERSAL—Animated Weekly No. 51 (Topical)

**THURSDAY, MARCH 6th, 1913.**
IMP—Dr. Jekyll and Mr. Hyde (2 reel, Drama)
REX—The Stool Pigeon (Drama)
FRONTIER—A Race for Life (Drama)

**FRIDAY, MARCH 7th, 1913.**
NESTOR—The Greatest of These Is Charity (Drama)
POWERS—In a Roman Garden (Drama)
VICTOR—The Prima Donna (Drama)

**SATURDAY, MARCH 8th, 1913.**
IMP—Binks, the Black Hand (Comedy)
BISON—At Mad Mole Canyon (2 reels—Drama)
MECCA—The Blind Shall See (Drama)

### Advance Releases.

**SUNDAY, MARCH 9th, 1913.**
REX—Troubled Waters (Drama)
CRYSTAL—Ma and the Boys (Comedy)
CRYSTAL—Knights and Ladies (Comedy)
ECLAIR—Cocoa Cultivation (Industrial)
ECLAIR—The Tester Tested (Comedy)

**MONDAY, MARCH 10th, 1913.**
IMP—The Fringe of Sin (Drama)
NESTOR—Papa's Helping Hand (Comedy)
NESTOR—When Hubby Entertains (Comedy)
CHAMPION—Fond Heart Saves the Day (Drama)

**TUESDAY, MARCH 11th, 1913.**
GEM—Billy's Troubles (Comedy)
GEM—The Twin and Shoshone Falls (Comedy)
101 BISON—The Flaming Arrow (2-reel Drama)

**WEDNESDAY, MARCH 12th, 1913.**
NESTOR—The Cause (Drama)
POWERS—Hawkin's Roomer (Comedy)
ECLAIR—The Stronger (2-reel Drama)
UNIVERSAL—The Animated Weekly No. 52 (Topical)

**THURSDAY, MARCH 13th, 1913.**
IMP—From Death—Life (Drama)
REX—Thou Shalt Not Steal (2-reel Drama)
FRONTIER—A Mexican Renegade (Drama)

**FRIDAY, MARCH 14th, 1913.**
NESTOR—With a Grain of Salt (Drama)
POWERS—The Curse (Drama)

**SATURDAY, MARCH 15th, 1913.**
IMP—Bink's Gouty Foot (Comedy)
101 BISON—Indian Blood (2-reel Drama)

## Mutual Film Corporation—Current Releases

**SUNDAY, MARCH 2nd, 1913.**
MAJESTIC—A Kimono Tragedy (Comedy)
THANHOUSER—The Way to a Man's Heart (Com.-Dr.)

**MONDAY, MARCH 3rd, 1913.**
AMERICAN—The Greater Love (Drama) ........ 1000
KEYSTONE—The Sleuth's Last Stand (Comedy)
KEYSTONE—A Deaf Burglar (Comedy)

**TUESDAY, MARCH 4th, 1913.**
MAJESTIC—Brass Buttons (Comedy)
THANHOUSER—His Heroine (Comedy)

**WEDNESDAY, MARCH 5th, 1913.**
RELIANCE—The Man from Outside (3 reels, Drama)
BRONCHO—The Barrier (2-reels, Drama)

**THURSDAY, MARCH 6th, 1913.**
AMERICAN—Jocular Winds (Drama) ........ 1000
KEYSTONE—The Sleuths at the Floral Parade (Comedy)
KEYSTONE—The Rural Third Degree (Comedy)
MUTUAL—Gontran's Surprise (Comedy)
MUTUAL—Tiflis, Russia (Scenic)
PUNCH—Impetuous Jim (Comedy)
MUTUAL—Mutual Weekly No. 10 (Topical)
PUNCH—No Wedding Bells for Jones (Comedy)

**FRIDAY, MARCH 7th, 1913.**
KAY-BEE—The Lost Despatch (2 reels, Drama)
THANHOUSER—Her Neighbor (Drama)

**SATURDAY, MARCH 8th, 1913.**
AMERICAN—The Transgression of Manuel (Drama) ........ 1000
RELIANCE—Just Jane (Drama)

### Advance Releases

**SUNDAY, MARCH 9th, 1913.**
MAJESTIC—The Biter Bitten (Drama)
THANHOUSER—An Honest Young Man (Drama)

**MONDAY, MARCH 10th, 1913.**
AMERICAN—Calamity Anne, Detective (Drama)
KEYSTONE—A Strong Revenge (Drama)

**TUESDAY, MARCH 11th, 1913.**
MAJESTIC—Chappie's Code (Comedy-Drama)
THANHOUSER—Just a Shabby Doll (Drama)

**WEDNESDAY, MARCH 12th, 1913.**
RELIANCE—The Reprobate (Drama)
BRONCHO—Title not reported.

**THURSDAY, MARCH 13th, 1913.**
AMERICAN—Brother Love (Drama) ........ 1000
KEYSTONE—The Chief's Predicament (Comedy)
KEYSTONE—Jenny's Pearls (Comedy)
MUTUAL—Chasing a Son-in-Law (Comedy)
MUTUAL—Life in India (Typical)
MUTUAL—Mutual Weekly No. 11 (Topical)
PUNCH—Father Tamed (Comedy)
PUNCH—His First Kodak (Comedy)

**FRIDAY, MARCH 14th, 1913.**
KAY-BEE—Title not reported.
THANHOUSER—Title not reported.

**SATURDAY, MARCH 15th, 1913.**
AMERICAN—The Orphan's Mine (Drama) ........ 1000
RELIANCE—A Regained Reputation (Drama)

## Film Supply Co.—Current Releases.

**TUESDAY, MARCH 4th, 1913.**
GAUMONT—It's Delightful to be Married (Comedy)
GAUMONT—Kittens (Nat. Hist.)

**WEDNESDAY, MARCH 5th, 1913.**
GAUMONT—Gaumont Weekly No. 52 (Topical)
SOLAX—Napoleon (Comedy)

**THURSDAY, MARCH 6th, 1913.**
AMMEX—Kith and Kin (Drama)
GAUMONT—The Sculptor's Stratagem
PILOT—How the Spirit of '76 Was Painted (Dramatic)

**FRIDAY, MARCH 7th, 1913.**
LUX—Pat's Busy Day (Comedy) ........ 465
LUX—When the Stormy Winds Do Blow (Comedy) ........ 518
SOLAX—The Kiss of Judas (Drama)

**SATURDAY, MARCH 8th, 1913.**
GAUMONT—(An Educational and Topical Subject)
GREAT NORTHERN—Outwitted (Comedy)

### Advance Releases.

**MONDAY, MARCH 10th, 1913.**
EXCELSIOR—A Cadet's Honor (Drama)

**TUESDAY, MARCH 11th, 1913.**
GAUMONT—The Bond of Brotherhood (Drama)

**WEDNESDAY, MARCH 12th, 1913.**
GAUMONT—Gaumont's Weekly No. 1 (Topical)
SOLAX—Officer Henderson (Comedy)

**THURSDAY, MARCH 13th, 1913.**
AMMEX—Wine, Women and Reformation (Drama)
GAUMONT—Sweet Familiar Faces
PILOT—Title not reported.

**FRIDAY, MARCH 14th, 1913.**
LUX—Indian Justice (Drama) ........ 695
LUX—The Baker and the Sweep (Comedy) ........ 288
SOLAX—The Plans of the House (Drama)

**SATURDAY, MARCH 15th, 1913.**
GAUMONT—(An Educational and Topical Subject)
GREAT NORTHERN—Title not reported.

# Mutual Film Corporation

**EXECUTIVE OFFICES**

**60 WALL STREET - NEW YORK**

**RENTAL OFFICES COVERING THE ENTIRE COUNTRY**

**Sole Distributors in the U. S. and Canada for**

**Thanhouser**
**Kay-Bee**
**Keystone**
**Mutual Edu.**
**Punch**
**Broncho**
**Mutual Weekly**
**Reliance**
**Majestic**
**American**
**Excelsior**
**And Other Films**

## Regular Weekly Releases are Selected from the World's Markets

## Every Day is Feature Day for Mutual Exhibitors

Carefully selected and balanced subjects, presenting a PEERLESS PROGRAM, strengthened by dramatic and sensational two and three reel features. The following list of miltiple reel subjects show that

## The Mutual Program is the Greatest Feature Program in the World

| | |
|---|---|
| KAY-BEE—"The Lost Despatch" | March 7 |
| BRONCHO—"The Barrier" | March 5 |
| RELIANCE—"The Man from the Outside" (3) | March 5 |
| BRONCHO—"The Lure of the Violin" (3) | February 26 |
| THANHOUSER—"Sherlock Holmes Solves the Sign of the Four" | February 25 |
| MAJESTIC—"The Message in the Cocoanut" | February 25 |
| KAY-BEE—"The Counterfeiter" | February 21 |
| RELIANCE—"The Bells" | February 19 |
| BRONCHO—"The Sharpshooter" | February 19 |
| BRONCHO—"The Wheels of Destiny" (3) | February 12 |
| KAY-BEE—"The Favorite Son" | February 7 |
| RELIANCE—"The Strike Leader" | February 5 |
| BRONCHO—"When Life Fades" | February 5 |
| AMERICAN—"Andrew Jackson" | February 3 |
| KAY-BEE—"When Lincoln Paid" | January 31 |
| BRONCHO—"The Struggle" | January 29 |
| THANHOUSER—"The Dove in the Eagle's Nest" | January 28 |
| KAY-BEE—"The Mosaic Law" | January 24 |
| BRONCHO—"A Shadow of the Past" | January 22 |
| KAY-BEE—"The Little Turncoat" | January 17 |
| BRONCHO—"A Bluegrass Romance" | January 15 |
| KAY-BEE—"The Paymaster's Son" | January 10 |
| BRONCHO—"In the Ranks" | January 8 |
| KAY-BEE—"The Great Sacrifice" | January 3 |
| BRONCHO—"The Burning Brand" | January 1 |
| RELIANCE—"Duty and the Man" | January 1 |
| KAY-BEE—"The Law of the West" (3) | December 27 |
| THANHOUSER—"The Star of Bethlehem" (3) | December 24 |
| KAY-BEE—"The Dead Pays" | December 20 |
| RELIANCE—"Fires of Conscience" | December 18 |
| BRONCHO—"His Sense of Duty" | December 18 |
| KAY-BEE—"Blood Will Tell" | December 13 |
| THANHOUSER—"Aurora Floyd" | December 10 |
| KAY-BEE—"For the Cause" | December 6 |
| RELIANCE—"Old Mademoiselle's Secret" | December 4 |
| BRONCHO—"His Squaw" | December 4 |
| THANHOUSER—"The Forest Rose" | November 29 |
| KAY-BEE—"The Invaders" | November 29 |
| KAY-BEE—"The Army Surgeon" | November 22 |
| BRONCHO—"The Civilian" | November 20 |
| RELIANCE—"Don Caesar de Bazan" | November 20 |
| MAJESTIC—"Hazel Kirke" | November 17 |
| KAY-BEE—"The Altar of Death" | November 15 |
| SOLAX—"Flesh and Blood" | November 15 |

# Calendar of Licensed Releases.

## Current Releases.

### MONDAY, MARCH 3rd, 1913.

| | |
|---|---|
| BIOGRAPH—A Queer Elopement (Comedy) | |
| BIOGRAPH—Look Not Upon the Wine (Comedy) | |
| ECLIPSE—Shylock (2 reels, special, Drama) | |
| EDISON—Curious Scenes in India (Scenic) | 400 |
| EDISON—Superstitious Joe (Comedy) | 600 |
| KALEM—The Sheriff of Stone Gulch (Drama) | 1000 |
| LUBIN——The First Prize (Drama) | 1000 |
| PATHE—Pathe's Weekly No. 10 (Topical) | |
| SELIG—The Deputy's Sweetheart (Drama) | 1000 |
| VITAGRAPH—O'Hara's Godchild (Drama) | 1000 |

### TUESDAY, MARCH 4th, 1913.

| | |
|---|---|
| CINES—Nipped in the Bud (Comedy) | 575 |
| CINES—Wanted, A Husband (Comedy) | 425 |
| C. G. P. C.—The Butterfly of a Day—the Ephemera (Natural History) | |
| C. G. P. C.—Cod Fishing From a Trawler (Vocational) | |
| C. G. P. C.—The Titmouse (Nat. Hist.) | |
| EDISON—Ann (Drama) | 1000 |
| ESSANAY—Billy McGrath on Broadway (Comedy) | 1000 |
| LUBIN—On the Mountain Ranch (Drama) | 1000 |
| SELIG—The Collector of Pearls (Comedy) | 1000 |
| VITAGRAPH—Hubby Buys a Baby (Comedy) | 1000 |

### WEDNESDAY, MARCH 5th, 1913.

| | |
|---|---|
| ECLIPSE—The Wages of Transgression (Drama) | |
| ECLIPSE—Pottery Making in Dorset, England (Ind.) | |
| EDISON—A Letter to Uncle Sam (Comedy) | 1000 |
| ESSANAY—The Discovery (Comedy) | 1000 |
| KALEM—The Blind Composer's Dilemma (Drama) | 1000 |
| PATHE—The Waterfalls of Idaho (Scenic) | |
| PATHE—The Hairy Ainus (Typical) | |
| SELIG—The Story of Lavina (Comedy-Drama) | 1000 |
| VITAGRAPH—A Heart of the Forest (Drama) | 1000 |

### THURSDAY, MARCH 6th, 1913.

| | |
|---|---|
| BIOGRAPH—The Wrong Bottle (Drama) | |
| ESSANAY—A Montana Mix-Up (Comedy) | 1000 |
| LUBIN—Army Target Practice (Military) | |
| LUBIN—Will Willie Win (Comedy) | |
| MELIES—The Misfortunes of Mr. and Mrs. Mott on Their Trip to Tahiti (Comedy) | |
| MELIES—The Upa Upa Dance (Typical) | |
| PATHE—An Equine Hero (Drama) | |
| SELIG—The Spanish Parrot Girl (Drama) | 1000 |
| VITAGRAPH—The College Life (Comedy) | 1000 |

### FRIDAY, MARCH 7th, 1913.

| | |
|---|---|
| C. G. P. C.——Hydrogen (Scientific) | |
| C. G. P. C.—The Granja (Science) | |
| EDISON—The Lost Deed (Drama) | 1000 |
| ESSANAY—A Mistaken Accusation (Drama) | |
| ESSANAY—The Hand of Fate (Drama) | |
| KALEM—Parcel Post Johnnie (Comedy) | 1000 |
| LUBIN—His Children (Drama) | 1000 |
| LUBIN—Until We Three Meet Again (Special, 2 reels, Drama) | 2000 |
| SELIG—A Husband Won by Election (Drama) | 1000 |
| VITAGRAPH—The One Good Turn (Drama) | 1000 |

### SATURDAY, MARCH 8th, 1913.

| | |
|---|---|
| BIOGRAPH—Broken Ways (Drama) | |
| CINES—The Ideal of Her Dreams (Drama) | |
| CINES—Scenes in Monsone, North Africa (Scenic) | |
| EDISON—The Priest and the Man (Drama) | 1000 |
| ESSANAY—Broncho Billy and the Squatter's Daughter (Drama) | 1000 |
| KALEM—The War Correspondent (Drama) | 1000 |
| LUBIN—Pete Joins the Force (Comedy) | |
| PATHE—Going Some (Comedy) | |
| PATHE—The Retreat from Moscow (Special 2-reel Dr.) | |
| VITAGRAPH—He Waited (Comedy) | |
| VITAGRAPH—Black Diamonds (Industrial) | |

## Advance Releases.

### MONDAY, MARCH 10th, 1913.

| | |
|---|---|
| BIOGRAPH—A Girl's Stratagem (Drama) | |
| EDISON—Bees and Honey (Apiculture) | 350 |
| EDISON—It Wasn't Poison After All (Comedy) | 650 |
| KALEM—The Open Switch (Drama) | |
| KALEM—Absent Minded Joe (Comedy) | |
| LUBIN—The Soul of a Rose (Drama) | 1000 |
| PATHE—Pathe's Weekly No. 11 (Topical) | |
| SELIG—Diverging Paths (Drama) | 1000 |
| VITAGRAPH—Red and White Roses (Special—2 parts—Drama) | 2000 |
| VITAGRAPH—Put Yourself in Their Place (Comedy) | |
| VITAGRAPH—Firemen's Drill (Educational) | |

### TUESDAY, MARCH 11th, 1913.

| | |
|---|---|
| CINES—His Grandchild (Drama) | 1000 |
| C. G. P. C.—French Artillery Maneuvres (Military) | |
| C. G. P. C.—The Stickleback (Scenic) | |
| C. G. P. C.—The Chateau of Chambord (Scenic) | |
| EDISON—Jan Vedder's Daughter (Comedy-Drama) | 1000 |
| ESSANAY—A Bottle of Musk (Comedy) | 1000 |
| LUBIN—A Lucky Chance (Drama) | 1000 |
| SELIG—The Ferrets (Drama) | 1000 |
| VITAGRAPH—The Way Out (Comedy-Drama) | 1000 |

### THURSDAY, MARCH 13th, 1913.

| | |
|---|---|
| ECLIPSE—The Lost Wager (Comedy) | |
| ECLIPSE—Picturesque Spalato Dalmatia (Scenic) | |
| EDISON—A Modern Horse (Industrial) | 350 |
| EDISON—Aunt Elsa's Visit (Comedy) | 650 |
| ESSANAY—The Misjudging of Mr. Hubby (Comedy) | 1000 |
| KALEM—The International Spies (Drama) | 1000 |
| KALEM—The Grim Toll of War (2 parts—Special—Dr.) | 2000 |
| PATHE—A Timely Bath (Comedy) | |
| PATHE—A Tour in the Alps (Scenic) | |
| SELIG—Juggling With Fate (Drama) | 1000 |
| VITAGRAPH—His Honor, the Mayor (Comedy) | 1000 |

### THURSDAY,MARCH 13th, 1913.

| | |
|---|---|
| BIOGRAPH—The Spring of Life (Comedy) | |
| BIOGRAPH—Tightwad's Predicament (Comedy) | |
| ESSANAY—Old Gorman's Gal (Drama) | 1000 |
| LUBIN—When John Brought Home His Wife (Drama) | 1000 |
| MELIES—A Gambler's Heart (Drama) | 1000 |
| PATHE—The Love That Turned (Drama) | |
| SELIG—The Great Wall of China (Educational) | |
| SELIG—The Fugitive (Drama) | |
| VITAGRAPH—The Deceivers (Drama) | 1000 |

### FRIDAY, MARCH 14th, 1913.

| | |
|---|---|
| C. G. P. C.—Over the 'Phone (Comedy) | |
| C. G. P. C.—The Luxemburg Gardens (Scenic) | |
| EDISON—A Youthful Knight (Comedy-Drama) | 1000 |
| ESSANAY—An Old, Old Song (Drama) | 1000 |
| KALEM—The Indian Maid's Warning (Drama) | |
| KALEM—Jones' Jonah Day (Comedy) | |
| LUBIN—Jones' Waterloo (Comedy) | |
| LUBIN—Sixes and Nines (Comedy) | |
| MELIES—Loved By a Maori Chieftess (Special—2 parts—Drama) | 2000 |
| SELIG—The Sands of Time (Drama) | 1000 |
| VITAGRAPH—Sisters All (Drama) | 1000 |

### SATURDAY, MARCH 15th, 1913.

| | |
|---|---|
| BIOGRAPH—The Unwelcome Guest (Drama) | |
| CINES—The Girl and the Horseshoe (Drama) | 1000 |
| EDISON—The Gauntlets of Washington (Drama) | 1000 |
| ESSANAY—Broncho Billy and the Step Sisters (Dr.) | 1000 |
| KALEM—The Woe of Battle (Drama) | 1000 |
| LUBIN—An Adventure on the Mexican Border (Special—2 reels—Drama) | 2000 |
| PATHE—Innocence (Drama) | |
| VITAGRAPH—The Dog House Builders (Comedy) | |
| VITAGRAPH—Quebec Zouaves (Educational) | |

PHOTOPLAYER'S POSTCARDS

150 Association' Mutual and Universal Players to select from. Any assortment you select.

Single Thousand - - $4.00
40c per 100
Five Thousand Lots - Per M 3.50
Ten " " - " " 3.00

Superior High Grade Quality Postcards Only

LICENSED POSTERS

ONE SHEETS, Kalem, Lubin, Biograph & Vitagraph 10c each
Selig, Essanay, Kleine, Edison & Pathe 15c "
THREE SHEETS, Vitagraph 30c each ALL OTHERS 35c "
SIX SHEETS, ABC, 65c each, Selig & Kleine 75c "

Agents wanted in the United States and Canada

"IF ITS ANYTHING TO ADVERTISE A PICTURE THEATRE, WE HAVE IT."
EXHIBITORS' ADVERTISING & SPECIALTY CO. Arthur D. Jacobs, Pres. & Gen. Mgr. 30 Union Square, N.Y.

Write for free Catalogue and Advertising Matter.

# LICENSED FILM STORIES

## EDISON.

**THE PHOTOGRAPH AND THE BLOTTER (Mar. 1).**—Two boys working for Messrs. Brown & Company, contractors, are in love with their employer's daughter, Elsie. At a small reception given by the Browns the favored boy, Jack, proposes and is accepted. The proposal is overheard by Harry, the jealous suitor who, being annoyed at the treatment he has received, has retired to the conversatory for a quiet smoke.

The young couple run to tell their folks of the engagement, all the guests having gone with the exception of Harry's sister. The Browns, having long suspected the love between the two receive the news gladly.

Brown deides to promote the boys; one, his son-in-law-to-be, to a confidential position and the other to the position formerly held by Jack. This is the last straw; Harry plans to outdo his rival or get him into some trouble. Listening at the private office door he learns of special plans which are under preparation for a certain contract and about which no one with the exception of Jack and Brown know. He decides to get the plans and forward them to another contracting firm, thereby giving them a chance to underbid on the same plans.

At night he enters the private office taking a flash light picture of the plans. This he takes home to develop. He sends the photographs to C. J. Cole & Company with an anonymous letter. Brown upon hearing from them becomes suspicious of Jack having been careless in showing the plans. Words follow and he is discharged.

Elsie goes to Harry's home with his sister, Helen. While there through some writing on a blotter, she discovers the photograph of the plans and with it later proves her lover's innocence.

**CURIOUS SCENES IN INDIA** (Mar. 3).—The picture shows queer looking "Pilgrims" in their fantastic dress and rites. A solemn religious ceremony in which the immense "Temple Elephant" is taken into the temple to receive his gorgeous trappings for the annual parade at Kandy is also shown in a close view as it passes through the narrow crooked streets. We also see domesticated elephants of enormous size performing tasks requiring in addition to their enormous strength a higher degree of intelligence than has ever been attained by any other animal. In addition to the many other wonders of this picture we have a close view of wild elephants being captured and tethered to trees, putting forth tremendous efforts to break their bonds.

**SUPERSTITIOUS JOE (Mar. 8).**—Our friend Joe is afraid to stand under open umbrellas in the house, go under ladders, etc., and when he tries to evade these various superstitions he finds himself in trouble, whereas if he had pursued the even tenor of his way, nothing would have happened. The story deals with two rival real estate brokers who try to sell a site to a new automobile concern. A young lady is admired by both of them. Her father says she can only become the wife of the man who is most successful in his line of business. Consequently Joe doubles his efforts to make the sale as it means a great deal in the real estate line. Through his superstition he almost loses it, but a telephone call from the young lady gives him a tip whereby he makes the sale and wins the girl.

**ANN (Mar. 4).**—Ann McDonald is the only child of stern orthodox and straight-laced parents. Their love for her is obscured by rigidity of training. Sunday is made a day of torture for her. Her father loved his Bible and the mottoes on his parlor wall read, "Love one another" and "God is love," but in daily life he gave none of that essence to his child. Ann in desperation runs away, leaving a pathetic letter saying that their cruelty has driven her away.

She goes to the city and there encounters that essence she failed to receive at home. That love was shown by her landlady, Viola Montague, a former burlesque queen who saw in Ann an innocence like unto her own in her girlish days. She resolved to protect her.

Ann's father goes to the city in search of her and finally sees her enter a casino. He follows her and demands that she return home. She denies him as her father and he returns home crushed. Ann is taken away by the landlady, who paints things to her as they really are and then takes her home.

In the last scene we see the father reading the Bible. His eyes fall on the text "He that troubleth his own house shall inherit the wind," and when Ann enters the room she steals into his waiting arms, he at last realizing that he is at fault. A happier future is promised her.

**A LETTER TO UNCLE SAM (Mar. 5).**—Uncle Sam's heavy target practice of a near-by fort jars little seven year old Marion's doll from the table in the nursery, shattering it on the floor. The Child is heart-broken at her dolly's fate and at a loss to understand the cause of it until the nurse, to pacify her, explains that the firing of Uncle Sam's guns at the fort jarred the dolly off the table. Upon learning this little Marion becomes indignant and decides to write a letter to Uncle Sam complaining about the damage. To humor her the nurse good naturedly aids her in carrying out her desire and the letter is mailed.

At Washington, D. C., Marion's letter to Uncle Sam is opened in the postmaster general's office and turned over to the War Department where it receives immediate attention. Orders are issued to the commanding officer at the fort to investigate the damage and make such compensation and apologies as may be deemed proper.

A committee of two young officers is appointed at the fort and they proceed with due ceremony to investigate the damage claim. At Marion's home they are surprised to find the claimant to be a pretty little child. They consider the matter gravely and while there are presented to Marion's sisters, two most attractive young women.

The young officers lose their hearts to the girls and report progress to their commanding officer. Secretly they each buy a huge doll and repair to Marion's home to present it to her. Again they meet the young ladies who receive them most graciously.

Little Marion is quite happy with her two unexpected new dollies, while her older sisters seem equally happy with their unexpected sweethearts; the result of a jar.

NAT. B. SMITH
LECTURER
68 Hudson St., Hoboken, N. J. Phone 1361 Hoboken

MAKE YOUR OWN MOVING PICTURES!
Our Motion Picture Camera does the work! It is simple to operate, and does as good work as any high priced machine. Just the thing to make local subjects. Send for full information.
PRICE $75.00.
MOTION PICTURE CAMERA CO., Inc.
Dept. A., 5 West 14th Street, New York.

**THE LOST DEED (Mar. 7).**—We see the old home with the grandfather sitting on the porch waiting for his granddaughter, -Betty. They go into the library and the old man comments on the great likeness which she bears to her grandmother whose oil painting rests on an easel. Then are introduced two suitors, one favored and one disliked. The latter realizes he is not cared for and plots to win her at any cost.

The grandfather in his attempt to raise money is discussing the matter at the club with his lawyer when he is overheard by the rejected suitor. Here is the long looked for opening; the deed lost and the title not clear, he will loan him the money on the condition that Betty become his wife.

When the matter is explained to Betty she strongly objects and the grandfather is at a loss what to do. They finally decide on a thorough search of the whole house. In the search she goes to the attic and in an old hair cloth trunk she discovers the same dress as worn by her grandmother in the old painting. This she puts on and runs to show herself to the grandfather. In the meantime the picture had been removed by an artist to be retouched and only the frame is left. Hearing someone coming, she steps into the frame, posing as did her grandmother, and listens to the rejected suitor trying to force the old man to terms.

The poor old man turns to the picture for thought and thinks he has a warning when he sees Betty raise her hand. He begs for more time. When this is granted Betty comes out of the frame much to the surprise of the two men and her lover who appears on the scene.

In bowing to them she feels the long lost deed in the pocket of the old dress and at once conditions are straightened. The deed being found, Betty is able to marry the man she loves.

**THE PRIEST AND THE MAN** (Mar. 8).—Sir Gilbert Parker touches the great woods of Canada, with his magic wand and fairly peoples them with strong, virile men and women.

This story tells the life of a strong, hardy trapper who has wooed and won a French Canadian girl, a devoted daughter of her faith who holds everything sacred that pertains in any way to the symbols of her church. Years pass by and a child is granted them, a boy who has reached the age of eight, a strong manly little fellow.

But one night the trapper comes home from a nerve-racking day in the woods and discovers his wife and little boy at prayer before a little altar that is built into the walls of the log cabin. As a cause for their devotion he discovers that the mother has been frightened by the sight of an Indian chief who has been following her through the woods. This arouses the father's anger as he has more faith in the virtue of a gun than in prayer, and he makes fun of her devotion and faith. Hot words are spoken, a quarrel ensues and the mother leaves the house. Night comes and she does not return.

Then a new awe creeps into the soul of the man and he goes out to find her, stumbling along in his frightened anxiety. The boy returns from the search wounded by a wild animal and when the man finds his son torn and bleeding he realizes the great need of a woman's hand. In the meanwhile we are shown how the wife has been captured by savages and is on her way to the Indian village. It is here her friend, the priest, finds her and tries to buy her back from them. But food, blankets, powder and guns are of no avail, five kegs of rum is the price that must be paid.

The priest knows it is against the laws of his church and of the land to sell rum to the Indians. But the life of a woman is at stake; he agrees to the bargain and brings her home. The wounded boy is near death's door and the father realizes for the first time the strength of the solace that comes from above; and when the priest enters the cabin, he finds the mocker and scoffer on his knees before the little altar.

56 DIFFERENT PICTURES OF ACTORS AND ACTRESSES
$2.25 PER 1000 | SOMETHING NEW—POST CARD SIZE BEST OFFER EVER MADE | $2.25 PER 1000
BUSINESS BOOSTER—A FINE SOUVENIR—BUILDS UP YOUR MATINEES
PRINTING HERALDS FOR ALL FEATURES | SEND FOR CATALOGUE | FEATURE SLIDES 20c. | SIGNS AIR BRUSH SIGNS AND ALL OTHER KINDS POPULAR PRICES FOR CLASSY WORK
A. BRADY 124 EAST 14th STREET, NEW YORK
71 West 23d Street (Masonic Building) New York

After the reunion of man and wife, the tender care of the woman for the boy causes the "going of the White Swan," a phrase used in the Canadian woods to indicate the departure of death from a door, and a strong man of the north woods has been brought to the feet of his Maker by the hands of fate.

**BEES AND HONEY** (Mar. 10).—In this picture we see the bee from many different angles. We see the nectar gathered from the flowers, the method of carrying it to the hives, storing it in the numberless cells of the comb, sealing the cells, and finally how the finished product is removed from the comb and strained into jars ready for the table. We see the methods of the Queen Bee in laying and hatching the eggs—about three thousand per day.

In every colony or hive there are two classes of bees, besides the "queen," "workers" and "drones." The "workers" are just what is implied by the name. They gather the honey and pollen from the flowers and blossoms, carry it to the hive, fill the cells, feed the "queen" and young bees and, in short, provide a living for the "family." The "drones" are entirely useless. When food is getting scarce the "workers" turn on these useless members and sting them to death and drag them out of the hive.

**IT WASN'T POISON AFTER ALL** (Mar. 10).—A mischievous little boy employed in a drug store, resents the clerk's domineering manner and vows he'll be revenged. His opportunity comes when the drug clerk compounds a cough remedy. As soon as the clerk has filled the prescription and the customer has departed with the medicine the boy exchanges a bottle containing syrup for one marked poison and then deliberately accuses the clerk of having poisoned someone.

The druggist overhears the accusation and after a hasty investigation concludes his clerk is guilty of an awful mistake. The druggist, feeling the responsibility of it all, berates the clerk in loud tones, attracting a crowd of curious people. Great excitement prevails, the clerk is arrested and the customer, described as a man with a basket who bought the supposed poison, is eagerly sought for in all directions. The druggist is seen to run up one street and down another, accosting every man who carries a basket, but in each case he "gets in wrong," for it proves to be the wrong man. He is on the point of giving up the search when he espies a man with a man with a basket entering a house who answers the clerk's description of the customer. He makes a wild dash for the house but not in time to prevent the patient from taking several doses of the "poison."

Consternation now reigns in the sick man's house and a mad rush is made for the nearest doctor. In the doctor's office the excitement runs high, but the doctor fails to discover any symptoms of poisoning and suggests they go to the drug store to make a thorough investigation.

Arriving at the drug store the mischievous boy becomes frightened at the state of affairs and confesses that he is the cause of the disturbance and it wasn't poison after all. The collapsed sick man immediately regains his equilibrium. The crowd laughs and the chagrined druggist gives the boy "what Paddy gave the drum."

**JAN VEDDER'S DAUGHTER** (Mar. 11).—Good old Jan Vedder has set his mind on having for a son-in-law, the good-for-nothing Nick, the town lounger. The fancy Vedder has taken for Nick cannot be overcome by his daughter, Katrina, and the minute she shows signs of caring for an English officer he becomes more determined than ever that she shall marry Nick.

First we see Nick calling on old Vedder and when Katrina enters the room, he tries to kiss her. For this he receives a sound slap and Katrina rushes from the room in anger. On her return, Jan and Nick having gone out, her anger soon turns to smiles as she sees her British sweetheart, through the window, coming to make an afternoon call. So intent is their love making that they do not hear Vedder return. Seeing the much hated British cap, he not only throws it out of the door, but orders the lover from the house.

A few evenings later after Nick has been to call on the old man, Vedder enters his house to behold his daughter waving to the officer. The old Dutchman is completely upset and getting the blunderbuss he fires; but his aim is bad and the Britisher, who had anticipated his act, had hidden in the bushes and was in no way injured. The father decides that Katrina must marry at once; Nick is notified and the time is set.

The officer learning of the coming wedding is at a loss what to do, but "love finds a way." He goes to a tavern for his ale and there discovers the bridegroom in an awful state of intoxication, asleep. With a little more ale he induces him to change clothes with him and all looks better. At the pastor's he is mistaken for Nick by the near-sighted Vedder and the wedding proceeds. All goes well until Nick appears on the scene accompanied by an officer who has arrested him for his drunken condition while wearing the British uniform. When Vedder sees the real situation he goes into an awful temper, but finally realizes it is all for the best and the couple is forgiven.

**A MODERN HORSE** (Mar. 12).—The task of removing tree stumps and undergrowth of all kinds from the land which is to be occupied by the immense Ashokan Reservoir is of such magnitude that it can not be realized or imagined by the average person in the every day walks of life.

For the speedy and efficient accomplishment of this work the contractors have brought to their aid some of the most modern and interesting traction engines obtainable, and in this picture we show one of these monster machines in some remarkable feats. The engine carries its own tracks in the form of an endless chain attached to the wheels which enables it to travel over any kind of ground whether hilly, sandy or marshy, with the utmost ease. The tree stumps, etc., to be removed are attached to the engine by a long steel wire cable and when the engine is started we see them literally dragged out by the roots.

We also see the machine used for plowing, drawing from twelve to eighteen plows at one time and turning immense furrows which would require the use of forty to fifty horses and fifteen to twenty men to accomplish the same work.

A close view shows the machine in the details of its construction and how it is loaded for transportation by its own power, crossing an open space of three feet between railroad platform and flat car.

**AUNT ELSA'S VISIT** (Mar. 12).—In the Moore family Aunt Elsa, the old maid sister of Mr. Moore, writes she is going to pay them a visit. The Moores are without a cook and the day the aunt is to arrive there is a party on hand. The house is at sixes and sevens.

Bobby, the twelve years old boy, much to his disgust is commissioned to meet her at the railway station. His father gives him a dollar and a half for lunches and carfare and his mother and sisters tell him to keep aunty out all day.

Aunt Elsa is met by her young nephew and his eyes are opened in astonishment for he does not find her a typical old maid aunt, but a middle-aged woman full of life and spirit. She refuses to ride in street cars and calls a taxi. She gives Bobby the time of his life, and upon reaching home, impersonates the new cook.

**A YOUTHFUL KNIGHT** (Mar. 14).—Tom is a boisterous boy who brings his playground manners into his mother's parlor. His mother knowing that he is a gentleman at heart, tries to improve his behavior generally, more by suggestion and example than by reproving him and her efforts eventually meet with success. She reads to him of the Knights of the Round Table, of Sir Galahad and the Holy Grail, and fills him with an idea of chivalry, gallantry and courtesy. She buys him a suit of toy armor and a sword and draws up rules of truth and honor for him to sign.

The boy filled with enthusiasm selects for his special favors a little, spoiled girl who does not understand. Of all acts of gallantry, one of Sir Walter Raleigh appeals most to him. He takes advantage of an opportunity and spreads his coat for Ethel to tread upon. She laughs at him, stamps upon the coat and makes faces at him. Later he is very much discouraged and although he rescues her from the consequences of her own fault she denounces him as being the one to blame.

He is in disgrace and his armor and his knighthood are taken away from him. All that his mother has told him of the reward for strict rectitude must be true because it was his mother who told him, but his faith has received a severe shock and is in danger of being lost altogether; but the spoiled girl in her childish way begins to understand and she decides to tell the truth.

Tom gets back his honors and his knighthood and the seed so lovingly and carefully sown by the mother begins to take root and gives promise of bearing fruit. At the close of the story one has a complete belief that this boy and girl will grow into a noble man and woman helping others by their example.

**THE GAUNTLETS OF WASHINGTON** (Mar. 15).—In the year 1830 a poor old wayfarer wandered into a village. He was a man well on to seventy; his tattered clothing was vaguely reminiscent of the Revolution; he carried an old battered drum which he was beating with martial rhythm hoping to obtain alms.

The villagers jeered and laughed him to scorn. The squire of the village, who happened to be passing, ordered the tavern keeper to drive the old man away. The squire himself, an old man, was very much feared by the villagers who mocked and taunted the poor wanderer until he was almost reduced to tears. They left him alone in the street. He made a few steps forward with the idea of leaving the village when suddenly a new expression came into his wrinkled face, his figure became erect and with a firm step, surprising in so old a man, he followed his persecutors into the tavern and commenced to tell them a story. Shaking with emotion he drew from his breast an old military gauntlet—"See" he cried, "This belonged to George Washington. He gave it to me and the other to my friend, young farmer Curtis. I saw the General and two aides coming towards the farm. I called Widow Curtis, who came out in a fluster to receive him. He asked if he could rest there for a few hours. Hodges led away the horses. Hodges was mean—I suspected him. He hitched the horses and ran through the pasture and over the fence. I called young Curtis and we ran too. I told him about the General as we ran. 'What's Hodges running for and why are we following him?' he asked. 'I don't know,' I said, 'but it's mischief—don't let him see us.' We followed for three miles and it is well we did. He came to the old mill and some Hessians gathered around him. They were all excited. Hodges pointed towards the farm—we knew the traitor was telling the Hessians how they could take General Washington. We ran back—told the General—took down old Curtis' drum and fife and musket that hung in the kitchen and ran to the barn just as the Hessians came to the house. I shot one of them. Curtis played the fife. I dropped the musket and beat the drum and yelled and shouted and those Hessians ran like rabbits. They thought the whole American army was after them. General Washington gave each of us a gauntlet and here is the one he gave me."

The squire had entered during the story and like the villagers stood in silence. The old man had worn himself out. The squire gently offering his arm for support said, "Come home with me, old friend, I am Curtis, I shall show you the other gauntlet."

## ESSANAY.

**A BOTTLE OF MUSK** (Mar. 11).—Dean Warner accuses his daughter's sweetheart of stealing some money from the safe. He is about to engage the services of a detective to discover the real thief. However, when his daughter enters his private office and tells him that it would involve a scandal in the university to do such a thing, that she will undertake the job of locating the robber. Ruth, the daughter, takes a bottle of musk from her dresser, opens the safe and puts a little on each and every bill. Sometime later Mr. Warner's secretary, Frank Maycliffe, is discovered with a few of the scented bills on his person. He is taken to headquarters. Ruth's sweetheart, Walter Driscall, is exonerated.

**THE MISJUDGING OF MR. HUBBY** (Mar. 12).—Mr. Gaylor is accused by his wife of flirting. Mrs. Gaylor more than accuses her husband when she discovers a pair of lady's kid gloves in her husband's pocket. Innocent Mr. Gaylor had found the gloves on the sidewalk. Gaylor informs his wife that he has work to do at the office that evening, and leaves the house. Mrs. Gaylor engages the services of a detective to determine whether or not Mr. Gaylor is keeping company with a woman. The comedy situations that arise from both Mr. and Mrs. Gaylor engaging the services of detectives, brings about many laughable moments. Things are finally straightened out to the satisfaction of everybody.

**OLD GORMAN'S GAL** (Mar. 13).—Dorothy Gorman is made the target for her father's selfishness, and inhuman brutality. Dirgusted with life in general, she decides to marry a man with money. Her old sweetheart Tom Jordan, pleads with her to marry him, but is told that she would be as bad off as she is now as far as luxuries were concerned if she married him. That afternoon a stranger arrives at Gorman's home and entices Dorothy. He tells the innocent young girl of the West of the bright lights and the good times she can have when they arrive in the East. Their pleasure trip comes to an end rather abruptly when their run-about is struck by a passing mail train. The stranger is killed instantly. Some months later, Tom Jordan receives a splendid situation as the foreman of a large ranch. On the front porch of his magnificent home we see Dorothy embraced in the strong and manly arms of her loving husband, Tom.

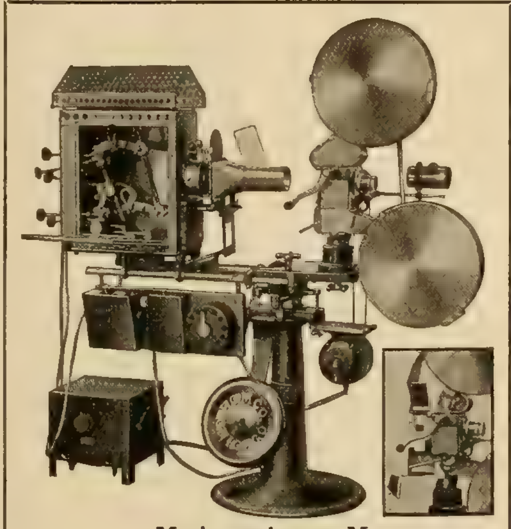
**AN OLD, OLD SONG** (Mar. 14).—John Wright, a wealthy lawyer, refuses to consent to the marriage of his daughter Alice to Henry Searck. Further, he emphatically tells his daughter to leave his home. A few years later, her husband now dead, she makes a living for herself and young daughter by sewing. The daughter Ruth, a child of twelve, wins a musical contest at school and is awarded with a check for a thousand dollars. One of the judges, taking a liking to Ruth, escorts her to her home where he meets her mother. He is overjoyed at discovering that Ruth's mother is his daughter Alice.

**BRONCHO BILLY AND THE STEP-SISTERS** (Mar. 15).—Broncho Billy is in love with Agnes Shephard. The jealousy of the step-sister Evelyn arouses in her a scheme which, if carried out, would result in the breaking of the engagement. Her idea is carried out to the letter when Agnes arrives at Broncho Billy's office and discovers Evelyn with her arms around Broncho Billy. Agnes returns the engagement ring to Broncho Billy and leaves him. A few days later Broncho Billy is injured by an enemy. Fearing he will die Evelyn confesses to Agnes her underhand method of trying to make Broncho Billy love her, Agnes rushes to Broncho Billy's bedside, kisses him fondly—and he dies in her arms

## ECLIPSE.

**SHYLOCK** (Special, 2 reels) (Mar. 3).—Bassanio meets his friend, Antonio, a merchant of wealth and influence in Venice and tells him of his love for Portia, a rich heiress dwelling in Belmont. Bassanio wishes to woo the beautiful lady, but is without means and requests Antonio to lend him the required sum. The latter, whose fortunes are invested in cargoes upon the high seas, regrets that he is unable to assist him, but offers to stand security for Bassanio with the money-lenders on the Rialto.

# Motiograph Installations in Chicago



Motiograph 1002-M.

## QUALITY AND SERVICE

These two factors account for the supremacy of the Motiograph in Chicago.

**Motiograph Quality in the Machine**

**Motiograph Service Is Back of It**

## A CONTINUATION FROM LIST PUBLISHED FEBRUARY 8

Crystal Palace, 3255 Ogden Ave.
Carmen Theatre, 5056 Evanston Ave.
Casino Theatre, N. Clark and Kinzie Sts.
Comet Theatre, 925 Belmont Ave.
California Theatre, 1002 California Ave.
Calvert Theatre, 57 and 59 E. 18th St.
Chicago, Milwaukee and Immigration Dept. St. Paul Railway.
Dreamland Theatre, Madison St., near Albany Ave.
Samuel, Denan, 1144 S. Kedzie Ave.
Davis School, 39th Pl. and Sacramento.
Fred C. Dunlap, 655 E. 43rd St.
Elmo Theatre, Van Buren St. and Western Ave.
Eckman & Annis, 1080 Milwaukee Ave.
Ellis Theatre, 836 E. 43rd St.
Essanay Mfg. Co. (2), 68 W. Monroe St.
Ft. Ridgeway Theatre, 3715 W. Chicago Ave.
Fairyland Theatre, 1254 Milwaukee Ave.
C. W. Fahlsing, 2805 W. Division St.
Fernwood Theatre, 506 103rd St.
Grand Theatre, 47th and Wood Sts.
Grand Theatre, 3512 Archer Ave.
Glenwood Theatre, 3330 N. Clark St.
Glen Theatre, 2852 Armitage Ave.
Glamour Theatre, 226 W. 63rd St.
Grand Amusement Co., 3310 S. State St.
Garfield Theatre, Halsted and 55th St.
Huron Theatre, 1356 W. Huron St.
Home Theatre, Hamlin Ave. and 26th St.
Hancock Theatre, 3515 W. North Ave.
Hesch Theatre, Lincoln and Montrose Ave.
Hermosa Theatre, 4308 Armitage Ave.
Idle Hour Theatre, 2708 W. Division St.
Ideal Theatre, 518 48th Ave.
Irving Theatre, Irving Park Blvd. and Eberly Ave.
Iris Theatre, 3234 North Ave.
Isis Theatre, Milwaukee and Western Ave.
Ideal Theatre, 518 S. 48th St.
M. Justowich, 126 S. Halsted St.
Kenwood Theatre, 714 E. 47th St.
Katz & Rosenthal, 5619 Center Ave.

MANUFACTURED BY

**The Enterprise Optical Manufacturing Co.**

MAIN OFFICE AND FACTORY

**564-572 West Randolph St. CHICAGO, ILL.**

EASTERN OFFICE
30 E. 23RD STREET, NEW YORK CITY.

WESTERN OFFICE
833 MARKET ST., SAN FRANCISCO.

DISTRIBUTED BY

**E. E. Fulton, } Chicago.**
**Kleine Optical Co., } Chicago.**
**Feature Film & Cal. Light Co., Pittsburgh.**
**R. D. Marson M. P. Co., Boston.**
**J. H. Hallberg, New York City.**
**Picture Theatre Equipment Co., New York City.**
**Williams, Brown & Earle, Philadelphia.**
**Calehuff Supply Company, Philadelphia.**

The two friends then go to the house of Shylock, a Jew of great wealth, and make known their wants. Shylock is unwilling at first, because he knows of Antonio's uncertain ventures, but finally agrees to advance three thousand ducats for three months, on condition that Antonio sign a bond stating that if the money is not paid when due, the lender is entitled to cut a pound of flesh off Antonio's breast.

Bassanio then visits Belmont, but must wait his turn while other suitors pay their respects. According to her father's will, Portia must be won in the following manner:

Each suitor is to make his choice of one of three caskets; one made of gold, another of silver, and the other of lead. He that selects the one containing her portrait is to be rewarded with her hand in marriage.

Two haughty suitors, the Prince of Morocco and the Prince of Aragon, select the gold and silver caskets in turn, and are unsuccessful. Bassanio wisely chooses the leaden casket, which proves to be the one containing her portrait. His gallant bearing has already won Portia's heart, and not long afterwards, their nuptial rites are solemnized. The celebration is hardly finished, however, when Bassanio receives a letter from Antonio stating that his ships have been lost at sea, and the bond declared forfeited. Bassanio straightway hastens to Venice, where he is just in time to attend the trial of his friend and hear the plea of the Jew, who scorns the offer of repayment and cruelly demands his pound of flesh.

As the trial proceeds, the case appears to be going against Antonio until the appearance of a young lawyer named Balthasar, who has been sent as a substitute to defend the unfortunate merchant. When Shylock is about to have his due, Balthasar points out that if in the cutting of it he shed one drop of blood, all his properties will be confiscated according to the law of Venice. Infuriated, Shylock is obliged to renounce his inhuman claim.

Later, Bassanio and Antonio discover to their great surprise and delight that their unknown deliverer has been no other than Portia herself in disguise.

**THE WAGES OF TRANSGRESSION** (Mar. 5).—In response to an urgent request from his friend Adams, Charles Palmer lends him a large sum of money, secretly hoping thus to win the respect of the charming Mrs. Adams, whom he greatly admires. At first his attentions are only slightly regarded, but as he becomes more insistent she vigorously repulses him. At a sumptuous dinner party given in his honer, Palmer is most devoted to Mrs. Adams. During the evening he tries to get her to accept a note from him, and when she refuses he sneaks to her dressing room and slips the message into her glove.

Before the evening is over little Dolly Adams, who has been put to bed early, decides to join the party, and arraying herself in her mother's dress, hat and gloves, enters the room, calling forth a flood of laughter from the guests as she struts about in their midst.

Taking the child in his arms, her father discovers the note in his wife's glove and with great astonishment reads the message from Palmer threatening her happiness unless she returns his affection. Immediately he calls the false friend into an adjoining room and a struggle ensues in which the latter pays for his transgression with his life.

**POTTERY MAKING IN DORSET, ENGLAND** (Mar. 5).—An interesting and instructive visit to the potteries in Verwood. We are shown the treading of the clay, the potter's wheel at work, the kilns where the crockery is dried. A collection of beautiful vessels exquisitely moulded, concludes the subject.

**THE LOST WAGER** (Mar. 12).—The wealthy Count Lester becomes dissatisfied with the luxury and ease of his every day life. To create a little excitement at his club he makes a wager of $10,000 with his friend Ferris, that he can live a month as a roustabout without spending a penny that he does not earn. Dressed in his old clothes, the count goes upon the street and eagerly accepts the odd jobs that are offered, such as carrying trunks, unloading coal and selling newspapers.

On the last evening of his allotted time he goes to spend the night at the municipal lodging house, but who should he meet there but his old friend Ferris? When the latter, explaining that he is down and out, appeals for aid, Count Lester gladly hands him a check for $1,000. Ferris, who has been deceiving, immediately claims that the count has lost the bet, for he has spent money that he did not earn.

The two men return to the club where the count is forced to confess that he has lost the bet, but complacently announces that he has gained some things more valuable to him—health and happiness.

**PICTURESQUE SPALATO, DALMATIA.** (Mar. 12).—We are taken on an interesting trip along the coast of Dalmatia from the Isle of Bua to the town of Spalato. A magnificent sunset on the Adriatic concludes the subject.

## CINES.

**HIS GRANDCHILD** (Mar. 11).—The Captain and Colonel have been life-long comrades, until a dispute over a game of chess disrupts their friendship, an incident that proves rather serious to the Colonel's son, for he is in love with the Captain's daughter. But love is indomitable. The young couple are secretly married, but when they seek for his father's approval, he refuses and even disowns his daughter.

Several years later, while sitting by the fireside with memories of the past still haunting his mind, the Captain is very much surprised to receive a letter from his little grandson, wishing him a happy birthday. He shows the letter to the old housekeeper, who secretly sends the young people an invitation to a birthday dinner. The next day, the child, acompanied by his parents, appears at the appointed hour. The father and mother stand hesitatingly at the door while the little fellow boldly approaches the old man, exclaiming, "Hello, Grandpa, we have come to your birthday party." Although angry at first, the simple innocence of the child goes straight to his stony old heart. He takes his little grandson in his arms and when the parents approach, welcomes all three of them in one big embrace.

**THE IDEAL OF HER DREAMS** (Mar. 8).—Elsie is a charming and somewhat romantic young girl, blessed with a devoted sweetheart and an affectionate mother. One day while out walking, she happens to find a photograph of a handsome young captain with whom she immediately imagines herself to be in love. All day and night she dreams of her ideal, and her infatuation soon leads to a complete estrangement from Fred Foster, her sweetheart, who has been her true friend for years, much to the despair of her solicitous mother.

One day she shows the picture to an old friend of the family, who exclaims that he knows the Captain and will gladly introduce her. They proceed to a large mansion not far away and are ushered into a pretty arbor while a young lady goes to call the Captain. An old gray-haired gentleman soon joins them, and upon examining the photograph eagerly exclaims: "Yes, that is my picture all right, only it was taken forty years ago." Elsie is so confused and disappointed that she departs without a word and rushes home to ease her heart in a flood of tears. She is now only too glad to make up with her sweetheart, who has remained steadfast to her through all her fickleness.

**SCENES IN MONSONE** (North Africa).—Mar. 8.—After witnessing marvelous views of the sea dashing upon the rocky coast, we are shown the glaring white buildings of the government and religious institutions, the mud huts of the inhabitants and many glimpses into the picturesque native life and customs.

## VITAGRAPH.

**RED AND WHITE ROSES** (2 parts—Special—Mar. 10).—**PART ONE.**—Everyehing points favorably to the election of Morgan Andrews, when he is nominated for governor. He is engaged to an ideal woman, whose social standing, political interests and marvelous tact, will help him reach the goal of his ambition. She is noted for her generosity and idolized for her philanthropy. His private and public affairs are looked after by his private secretary, Ralph Clark, a handsome fellow, whose engaging manners and ability are a material aid to Morgan Andrews' popularity.

Martin Murray, the leader of the opposition party, knows that Andrews largely depends upon his social position in winning the election and to offset this, he induces his sister, Lida de Jeanne, a famous actress, to enter into a plot, feeling certain she will bring Andrews, as she has brought other men, to her feet. The introduction being accomplished through Jack Niles, Murray's henchman and companion, the conquest starts in earnest. Lida throws herself heart and soul into it and Andrews readily becomes an admirer and adorer of the fascinating woman. He pays court to her and to express his appreciation of her warmth and amour, sends her a bouquet of red roses. Everything seems to be favorable to Murray's plans. Beth Whitney lives in the same apartment hotel as Lida; their rooms being directly across the court from each other. Andrews favors Miss Whitney with white roses, whenever he visits her, indicative of purity and sincerity. While visiting Miss Whitney, he sees Lida at the window of her apartment opposite, and irresistibly, he is led to look upon her in all her radiant beauty. A page enters and hands him a letter from Lida, telling him that she has news of interest to him in his coming campaign, and requesting him to see her immediately. In opening the letter, he drops the envelope. He excuses himself to Miss Whitney, pleading campaign business that will oblige him to leave at once. After he is gone, his fiancee picks up the envelope and discovers that the handwriting is a woman's.

After visiting the adventuress, he returns to Miss Whitney's apartment and her suspicions having been aroused, she suspects the cause, for she did not fail to notice with a woman's keen intuition, his actions at the window during his previous call. She tells him frankly that she will break her engagement with him. He imploringly tells her that the breaking of their engagement will mean the ruin of his career. He leaves, and later, she writes, saying, "Since the success of your career means so much, I will remain engaged to you until after election."

Lida reports her progress to her brother, Martin Murray, who, being impatient, asks her why she doesn't bring it to an issue. Lida has grown fond of Andrews and will not now sacrifice his career by carrying out her brother's wishes and make herself party to the ruination of the man whom she now loves.

**PART TWO.**—Tired of waiting for his sister to act, Murray, wishing to strike the final blow, tells the newspaper reporters that Andrews has jilted his fiancee for an actress. The news spreads like wildfire and causes panic among Andrews' supporters. Andrews, who has just returned from a campaign tour, reads the news and is completely taken off his guard. He unsuccessfully tries to prove the report a newspaper scandal and a lie. Murray is elated with the success of his dishonorable methods and keeps his promise with Lida, rewarding her with the bracelet promised for accomplishing the ruin of Andrews. Andrews calls on Lida, discovers the bracelet and accuses her of being party to the plot. She denies it. He hastily takes his departure, telling her that "The white rose may be cold and colorless, but it is pure, fragrant and most to be desired!"

The slander which has been spread broadcast has had its effect and on election day Andrews meets overwhelming defeat. Ralph Clark, the private secretary, has been sent to Miss Whitney to acquaint her with the outcome of the election and while he is there, she shows him a beautiful and curious Oriental fan, presented to her by Andrews, possessing a secret spring and chamber, in one of the posts, in which there is concealed a deadly poison.

The rebuff which Lida received from Andrews as he was leaving her apartment has filled her with jealous rage, and a determination to compromise him. She goes to Miss Whitney's apartment, accuses him of jilting her and charges Miss Whitney with being in love with Mr. Andrews' secretary, defying her to deny it if she can. Andrews confronts his fiancee and tells her of the accusation, whcih she denies, and says, "I promised to marry you and I will keep my word." After Andrews has gone, Miss Whitney, in desperation, determines to put an end to it all. The private secretary, during her interview, becomes suspicious and while she is writing a note that she has found the solution to the whole problem, the secretary removes the poison from the fan and replaces it with a strong sleeping powder, which she inhales and falls into a deep sleep. When Andrews soon afterwards calls on Miss Whitney, and is told by the servants that she is dead, he hurries to her room. He sees her motionless body and gives way to uncontrollable grief. The next morning Andrews is found dead. Miss Whitney recovers from the effects of the soporific. Out of respect for the dead, she mourns at his bier and Lida is allowed to pour out her expression of sorrow for the one she loved and so basely injured, against her better feelings, for the satisfaction of her vanity and jealousy.

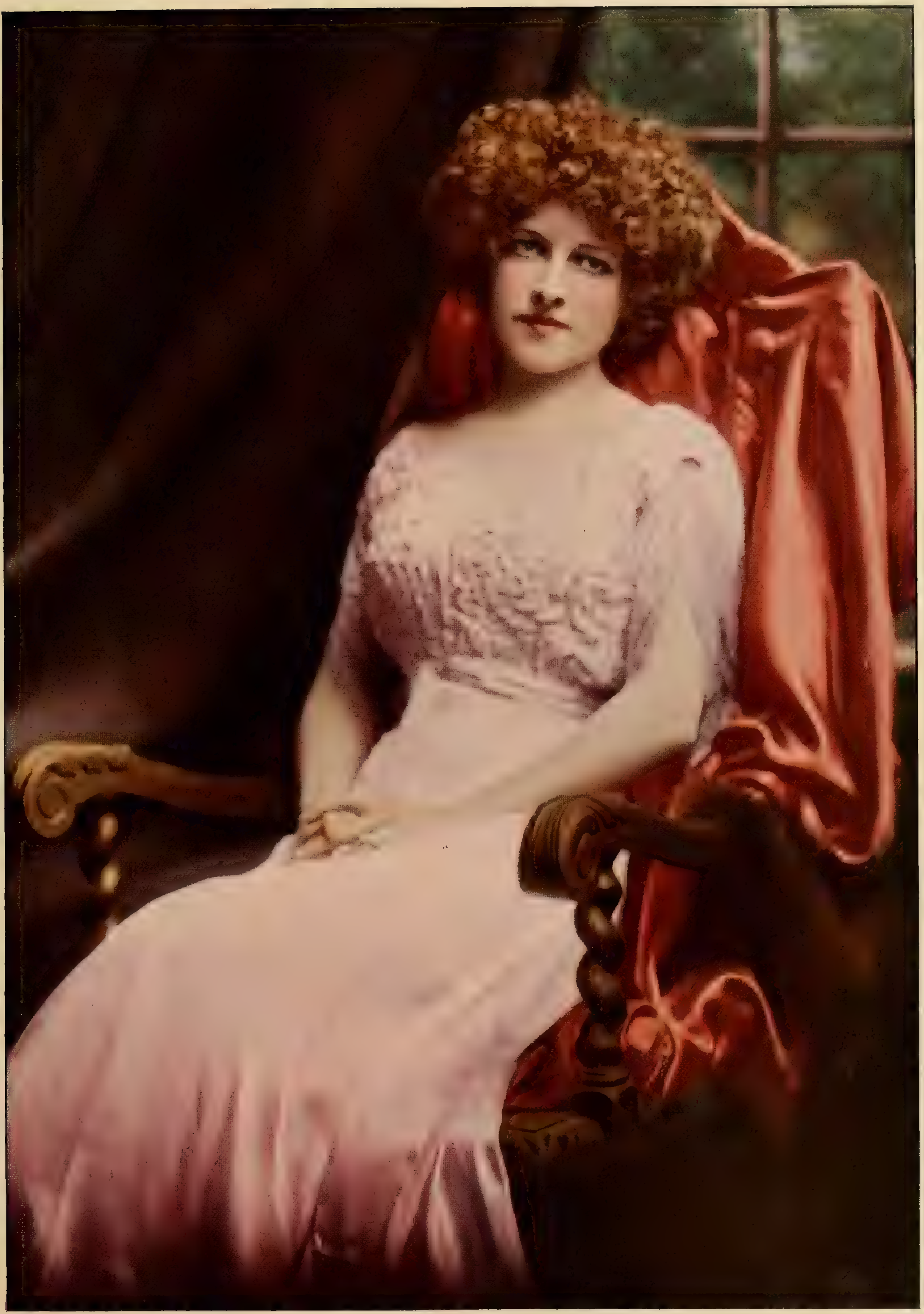
Some months later, amid the white crystals of fallen snow, Beth Whitney, now being free to accept the attentions of Ralph Clark, the private secretary, the white rose blooms afresh in the glorious radiance of true love.

**PUT YOURSELF IN THEIR PLACE** (Mar. 10).—Two old friends, Mr. Johnson and Mr. Kent, are very desirous that their son and daughter marry. The young people, whether by reason of the prearranged wish of their parents, or because of a mutual difference, do not feel disposed to become engaged. After a while the two fathers come to the conclusion, that it is only fair that they should put themselves in their children's places, so they decide they will adopt different tactics; they will insistently object to their children marrying each other. Both the youngsters, now free to assert their independence, insist that they will at once get married. They manage to elude the vigilance of their parents and elope. Mr. Kent and Mr. Johnson give chase. When they meet their children coming from the parsonage, they shower them with their blessings.

**FIREMEN'S DRILL** (Mar. 10).—The wonderful performances of the New York Fire Department in testing a new Auto-Electrical Apparatus for the Mayor and the Fire Commissioner, giving an exhibition of its uses, also the uses of several life-saving appliances, the actual saving of persons from a burning building and the display of the marvelous effciency of the different corps of the Fire Department, in the saving of life and property.

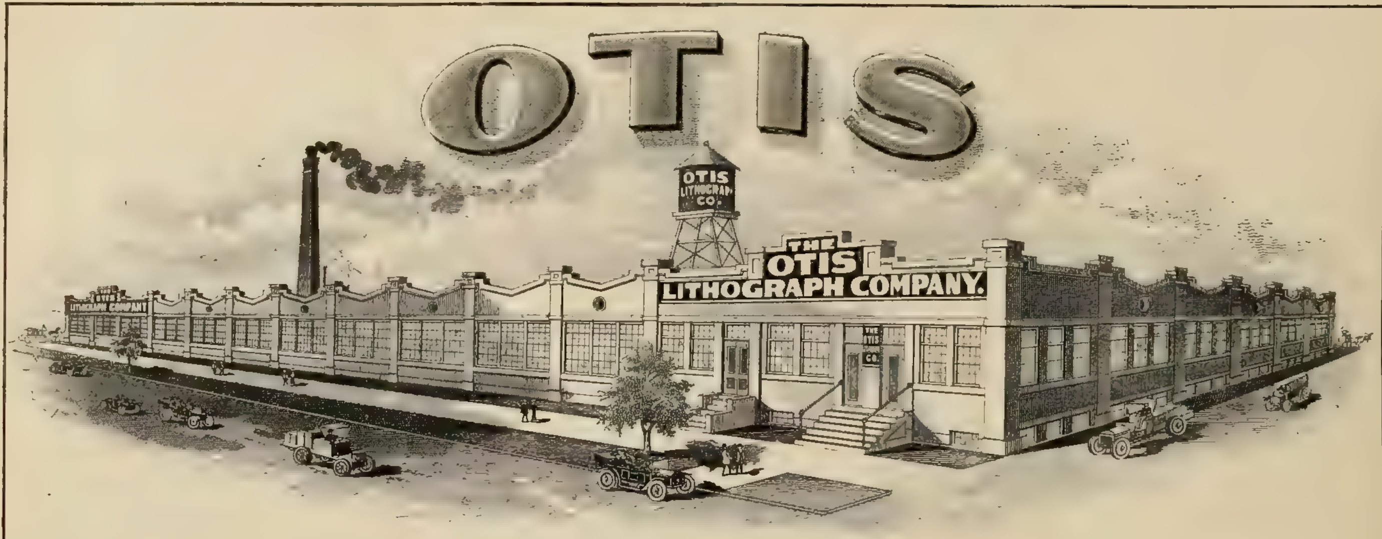
**THE WAY OUT** (Mar. 11).—David Turner is a bachelor; Emma Bindley is a spinster. Fate brings about their meeting in a boarding house. Mrs. Butterfield, the boarding-house keeper, notices the mutual admiration of her two new patrons. One day when Emma is out shopping, a tramp tries to seize her purse. At this moment David appears upon the scene and strikes the man down.

One evening Mrs. Butterfield receives a telegram announcing her brother's illness and asking her to come to him at once. She is obliged to leave and asks Emma to finish the game of checkers with David. The next morning David is taken suddenly sick and unable to leave his room. Emma volunteers to act as his nurse. One day, after he is convalescent, she is giving him his medicine, and he takes hold of her hand and tells her that if he were not held by a vow he would say something that would surprise her. She pulls her hand from his and points to her badge as a member of the Man Haters' Club. Mrs. Butterfield, who has returned, enters the room and noticing that something interesting has been going on, asks for an explanation. David shows her a letter from his Bachelors' Club and Emma her badge. Mrs. Butterfield reminds them that there is a way out of the difficulty. It is leap-year. Emma takes advantage of her privilege and David accepts her.



The above is a reproduction of an Art Lithograph
by THE OTIS LITHOGRAPH COMPANY
Cleveland

MARION LEONARD
With
Monopol Film Company


OTIS
OTIS LITHOGRAPH CO.
THE OTIS LITHOGRAPH COMPANY.
OTIS LITHOGRAPH COMPANY

*Makers of*

CLEVELAND, OHIO, U. S. A.

## Moving Picture Posters of Exceptional Quality

*All the High Grade A. B. C. Posters are produced in this plant*

Have just completed Posters for the Wonderful Feature Films **"From the Manger to the Cross," "Marion Leonard"** and many others. Write us regarding your requirements either for regular or special releases. △ △ △ △ △

New York Office—Rooms 1003-4 Longacre Building
42d Street and Broadway

**The Otis Lithograph Company**
**Cleveland, Ohio, U. S. A.**

---

# MISS MARION LEONARD

*(The "Rachel" of the Silent Drama)*

**In a Series of**

## Ideal Feature Productions *of* Famous Books and Plays

*Under direction of S. E. V. Taylor*

## THE MONOPOL FILM COMPANY

**145 West 45th Street, New York**

*Write for terms on the entire series*

# Attractive—Aren't They?

Of course they are! So's Kinemacolor.

To-day's performances permit us to say that because of the money-making propensities of KINEMACOLOR, and the fact that it's *exclusive*, our weekly service is *ultra*-attractive.

***Come, Get Acquainted!***

**Kinemacolor Company 1600 Broadway, New York City**

---

# TO THE PUBLIC

THE European Feature Film Company, by Aaron E. Nussbaum, its President, has seized a film of ours called "SALOME." This film we bought under the name of "Herodiade" from the manufacturer, the Savoie Film Company, in Turin, Italy. The European Feature Film Company, probably because of its short experience in the film business, blissfully proceeded to copyright the whole original and tries to bring suit as an upholder of an alleged copyright. Mr. Somborn's limited knowledge in this business may also explain why "the unwise rush in where angels fear to tread." They do not know that we faced a similar crowd in Court and when the United States Court of the Southern District of New York decided against them, they laid down, paid us the Court expenses and dropped the case.

We make this statement, so that the public may not be misled by any bluffs about "seizure and law suits" and threatening notices in the trade papers.

Any one can start something and make a lot of loath about it. We want the public to understand that we are ready to back up in court our record of many years standing for fair dealing and honesty.

**Feature Film Company of New York**

**HIS HONOR, THE MAYOR** (**Mar. 12**).—Mr. Bullington is elected Mayor of his town. His wife reives a letter from her maiden aunt Minerva, saying that she is coming to visit them. She asks them besides a bedroom, to give her some place to use as an office, as she has business to transact. They fix up an old store-room for her. One of the chief "planks" on which Bullington has been elected, is his strong opposition to votes for women. He is horror-stricken to find that Minerva is an ardent advocate of female suffrage. She holds meetings in his house, upbraids him for his principles, and threatens to cut him and his wife out of her will, if he does not sustain her cause and patronize her meetings. He yields and at once gets himself into hot water. Mr. Balder and Mr. Carter call on him to demand his resignation, but Bullington has the happy thought to turn Minerva on them. She talks them nearly dead, and ends by capturing both to speak in favor of female suffrage at her next meeting. Bullington retains his place as Mayor.

**THE DECEIVERS** (**Mar. 13**).—Madaleine Howard, an actress, goes to the country. John Darrow, a society man, starts on a tramp through the country. On his way he meets a farmer who offers him a job as a general helper. Darrow accepts the position and finds later that he is employed by the man at whose house Madaleine is stopping. They become acquainted.

Madaleine goes to the postoffice and receives a letter calling her to rehearsals in the city for the approaching season. Madaleine goes to New York without announcing her intention. A week later, Darrow receives a letter asking him to excuse her sudden disappearance and inviting him to call at a certain New York address. He stops at his apartments in the city, dresses himself in evening clothes, and calls on Madaleine. Madaleine realizes that she really loves Darrow, and timidly offers him her hand. He accepts hers.

**SISTERS ALL** (**Mar. 14**).—A reduction in wages is made by Sergius, a garment maker, and there is a general protest from the poorly-paid help. Sergius' two daughters, Helen and Hattie, richly dressed, call at the office to visit him, just as some of the workers enter to make protest against the injustice of the reduction. Helen and Hattie plan to assist the girls. Olga and Vera, two Russian sisters, who are leaders of the protestants, live in a small room in a wretched tenement. Sergius' daughters call to see the two sisters and tell them that they have decided to work for their own living, and ask them if they can share their home with them. Sergius visits the tenement and finds his daughters making his garments. He directs them to return home, but they give no heed to his request and hold out in their determination to stand by their poorer sisters.

A few days later, the two daughters, with Olga and Vera, bring their sewing to the factory and are paid by the cashier. Sergius meets them with a pleading look. Helen and Hattie tell the girls they will make one last appeal to their father. They follow him to his office and this time he relents and consents to give the girls their demands. His daughters then tell their father that they will return to comfort and cheer him. Joyously they go back to Olga and Vera, who are assembled with the rest of the factory girls, and tell them the good news, which is received with general rejoicing.

**THE DOG HOUSE BUILDERS** (**Mar. 15**).—Two young fellows, one fat and lazy and the other active and progressive, are working in a carpenter shop for a grouchy old boss. They become disgusted with his treatment, quit him and go into business on their own hook, establishing themselves in their uncle's cellar. They receive an order from Mrs. Mealy, for a dog house. They forget to ask the size of the dog and build a kennel large enough to fit any size dog, from a daschund to a mastiff. When it is finished, it is so heavy that they can hardly lift it and when they attempt to take it upstairs out of the cellar, find they cannot get it through the door. They are completely puzzled and one blames the other for being a bone-head. They are obliged to take it apart and carry the material to the yard. After putting it all together again, they carry it to Mrs. Mealy's, where they learn that the dog for which the house is intended is nothing but a little poodle. Mrs. Mealy informs them that it is altogether too large. The boys, very much crestfallen, look at the little poodle, which belongs to Mrs. Mealy's little daughter, and proceed to take measurements by holding their hand apart, the length of the dog and the width, walking home, one with his hands spread apart indicating the width, and the other with his hands spread apart indicating the length of the dog house. This shows they are very poor mechanics. They should have made the measurements with a rule and jotted them down on paper.

Returning to their shop, they build a small house to accommodate the little poodle. The job being completed, they deliver it to Mrs. Mealy's home, only to find that while they were building the house, her little daughter had decided to exchange her poodle for an enormous mastiff, which greets them with ferocious growls and an evident desire to make a meal of them. This is the last straw. They make tracks for home, dissolve partnership and look about for occupation more suitable to their talents.

## SELIG.

**DIVERGING PATHS** (**Mar. 10**).—Two sisters, Rose and Lily, are brought up tenderly together by fond parents, in the same loving and enlightened environment. Lovers enter the lives of both; but the love of the two girls is of an entirely different character. The one, Lily, acquires the pure affection of Jed, a sturdy young blacksmith, who later makes a fortune through a clever mechanical invention, while the other sister, Rose, is tempted by the attentions of a married man and yields to him the moment he has secured a divorce from his wife. Lily lives the happiest life imaginable, while poor Rose lives a life of regret. Darnley, her captor, proves himself a brute toward her as well as an unfaithful servant to his employer, from whom he embezzles a large sum of money. Rose is finally reunited with her family through the manly efforts of Lily's husband.

**THE FERRETS** (**Mar. 11**).—Desmond, chief of the police, admits that Detective Tait is the best man in his service, but says in response to his appeal for the hand of his daugther, "nix on the son-in-law business." He tells him to go capture the green gang of counterfeiters and he may change his mind. The young detective stumbles on the rendezvous of the gang in a seemingly deserted building,, but is discovered and overpowered, and is bound and gagged and left to the rats in the basement. A rat-catcher, who has been sent by the owners of the building to rid it of pests, finds the detective, but before he can get help is similarly conditioned by the counterfeiters. His pet ferret frees him by gnawing the ropes that bind him and eventually carries a note out through the tiny barred window to the street.

**JUGGLING WITH FATE** (**Mar. 12**).—Dare Devil Tom Wallace, so called because of his seeming lack of fear, is held up while riding in the stage and robbed by a masked desperado named Morgan. Wallace finds the trail of the robber and follows it to the face of a cliff. After some reconnoitering he discovers that the bandit has been hoisted to the top of the cliff by his two confederates, Manuel and Dolores. He returns to town only to find that other depredations have been committed during his short absence. Sheriff "Bill" Andrews is much vexed over the turn of affairs and implores the further aid of Wallace. By a series of exciting and successful ruses, the foxy Morgan is finally captured. When unmasked, the bandit proves to be a combination of marshal and road agent—a daring double.

**THE FUGITIVE** (**Mar. 13**).—Charley Cheddar knocks out an offender at school, and thinking he is done for, makes a quick get-away to avoid the police. He flies to London and conceals himself in the home of his newly-wed sister. He is well night famished, and finding sanctuary in the dining-room, hides under the table and helps himself, reaching up and taking a chance. The cook yells that the house is haunted and through a series of amusing scenes the terrified youth adds to the delusion and confusion. He meets his new brother-in-law for the first time, and finding that he is a judge, believes his chance for having the law on him improving momentarily. He disguises himself, but gets deeper into trouble all the time. Until it is revealed he is not a fugitive from justice, and the man he knocked out has happily recovered.

**THE GREAT WALL OF CHINA** (**Mar. 13**).—One of the scenic wonders of the world.

**THE SANDS OF TIME** (**Mar. 14**).—A sorrowing mother, bereft of her infant, visits a foundling asylum and adopts a baby girl. The young widow lavishes her love and care on the adopted infant and her environment is the finest. The story is allegorical in theme. Father Time presents the baby with an hour glass containing "The Sands of Time," which are all in the upper part of the glass. The story of her subsequent life shows how heredity overbalances environment. The girl grows wayward in spite of all the efforts of her devoted parent. With rare tact and patience the lonely mother again and again unsuccessfully attempts to direct the girl's destinies to a noble womanhood. Finally heredity asserts itself—the child breaks away, and in a distant city lives a life of her own choosing. Here she travels the primrose path till the very end. At stated intervals during her life, Father Time appears to her and shows the hour glass with the sands half run. But she will not heed nor change her life. Now in middle age, beauty and its bloom desert her, and on the immediate horizon she sees the sordidness of an unlovely old age. Finally the last vestage of youth departs, old age overtakes her, and in the public almshouse she makes her last stand against the "dreaded visitor with his hour glass." Here she drinks deep of the dregs of humiliation and shame. She finally weakens and is induced by a clergyman to accept religion as a solace for her misspent life. Father Time again appears and the "Sands of Time" are now full run, but she is ready and smiling—happy at last.

## LUBIN.

**THE SOUL OF A ROSE** (**Mar. 10**).—A lovely rose is blooming in the garden. She sees a couple of lovers and hears the youth swear that he will love the maiden through life and that their souls shall love in Heaven. A vision appears and the rose pleads that she may have a soul, that she also may live hereafter. The vision sends a soul into the rose, present her with a basket of flowers and instructs her to sell them on the streets and the basket will be filled every morning.

The rose becomes a human being. She takes humble lodgings in London, dresses neat, but poorly and goes out to sell the contents of the basket, then goes home to rest. In the morning she again goes forth, making her stand usually on one corner. She soon becomes known and customers come regularly. Jack Bellingham buys a flower every morning and being attracted by her beauty pauses for a few minutes chat. Rose is entranced and one day Jack proposes that she shall meet him for an evening's enjoyment. She has saved a little money and with it she buys a simple white frock and hat. She meets Jack as per appointment and he takes her to an Italian restaurant for dinner after which they go to a theater. On the way home in a cab, Jack encircles her with his arm and she lays her head upon his shoulder. On parting at the door the man takes her in his arms and kisses her passionately.

For a few weeks Jack is regular in his visits and attentions; then one Saturday morning he tells Rose that he cannot see her that afternoon as he has to entertain some friends of his mother. The girl is sad and goes to the park, where she sees her lover with two ladies in a carriage. The one is elderly, the other young and beautiful. The girl turns away. The next morning she is not at her post and Jack looks for her in vain. In the evening he goes to the lodging house and the landlady invites him into the parlor and sends the girl to him. She asks who were the ladies, Jack tells her that they were the wife and daughter of his employer and that his mother wants him to marry the girl. Rose asks him if he intends to carry out his mother's wishes. He will not commit himself and when they part Rose refuses to kiss him. She faints and is taken to her room, where she lies ill for weeks. When she becomes convalescent Jack is permitted to visit her in her room. He tells her he cannot live without her and begs her to become his wife. A week or two later there is a modest wedding.

**A LUCKY CHANCE** (**Mar. 11**).—Tom Winters, an employee of the Navo Mining Company, is in love with Helen Morton, and his love is returned. Helen's father, who is a wealthy ranchman, does not look with favor on Tom's suit as he wants his daughter to marry a wealthy man. As a means of ending the romance, Mr. Morton uses his influence with the manager of the Navo Mining Company to have Tom discharged. Tom resents the injustice. On the night of his dismissal Tom finds himself with only a few dollars and decides to try and better his financial condition at the gaming table. While in the gambling house, he loses his notebook in which he had written the combination of the mining company's safe. The book is found by Pedro, a Mexican.

That night the Mexicans break open the safe and, when the robbery is discovered on the following day, Tom is arrested and accused of the crime. Helen goes out for a bicycle ride accompanied by her dog and as she is passing a ravine she comes upon the Mexican's rendezvous and discovers them counting their ill-gotten gains. She hurriedly writes a note and after intrusting it with the dog, she proceeds to hold up the Mexicans until help arrives. The dog appears with the note and Tom and the sheriff ride to the aid of Helen. The Mexicans are captured and it is then discovered that the weapon which Helen held the bandits at bay was nothing more than a bicycle wrench. It is needless to add that Mr. Morton now consents to the marriage of Tom and Helen as he must repay the wrong he did the young mining clerk.

**WHEN JOHN BROUGHT HOME HIS WIFE** (**Mar. 13**),—John Robins is a young farmer with a deep yearning for the city and a distaste for everything that savors of his country existence. He shocks his parents with his "advanced" ideas when he tells them he is going to the city to make a fortune and to see life. They protest, but seeing no other way out of it allow him to go. John stops at a theatrical boarding house in the city and the taunts and scorns of the theater folks over the newly arrived "boob" only inflame his resentment of his country antecedents.

Helen Phalen, a chorus girl, takes his side and does her best to make him forget his country awkwardness and in his appreciation of her efforts John falls in love with her. They both look for work, John happy to get anything that will give a start toward the fortune he is after and Helen anxious for a place with the chorus of any one of the new shows. Both fail utterly and soon come to the end of their resources. John in his discouragement looks at his last dollar and figuring life as a failure concludes to pack up and go home and admit that he is a failure. Helen enters her room at the same time and throws herself down in a storm of despairing sobs. He comforts her and then a daring idea occurs to him to change their luck by using their last dollar to get married. She agrees and they become the happiest of creatures until they get back from the ministers and face the reality of their troubles again. But luck has changed in the form of a letter from his mother, enclosing him money and telling him they are getting old and need him. Helen discards all her theatrical clothes, cosmetics, etc., and with their few plain clothes packed in the old carpet

A REAL FEATURE

# THE WANDERING JEW

**Eugene Sue's Sensational Masterpiece**

Copyrighted

Pirates Beware

ROMA FILM
ROMA AMERICAN FILM CO
145 WEST 45TH ST
NEW YORK

4600 ft.

**Extraordinary, Awe-Compelling but Beautiful and Astounding Romance**
**Produced in a way that would have appealed to the Author**

Coming Releases:

| | |
|---|---|
| IN THE SULPHUR MINES, or A ROMANCE OF SICILY | Three Parts |
| LOUISA, or A ROMANCE OF THE CIRCUS | Three Parts |
| A HEART OF GOLD | Three Parts |

**ROMA AMERICAN FILM CO., 145 W. 45th St., New York City**

## WHY FOOL WITH A FONY

WHEN YOU CAN GET THE ORIGINAL? WAIT FOR

# BARBAROUS MEXICO

**Visit**
- Guadelauppe — Holiest Shrine in Mexico
- Floating Gardens — The Aztecs' Paradise
- Old Ruins & Picturesque Cathedrals
- The Grave of Santa Anna

**See**
- Bull Fights — Brutality Eliminated
- Wild Birds Caring for their Young
- Daring Cavalrymen — Pride of Old Mexico
- Actual Battles of the Present Revolution

## MADERO VERSUS DIAZ

**Be There**
When The Big Guns Boom
When Dynamited Buildings Fall
When Mexico City lies in Ruins

Not only showing the present revolution, but touching on every interesting subject in Mexico

(5) — Reels of Real MOVING PICTURES — (5)

(NOTICE: — Exhibitors with Large houses write in for open time)

WRITE, WIRE OR CALL

**America's Feature Film Company**
406-7-8 Schiller Building, CHICAGO, ILL.

bag they go back to the farm, where the old folks receive them with open arms.

**JANE'S WATERLOO** (Mar. 14).—Miss Jane Prue uses her new found woman's rights to make a leap year proposal of marriage to the Rev. Percival Jenks. The minister who really loves Sue Grant, tries to dodge the militant old maid but in vain. He is timid and not self possessed and failing to oppose the proposition at the crucial moment, Jane quickly spreads the news and loses no time in closing the deal. On the day assigned for the nuptials, Jane, not intending to run any risk, calls for the pastor at his lodgings. She pounds on his door but receives no response. In the meanwhile Jenks is racing to the depot. Old man Prue who has been sent on an errand for his daughter encounters the minister and cheerfully assists him to escape. The landlady and her three sons also assist in the exodus which is successfully accomplished.

**SIXES AND NINES** (Mar. 14).—Jim Nugent and his sweetheart, Bess Forrest, go auto riding. They break the speed limit law, but manage to get away. The auto number is 666 and Jim reverses it so that it reads 999. Later they are arrested and it is discovered that 999 belongs to a car used by a couple of bank robbers who have just made a good haul. Jim and Bess are pretty badly scared until the robbers are caught and brought in. Of course Jim declares that the number was hung upside down in the garage, and promises to make his machine behave in the future.

**THE HEART BROKERS** (Mar. 15).—Richard Engle, a grouchy old bachelor, makes his home with his sister, Mrs. Mary Walters, a wealthy widow. Richard becomes so grouchy that, taking the advice of his friends, his sister decides to get him married. She calls at the office of Prof. Lover, a matrimonial agent. The professor promises to do what he can to get Richard married, but alas! all plans fail and Richard remains a bachelor.

But during her visits to his office the widow has fallen in love herself, and with no less a person than the large and handsome professor. The widow is one who usually gets what she goes after, but the professor can't see it her way. He rejects her suit. Too true is the saying, "Hell hath no fury like a woman scorned." The widow opens a free matrimonial bureau next to Prof. Lover's and succeeds in taking all his clients away from him. When his money gives out and ruin stares him in the face, poor Prof. Lover with nothing left in the world but a suit of clothes and a statue of Cupid is glad to find the widow's offer of marriage still open to him.

**AN ADVENTURE ON THE MEXICAN BORDER** (Mar. 15).—On the United States side of the line dividing Mexico from the United States, the U. S. soldiers camped, with a view to protecting the international line and the citizens of the United States. Fifty yards on the other side the Mexican soldiers were camped to do likewise for their country. One of the bright-eyed senoritas of the southern race captivates two officers, one a captain of her own nationality, the other a lieutenant belonging to Uncle Sam. Both of these men, true and stuanch in war and love, have a silent battle to gain the lady's hand. The captain of the Mexican troops being the older of the two, wins the maid by his quiet love and kindness. The irrepressible, impassionate United States trooper, tries to take the senorita's heart by storm, but is repelled. On the spur of the moment, to punish his rival, the United States lieutenant tells a falsehood to his commanding officer, and nearly causes international complications, but after coolly analyzing the situation, the lieutenant raises above all petty personal feelings and delivers the captain from jail, returns him to his fiancee across the line, and goes back to take his place and await his punishment.

## MELIES.

**LOVED BY A MAORI CHIEFTESS** (Mar. 14—Part 1).—As she sits and plays with "poi" balls, Wena, daughter of Chief Te Rangi-Ka-Haruru of the Nagatairuu tribe of Maoris, is approached by a sorceress who predicts that she, Wena, will marry a white man, tall and handsome, with eyes blue as the sky and a fair beard. A little way distant her father is receiving the young chief Te Heuheu of the Kahungunus, who has come to win her for his wife. The two chiefs greet each other with the "Te Hongi," the rubbing of noses—equivalent to our hand shake.

Chadwick, an English trapper, tramping the woods in search of game, is chanced upon and taken prisoner by several of the Nagatairuus and brought before their chief, who orders that he be burned at the stake. Great rejoicing takes place in the preparation, for "white man meat" is in sight. But Wena recognizes in Chadwick the man of the sorceress' prediction, and uses her vast influence to save his life. She induces her father to permit him to escape; helps him carry it out, and returns to prevent his being pursued, but not without having sworn eternal love for him and promising to meet him later and elope. That evening, when all her kinsmen sleep, she steals from the village and meets her lover at the appointed trysting place.

Part 2.—Chadwick folds Wena to his breast, but to remain so near her village is to invite capture. So, folding his coat over her, he guides the way through the treacherous Geyser lands and then takes boat to his hut up the lake. Once inside his door, Wena is his wife. This is the Maori custom.

Chief Te Rangi-Ka-Haruru, learning of Wena's absence, dispatches the young chief Te Heuheu to trace her, and when the latter brings back word that she is with Chadwick, the old chief orders her brought back even though the white man should be killed in the task. When bodily harm is threatened Chadwick, a few days later, she consents to return, provisionally.

Facing the old chief, her father, she demands her husband, but he tells her of her disgrace to the tribe and orders her to be housed and guarded. Five days later the chief finds her in a pitiful condition, overcome by the long separation from her husband. He relents and sends for Chadwick. The Englishman is received into the tribe as a chief and great rejoicing takes place in honor of the event. And Wena once more is made happy and well.

## BIOGRAPH.

**A GIRL'S STRATAGEM** (Mar. 10).—The young man has been deceiving his mother in his letters home and upon the reception of a letter from her his better self is for the moment aroused, but only for the moment, as he finds evil associates hard to ignore. But it seems that the letter has brought with it a blessing and his mother's prayers have been heard because his meeting with a young woman in the tenement district proves to be his moral uplift. She, by a clever scheme, prevents him from committing a crime which would have been his irretrievable downfall.

**THE SPRING OF LIFE** (Mar. 13).—Billy's father is suffering from a nervous breakdown and the manager of the sanatorium at which he is stopping suggests that he visit a certain spring in the mountains, noted for its curative properties. Of course, the old man took his advice, taking Billy with him. Billy becomes infatuated with the inn-keeper's daughter and wins her through a most unique scheme.

**TIGHTWAD'S PREDICAMENT** (Mar. 13).—Tightwad refuses his wife's request for pin-money, and, as she has promised to accompany friends on a shopping tour, she is determined to raise some money some way or other. Her plan to do so causes a bunch of trouble for Tightwad and teaches him a lesson that will make him more generous in the future.

**THE UNWELCOME GUEST** (Mar. 15).—The miserly wife hoards the money which she receives from her husband and when she dies its hiding-place remains a secret. The son is advised of his mother's death and is informed that unless he gives his father a home the old man will have to go to the poorhouse. This the son and his wife are unwilling to do, but to avoid scandal they consent to take him. About this time a little girl from the workhouse comes to the son's home, she having been engaged to do the housework. Upon the old man's arrival at the home of his son he is made to feel that he is unwelcome. He and the little girl, being treated most unkindly by the son and his family, run away, and by a peculiar turn of conditions the son is made to regret the persecution to which he had subjected his father.

## KALEM.

**THE OPEN SWITCH** (Mar. 10).—Grace Lane, the daughter of the operator at Ferndale, is in love with Billy Warren, the engineer on a local train. Jim West, a rough character employed as section foreman in the yards, endeavors to force his attentions on Grace and is roundly thrashed by Billy.

West plans to ditch Billy's train. Grace discovers him tampering with the switch and runs for help, but he overtakes her and ties her near the tracks. During the struggle his revolver slips from his pocket unnoticed and when he leaves to watch Billy's train dash to destruction, Grace, struggling with her bonds, secures the revolver and fires at the telegraph wires. She succeeds in breaking one of the glass insulators and a broken wire falls within her reach. With her hands still tied, she taps the end of the wire on the rail, crossing the circuit which operates the telegraph instrument in her father's station.

Grace's father, receiving the warning, flags Bill's train in the nick of time and releases the girl, none the worse for her harrowing experience. After a desperate struggle with West, Billy leads him off to jail.

**ABSENT-MINDED ABE** (Mar. 10).—When Abe takes his sweetheart picnicking he has the wrong lunch basket. The girl allows him five minutes to secure the right basket and keeps his watch to time him. Abe's memory plays him a sad trick and coming to the conclusion that his watch has been stolen, he complains to the police. Later, Abe is accused of stealing a basket and his sweetheart is charged with purloining the watch. Explanations clear matters, however, and the young people proceed to enjoy the picnic unmolested.

**THE GRIM TOLL OF WAR** (Special—2 reels—Mar. 12).—The town of Greenville prepares to welcome its first citizen, Frederick Douglas, who for six years has been connected with the American Embassy in a European country. With the band playing and the villagers shouting, he is escorted to his home, where he hastens to greet his young daughter, Myrtle. Myrtle introduces her father to Miss Virginia Ellis, the governess, who has become a member of the Douglas household during his absence abroad. He finds her to be a superior woman, talented and refined. Her tenderness toward Myrtle strikes a responsive chord within Douglas and one day he surprises and delights his daughter by announcing that Miss Ellis has consented to become his wife.

The Civil War breaks out and a shadow falls over the Douglas home. The wife endeavors to keep secret the identity of her brother, Clel, who is a U. S. Secret Service agent. When Clel secretly visits his sister, Douglas oversees the meeting and unjustly suspects that she is unfaithful. Seeking no explanation, he leaves a note for his wife, announcing that he has answered his country's call and that everything he owns is hers.

Douglas receives a commission of Colonel and leaves for the front. At the fort where his troops encamp he encounters Ellis, but the Secret Service man is busily engaged and has no opportunity to make the acquaintance of the Colonel.

Ellis has been advised that the Federal plans are being disclosed and while hiding in a tree he overhears a conference which a spy from the fort has with a fellow conspirator. He learns that the gate of the fort is to be exploded, opening the way for the enemy to capture the stronghold. While he is listening, the branch of the tree breaks and he falls at the feet of the spies. Ellis is captured and conducted to a Confederate prison.

Through a clever subterfuge the Secret Service man escapes and makes his way on horseback to warn the fort of the impending explosion. Colonel Douglas, presiding at the batteries, sees Ellis' approach through a spy-glass and training a gun on him, mortally wounds the young man with the explosion of a shell. Determined to reach the fort, Ellis struggles ahead of the advancing Confederates and Colonel Douglas is filled with remorse. He gathers a rescue party and taking personal command, brings Ellis to safety. With his last breath Ellis gives the warning, but is too late to prevent the explosion. The enemy sweeps in, but is repulsed and the day is saved.

While arranging the last sad rites, Douglas discovers a letter in Ellis' pocket which reveals his relationship with Virginia. Virginia, knowing that sooner or later her husband will appreciate his grievous mistake, continues to preside over his household and tenderly cares for Myrtle. With his terrible secret locked in his breast, Colonel Douglas returns home after the war and endeavors to make amends by a life of devotion to his faithful wife.

**THE INTERNATIONAL SPIES** (Mar. 12).—The Hawleys are entertaining upon their palatial houseboat moored on the Thames. Among the guests are Arsene Leblanc and Gabrielle, his wife. Leblanc masquerades as an artist, but is in reality a daring secret agent for a foreign government. Lieutenant Daring, of the Royal Navy, makes their acquaintance and arranges to pose for his portrait on the morrow.

Leblanc and his wife visit Daring's apartments on the following day and the portrait is started. A messenger interrupts them and during Daring's absence, Leblanc searches the secretary and discovers the plans of the mine field. He hastily grasps his brush, loosens the draperies about Gabrielle's shoulders, and sketches a copy of the plans upon her back in sepia.

Daring finishes his business with the messenger and upon his return to the room accidentally discovers the plot. Leblanc covers him with his revolver and with the aid of his wife binds the lieutenant securely to a chair and the couple flee.

Daring's dog worries at the knots binding his master and liberates him. The lieutenant rushes to the Charing Cross Station just as the Continental express bearing the fugitives starts for Folkestone harbor. Daring secures a motorcycle and races against time to overtake the express. The machine fails him. Undismayed he continues his chase upon horseback and finally secures a powerful touring car. The machine catches afire near the aviation grounds and Daring borrows an aeroplane. He reaches Folkstone harbor just as the cross channel steamer, bearing the fugitives, gets under way enroute for Boulogne. With the aid of a motorboat Daring overtakes and boards the seamer. Arriving at Boulogne he follows the fugitives ashore, communicates with the authorities, and brings the spies to justice.

**THE INDIAN MAID'S WARNING** (Mar. 14).—Starlight, a young Indian girl, is sent to gather wood for the camp. She meets Dick, a young settler, who befriends her and wins her gratitude, which ripens into love. White Eagle, a jealous Indian brave, spies upon Dick and watches him from the brush. The settler unfortunately mistakes the Indian's headdress for a bird and kills him with his rifle.

In order to shield Dick, Starlight covers the Indian's body with branches, but later she is drawn by her superstitions to visit the spot. The Indians discover the body of the dead brave and declare war on the white men. Seeing the Indians depart on the warpath, Starlight makes a desperate ride to warn Dick. A terrific battle takes place and the Indians are routed, but not until Starlight has given up her life in defense of the settlers.

# MAJESTIC

Sunday, March 2nd

**COMEDY!!!**

## "A Kimona Tragedy"

With the Popular Comedian

**H. S. MACK**

and a Special Cast

INSIST UPON BOTH RELEASES

Tuesday, March 4th

**COMEDY!!!**

## "Brass Buttons"

By GEORGE HENNESSY

with LAURA LYMAN and the Clever Majestic Players

THE MUTUAL PROGRAM

---

RELIANCE.

**In Three Remarkable Reels**

**Released Wednesday March 5th**

## "The Man From Outside"

By the Famous Author TOM GALLON

Staged by OSCAR C. APFEL. With IRVING CUMMINGS, as the "Twin Brothers," Supported by EDITH LYLE and a Splendid Cast.

**The Greatest Three Reel Feature Ever Produced**

**MUTUAL PROGRAM**

RELIANCE.

**JONES' JONAH DAY** (Mar. 14).—Jones finds that he is becoming bald and his barber recommends that he have his hair clipped short. Unfortunately he is made an exact replica of an escaped convict. Mrs. Jones, going to visit her mother, leaves her husband a note, stating that he will find the silverware in the sideboard and plenty to eat in the pantry. Finding his wife is away, Jones goes fishing. He is confronted by the convict, who demands an exchange of clothes. Mr. Convict discovers the note and proceeds to take advantage of Mrs. Jones' instructions. After many adversities Jones succeeds in establishing his identity and the convict's vacation is suddenly ended.

**THE WOE OF BATTLE** (Mar. 15).—Down the village street the Federal troops advance, led by the valiant Lieut. Gaylord. Capt. Breslow, commanding the Confederate forces, makes a gallant stand, and his sister, Helen, watches the struggle from the window of her home. The battle continues to rage. The Federal troops advance to the barricade and a hand-to-hand conflict ensues between the two leaders. Breslow's sword is at Gaylord's heart as he fires his revolver and Breslow sinks to the ground, leaving a silken handkerchief in the Federal officer's hand. The Confederates are routed.

Gen. Green makes his headquarters at the Breslow house, and Gaylord is attached to his staff. The young officer renders a service to Helen and, despite their different views, their friendship ripens into love.

An attack is ordered upon a Confederate blockhouse, and as Gaylord prepares to leave he knots the handkerchief about his neck. Helen recognizes it as the one she has given her brother and declares that Gaylord is a murderer. With broken hearts they realize that they will never be free to love. Helen seeks solace in a convent, and Gaylord, feeling he has nothing to live for, recklessly leads the attack on the blockhouse.

Repeated charges fail to move the Confederates, and their seige guns mow down the men like wheat before the storm. Gaylord takes the only chance, and, under a scathing fire, he runs to the enemy's stronghold and sets it ablaze. The strategy brings victory to the Federals, but Gaylord, mortally wounded, is carried to the hospital, where Helen, as a Sister of Mercy, brings him comfort in his last hour.

## PATHE.

**PATHE'S WEEKLY, NO. 10, 1913** (Mar. 3).—**Friedrichshagen, Germany.**—The inventor, Huethig, makes a successful test of his new autosled.

**New York, N. Y.**—The gold medallion, to be presented to President Taft by the National Institute of Social Science, is finished and ready for presentation.

**Schwerin-Mecklenburg, Germany.** — The Grand Duke and Grand Duchess of Hesse visit the court here.

**Oregon, Ill.**—The enormous statue of Black Hawk, called the American Sphinx, built by Lorado Taft, of 240 cubic yards of reinforced concrete, stands completed on the banks of the Rock River, a lasting memorial to the American Indian. It is fifty feet high.

**Tiflis, Russia.**—The Chevaliers of St. George hold their annual fete in the presence of Count Vorontzoff Dackhoff, Viceroy of Caucasia, who distributes the prizes to the soldiers of the garrison.

**Newark, N. J.**—The suffragettes leave on their hike to the Capitol to witness the inauguration of Woodrow Wilson.

**Aberdeen, Scotland.**—A large tramp steamer goes on the rocks in a violent storm.

**At Sea.**—Mutt and Jeff find the "high-cost-of-living" has affected even the tipping system on board ship. And many others.

**MOTHER** (Special—2 reels—Feb. 24).—Tom Dawson, having written his mother that he has been made ranch foreman, loses his job on account of drink. Not having the heart to tell her of this misfortune, he writes her that he has been elected sheriff. He steals two horses and, suspected, has to flee, pursued by the sheriff and his posse.

At this inopportune time his mother decides to visit him. Arriving at the little town, she tells the boys she has come to see her son, the sheriff, and proudly displays his picture. When the sheriff returns they explain the circumstances to him; he pins his badge upon Tom and allows him to masquerade as sheriff until his mother returns to her home. As the train fades away the sheriff's badge is removed and Tom is confined to a cell, while his mother is in happy ignorance of his plight.

**A TIMELY BATH** (Mar. 12).—Heinie loved Lena, and Lena loved Heinie, but father was obdurate. The meetings of the lovers were clandestine and of the fire escape variety, but Heinie gladly climbed the five flights of iron ladders every day to meet the fair girl of his dreams. Father caught him one day and put an end to his romance, but not for long. Heinie pestered the neighbors with his voyages up and down the fire escape, and they concluded to help the unsuccessful lover. One day, while father is taking a bath, the neighbors steal his clothes and refuse to give them back to him until Heinie and Lena have won his consent and are one.

**A TOUR OF THE ALPS** (Mar. 12).—If you have not journeyed through the Alps, see this film. If you have journeyed through the Alps, see this film; it will bring back the memory of nature's most beautiful handiwork.

**THE LOVE THAT TURNED** (Mar. 13). — The story of a Mexican girl who, finding a wounded American on his way to join the revolutionists, nurses him back to health and learns to love him with all the ardor of her wild nature. The American, Milton Brown, sends a note to his sweetheart, asking her to help him back to the United States. His sweetheart's reply, stating that she and her father are coming to his rescue and bringing gold enough to purchase his freedom should it become necessary, falls into the hands of the Mexican girl. Her deep love turns, in a moment, to a deeper hatred. She informs the Mexican government of the situation, and a corps of rurales is despatched to capture the party. But after a wild ride the Americans cross the border to safety.

**INNOCENCE** (Mar. 15).—The innocent act of a child in hiding a box of jewelry entrusted to the care of his father sends the father to prison, and after he has escaped sends him back again. But finally the little tot is instrumental in clearing his father's name and making life doubly sweet. The youngster uses the jewel box to fasten the head to a broken doll, and it is only after his father has suffered the agonies of a prison cell that the youngster provides the solution to the mystery.

## C. G. P. C.

**ARTILLERY MANEUVERS** (Mar. 11). — In the matter of artillery equipment the French army has been awarded the palm by the greatest authorities on the subject. In this film they perform some extremely hazardous feats, fording rivers, climbing steep hills and riding gullies at breakneck speed.

**THE STICKLEBACK** (Mar. 11).—An interesting study of a peculiar species of fish, the only one of the vertebrae animals known to build a nest as the birds do.

**THE CHATEAU OF CHAMBORD** (Mar. 11).—A visit to the favorite residence of Francis I., King of France. The camera follows the balcony around the entire superstructure of the building, permitting close observation of the most remarkable single instance of the beauties of Renaissance architecture in existence.

**OVER THE 'PHONE** (Mar. 14).—Max Linder conducts a flirtation with a telephone operator, and after he has become sufficiently well acquainted—and you know that doesn't take long for Max—he calls up to invite her to dine with him. The sweet voice answers yes, but at the restaurant the owner of the sweet voice proves to be also the owner of a frightful face and form. However, Max learns later on that she of the sweet voice and sour face was only a substitute operator and that the girl he intended inviting to dine is in reality a "bear."

**THE LUXEMBURG GARDENS** (Mar. 14).—The Luxemburg gardens were constructed at the order of Marie de Medici, and the natural coloring of the gardens reproduced in the film prove them to be all that the word beautiful can mean.

## MISCELLANEOUS.

### UNION FEATURES.

**THE STOLEN PAPERS.**—The young diplomat Phelps is spending a few days at his fiancee's in the country, when he is suddenly called to London by his Minister to copy some very important documents. Phelps is accompanied to London by his future brother-in-law, Harrison, who must see a creditor and try to get an extension, but the creditor insists on being paid immediately. Harrison is embarrassed, he must get money.

Phelps stepped out of his office only a moment and upon his return finds that the very important document is stolen. This so affects his mind that the Minister of War has him taken to his fiancee's home and lodged in her brother's room, where Sherlock Holmes comes to see him, called by Miss Harrison.

During the night Phelps believes he has a nightmare. He has seen a ghost in his room. Everybody believes that he has hallucinations. Sherlock things the matter over and decides to take Phelps with him to London.

Sherlock returns the following night and sees a shadow enter the room, open a little trap in the floor out of which he pulls something. As he passes the window, Sherlock springs at him and after a struggle, seizes a paper which proves to be the stolen document. He also secures the ring of the man who was playing the ghost.

The following day there is a dinner at Sherlock Holmes', the document is brought in on a large dish. Holmes comes to Harrison, who alone does not congratulate him and asks to shake hands. The ring is missing. Sherlock gives it back to him and for the happiness of Phelps and Miss Harrison, he will keep silent on the brother's crime.

**THE MUSGRAVE RITUAL.**—The strained expression on the face of one maid servant in a group of six, gives to the mind of Sherlock Holmes, the master of all detectives, the clue to the unraveling of this remarkable and unusual mystery.

The maid and the butler planned and carried out a daring robbery in which they secured a mysterious ritual which told of a hidden treasure and gave directions for the finding of the money and jewels.

Following the directions, the butler and the maid locate this hidden fortune, but coming suddenly in possession of such enormous riches, turned the head of this daring woman. The decision was reached in an instant! "I will have it all"—and just as the butler handed out the treasure laden box, she allowed the heavy flag stone to crash down upon him, imprisoning him in this death trap where the treasure had lain for years.

When he arrived on the scene, Holmes wanted a clue. By clever grouping of the servants of the household, he flashed the old parchment bearing the ritual and watched their faces. Only the maid recognized the ritual and her startled look gave Holmes his entering wedge.

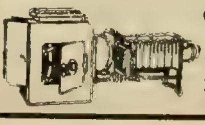
The forcing of a confession from the woman is quickly brought about in most dramatic fashion.

**THE BERYL CORONET.**—A torn piece of cloth hanging on a nail proved the undoing of Moriarty. Sherlock Holmes' keen methods and his daring actions, when convinced that he is on the right trail, have unraveled many a complicated mystery, but in none have his remarkable analytic powers been more forcefully demonstrated than in "The Beryl Coronet."

The very valuable coronet having been left with Banker Holder as security for a loan, is stolen by a daring thief. The fiancee of Holder's beautiful daughter Mary rescues the coronet, after an exciting encounter with the thieves, only to be accused of the theft of two jewels broken from it in the struggle, when it is discovered in his possession by Holder and his family, who were aroused by the commotion.

Mary never doubts her sweetheart, however, and with the assistance of the great detective, the real culprits are brought to justice.

Starting with a piece of torn cloth as his only clue, Holmes rapidly works out in his own peculiar manner, the solution of the mystery.

MOVING PICTURE MACHINES
Stereopticons, Slides, Accessories

CHAS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO
Large Line of Edison Goods
Established 1899

Theatre Pipe Organs
All sizes of Pipe Organs for Theatre purposes built to order.
Write for catalogue and estimates.
THE WM. SCHUELKE ORGAN CO.,
Milwaukee, Wis.
T. D. HUME, Chicago Representative,
711 Transportation Bldg., Chicago, Ill.

FOR CHICAGO AND ILLINOIS
THE SUPERB PRODUCTION
Helen Gardner in Cleopatra
6,000 feet.
Send for list of other features we have for rent and for sale.
NORTHERN FEATURE FILM EXCHANGE,
405 Schiller Bldg., Chicago.

WE CAN HURRY
YOUR ORDER OUT
STAFFORD Chairs excel all others.
Heavy Five Ply seats and backs.
The last-forever kind, that you are using long after you have forgotten the price.
STEEL CHAIRS TOO
We carry several kinds of good chairs in stock, all guaranteed.
ASK FOR CATALOG 305

E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

*Exclusive State Rights Proposition.*

# Harry Whitney and "Lucky" Scott Hunting Big Game in the Arctic.

A THRILLING photographic record, in four reels, of the largest expedition ever sent into the Far North. HARRY WHITNEY and "LUCKY" SCOTT, famous as sportsmen and explorers, were accompanied on this expedition by over two hundred experienced hunters and trappers.

**INCLUDED IN THIS REMARKABLE SERIES ARE WONDERFUL CLOSE-UP PICTURES OF:**

*A sensational polar-bear hunt. Hooded seals on the ice. Female seals fighting desperately to protect their young. HARRY WHITNEY capturing a baby seal. The rescue of the survivors of the S.S. ALGERINE, which was crushed by ice and sunk within twenty minutes. Dynamiting thousands of tons of ice to save the S.S. NEPTUNE, which carried the expedition, from a similar fate. Icebergs three hundred and fifty feet high. Climbing the largest iceberg ever seen. "LUCKY" SCOTT, with dog teams and exploration parties, in search of gold. Eskimo settlements; unique pictures of Eskimo life; trading with the Eskimos. A blinding Arctic snowstorm.*

A splendid line of advertising in keeping with the magnitude of the expedition and the great merit of the pictures.

All LITHOGRAPHS made by the Otis Lithograph Co. in FIVE COLORS. 1 sheets (two kinds), 2 sheets, 3 sheets (two kinds), 8 sheets (two kinds), 16 sheets and 24 sheets. Splendid Photo Lobby Displays, a large number of Slides, Heralds (several kinds), Lecture and a big line of Press Matter.

**TO SECURE TERRITORY ACT QUICKLY!**

**NORTHERN VENTURES, LTD.**

**Suite 1211, 145 West 45th Street, New York City.**

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepte**

### PENKERS.

**MOTHER COMPLETELY PROSTRATED**—Recovery and health depend on your prompt return home. Write for funds—debts settled, college status that of sick leave. Authorities fine, say your standing will permit you to continue this year's course, next year's course to be literary. Nobody knows anything, no publicity.

**MR. J. F. CUBBERLY**—Owner Dante's Inferno, communicate, by wire, with PRINCESS THEATRE CIRCUIT CO., St. Cloud, Minn., immediately.

**MANAGERS NOTICE! CAUTION!**—When engaging people beware of these unreliables. Paul De Onto and James J. Palmer. Each drew advance expense money and decamped for parts unknown. Signed, TOM TAYLOR, Rouses Point, N. Y.

**MOTHER COMPLETELY PROSTRATED**—Recovery and health depend on your prompt return home. Write for funds—debts settled, college status that of sick leave. Authorities fine, say your standing will permit you to continue this year's course, next year's course to be literary. Nobody knows anything, no publicity.

### SITUATIONS WANTED.

**OPERATOR AT LIBERTY**—After February 24th. 7 years' experience, capable of taking entire charge of theatre. Strictly sober, reliable and a steady worker. Only those who are willing to pay for good work need answer this advertisement. Can furnish reference. Address HARRY AFFELT, care of Rex Theatre, St. Louis, Mich.

**AT LIBERTY**—Experienced operator with Connecticut license. Sober and reliable. References furnished. Address MOTION PICTURE OPERATOR, Gen. Del., Brockton, Mass.

**NOTICE — FILM MFGRS.** — Photographer and cameraman employed on a Chicago morning daily, has opportunity to cover local features of interest. 22 years' photographic experience. Address PHOTOGRAPHER, care of Moving Picture World, Chicago, Ill.

**OPERATOR AT LIBERTY**—After March 1st, 1913, desires position at Seashore. Not lazy, strictly sober. Address 1ST CLASS OPERATOR, care of Moving Picture World, New York City.

**PICTURE PIANIST AT LIBERTY**—Cueing the pictures my specialty. Experienced, sober, reliable. Best references. Address LESTER H. RANSBERGER, Marshall, Mo.

### THEATRES WANTED.

**WANTED**—A moving picture theatre, within a radius of 15 miles of New York City, or would rent an airdome in the city. Address G. E. V., care of Moving Picture World, New York City.

### EQUIPMENT FOR SALE.

**FOR SALE**—Good opera chairs, bargain at 75c each. Write immediately for particulars. Address C. L. SMITH, 670 Canton Ave., Detroit, Mich.

**FOR SALE**—One Schneider moving picture camera, complete with tripod. Never been used scarcely at all. Cost $465. Will take $200 cash. Address E. D. MACFEE, Petersburg, Va.

**BARGAIN**—Power's No. 5 machine complete with rheostat, $75; "Fort Wayne" compensarc, $40; Two Reels "James Boys," $50; $150 cash takes lot. Address WM. F. LYON, Mgr. Victoria Theatre, Sunbury, Pa.

**FOR SALE**—Entire equipment for moving picture house, including Power's No. 5 Booth, 8 horse engine, generator wire, electric sign, exit boxes. Used one season, good as new. Price $700 for the lot. Address 904 MAIN ST., room 100, Hartford, Conn.

**FOR SALE**—New Fort Wayne Compensarc, 110 volts, 60 cycle, price $50.00. Address 2105 Allegheny Ave., Philadelphia, Pa.

**FOR SALE**—$225.00 Edison latest model type B, with outside shutter, chain drive, mechanism never used, other equipment used two weeks. Complete machine, $160. 9 by 12 genuine Mirroroide Screen, current saver and other goods at bargain prices. Address BOX 434, Washington, C. H., Ohio.

**FOR SALE**—Edison, Powers and Motiograph machines. Enterprise and Edison gas machines. Film, song and lecture sets. Get our bargain lists. Address NATIONAL EMPLOYMENT COMPANY, Duluth, Minn. Established 1882.

**FOR SALE**—Edison Exhibition machine complete. Motor generator, 220 volt alternating to 60 volt direct. Entire outfit perfect condition. What offers? Address HILLIER, Grand Haven, Mich.

### MISCELLANEOUS.

Stock announcement slides, 25c each, postpaid. Send for list advertising slides to order, 35c each. Satisfaction guaranteed. Address E. L. DYER SLIDE CO., Kansas City, Kansas.

Operator's Emergency Terminal, prepaid to any address, 30c each. Canada Patent No. 136031 for this device for sale. Address BOX 264, Syracuse, N. Y.

**HAVE YOU FAILED TO SELL YOUR SCENARIO?** If so, there is a reason and the Scenario Department of "THE MAGAZINE MAKER" will help you. Headed by Herbert C. Hoagland of Pathe Freres, and Russel E. Smith. Address THE SCENARIO DEPARTMENT, "THE MAGAZINE MAKER," 32 Union Square East, New York City.

**DO YOU WANT TO MAKE MOVING PICTURES?**

We sell and rent moving picture cameras, printer and perforators, new or second-hand. Educational films made, advertising films taken to order. Local films our specialty. Address SPECIAL EVENT FILM MANUFACTURING CO., Inc., 248 West 35th St., New York City.

### THEATRES FOR SALE.

**FOR FENT**—Hall, lighted by electricity, seating 250, in Catskill Mountains, to rent for Moving Pictures for summer. A. N. GRAHAM, Hunter, N. Y.

**FOR SALE**—Moving Picture Theatre in central Ohio. Present owner interested in other business which requires their time. For further information address 312 W. Bucyrus St., Crestline, Ohio.

**FOR SALE**—Moving Picture and Vaudeville Theatre in flourishing Pennsylvania town and no other amusement house. Will sell cheap as proprietors are engaged in other business. Write for full particulars at once. Address GOOD CHANCE, care of Moving Picture World, New York City.

**FOR SALE**—The large building and lot, 220-222 Market Street, Wilmington, Delaware, to be sold to settle estate. Occupied by Lyric Moving Picture Theatre. Uncommonly wide front, 39 feet, on main business street, 99 feet deep, rear entrance on 12 foot alley. Building of brick and iron, recently rebuilt after fire. Great business location. City of 90,000 people. For plan of block, picture and information, write JOHN P. NIELDS, attorney for executor, Wilmington, Delaware.

### EQUIPMENT WANTED.

**WANTED**—Tripod, with panoramic head and tilting table. Give complete description and state lowest cash price. DIXIE THEATER, Jackson, Miss.

**WILL TRADE**—Edison Type B, used 5 months, for Motiograph 1-A used same length of time. Address PRINCESS THEATRE, Ocean City, N. J.

**WURLITZER FLUTE PIANO**—$975.00 Instrument. Will take a regular piano as part pay. Instrument good as new, 2 years old. Address A. F. BECKMAN, Ottawa, Ohio.

### HELP WANTED.

**WANTED**—Competent moving picture operator, two shows nightly, small village West Virginia. First class man only. Address COMPETENT, care of Moving Picture World, New York City.

### FILMS FOR SALE.

**FOR SALE**—State right—Comedy Feature in 3 reels. Address CLOWS SUPERIOR ART STUDIO, Potsdam, N. Y.

Pathe Hand-colored Passion Play in three reels, in fair condition. Price $100. Address W. P. HERBST, 2500 Pa. Ave., N. W., Washington, D. C.

**FOR SALE—500 SECOND HAND REELS**—Hand-colored, Westerns, Comedies, Dramas and 1-reel Features. Posters for all. For sale cheap. McINTIRE & RICHTER, 24 E. 14th St., New York City.

---

# BINDERS

*For the* **Moving Picture World**

Only a few hundred left. Will sell our stock of these binders at *60 cents* each, postage paid. Will hold about ten issues each.

MOVING PICTURE WORLD
17 MADISON AVENUE, NEW YORK CITY

---

# A Sure Success

Three-Reel Educational Feature

## "A Day at Tuskegee"

Showing nearly one hundred Industrial Activities and scenes of

**Booker T. Washington's**

Famous Industrial Institute at Tuskegee, Alabama

*"Booker T. Washington has devised the best system of vocational education in America."*—Harry Pratt Judson, Prest. University of Chicago.

**Great Lobby Display, Including Photos and Life Size Portrait of Mr. Washington**

**State Rights Open**

**Anderson-Watkins Film Company**
**184 W. Washington St., Chicago, Illinois**

## Song Slides.

A. L. SIMPSON, INC.

"When I Dream of Old Erin"—Pub. by Marvin Lee Music Co., Chicago, Ill.

"That's What the Gypsy Said"—Pub. by J. Fred Helf, N. Y.

"Spipper Susie Greene"—Pub. by Walter Jacobs, Boston, Mass.

"When She's Old Enough to Marry"—Pub. by F. B. Haviland Pub. Co., N. Y.

"A Poor Little Boy Lover a Rich Little Girl"—Pub. by F. B. Haviland Pub. Co., N. Y.

SCOTT & VAN ALTENA, INC.

"In My Beautiful, Beautiful Dreams"—Leo Feist.
"Dixie Spells Home, Sweet Home"—Crown Music Co.
"In a Little White House of Our Own"—Chas. K. Harris.
"Oh! So Sweet"—Leo Feist.
"Goodbye Boys"—H. von Tilzer.
"My Parcel Post Man"—Waterson, Berlin & Snyder Co.
"At the Yiddisher Ball"—Leo Feist.
"Green Grass Grew Around"—H. von Tilzer.
"Every Flower Has a Sweetheart"—Jos. Stern.
"Why Did You Make Me Love You"—Smith & Brown.

**SATAN SATAN**

**The Great $200,000.00 Ambrosio Production In Four Parts**

WHO GOT IT FOR WESTERN PENNSYLVANIA?
WHO GETS ALL THE GOOD ONES FOR WESTERN PENNSYLVANIA?
WHY,

**THE IMPERIAL FEATURE FILM CO.**
**121 Fourth Avenue PITTSBURGH, PA.**

Chicago Branch:
808 Schiller Bldg.

Indianapolis Branch:
3 Franklin Bldg.,
Cor. Market St. and Circle

**SLIDES of All Kinds**

Send for Catalogue "W" of our new line of beautiful
ANNOUNCEMENT SLIDES
Each slide illustrated from life and most exquisitely colored.
*Advertising Slides at Reasonable Rates*
Our Song Slide Catalogue of 500 different songs free to anyone for the asking.

**SCOTT & VAN ALTENA, 59 Pearl St., New York City**
THE SLIDES THAT HAVE SET A STANDARD

AT LIBERTY

**Kenneth D. Langley**
*Recently Scenario Editor Selig Polyscope Company*
*ADDRESS*
4712 Racine Avenue, CHICAGO

**THE INDUCTOR-COMPENSATOR**

ALWAYS MAKES GOOD

Means are provided for five points of amperage adjustment, 40, 45, 50, 55, 60. For Sale by all dealers, or

BELL & HOWELL COMPANY
217 WEST ILLINOIS STREET CHICAGO, ILL.

**MAKE 'EM YOURSELF SLIDES**

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

**UTILITY TRANSPARENCY CO.**
**1733 West 9th St. Brooklyn, N. Y.**

**MR. EXHIBITOR**

**YOU ARE THE ONE WE WANT TO IMPRESS!**

**DO YOU** know that when you obtain anything from us you get it on its merits, and if it doesn't satisfy you,

**DON'T HESITATE.** Send it back. We'll MAKE it right.

***If It's in the Moving Picture Line, We've Got It***

**Picture Theatre Equipment Co.**
**21 East 14th St. Mail Orders Filled New York City**

# INDEPENDENT FILM STORIES

## UNIVERSAL

### CRYSTAL.

**CALICOWANI** (Mar. 16).—Captain Blake bids his wife farewell and starts on a voyage to the Fiji Islands. He and his crew are shipwrecked and he is the only surviving member. He lands on a desert island and after walking for days falls asleep in a secluded spot. There he is discovered by Princess Calicowani, the daughter of chief Etabolelot of the cannibal tribe. At first she is amazed at the strange sight, but becomes reconciled to the fact that the captain is human and claims him as her own. Unable to understand her language he acquiesces in everything she says. She feeds him and he is satisfied. Meanwhile he is introduced to Calicowani's father as her fiancee and his black friends arriving on the spot are notified of that fact. Things go well for a while, until the tribe runs out of food and then the members decide that the captain would make a good roast. They seize him despite Calicowani's entreaties and protests and string him up preparatory to building a fire under him. Meanwhile, the captain's wife thinking him dead marries another man, who she henpecks to her heart's content. However, just as the captain is about to become a royal subject for the cannibals' stew a body of American sailors arrive and rescue him. Calicowani mourns her loss, but the captain goes back with his countrymen. He visits his old home, after his arrival and is surprised to find his wife married again. They believe him a ghost and the captain is left to his own thoughts of the strange wedding he was nearly a participant in with the beautiful negro princess as his mate for life.

**WHO IS THE GOAT?** (Mar. 16).—Pearl and her husband have saved up $400. Their uncle visits them. Fearing burglars they have the money hid in the writing desk. Pearl removes it and places it in a vase atop the mantel piece. Uncle, alone one day in the parlor, reaches up for a match, and knocks over the vase. He immediately rushes around with the fragments to the ash can and throws them in, together with the $400. He then goes to a crockery store and buys an exact duplicate of the vase he broke. Returning he puts the vase in its accustomed place. Meanwhile the driver of the ash wagon calls and removes the valuable can of waste. Pearl and her husband then pay a visit to the parlor and looking into the vase are mortified to find the money missing. They accuse the servant girl of stealing it and a fight ensues, the maid immediately quitting her job. Pearl in tears and uncle enters to find the small family in confusion. They inform him that the vase was their hiding place, and he rushes pell mell out of the room to the ash can. He finds it empty and he begins to realize that his ruse of replacing the vase was not so easy as contemplated. While the backs of Pearl and her husband are turned he deposits $400 into the vase and taking it down shows them the money, telling them it was there all the time and that they had overlooked it, but all the time he is kicking himself at being the goat.

### PCWERS.

**THE HAWKINS' ROOMER** (Mar. 12).—Hawkins is sacked! Mrs. Hawkins takes a roomer to help matters out. Hawkins is suspicious of the gentlemen who takes the room. He doesn't like the looks or the way of him. He peeks through the keyhole and his worst suspicions are confirmed. He sees the scoundrel disguising himself with a beard and a wig.

Hawkins turns sleuth. He follows the villain and sees him go into the bank. He rushes to the corner and summons the police. The monster is captured. The party is met by some plain-clothes sleuths, who recognize the man. It is Nick Harris, the detective. Hawkins sneaks off home, while the others run to the bank, where they find that the expected burglars have made their visit and that it has been entirely successful. They determine to make an example of Hawkins and visit him in a body. He sees them coming, and taking his gun he creeps out to the woodshed to hide. Inside he stumbles on the burglars, who are in hiding. They see the gun and give up to the dazed Hawkins, who delivers them with much ceremony to the detective and police. Mrs. Hawkins takes the reward and Hawkins has to be content with his wife's acceptance of him as a hero.

**THE CURSE** (Mar. 14).—Duro Willoughby is a good enough fellow when in a normal state, but has brutal instincts when under the influence of liquor. He neglects his wife, and in order to save himself trouble, persuades a friend to spend some evenings with her. Things come to a climax one night when he loses his temper at cards in the club, and returns home in an especially coarse frame of mind.

He is angry at his friend and his wife for not joining him in a drink, and his friend goes away in astonishment and disgust. His wife makes a pathetic appeal to him, and he strikes her. When she leaves the room he turns to the table and his glance falls upon a book entitled "Because I Love You." In the fly leaf is written "A token of love from Duro to Helen." He pens a note, telling his wife that he is going away and will not return until he has conquered the curse which has blighted their lives.

After staying away for five years, he returns home. As he looks through the window he sees his friend talking to his wife, who has a baby girl on her lap. The passions he has held down burst forth. The friend comes out and Willoughby throttles him. He pushes away his wife, who brings the baby to him and begging him to listen a moment. She shows him a locket on the baby's neck. It contains his own portrait. The baby looks at the picture then at Willoughby, and murmurs, "Daddy!" The veil falls from his eyes and he takes his wife and child in his arms.

### REX.

**THOU SHALT NOT STEAL** (2 parts—Mar. 13).—Little Con Rooney is operated upon for a fracture of the head. Years roll on. It is big Con Rooney now, the leader of the gang. He has grown up from boyhood with the pressure of a small bone on his brain, which has incited his brutal and even murderous instinct. He is worsted in a brawl at a Bowery dance hall and is removed to a hospital. The doctor in examining him discovers the bone pressure on his brain, and placing him under the spell of hypnotism, learns about the fracture. He tells Nellie, the nurse, that by relieving the pressure, Rooney will have a normal man's chance in life.

He is operated on and in due time, convalesces. He is visited by his old companions, who bring him gifts of whiskey and cards. Nellie's good influence is exerted and Rooney is affected and grateful. Nellie teaches him to read and write and gives him a small Bible. She lays particular stress upon the commandments "Thou Shalt Not Steal."

When the time arrives for Rooney's discharge, he begs to be given employment in order that he may not go back to his old haunts and ways. Good fortune comes his way. The hospital janitor is discharged and Rooney is given his place. Things go well for Rooney until one day, a big donation arrives for the hospital after banking hours. It is put in a small safe and its security is entrusted to Rooney. During the night, the window is opened and two of Rooney's old cronies enter and demand the money. In a moment of weakness, he agrees; but a vision of Nellie, the Bible and the words "Thou Shalt Not Steal" comes to him and after a desperate struggle, he throws the men out of the window and summons assistance. Nellie is called and Rooney falls to his knees, crying out, "Miss Nellie, I was true to your teaching and my trust."

**AN EMPTY BOX** (Mar. 16).—The author is a cynical, somewhat overbearing man who has a very poor idea of woman. There are times when the one woman nearly makes him alter his mind, but she—although she treasures a secret love for him—is chilled by the opinion she knows that he holds of her and her sex.

One night at a Bohemian gathering, the author, in the course of an argument, makes a wager with a friend who champions the women's cause. The author with a smile, states that he has a test that no woman can withstand. The author has a cigarette box in which he keeps his own cigarettes, which bear his monogram. He empties the box and fills it with smoke and his friend manages to leave the box in the presence of a woman, making some remark about it as he goes.

The first woman "falls," the second woman "falls" also. She however, seeking to cover the humiliation and annoyance, fills the box with pipe smoke, but the author quickly detects the imposition and is more cynical than ever. For the third test the friend selects "the woman," and the author finds himself hoping that she will not fall like the others.

She does not open the box; she is not of the curious kind. But the second woman tells her that a trap has been laid for her, and she opens it. When the smoke comes out, she knows what has happened. During the evening she picks up a cigarette which the author has laid down. She places it in her dress. She later smokes the cigarette and fills the box with the smoke. The author detects the smoke of his brand of cigarettes, He goes to her and congratulates her. She feels that she cannot lie to him and tells him the truth. The author tells his friend, who gives him a lecture. He tells him that here is a woman who is worth while—one who was brave enough to err and confess. The author thinks it out, goes to the girl, and the cynic is lost in the lover.

### NESTOR.

**PAPA'S HELPING HAND** (Mar. 10).—Papa Brown is very proud of his daughter Mary. He is anxious that she shall marry the somewhat affluent and highly respectable Mr. Wilks. Mary prefers Bob. Papa Brown insists upon a marriage with Wilks and Bob resorts to stratagem. He dons a suit of overalls and going to Papa Brown, he applies for a job and gets it.

Lizzie, Bob's sister, calls upon Bob and kisses him. Papa Brown sees it and comes to the conclusion that they are lovers.

Papa Brown is a sympathetic soul, and when he sees Bob brooding, he sits beside him and insists upon the young man giving him his confidence. Bob tells him that he loves a lovely girl, but her crusty old father insists that the girl marry another fellow. Papa Brown is indignant. He advises Bob to fool the old curmudgeon and elope with the damsel. He tells him he can borrow his buggy and also gives him money. Bob says he will do it—and does.

That night the handy-man, Jake, hears a noise, investigates and wakes Papa. Papa chuckles and tells Jake to go to bed. Morning comes and Papa Brown chuckles some more when he finds the buggy has not yet returned. He gets worried, however, when Mary does not show up for her usual hearty breakfast and his chuckles turn to growls when he finds that the bed has not been slept in.

Bob and Mary return with a smile and a marriage certificate, and Papa raves until he sees the humor of the situation. Wilks calls, but he poor soul, has no sense of humor and he is called to order by Papa Brown for making objectionable remarks about his son-in-law.

**WHEN HUBBY ENTERTAINED** (Mar. 10).—Jack looks at his watch, scalds his mouth with that last cup of coffee, kisses wifey hurriedly and rushes off in an earnest endeavor to cultivate an attack of indigestion between his front door and the car line. Wifey weeps, for the brute has forgotten it is her birthday, and therefore, cannot love her any more.

Jack reaches the office, sees the calendar, remembers the significance of the date, sends the boy for tickets for the theater and wires wifey "have gotten seats for the theater. We'll have a little dinner in honor of your birthday." He promptly forgets the matter in the stress of business.

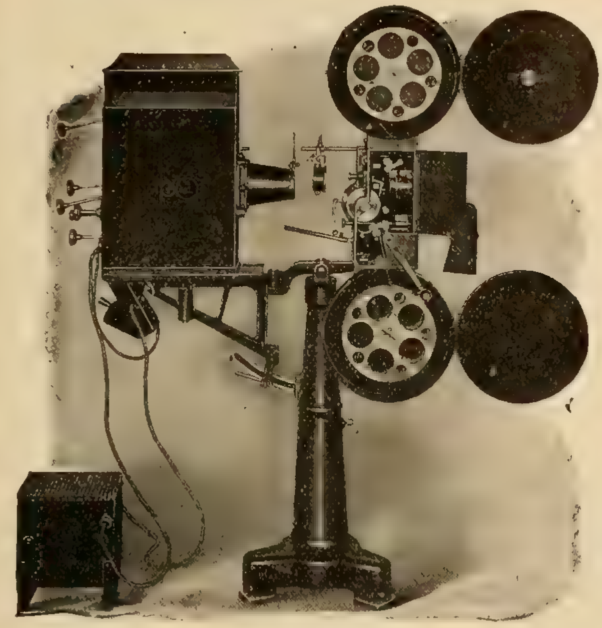
Wifey receives the wire and wipes her eyes. She reads the message—"Have got ten seats for the theater," etc. My, what a good hubby! Wifey promptly invites four other couples and in due course they meet Jack at the station. He is flabbergasted, but being a good sport controls his emotions. Arriving at the theater he tries to get other seats but is informed that all that is left is a $30.00 box. Jack "forks" up, but only has three small bills and a problem left. One performer so pleases the audience that they throw money on the stage. Wifey demands some, Jack shows her the bills and tries to make her understand that they are all he has. She takes them and he is absolutely stoney-broke.

Jack escorts the party to a swell restaurant and tries to cash a check; but the proprietor is suspicious and Jack excuses himself and rushes off to his office, where he opens the safe and takes a sum of money from his cash box. He is seen by a policeman, who, taking him for a burglar, arrests him. As they pass the restaurant Jack begs to be identified by the party within. The request is granted and all is well. Arriving at home, wifey thanks hubby affectionately and shows him the telegram and the cause of the expensive effect is discovered.

**WITH A GRAIN OF SALT** (Mar. 14).—The Senor Pedro Gonzos lives with his daughter Anita in their once rich home. Gonzos has gambled and is lazy and their fortunes have dwindled. Carlos is engaged to Anita and awaits some rich coup to marry her. Living with them is a young cousin, Leona, who, being adopted, is made to feel her position keenly and her gentler nature is dominated by the more assertive Anita. Visions of gain arise with the arrival of the rich young American, Rob Allison, who bears a letter of introduction informing Pedro that Rob is seeking good investments. Rob soon comprehends Leona's position and his sympathies go out to her, but Anita exercises all her powers of fascination and keeps him by her as much as possible. The trio lose no time in getting as much of Rob's wealth as possible, and Leona rebels as she sees Pedro cheating the young man at cards, aided by the wily Anita.

The grand coup is planned. Carlos carefully salts the placer grounds and Rob is led like a lamb to the slaughter. He takes his own samples, but is unaware that he is led to the right spot to take them. The gravel is panned and big streaks of gold show in the pan, and Rob is delighted and signifies his intention of purchasing the prospects. Leona is aware of the salting and makes up her mind to impart her knowledge to Rob. An idea strikes her, and she sprinkles his viands liberally with salt. He makes a wry face and catches her eye, but mistakes her motive and scraping the salt from his food, continued his meal for fear of getting her into trouble.

Leona is desperate and as the documents are spread out, ready to sign, Leona sees Carlos pour some of the gravel on to a plate in order to emphasize the richness of the prospective mine. Leona creeps up and pours some real salt on the gravel. Her action is observed by Anita in the doorway and by Rob, who, looking up at her, at last comprehends. There is a fight and Rob emerges victorious. He takes Leona away with him and together they look forward to happiness.



# Simplex

## The Best Projecting Machine in the World

*Ask the Man Who Has One*

Can be bought through any of the following branch offices of the

## Mutual Film Corporation

COLORADO
Denver
Mutual Film Corporation....................21 Iron Building

CONNECTICUT
Bridgeport
Park Film Exchange....................15 Fairfield Avenue
New Haven
Yale Motion Picture Co....................94 Church Street

DISTRICT OF COLUMBIA
Washington
Mutual Film Corporation....................428 Ninth Street, N. W.

GEORGIA
Atlanta
Mutual Film Corporation....................81 Marietta Street

ILLINOIS
Chicago
H. & H. Film Service Co....................363 Monadnock Bldg.
Majestic Film Service Co....................216 N. Fifth Avenue
Mutual Film Corporation....................Harris Building

INDIANA
Indianapolis
Mutual Film Corporation....................217 N. Illinois Street

IOWA
Des Moines
Mutual Film Corporation....................Fourth & Locust St.

LOUISIANA
New Orleans
Mutual Film Corporation....................Maison Blanche Bldg.

MARYLAND
Baltimore
Continental Film Exchange....................28 W. Lexington St.

MASSACHUSETTS
Boston
Mutual Film Corporation....................32 Boylston Street
Springfield
Mutual Film Exchange....................318 Fuller Building

MICHIGAN
Detroit
Mutual Film Corporation....................97 Woodward Avenue
Grand Rapids
Mutual Film Corporation....................7-8 Hawkins Building

MINNESOTA
Minneapolis
Mutual Film Corporation....................440-445 Temple Court

MISSOURI
Kansas City
Mutual Film Corporation....................214 E. Twelfth Street

MONTANA
Butte
Mutual Film Corporation....................Illinois Building

NEBRASKA
Omaha
Progressive Film Exchange....................1417 Farnham Street

NEW JERSEY
Newark
Royal Film Exchange....................286 Market Street

NEW YORK
Buffalo
Mutual Film Corporation....................272 Washington Street
New York City
Empire Film Company....................150 E. Fourteenth Street
Great Eastern Film Exchange....................21 E. 14th Street
Metropolitan Film Exchange....................122 University Place
Western Film Exchange of N. Y....................145 W. 45th Street

NORTH CAROLINA
Charlotte
Mutual Film Corporation....................Carson Building

OHIO
Cincinnati
Mutual Film Corporation....................17 Opera Place
Cleveland
Lake Shore Film & Supply Co....................106 Prospect Street
Columbus
Buckeye Lake Shore Film Co....................422 N. High Street
Toledo
Superior Film Supply Co....................410-412 Superior Street

PENNSYLVANIA
Philadelphia
Union Film Service....................142 N. 8th Street
Continental Film Exchange....................902 Filbert Street
Wilkesbarre
Mutual Film Exchange....................61 S. Pennsylvania Avenue

SOUTH DAKOTA
Sioux Falls
Mutual Film Corporation....................Emerson Building

TENNESSEE
Memphis
Mutual Film Corporation....................Kallaher Building, 5th floor

TEXAS
Dallas
Mutual Film Corporation....................1807 Main Street

UTAH
Salt Lake City
Mutual Film Corporation....................15 McIntyre Building

WISCONSIN
Milwaukee
Western Film Exchange....................307 Enterprise Building

CALIFORNIA
Los Angeles
Golden Gate Film Exchange....................514 W. 8th Street
San Francisco
Golden Gate Film Exchange....................234 Eddy Street

MISSOURI
St. Louis
Swanson-Crawford Film Exchange....................Century Building

OREGON
Portland
Film Supply Co....................385 Alder Street

PENNSYLVANIA
Pittsburgh
Pittsburgh Photoplay Co....................412 Ferry Street

WASHINGTON
Seattle
Film Supply Co....................Seattle

CANADA
Alberta
Canadian Film Exchange....................Calgary
Gaumont Co....................Calgary
Manitoba
Canadian Film Exchange....................Winnipeg
Montreal
Gaumont Co....................154 St. Catherine Street, W.
Toronto
Canadian Film Exchange....................32 Queen Street, E.
Gaumont Co....................48 Aiken Building

Catalogue A describes this **Peerless Projector.** Made and guaranteed by

**The PRECISION MACHINE CO.,** **317 East 34th Street, New York**

## UNIVERSAL.

**ANIMATED WEEKLY, NO. 51 (Feb. 26).**—The Balkan War.—Turkish battleships prepare to defend the Dardanelles, Constantinople.

Loading transports at Salonica; refugees leaving the war zone.

Ice Carnival.—The Winter sports clubs hold their annual carnival at Red Bank, New Jersey.

Wheels of Commerce.—Cutting and hauling lumber in the Alaskan Lumber region.

Disastrous Fire.—Woodlawn, a fashionable suburb of Chicago, is destroyed by fire.

New President of France.—M. Poincaire and members of the National Congress, at the famous Palace of Versailles, France.

Paris Fashions.—Latest Importations of Spring coats from the Paris shops.

Flag Drill.—A large number of school children participate in a patriotic entertainment at Denver, Colo.

Canine Royalty on View.—The Westminster Kennel Club holds its annual conclave at the Grand Central Palace, New York City.

Panama-Pacific Exposition.—The Massachusetts committee select site for state building at San Francisco, Cal.

"What's What" in New York—The Public Library.—At Fifth Avenue and Forty-Second Street.

Mobilizing for Mexico.—Uncle Sam's boys busy—getting ready for possible intervention.

Who's Who in Stageland—Rose Coghlan.—The world famous star poses for the Animated Weekly.

## BISON.

**THE FLAMING ARROW (Two Reels—Mar. 11).**—Bailey, the squaw man, is panning gold on his claim, watched by White Eagle, his halfbreed son, and Chief Black Eagle, who is attached to both father and son. Flying Bird, the mother of White Eagle, has dinner ready and comes out to call the men in. The chief goes unwillingly.

The Apaches declare war upon Black Eagle and his tribe, by sending a bundle of arrows, tied with a snake skin, to Black Eagle. The latter defies him by breaking one of the arrows and returning it to the Apache chief.

Black Eagle plans an ambush for the Apaches. He takes Bailey with him, and Flying Bird and the boy, White Eagle, are sent to the chief's camp, where they are welcomed. The Apaches fall into the ambush and are routed, but Bailey is killed. Flying Bird is inconsolable and when she is able to get away she goes to Bailey's last resting place and kills herself.

Chief Black Eagle sends White Eagle to college. On his return White Eagle again adopts the costume and the customs of the tribe.

A new frontier post is established in the desert. It excites the anger of the Indians. The colonel of the fort has his daughter, Dorothy, with him. She is sought in marriage by one Smalley, but she has no love for him. He is revengeful and allies himself to Pasedo, a Mexican.

Dorothy goes riding. Her horse gets away from her, and White Eagle, who is out in the open, reading, sees her and assists her back to the fort. Later White Eagle, who has been appointed a chief, invites the garrison to attend their games. While the Indians and soldiers are engaged in the sport of the games, Smalley and Pasedo sneak off and, desiring to create trouble, shoot an Indian. The Indian is found and brought on, and White Eagle, with Indian cunning, compares the mud on the Indian's feet to that on the feet of the men present. He fastens the crime on Smalley, who is put under guard.

The next day the colonel receives a message asking that a detachment of cavalry be sent to protect a gold train. Several squads ride out.

With the assistance of Pasedo, Smalley escapes. The two get whiskey and take it to the Indians, who go on the warpath. Black Eagle and White Eagle are disgusted and go and warn the fort. The colonel sees the gravity of the situation and sends an orderly to overtake the cavalry and bring them back. The orderly finally reaches them and they turn back.

Smalley abducts Dorothy and rides away to the Indian camp with her. They meet Moon Face, the hostile chief, and Dorothy convinces him that it was Smalley who killed the Indian. They make short work of Smalley, but send Dorothy to the Indian camp.

The colonel finds a small handkerchief outside the fort and identifies it as his daughter's. He is in despair. White Eagle offers to go and rescue her, and tells them a flaming arrow shall be the signal of success.

White Eagle rescues Dorothy, but is overtaken and they take refuge in a hut, where they hold the redskins at bay until their ammunition gives out. The cavalry, on their way back to the fort, see the Indians attacking the hut and, scenting trouble, rout them and take White Eagle and Dorothy back with them.

Moon Face, unaware of the rescue of Dorothy, goes to the fort and demands surrender. He threatens that otherwise he will burn the white girl. The distracted colonel has but one course. He refuses and the battle starts. In the midst of it a flaming arrow is seen in the air, and the colonel knows that Dorothy is safe and on her way. The fort is hard pressed, but the returning cavalry gives relief and Dorothy is restored to her father's arms, and White Eagle receives the congratulations of every one.

**INDIAN BLOOD (Mar. 15—2 reels).**—Young Eagle Feather, the old Indian chief's son, is no lover of the palefaces. He thinks he is above them. At college the boys, including Jack Brent, make considerable fun of him. He resents it.

The old chief, dying, bids his daughter, Wana, to send for his son and to tell him to hold up the traditions of his tribe. Messengers are dispatched to bring him back.

At the college ball, Nellie, the sister of Jack Brent, misses Eagle Feather. They tell her that he is sulking. She runs off and, throwing a stone into his window, calls his attention. She tells him to come and dance with her. He goes, and at the dance is told that Jack prefers that his sister does not dance with an Indian. A quarrel is imminent, when the Indian messengers arrive, and Eagle Feather, hearing that his father desires his presence, draws himself up and stalks from the room. Nellie runs after the party as they go, and offers her hand to Eagle Feather, who is gravely impressed. He returns to his tribe and becomes their chief.

Two years later Brent is appointed to be the agent of the Indian agency. Rumors are afloat of unrest amongst the Indians, and Brent decides to ride out and see the chief. On his way he comes to a stream and sees Wana, Eagle Feather's sister. She admires him and walks with him to the Indian village. The two come face to face with Eagle Feather. Brent, recovering himself, offers his hand, which Eagle Feather refuses. Brent insults him, reminding him of their college experiences.

Brent has no idea of keeping away from the attractive Indian maiden, and keeps an appointment with her in the woods. Eagle Feather comes across them and, drawing a knife, is about to step from his hiding place when he remembers Brent's sister, Nellie, and thinks of the rose she gave him as he left. He steps out quietly and takes Wana away with him, altogether ignoring Brent, who is nonplused at being discovered.

Nellie comes to visit her brother and takes him by surprise. Wana, who has waited in vain for Brent at their meeting place near the stream, wants to see him again. Her heart is with him all the time, so she steals away and goes to his house, where she sees him with his sister and notes their affection. In a fever of jealousy, thinking it is his sweetheart, she runs back to the camp and tells her brother of her fancied wrongs. He, thirsting for a good reason to fight the whites, calls his people about him and inflames their natural desires for war.

As the Indians get ready, Wana gloats. Her desire for revenge gets cool and she finds her love taking the place of hatred. She determines to warn Brent. She takes a short cut and comes to the agency. She sees Nellie and, snatching her knife, accuses Nellie of being Brent's sweetheart. Nellie tells her that she is Brent's sister, and Wana is horrified at what she has done. She offers to ride to the fort for help, and starts at a wild gallop.

The Indians arrive at the agency and the house is besieged and the inmates are hard pressed. The troops arrive as the Indians rush the building, and Brent and Eagle Feather meet in a fight to the death Eagle Feather has Brent down and is about to kill him when he sees Nellie standing there. He thinks it is a vision, and as he staggers back Brent shoots him. Wana runs in and kneels by her brother, who raises himself and, calling her a traitor to her people, stabs her and then falls dead across her body.

## ECLAIR.

**THE LIZARDS (Mar. 16).**—This is an exceptionally interesting scientific subject, showing the various forms of lizards. The picture shows the various species, from the common American lizard to the monstrous six-footed lizard known as the Geckos. Other specimens which are shown are the poisonous Mexican lizard, the European asp, which is commonly thought to be a snake, but which is really a lizard without legs; and specimens from Algeria, Australia, the Sahara and other far distant parts of the world. The cameraman secured a most exciting battle between a rat and a lizard.

**WHEN HE WANTS A DOG HE WANTS A DOG Mar. 16).**—Snookums Newlywed acquaintance with a dog. Snookums decides suddenly that he must have the dog, and he proceeds to let out an awful string of those terrible wows when doggie rides away in the automobile of his owner.

Papa Newlywed does his best to buy the dog, but without success. Finally he decides to become a bold, bad burglar and goes in the night to take forcible possession of the pet, but the result is most interesting, as well as funny, because Papa Newlywed gets decidedly the worst of the encounter. He returns home in a barrel, to find Snookums sleeping peacefully and his wife cautioning him not to make any noise.

**THE STRONGER (Mar. 12).**—Two young prospectors, while exploring for sites in the Northern wilderness, are arrested in their walk by the report of a gun. The signal is repeated, and following in the direction of the shot they find a little fair-haired child sitting at the edge of an old shaft, weeping. Upon further investigation they find an old miner at the bottom of the shaft. The revolver in the man's limp hand and the broken windlass tell too plainly of the fatal mishap and the victim's frantic appeal for help. The old miner is maimed beyond all human help. In dying he begs the two youths to care for little Babbie. The boys decide to remain on the spot, taking up their abode in the cabin which the accident has left without a tenant. The first few days of mortifying blunders in their attempts at supplying the maternal relation to a little lady of six, convinces them that at least in one department even a squaw can beat the combined forces of two of England's best younger sons. Reed-on-the-Wind becomes the duly accredited nurse and foster mother to the little Babbie.

A dozen years later, when the bud has unfolded into a glorious flower, Jack and Fred become rivals for the favor of their ward. Each vies with the other to outdo him with the gifts. When Fred brings back from Skagway a shawl such as no other girl on the Yukon has seen before, Jack tops him with an offering of a little plaster Cupid. Sentiment enjoys a temporary triumph over lavishness. Babbie takes the little love god to her heart, and a breach is opened between the two men. Before long this settles into enmity. The bad blood is finally precipitated by a dispute over a mining claim. There is a wild race to the claim office. Fred, having borrowed Babbie's wolf to lead his team of huskies, outruns his onetime partner and files a prior claim. The other, enraged at his defeat, challenges the successful man to argue their rival claims both to the mining property and to the girl with Colts at twenty paces.

The duel is just about to start when they are thrown into sudden consternation by the spectacle of flames pouring from the doors and windows of Babbie's cabin in the valley close by. The men forget their quarrel in the urgent necessity of saving the girl they both love from the impending death in hideous guise. Jack finally succeeds in carrying her from the pyre. He then returns to his erstwhile partner, whom he has left inside, over-powered by the smoke. Just as he raises the helpless man the charred flooring gives way and both are hurled far below into the abandoned shaft which twelve years before had claimed the life of Babbie's father.

## MUTUAL FILM CORPORATION.

### AMERICAN.

**CALAMITY ANNE, DETECTIVE (Mar. 10).**—Calamity Anne went to her one faithful friend, her burro, and arranged breakfast for two. Three miles away Rattlesnake Pete, by way of diversion, soundly and thoroughly beat Mrs. Rattlesnake Pete and took his way with his Ferocious Pal to the cache where the stolen money was hidden.

Simultaneously, the sheriff posted up a $500 reward notice for the same pair and aroused the cupidity of "Know-It-All Jones," who, revolver in hand, went in search of that five hundred.

Now it fell out that Calamity, seeing the notice, also needed cash; so when a suspicious character appeared, hiked him toward the sheriff at the point of her gun. Alas! The sheriff dismissed her with the remark that a harmless old tramp was a poor excuse. So Calamity, in disgust left.

Later she fell upon the real bandit and so knocked the wind out of the husky body of Rattlesnake Pete that the desperado in panic fled down the road. His Pal also fled straight into the arms of Know-It-All Jones, who promptly helped him along toward the sheriff. Then Calamity, overhauling her victim again fell upon him with such frightful effect that the poor wretch fled straight into the sheriff's arms for protection.

And then, horror of horrors, the sheriff refused the reward on the ground that the bandit had given himself up—and, to make matters worse, Calamity beheld "Know-It-All Jones" collect his change and depart.

Heart-sick Calamity left and shortly after with only Calamity's luck, fell straight upon the cache wherein was hidden the dough. With this Calamity, in righteous indignation, decided to vamoose, but on the way, leading her burro, came upon the house of Rattlesnake Pete and there saw his weeping and poverty-stricken wife. Calamity's tender heart gave way. She hauled the bags of dust from her bosom and presented them to the unfortunate wife, leaving, with a light heart and a heavy laden burro, for parts unknown.

**BROTHER LOVE (Mar. 13).**—Jimmy Mason was blind and lived with his brother in their cabin in the mountains. Jimmy longed for the good things of life and when a noted specialist came to the village, he took pity on the hapless youth and promised to restore his sight. Jimmy was sent to town and the doctor, after giving him a pair of glasses with the advice not to remove them, within a certain length of time, sent him forth.

But sight was so welcome to Jimmy that he wandered about the city admiring its beautiful hotels and streets. He saw and grew acquainted with a girl who discarded him promptly when his money gave out. And then, walking out on the docks, Jimmy fell in with some dock roustabouts, who, for the sake of a joke, tore off the shaded glasses. Stricken blind, the boy fell on the pier.

Meanwhile, the brother, alone in the mountains, grew restless. He went to town, traced his wayward brother and rescued him just when the latter was about to step into the sea. Happy in his love for his brother, Jimmy, now blind forever, returned to his cabin in the hills.

# CAPT. JACK BONAVITA

## The World's Most Famous Lion Tamer

## Risked his life to give you the most wonderful series of lion pictures ever produced

Capt. Jack Bonavita
and Part of
his
Producing
Company

**CAPTAIN BONAVITA WHOM LION CLAWED IS AT EASE**

**Skin Grafting May Be Necessary on His Leg.**

Capt. Jack Bonavita, who was badly torn by a lion he was working for the World's Best Moving Picture Company at Sulphur Springs yesterday

THE FIRST THRILLER

# *THE WIZARD OF THE JUNGLE*

(Copyright 1913)

**A Two-Reel Sensation with a punch in every scene**

Special 1, 3, 6-sheet posters; Heralds, Booklets, Slides, Cuts, etc., etc.

**WIRE FOR YOUR TERRITORY NOW**

To clear the road for our wonderland lion pictures we will close out at especially low prices the few remaining states on

| **The Crusaders** | **Pilgrim's Progress** (Ambrosio Version) | **The Death Ship** |
|---|---|---|
| 3 REELS | 3 REELS | 2 REELS |

**If You Want a Bargain Wire for Territory and Prices**

**WORLD'S BEST FILM CO.**
1600 Broadway, Room 405, New York City

**THE ORPHAN'S MINE** (Mar. 15).—Grace Calvin prospected alone, independent of "man's help" and quite derisive of its efficacy. Ed Corbin, prospecting close by had repeatedly offered himself as her protector for life, but she scorned that sort of help.

A day came when Grace hit gold, and that in the presence of Blake Williams, noted bad man. He hurried to a nearby saloon, and, from behind a partition, Ed Corbin overheard the plan. He went himself to Grace's claim, and with a rifle held off the thieves. Later, after the would-be bandits returned to town, stopping for a consoling drink, Ed, entering with the sheriff, saw them. With guns drawn, the bandit backed out of the saloon and scurried out of the country as fast as their horses would carry them. And then, Ed, feeling that his suit had been greatly promoted, hastened to the claim where he found Grace willing to listen to proposals.

## MAJESTIC.

**A KIMONO TRAGEDY** (Mar. 2).—Mr. Stone, a high strung man, is returning from a rest cure taken for his nerves. On the train a stupid porter places a kimona in the wrong grip, which happens to be Stone's. Mr. Stone's wife is a very jealous woman, and when she discovers the kimona in her husband's grip she immediately suspects, and trouble brews. To protect himself, because his wife would not believe the true situation of affairs, Stone concocts a story, inducing her to believe the kimona was brought back from his trip as a gift for her. Things seemed smoothed now, but the original owner of the kimona prizes it very highly and advertises for it, requesting that it be returned to her immediately. Now Stone is in a precarious predicament; he is afraid to ask his wife for the kimona, and yet, to be honest, he must return it to its owner. Finally he decides that the only thing to do is to buy another as nearly like the lost one as possible and send it to the lady who advertises. Unfortunately his wife happens in upon him while he is making his purchase. Efforts to explain are futile; she threatens all sorts of things. The excitement and suspense are too much for a high strung man like Stone, and he gives way. The doctor comes—a trained nurse is prescribed. The situation is further aggrevated now, for the nurse turns out to be none other than the lady who owned the kimona that started the trouble. Complications follow, but all are finally settled, and a narrowly averted tragedy evolves into a joke.

**BRASS BUTTONS** (Mar. 4).—Mr. Gay gets an invitation to join a poker game, but as there is a burglar scare in the neighborhood his wife objects to his going out that night. He persuades her to go to bed early, so that he can follow the instructions of the invitation—to go after his wife is asleep. But the wife reads the note and is wise, and decides to counterplot by locking up Gay's clothes. In the meantime Mary is entertaining the cop in the kitchen.

In the parlor Gay yawns and pretends to be sleepy and proposes to his wife to retire early. The wife, having laid her plans, consents and takes opportunity while he is locking up the house, to take his coat and other clothes and lock them in the wardrobe in her bedroom. Gay patiently waits for his wife to go to sleep; then finds that he cannot get his clothes without awakening her. The cop outside finds it is a cold night; he enters the kitchen, empties the bottle and goes to sleep. Gay hears him snoring. An idea—he will borrow the cop's coat and surprise the fellows at the club. On his way he disperses a gang of toughs, receives bribe and drink from a saloon keeper, only to find when he gets to the club that the other members flee in terror at the sight of the brass buttons. Gay takes the jack-jot.

The cop in the meantime has awakened and starts to look for a bracer. The wife hears the noise, thinks the cop is her husband, tip-toes up to him and hugs him. Mary, the maid, enters to see Mrs. Gay hugging the cop. But Mrs. Gay screams as she finds she has been huging a stranger and runs to her room. Mary is mad at the cop, but he dare not leave the house without his uniform. Gay on his way home from the club recovers the proceeds of a burglary, which had been dropped by the crooks in their flight. He arrives home with it and tells the cop to take it to the station house, it will mean promotion for him. Gay then makes the place look as though a burglary were committed. He calls his wife and poses as a hero. The cop later makes peace with Mary by showing her the added stripe on his arm that he got for his bravery!

## RELIANCE.

**THE MAN FROM OUTSIDE** (3 reels—Mar. 5).—Burt and Albert are twin brothers, so exactly alike that no one is able to tell them apart. The only identifying mark is borne by Burt who has a particularly odd scar on his right wrist. The brothers both love Lucille Dayton, daughter of a wealthy stock broker. She prefers Burt and accepts his proposal. Albert is furious and sets about for some way in which he can dishonor his brother and win the girl himself. Finally he forges his own name to a check—and by appearing at his club, establishes an alibi and makes it appear as though Burt had passed the check. Burt is arrested and sent to jail. Lucille believes in him and vows to be faithful to him. His brother out of the way, Albert ruins the girl's father. The old man dies and the girl is left penniless to earn a living. Albert tells her that sooner or later she will come to him. He has her discharged from every position she manages to get. About this time Burt is released from jail and is unable to find either Lucille or his brother. Despondent he joins an underworld gang and is soon assigned to rob a house. This happens to be his own brothers. He enters the richly furnished room, switches on the lights and the twin brothers are face to face! Burt denounces Albert—and he, overcome, and seized by an attack of heart failure, falls dead. Burt dresses in his brother's clothes and ringing for a servant has the body carried out as that of a vagrant. Unable to get work, Lucille seeks Albert's home. Burt comes down to find the girl he has sought crouching in a chair by the fire. He goes to her, she shrinks away from him, saying only, "I came because I was hungry!" Burt takes her in his arms and makes her understand who he is. Breaking down she sobs out all the horror of the past few months when she was always persecuted by his brother and how she was on the brink of yielding to his demands because he was making life so hard for her. Burt comforts her, saying "We have both been on the brink of sin, but now let us start anew together."

**JUST JANE** (Mar. 8).—Jane is a little slave working in a boarding house. She is very much abused by the landlady and has no happiness in life at all. A handsome, but very poor young artist moves into the house and is kind to the girl—so much kinder than anyone else ever was, that she soon loses her heart to him, child though she is. He does not dream of such a thing—for there is another girl—rich and beautiful to whom he is engaged. His pictures do not sell and his sweetheart angered at his impoverished condition returns his ring in a moment of pique. Jane sees the artist return to his lonely room and knows he is discouraged and unhappy. What can she do for him? There is but one thing in her life that means sunshine—a poor little kitten. But if it will bring any comfort to him, she will gladly give it. The boy is touched by the gift and accepts it gladly. In the meantime the girl repents and follows the artist to the boarding house. Jane opens the door and when she asks for the boy, the little slave takes her to him though with breaking heart. She sees them make up, hears the few whispered words of love and then hidden against the door, she watches them depart in the big waiting motorcar. Only the kitten is left—forgotten like herself. Gathering it in her arms she weeps with her head hidden in its soft fur.

## MUTUAL EDUCATIONAL.

**CHASING A SON-IN-LAW** (Mar. 13).—Following the disappearance of hubby, the mother and daughter quarrel, each blaming the other for his having departed so suddenly. Finally mother promises that she will bring hubby back, but hubby does not care for his mother-in-law's society, and there is a thrilling chase through the beautiful city of Nice, in which mother-in-law overcomes many difficulties in trying to reach the unhappy Gaston.

We find Gaston hiding himself in a hotel from a women who desires to see him, he thinking this inquisitive lady is his mother-in-law. It develops that it is his wife, and when the two are re-united they are very happy until mother-in-law breaks in on the scene and starts the trouble all over again, because Gaston immediately makes a hurried departure.

The young couple arrive home and are apparently very happy and contented again until notified that Susie's mother is coming. It looks like trouble for a minute, but this time mother-in-law is as gentle as a lamb and promises Gaston that she will never quarrel again.

**LIFE IN INDIA** (Mar. 13).—This is a travelogue subject such as is now justly popular, and the beautiful views shown of the harbor of Colombo on the rivers of Ceylon are certainly gems. The divers who fill the little boats in the harbor are one of the most interesting sights in this far-away country. It is in these rivers and harbors that some of the most valuable pearls of the world are found. When we leave the safe harbor of Colombo, the pretty boats and bronzed fishermen, whither do we sail? We see the numerous little boats loaded with intrepid divers, and the famous fisheries of Ceylon, where the most valuable pearls of the world are found. Is not this industry a poem, considering the purposes, scenery and the location? This film reveals to us the beautiful landscapes as they are reflected in many of the rivers. In the sections of the river which retain fish, many fishermen with grave and sincere faces are to be seen, and when the tourist remains for a while in those enchanted places, his soul cannot remain insensible to the artistic caress of the marvelous spectacle offered by the sunset in this beautiful country.

## MUTUAL WEEKLY

**THE MUTUAL WEEKLY, NO. 8** (Feb. 20).—**Covington, Ky.**—$70,000 midnight fire destroys the Pulley Machinery Plant.

**San Francisco, Cal.**—Hydroplane leads giant S. S. "Cleveland" into port.

**Brixton, Eng.**—Enjoying the snow.

**Washington, D. C.**—Military drilling of the National Training School pupils.

**Chicago, Ill.**—Pueblo Indian chiefs on their way to Washington, where they will hold a conference with the "Great White Father."

**Jacksonville, Fla.**—Baptismal service in the St. Johns River.

**Washington, D. C.**—Preparing for the inauguration.

**Brigues, Switzerland.**—Aviator Bielovucic crossing the Alps.

**The French Republic Choosing a New Sweetheart.**

**Moscow, Russia.**—Opening of the Horse Show.

**Palmero, Italy.**—Celebrating Queen Helena's birthday.

**New Orleans.**—The Mardi Gras.

**London, Eng.**—5,000 striking taxi drivers parade.

**Poitiers, France.**—Inland cities menaced by floods.

**The Fashions in Paris and New York.**

**Paris, France.**—200,000 people to be driven from their homes and lose their property when the old Parisian forts are demolished.

**The New French Cabinet.**

**The War in the Balkans.**—Montenegrins renewing hostilities on Fort Tarabosch.

**Buzenval, France.**—Unveiling the bust of Henri Regnault, whose famous painting of "Salome" recently caused spirited bidding between American and French collectors. America won.

**Paris, France.**—Preparing for the coming floods.

**Versailles, France.**—Over 300 contestants in the 8-mile foot race.

**Germany.**—Balloon Races.

**The System.**

**MUTUAL WEEKLY, NO. 9** (Feb. 27).—**Washington, D. C.**—President Taft laying the corner-stone of All Souls Unitarian Church.

**Hanover, Germany.**—The new dam in the valley of the river Muhne.

**France.**—A curious foot race. Deaf and dumb contestants showing their ability in running.

**Long Island, N. Y.**—Polar Bear Club enjoying a midwinter dip.

**Rome, Italy.**—The King and the Queen honoring the colors of the victorious regiments.

**Brooklyn, N. Y.**—The Battleship "Connecticut" being taken from dry dock to be rushed to Mexico.

**Montgeron, France.**—The auto bandits are again at work near Paris. Two delivery trucks held up. Police investigating.

**Havre, France.**—Lina Cavalieri and Muratore, Grand Opera stars, leave for America.

**The Fashions in Paris and New York.**

**Meudon, France.**—General Hirschauer reviews the French military aeronaut corps.

**Oneida, N. Y.**—A terrible fire threatened to destroy the entire city. Total loss, $180,000.

**Mr. Briand' Premier, the New Pilot of the French Boat.**

**New York City.**—Sophie, the scrubwoman preacher.

**Naples, Italy.**—General Pollia reviews the returning soldiers from the Turkish-Italian War.

**Paris, France.** — M. Fallieres, President of France, pays his last official visit to the Volnay Artists' Club.

**Washington, D. C.**—Rev. R. H. McKin receiving five tons of Bibles at the Church of Epiphany.

**Boston, Mass.**—Capt. Anderson, the discoverer of the South Pole, said to a reporter, "Had I left ten cans of oil at the Pole, as I intended, the lives of Capt. Scott and party could have been saved."

**Riviera, France.**—The opening day of the famous Nice Carnival.

**Moscow, Russia.**—High military and civil officials greeting the new Bishop of the city.

**San Francisco, Cal.**—Massachusetts selects site for 1915 Exposition building.

**Philadelphia, Pa.**—Launching of the Torpedo Boat Destroyer "Parker."

**A Troublesome Hat and the Strong Hand.**

# FILM SUPPLY COMPANY

## THANHOUSER.

**THE WAY TO A MAN'S HEART** (Mar. 2).—A "Down East" boy went out West to seek his fortune and succeeded. Like all successful men he had a hobby. His was that cooks had deteriorated and the chefs of today were not in the same class with the housekeepers of his boyhood. He was particularly emphatic when telling of his old boarding-house down East and the landlady cooked a New England boiled dinner such as had never been heard of before or since.

The rich man's thoughts turned to it one day while he was trying to dine in a fashionable mountain resort hotel. Everything brought before him displeased him and he finally left the table in disgust and as hungry as when he entered the place. Driving along moodily in his automobile he noticed a sign on a little cottage which read "New England Boiled Dinner 25 Cents." Hastily he stopped the auto and rushed back to the cottage. At first he could not believe that the sign

# WARNER'S FEATURES

*Now Ready!* *Book It!*

Have the honor to announce that the first

# GENE GAUNTIER

FEATURE PRODUCTION IS READY

## "A Daughter of the Confederacy"

IN THREE SPECTACULAR REELS

N. Y. MORNING TELEGRAPH:—

The attention to detail is truly remarkable. No war play yet seen is more realistic and few are on as large a scale.

---

## TWO WINNERS

### MONA LISA

Two Reels—Hand-Colored
GORGEOUSLY COSTUMED

### SAVED IN MID-AIR

Three Reels—Sensational
HAIR-RAISING CLIMAX

DON'T DELAY—BOOK THESE GREAT FEATURES **NOW**

*COMING!*

A THREE-REEL FEATURE PRODUCTION
OF THE
SATEX FILM CO.
WITH
MARTHA RUSSELL

---

Branch Offices in All Large Cities. Write the Nearest One

## WARNER'S FEATURE FILM CO.

145 W. 45th Street
New York City

was true, but the savory odors that were wafted to him convinced him it was not a dream. He entered and ate a New England boiled dinner, then followed it up with several others. To the pretty waitress he expressed a desire to meet the cook, and to his joy he found that she was his landlady of twenty years ago.

Naturally he did not want to lose her. She was older than he, so he did not contemplate matrimony. But the daughter was young, pretty and attractive, so now she presides at the rich man's table as his wife, while the servants, under the vigilant eye of mother, have become past masters in the art of preparing New England boiled dinners.

**HIS HEROINE** (Mar. 4).—He was a hard-headed old business man and very mercenary, so when he received a letter from a debtor in a little country town asking for more time in which to pay the amount he owed, he decided to show no mercy.

But on the way to the home of his debtor, he had an accident. He slipped and fell from a cliff upon a projecting ledge below. He was thinking less of his money than of the chances of prolonging his life when he heard someone call him, and looking up he saw a girl standing on the cliff. She was quick-witted and resourceful, for she soon secured a rope, lowered herself to where the man was, and helped him back to safety. To his surprise he found that she was the daughter of the man whom he had intended to turn out of his home. He spent a short time at the girl's home, recovering from a slight injury sustained during his accident, and then prepared to return to the city, assuring the anxious father that he could have all the time he wanted to pay his mortgage. His farewell of the girl was very sentimental, for she was fair to look upon and the crabbed old bachelor persuaded himself that he was in love.

As time went by, the old business man kept thinking continually of the girl. He decided that she would consider it a great honor to marry him, so he wrote a letter asking her to marry him, and enclosing the mortgage on her father's place.

Strange to say, the girl was not flattered when she received the proposal. Fortune had been kind to her father of late, and he had ample funds to pay the mortgage. So she wrote a very indignant letter to her ancient suitor, and closed the epistle with these words:

"Must I marry you because I saved your life? If so come back and I will push you off the cliff and give another girl a chance. Take back your mortgage."

The old bachelor received the mortgage and the letter in due course, and at first was very angry, but deep within him was a well of unsuspected humor, and as he read the closing lines of the letter he threw back his head and laughed long and heartily.

And the mortgage was never foreclosed, for its holder tore it up.

**HER NEIGHBOR** (Mar. 7).—The young artist had determined to devote her life "for art." She wasn't a great painter, she never would be one, yet she believed that she saw her mission clear and "mere man" had no part in her dreams. A number of her girl friends encouraged her in the notion, and all had determined to live in single blessedness for the rest of their days.

While her enthusiasm was at its height, a distant relative died and left the girl an orange grove in California. She determined to share her good luck with her chums, and invited them to aid her in establishing an "Adamless Eden." They accepted with enthusiasm, made the journey with her, and promptly ousted all the men they found at work in the grove, declaring that they (the girls) would look after everything themselves.

For a time all was lovely, but this condition did not, last. The girl found to her sorrow, that her chums were not only unfitted for the work, but they were also lazy. Seemingly all they knew about oranges was how to eat them, and this they did energetically, spicing the dessert with discourses on the uselessness of Man. The young proprietor lamented, but revived somewhat when an interesting man came into her life. He was her neighbor, the owner of the adjoining orange grove, and she soon grew to like him very much. He was always helpful, reliable, and could be depended upon to be on hand when wanted. Their friendship grew and finally the other girls became aware of it. There was a scene, and the young orange grove proprietor was deserted by all of her indignant apostles. Lonely and forlorn, she prepared to go back to the city, although her mission did not appear as important as it once had been. Just at the right moment, however, the Man came along, and in his masterful way solved the problem of the future.

You see, orange groves suggest orange blossoms and orange blossoms suggest brides, and frequently mighty poor artists make loving affectionate wives, and so it proved in this case.

## GREAT NORTHERN.

**OUTWITTED** (Mar. 8).—Kitty has attracted the loving attentions of three admirers, Shaleton, a student; Chringham, an army officer; and Arnold, who devotes most of his spare time to hunting. The three gallant admirers are unaware, however, that the young widow is in love with Dr. Kalart, her son's tutor, and in a spirit of fun she does not take the pains to acquaint him with her secret. Kalert really is an ardent admirer, but in order to test his sincerity, Kitty causes the rumor to be spread that her fortune has been lost through the failure of a bank. At this juncture, Grace, an heiress, and friend of Kitty, arrives, and immediately the attentions of Shaleton, Chringham and Arnold are transferred in her direction. On the day following the arrival of Grace, Dr. Kalert asks Kitty to become his wife, and realizing that he is more than worthy she accepts his offer. Meanwhile, Grace and Arthur have fallen in love and their engagement is announced. When the three admirers learn of the situation, they accept it gracefully, although with sorrow, and extend their congratulations after having confessed that they had been outwitted.

## GAUMONT.

**GAUMONT'S WEEKLY, NO. 51** (Feb. 26).—**From Far Timbuctoo.**—Warring chiefs surrender to French military authorities.

**Uncle Joe Cannon.**—Most popular statesman retires from Congress.

**The Delhi Tragedy.**—Lord Hardinge, Viceroy of India, and his suite five minutes before a bomb explodes.

**The Turkey Trot in Frisco.**—Cartoonist Leonard shows Bohemian life at the Golden Gate.

**A Shipwreck at Sea.**—Magnificent motion pictures of Danish steamer disaster on Scottish coast.

**French Fashions.**—Latest designs from the land where modes originate.

**The Mexican Revolution.**—General Diaz invades southern capital with 15,000 soldiers.

**A Taxi Strike in London.**—Chauffeurs hold great demonstration in city's streets.

**Ice Yachting on the Shrewsbury.**—Animated winter sports within fifteen miles of New York City.

**A French Review.**—General Michel, new commander-in-Chief, inspects the national troops.

**The New Secretary.**—Joseph P. Tumulty becomes President Wilson's confidential aid.

**THE UNION ETERNAL** (State Rights Feature).—Mera Darvel is singing in the apartment of her invalid mother, whose illness has forced Mera to abandon the stage as her profession.

In the same house is staying James Lathrop, a Naval Lieutenant, and a devotee of music. Through the window he hears the singing. He is charmed. Inspired, he composed a melody which he sends to Mera. Mera sings this love song, and so delightfully that the interest of Lathrop blossoms into a stronger feeling. He writes to her, saying that her tender voice, ringing divinely in the solitude of his heart, makes him feel that he is beginning to live. They meet. The wooing goes on. But in the midst of their happiness he is ordered to report for duty at once.

After a three-years' cruise Lathrop returns on leave of absence. The humble singer is now a great opera singer. He engages a box at the opera house where she is to sing the title role in "Carmen." He writes to her, reminding her of their former acquaintance, and asks that should she still care to know him that she wear the flowers he is sending her. She is pleased to hear from him, and replies that she will be glad to have him call upon her, and that she will sing to him his song.

Lathrop goes to the opera. The singer wears the flowers. It is a signal of happiness. The wooing is renewed.

Admiral Lathrop hears of his son's love for the opera singer. The admiral had high ambitions for his son and considered it a misalliance to have him wed a stage woman. The admiral hurries to Paris and commands the lieutenant to stop "this foolishness." The lieutenant demands the right to be happy. He declares Mera to be worthy of bearing the Lathrop name, and begs that his father sanction the match.

The father, alarmed, decides that the best thing to do is to get him away from the singer. He arranges that the lieutenant be at once recalled to his duties and sent away on a long cruise. In the meantime Lieutenant Lathrop and Mera have married clandestinely. They are spending their honeymoon at Biarritz, when he receives the order commanding him to report at once for duty. He writes his resignation. Mera will not hear of it. She persuades him to respond to the call, although to her it means sadness.

Mera, for consolation, plunges herself into her art. Onward and upward she climbs and greater grows her fame.

Gounod's "Sapho" is the event of the operatic season. Mera sings the title role. It brings to her another triumph. As she goes to her dressing-room she is deluged with flowers. At this moment there comes from her husband a telegram, wishing her happiness on the night of her success. As she is reading this and longing that she might feel his dear arms around her and the warmth of his dear lips, she hears on the street newsboys calling the tidings of a marine disaster. Intuition tells her that it might be her beloved who has died. Quickly she sends for a paper. Glaring headlines whose black type leap at her, tell of the sinking of the government submarine boat, commanded by Lieutenant Lathrop.

Through her sorrow-stricken mind there surges thoughts of the past, and, like the Sapho of old, she fled. Into the dimness of the night she wanders, her harp in her hand, and unconsciously holding the trophy blooms. She wanders on and on until she comes to the waters which kiss the cold rocks in a sinister way. Higher and higher rises the tide as she sits on the clammy stones and raises her voice in song of sorrow. Up and up creeps the sullen flood until its chill had frozen in her blood the life desire.

## SOLAX.

**WHAT HAPPENED TO HENDERSON** (Mar. 12).—Captain Rogers, of Central Police Station, receives a complaint from merchants that a gang of purse-snatchers are terrorizing their patrons. Veiled sneers are directed against the efficacy of the police service, and Captain Rogers decides to check the evil.

He selects two officers and instructs them to furnish themselves with fashionable raiment, such as would attract a purse snatcher to choose them as "ready-money" victims. Officers Henderson and Williams are on the job.

Officer Henderson makes a dashing appearance in his finery, enters a cafe and orders his lunch, keeping a sharp look-out for purse snatchers, in the meantime his attention is soon attracted by the bold glances that a flashily dressed man is sending in his direction.

He starts a successful flirtation and agrees to meet the masher at the same place the next day.

Henderson returns to his home and removes the feminine garments, which he hangs up in his closet. His pretty young wife is visiting her mother for a few days but gets lonesome and returns home ahead of time and finds the garments in her husband's closet.

The next day the wife dressed herself up in the "other woman's clothes" and goes downtown hoping to meet her husband and trap him. Lunch hour being near, she returns into the same restaurant where her husband has made his date with his ardent admirer of yesterday.

She takes her place at a table and is eagerly joined by the flashy stranger, who kisses her hand and vows his undying love. Mrs. Henderson, thoroughly frightened, wishes herself at home, and does not know how to rid herself of the presumptious fellow who is making himself very obnoxious. Mrs. Henderson has a difficult time trying to extricate herself from a difficult position.

In the meantime, Henderson has gone to his house to "dress up" for the day's work and finds the clothes gone. Not knowing that his wife has returned, he is at a loss to know what has become of the finery. The only thing he can do is to wear his uniform till he can locate his skirts again.

Henderson goes on duty on his beat downtown and encounters Williams, all dressed up in the police finery, on the lookout for purse-snatchers. Naturally the officers hold a close, confidential chat and are so interested in each other that they do not see Mrs. Henderson approaching. Her husband has his hand on the fascinating stranger's arm and they engage in earnest, confidential terms.

Mrs. Henderson has found her husband with the goods. Hysterical from her recent experience with her cafe admirer, poor Mrs. Henderson throws herself upon the surprised Williams and tears him to pieces. Henderson, trying to protect his friend from the onslaught of his wife, who is wearing his finery, drags her across the curbing and dumps her in the patrol wagon. Williams, all in pieces, gets in the "hurry-up" wagon with them, and Mrs. Henderson, in blank amazement asks what it is all about. Explanations follow and everybody forgives everybody else.

**THE PLAN OF THE HOUSE** (Mar. 14).—John Pryor marries Mary Trevor and is very happy. Mary's old father makes his home with his daughter. Pryor is prosperous and plans to build a home. When he shows the plans of the house to his wife she notices that her father is not provided for. Old Mr. Trevor overhears the dramatic discussion between his son-in-law and daughter, and later, in order not to interfere his daughter's happiness, withdraws himself to a "Home for the Aged," where he fares badly. An incident occurs and this is the nucleus of the story, and Pryor experiences a revulsion of feeling, which brings about a change in the plans of the house and the family is reunited.

## LUX.

**PAT'S BUSY DAY** (Mar. 7).—Pat, a simple hearted country lad, decides to go to town to make his fortune. Upon his arrival, he tells everybody that he is capable of working like three. An opportunity to prove his boast soon occurs, and he does not fail to do the work of three people at the same time. This enables him to earn as much as three people, and he is soon on the road to fortune.

**WHEN THE STORMY WINDS DO BLOW** (Mar. 7.)—'Tis the servant's night out, and the wintry winds are blowing. Mr. and Mrs. Snuff return home after having been unable to obtain seats at the theater. In vain they grumble and growl, but there is no hope for it; they must light the fire themselves. They go down into the cold, dark, cellar, where in the fear of the darkness, they spend an unpleasant time, and finally Mr. Snuff fired his revolver broadcast. One of the bullets enter a cask of wine in a neighbor's cellar, and causes a flood. When the fire is finally lighted,

# LEADERS OF THE WORLD

***Our Latest Feature Challenger***

# A Nobleman's Triumph

**OR**

## WINNING AN HEIRESS

**(3 REELS)**

**75 STIRRING AND UNUSUALLY ATTRACTIVE SCENES 75**

PRESENTED BY THE BEST OF OUR ACTING FORCES AND STAGED UP TO OUR USUAL STANDARD OF REALISTIC EXCELLENCE

**The Wonderful Motor Boat Chase is a Thriller Out of the Ordinary**

**The Plunge from the Giant Coal Scoop is a Genuine Sensation**

THE ENTIRE FEATURE PRODUCTION WILL PROVE A REVELATION EVEN TO THOSE WHO HAVE SHOWERED PRAISES UPON US IN THE PAST

**Comparison is the True Test of Superiority We Invite It**

The Exhibitor is Taking No Chances in Using Our Features, as They Long Have Been Established as Box Office Money Getters

**Territorial Rights Now Selling** **First Come, First Served**

**Artistic One, Three, Six and Nine Sheet Posters and Elaborate Lobby Display Posters**

## Great Northern Special Feature Film Co.

**42 East 14th Street**
**New York City**

Mr. Snuff and his wife find that they have to choose between being suffocated or frozen. They prefer the latter, and many exciting adventures befall them whilst the stormy winds do blow.

**INDIAN JUSTICE** (Mar. 14).—Red Arrow's child is dying of starvation. In vain his father swallows his Indian Pride and craves the white man's charity. The white man hardens his heart, and Red Arrow resumes his weary way in silence.

Later, whilst walking in the forest, the white man's wife and his little child are attacked by a hungry leopard. They fly for their lives, and the fond mother sacrifices her chance of escape in order that her child may not fall the prey of the infuriated beast.

The woman's steps falter, and the leopard is upon her, and Red Arrow, attracted by her cries, is soon on the spot, and with unerring aim he fires. The leopard rolls dead at the feet of his intended victim.

Thus does the red man prove to his white brother that he, too, knows how to return good for evil.

**THE BAKER AND THE SWEEP** (Mar. 14).—This amusing film depicts the serious complications which ensue betwixt a Baker and a Sweep. It is a study in black and white, which will cause much laughter.

## PILOT.

**HOW THE SPIRIT OF '76 WAS PAINTED** (Mar. 6th).—Willard, an employee of Amos Tripp, a wagon builder of Wellington, Ohio, has been to the war, and on his return is welcomed by his old employer. Willard one day, while painting a wagon, tries his hand at a country sketch on the side of the wagon. This proves to be a success and the wagon is at once purchased. Tripp's little daughter shows him a sketch which she has made, and this sketch gives Willard the idea which caused him to paint his first famous picture, "Pluck." This picture brought him great fame, and it was suggested by many that he paint a picture to be exhibited at the Philadelphia Centennial. Willard then started to paint a comedy picture, but after the death of his father, the comedy did not appeal to him, and he painted the picture now known the world over as "The Spirit of '76."

## MISCELLANEOUS

### KINEMACOLOR

**WINTER SPORTS IN THE SWISS ALPS.**—Sleighing over the snowy roads, tobogganing down steep inclines, and thrilling "ski-ing" behind galloping horses divides attention with the more peaceful but still picturesque diversions of skating, hockey, and sight-seeing parties through the heights.

**AS THE CANDLE BURNS.**—An old woman sits by a trunk in the attic, beside her on the table stands a lighted candle. She takes from the trunk a child's dress and bonnet, a young girl's dress, a wedding veil and gown, a canteen, baby's clothes, an army belt and sword, and last of all a widow's dress and veil.

As she tenderly takes up each treasure from the trunk the attic dissolves to the scene recalled by the article she holds in her hand—we see her a child with the boy lover; a young girl when the lover grows to manhood; her wedding; the journey across the plains in a wagon, when the last drop of water is drained from the canteen; her happiness in her cabin home with husband and baby; her grief as she fastens belt and sword upon her beloved husband and sends him forth to fight for their country; and finally, comforted by her child, she stands beside the grave of the husband who gave his life to his country's cause.

Back to the attic—the old woman lies back in her chair, eyes closed. Surrounded by her treasures, her spirit has flown as the candle burns to its end.

Words cannot describe this picture. At first merely interest is awakened, but as the pictures flash back and forth and the candle is shown burning lower and lower there is a gradual tightening of the heart-strings until in the last scene the candle flickers and goes out.

**EGGS AND EGGS-SPERIMENTS.**—By the combination of a master of parlor magic and some very clever trick photography, Kinemacolor shows some most mystifying and puzzling tricks. The reel takes its title from the fact that all the tricks are done with eggs.

of the most popular resorts in Switzerland, lies in a green valley surrounded by steep mountains, and is dominated by the huge rock pyramid of the Matterhorn. In this subject many panoramas are given which comprise 50 miles of Alpine peaks. The opening scene gives a general panorama, including the Matterhorn. The whole extent of the Bernese Oberland is seen here. The panorama is continued to the famous Monte Rosa, 15,000 feet high, the second highest peak in Europe, Mont Blanc being the highest of all. Three people are photographed standing at the top of the Gorner Grat. From that point may be seen 50 glaciers. The white expanses on the mountain-sides are all glaciers. Finally is shown a truly wonderful scene—sunset and moonlight near the Matterhorn.

**THERE IS A GOD** (2 reels).—In a cabin is a lonely wife, her husband seeking gold. A stranger, ill, is brought to the cabin by the husband. Days are no longer lonely for the wife. The stranger pictures to the wife the awful loneliness of her life, and in a moment of weakness she consents to go away with him.

The husband returns. At the point of a pistol the stranger is bound hand and foot to a cactus, and left to death on the desert. To the stranger's breast the husband fastens a note, denying the existence of God. The wife, unable to stand the strain, leaves a note upon the table, begging her husband not to let their child, soon to be born, have a murderer for a father, and goes into the desert. The husband returns, finds the note, and starts to trace his wife's footsteps. Prospectors rescue the stranger, and write across the words, "There is no God," their own message: "We have saved you from becoming a murderer—there is a God," leaving the note on the cactus. The husband finds his wife and forgives her. Across the desert the husband rides madly to the cactus, finds the stranger gone, reads the note and sinks on his knees in prayer.

**WITH THE JAPANESE ARMY.**—An excellent impression of the Japanese fighting forces is obtained from this subject, which shows the men in the performance of their daily occupations in camp. The Aerial Corps is seen bringing out an aeroplane which is shown in full flight. A dirigible balloon is also photographed.

The transport of rations, field guns and ammunition is next illustrated. In the course of its progress the cavalcade passes over a military bridge erected to ford a stream. The ammunition is drawn through the water, the bridge not being strong enough to carry such a heavy weight.

Some interesting portraits follow. The military attache for the United States passes through the camera on horseback and then the French, Austrian, German and Russian attaches are seen. They are standing in the order given, reading from left to right.

The more practical side of warfare and the soldier's life are next illustrated. The men are seen digging the trenches and taking up their positions at the firing line. As the soldiers discharge their guns the spurt of the explosive is noticed. This is especially the case in the next view of the operation of a quick-firing gun. Finally the soldiers are seen resting and enoying a meal after the exertions of the day.

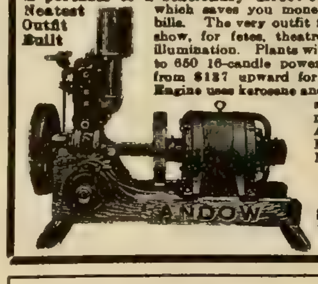
**HER CROWNING GLORY.**—The Secret Service Department has traced opium smuggling to the village and sends one of their best men to ferret it out. His jovial manners and sketching outfit avert suspicion from him. He gets board in a fisherman's cottage and becomes acquainted with the daughter of the smuggler; he falls under the spell of the charms of the girl herself.

At last he locates the hiding place of the stolen goods, but the detective is shot by the smugglers, who row off leaving him for dead. He fights for life, buffeted among the rocks by huge waves. The girl misses Jack, examines her father's gun and hastens to the island. There she finds the wounded man exhausted. She binds his cuts and helps him escape Before going he promises to return and make her his wife.

He reaches his office, sends in his report and faints. For weeks he lies unconscious. Meanwhile the father is arrested, and the girl finally is compelled to sell her hair to obtain money. Believing her lover has forgotten her, she spends hours alone upon the island. There her lover finds her, and starts back horrified at the loss of her wonderful hair. She thinks he no longer loves her and tries to escape, but the lover holds the cropped head close to his breast, declaring that from now on his love will be Her Crowning Glory.

**THE IRON MASTER.**—A society drama, laid in France, requiring gorgeous costumes, beautiful settings and fine acting. Jealousy and pride nearly ruin four lives, but to tell how would spoil the play for the audience.

Moving Picture Electric Light Plants
Produce Flickerless Current Cheaper than the Trust.
A portable or a stationary direct-connected plant
Neatest Outfit Built
which saves you money on your current bills. The very outfit for a tent or road show, for fetes, theatre projection and illumination. Plants with capacities of 75 to 650 16-candle power lamps at prices from $137 upward for complete outfit. Engine uses kerosene and supplies current at a cost of 2 cents per kilowatt.
Address Electrical Dept. for catalog No. 201. 117
DETROIT MOTOR CAR SUPPLY CO., Detroit, Mich.



SIEGFRIED
in 3 Reels. Conceded Ambrosio's Greatest Triumph. It Pulls—Grips—Thrills. It is marvelous—Wonderful—Extraordinary. New York Exhibitors Booked through McINTYRE & RICHTER, 23 East 14th St., New York City.

DON'T HESITATE—BUY NOW

| Titles | Reels | Price |
|---|---|---|
| Colms Spades Gang | 3 | $90.00 |
| Power of Destruction | 3 | $85.00 |
| Life in a Circus | 3 | $80.00 |
| The Flower Girl | 3 | $80.00 |
| Last Hour | 2 | $75.00 |

AND MANY OTHERS
Price includes a good supply of ad matter
FEDERAL FEATURE FILM SUPPLY CO., Inc., Fourth Floor, Hartford Bldg., Chicago.

TIGER
Film Cement, the only Cement that will hold all makes of Film.
AT ALL EXCHANGES, or
ALFRED C. STANGE,
2214 W. Monroe St.,
Chicago, Ill.

Costumes for Photo Plays
VAN HORN & SON
manufacturers of theatrical and historical costumes.
PHILADELPHIA, PENNA.
Established 1852.

THE SIMPSON SOLAR SCREEN
The only Metallic Screen without seams, patented. Buy the real thing. Beware of imitations
ALFRED L. SIMPSON, Inc.
No. 113 W. 132nd St., N. Y. City

MR. EXHIBITOR
INCREASE YOUR RECEIPTS
Install a WURLITZER orchestra. Thousands have made money by so doing.
Write for catalogue today.
WESTERN AUTOMATIC MUSIC COMPANY
1810 Main St., Dallas, Tex.
703 Fannin St., Houston, Tex.

Stereopticons, Dissolving Rheostats, Automatic and Hand-Feed Arc Lamps, Acetylene Burners and Generators at lowest manufacturing prices.
P. KELLER & CO.,
465-467 Greenwich St., New York.

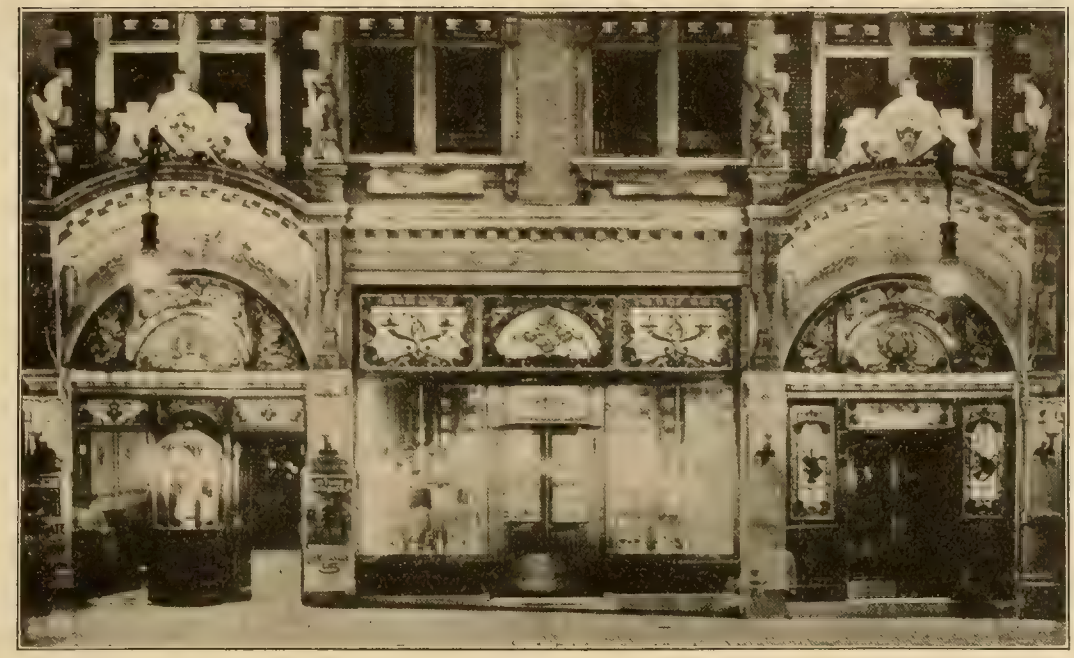
The "Fotoplayer"
"Music for the Pictures"
130 Kearny St., San Francisco, Cal.

Make Your Lobby Display Attractive

ROYAL
IMPROVE YOUR Lobby
FRAME YOUR POSTERS
BRASS EASELS AND BRASS RAILING BRASS POSTER FRAMES FOR EASELS AND WALLS

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at 101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882
THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

# PRICE
# BARGAINS



**"ALBA"**

SPREADS THE LIGHT.

*ON WORLD FAMOUS*

## ELECTRIC FLAMING ARC LAMPS

ACCOUNT OF REDUCTION OF FACTORY PRICES

## LIGHT

ATTRACTS THE

## Pleasure-Bent People

THESE LAMPS ARE MADE BY GERMANY'S OLDEST AND LARGEST LAMP MANUFACTURERS

*DON'T MISS THIS OPPORTUNITY!*

Write us what current you use, A. C. or D. C. and we will quote you STARTLING PRICES

**CHARLES L. KIEWERT CO.**

NEW YORK
165 Greenwich St.

MILWAUKEE
114 Huron St.

SAN FRANCISCO
19 Sutter St.

**"AUROLA"**

CONCENTRATES THE LIGHT.

# WARNING!

**"ZIGOMAR, the Eel Skin," or "The Black Scourge"**

The last word in sensational Moving Picture features will be released in Europe, March 23rd. It will be released in America about April 1st.

This subject will be sold in this country by

**UNION FEATURES**

"ZIGOMAR, THE EEL SKIN," or "THE BLACK SCOURGE" was Copyrighted in Washington, February 14th, 1913, and we herewith give notice that

**WE WILL PROSECUTE**

to the full extent of the law, any infringers who import this subject to this country, or exploit same illegally.

225 W 42nd St. **UNION FEATURES** New York City

# F. H. RICHARDSON'S
# HANDBOOK
## *For Managers and Operators*

*Just Published* *SECOND EDITION* *430 Pages*

Complete instruction on the EDISON, MOTIOGRAPH, POWERS, SIMPLEX and STANDARD machines with detail illustrations of all parts.

Chapters on Electric Wiring and Insulation, Electric Economizers, Transformers and Generating Sets, Resistance Devices, Lenses, Carbons, Screens, Stereopticons, Theatre Lighting and General Equipment, etc., etc.

The most thorough, comprehensive and complete book on the subject. Profusely illustrated and handsomely bound in dark-red cloth-board covers.

**$2.50 Per Copy** **Post Free $2.50**

Kindly address all orders and remittances to

***Chalmers Publishing Company***

Box 226, Madison Square P. O. NEW YORK CITY

GET OUR FREE LARGE SAMPLES OF

## MIRROROIDE

(Patents Pending)

"Test them against any curtain or screen you have ever heard of."

MIRROROIDE is the only rough or matte surfaced metallic screen on the market.

Our latest effort advances the art of perfect projection one hundred per cent. It is sold under a positive five-year guarantee that it will not turn black, tarnish, peel, crack or in any way deteriorate. It can be washed with soap and water. Perfect projection guaranteed. It eliminates glare, eye-strain and that out-of-focus effect. You can obtain perfect projection with your theatre brightly illuminated, giving you perfect moral conditions.

At the same time save one-third in your light bills. Subject our samples to any tests you desire. Cloth, canvas coating, mercury, foil, glass amalgam. Applied by automatic machines. Finish, matte.

**The J. H. Genter Company**
NEWBURGH, N. Y., U. S. A.

Used in the Largest Theatres the World Over

---

## FOOD FOR THOUGHT

A number of New York City Exhibitors were recently charged by the Police Department with overcrowding their Theatres. *Seventy-Five per-cent* of those charged were exhibiting the

**UNIVERSAL PROGRAM**

**UNIVERSAL FILM EXCHANGE OF NEW YORK**
**1600 Broadway and 111 E. 14th St.**
**New York City**

---

## ELECTRA

**PINK** ELECTRA **LABEL**

·TRADE MARK·

## CARBONS

Are known the world over for their perfect adaptability to motion picture projection.

Over twenty years of experience in this line has enabled us to give operators the *one* carbon for *results*. *"Electra Pink Label* Carbons give the best obtainable light," is the recommendation of the man who uses them.

**HUGO REISINGER,** Sole Importer **11 BROADWAY NEW YORK**

# SPECIAL

# FOUR FEATURES PER WEEK–

## SATURDAY, MARCH 8th, 1913

### "The Retreat from Moscow"

*Two Reel Patheplay.*

THE historical retreat of Napoleon's army from Moscow in 1812, reconstructed with the aid of ten thousand soldiers of the Imperial Russian Army. Every phase of the epoch-making incident is shown with an accuracy which makes this production one of the most remarkable motion pictures ever released. The burning of Moscow after Napoleon's arrival, and the pathetic plight of the retreating army are re-enacted in all the grim tragedy of war.

The scenes were photographed on the actual sites of their original settings, and the ensembles were modeled after the famous paintings by Verestchaguine.

## MONDAY, MARCH 10th, 1913

### "Red and White Roses"

*Two Reel Vitagraph.*

MORGAN ANDREWS, a candidate for Governor, is assisted in his campaign by Beth Whitney, his fiancee. His political rival bent on creating scandal arranges a meeting between Andrews and Lida de Jeanne, an actress. Andrews promptly becomes infatuated, sending red roses to Lida and white roses to his fiancee. The plot is successful and Andrews is defeated. Although fully aware of his perfidy, Beth has remained loyal.

Meanwhile Lida finds herself in love with Andrews and tells him so, but is repulsed. Ralph Clark, Andrews' secretary, has been dispatched to Beth's apartments to notify her that Andrews has been defeated. While there, they are confronted by Lida and later by Andrews.

A series of accusations ensue. Andrews disappears, and is found dead the next day. Beth attempts suicide, but is saved by Clark's interest and devotion. Some months later we see them happily married.

## *RECENT FEATURES*

### "Shylock"

**Adapted from Shakespeare's "The Merchant of Venice."**

*March* 3, 1913 *Eclipse-Kleine, Two Reels*

BASSANIO wishes to marry Portia but has not the necessary money with which to buy the fine clotnes. His wealthy friend Antonio is unable to aid him as his wealth is invested in cargoes on the high seas, but offers to stand security for him with a money-lender. They visit Shylock, a Jew of great wealth, and secure the money but first Antonio is required to sign a bond stating that if the money is not paid by a certain time the lender is entitled to a pound of flesh from Antonio's breast.

Portia accepts Bassanio, and just after a brilliant wedding, he receives a letter stating that Antonio's cargoes have been lost and the bond is declared forfeited. Hastening to Venice, he is just in time to attend the trial of his friend, and witness the plea of the Jew who demands his pound of flesh. A young lawyer appearing at the critical moment so interprets the law of Venice that the Jew is forced to withdraw his claim To the great surprise of all, the learned young lawyer proves to be none other than Portia.

### "Until We Three Meet Again"

*March* 7, 1913 *Lubin, Two Reels*

THREE college chums agree upon a re-union ten years from graduation day. The date arrives and finds one, a victim of drink and gambling, in the act of robbing the home of the second. The third is the police officer summoned to make the arrest.

The re-union is not as originally planned, but results in a renewal of the old friendship ties and a new start in life for all three. Through a series of strange experiences the drunkard changes places with the one who prospered, and by a trick of fate the new condition is brought about by the third chum.

# GENERAL

# FEATURES

## Every Week Beginning March 8th

WEDNESDAY, MARCH 12th, 1913

### "The Grim Toll of War"

*Two Reel Kalem.*

FREDERIC DOUGLAS returns from a diplomatic mission abroad and falls in love with his daughter's governess. Just before the Civil War breaks out they are married The wife endeavors to hide the identity of her brother, Clel, who is a Secret Service agent. Clel secretly visits his sister. The meeting is witnessed by Douglas who, believing his wife unfaithful, enlists, receiving a commission of Colonel.

Ellis is captured by the Confederates, but escapes closely pursued by the enemy and makes his way towards Colonel Douglas' camp. Mistaken for a spy, he is mortally wounded. After discovering his error the Colonel personally rescues Ellis and brings him to camp. A battle ensues. The Confederates are driven back. Ellis has been carrying a letter written by his sister. Douglas finds it and learns the relationship between the two.

The Colonel returns home after the war and endeavors to make amends by a life of devotion to his faithful wife.

FRIDAY, MARCH 14th, 1913

### "Loved by a Maori Chieftess"

*Two Reel Melies.*

A NOVEL and spectacular film produced in New Zealand and enacted throughout by Maoris, under the personal direction of Gaston Melies.

Just after the Maori uprising of 1870, when the bitter feeling against the British was growing, a young English trapper was taken captive by a Maori tribe. The influence of the Chief's daughter who loved him to the point where she believed him the man she was predestined to marry, saved him from death by burning. Their escape through the treacherous land of hot geysers, recapture and final union are told in a series of exciting scenes that make the film a real thriller.

## *TO BE RELEASED SOON*

### "Notre Dame"

(*Patheplay*)

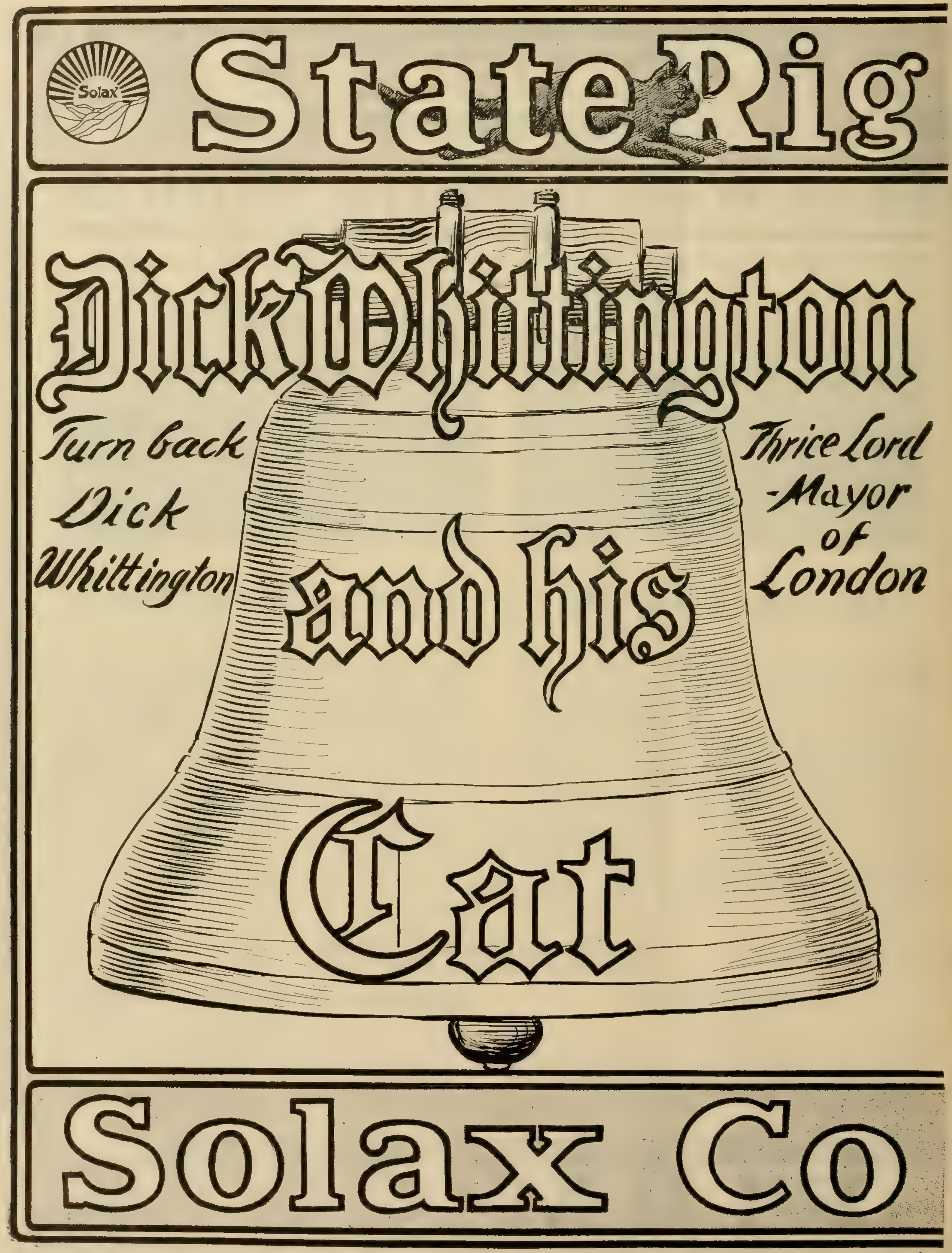
A notable production of Victor Hugo's famous work, in three parts—three full reels of *colored photography.*

### "Exposure of the Land Swindlers"

(*Kalem*)

A sensational motion picture masterpiece with Detective Wm. J. Burns and Alice Joyce in the leading roles. 3 reels.

# FILM CO.



State Rig

Dick Whittington

Turn back
Dick
Whittington

Thrice Lord
-Mayor
of
London

and his

Cat

Solax Co

# hts Special

# THREE REELS

## With a Musical Accompaniment

The most elaborate and pretentious production ever produced in America. Twenty-six magnificent sets and costumes made especially for the production. All in the picturesque Gothic period.

## A TALE KNOWN EVERYWHERE

The visualization on the screen of the story of Dick, the poor boy who comes to London expecting to find money in the streets, and his subsequent rise to fortune because his cat killed all the rats in a Sultan's palace, is an achievement that will be discussed and EXHIBITED in every SCHOOL HOUSE in the English-speaking world.

The play was produced under the masterful direction of Madame Blache. The cast includes 200 persons, and the money spent is estimated as $35,000.00.

ADVERTISING MATTER includes: Two kinds of one (1) sheets, three (3) sheets, six (6) sheets, heralds, colored booklets, photo lobby displays, announcement slides and musical score.

**Write for Exclusive Territorial Proposition**

**mpany** Fort Lee, New Jersey. Solax

# INDEPENDENT RELEASE DATES

### AMERICAN.

**Feb. 27—Father's Finish (Comedy)**
**Feb. 27—Famous Illinois's Canyons and Starved Rock (Scenic)**
Mar. 1—High and Low (Drama) 1000
Mar. 3—The Greater Love (Drama) 1000
Mar. 6—Jocular Winds (Drama) 1000
Mar. 8—The Transgression of Manuel (Dr.) 1000
Mar. 10—Calamity Anne, Detective (Drama) 1000
Mar. 13—Brother Love (Drama) 1000
Mar. 15—The Orphan's Mine (Drama) 1000

### AMBROSIO.

Jan. 25—A Romance of the Heart (2 reels) (Dr.)
Feb. 1—Between Life and Death (2 reels) (Dr.)
Feb. 8—What the Unknown Conceals (2 reels) (Dr.)
Feb. 15—The Hand of Justice (2 reels) (Dr.)
Feb. 22—Marcus, the Venetian Tribune (2 reels) (Drama)
Mar. 1—Love Amongst the Lions (2 reels) (Dr.)
Mar. 8—Maritza (2 reels) (Drama)
Mar. 15—The Critic (2 reels) (Drama)
Mar. 22—Love Levels All (2 reels) (Drama)

### AMMEX.

**Feb. 13—The Cowgirl and the Night (Drama) 1000**
Feb. 20—The Coward (Drama) 1000
Feb. 27—The Quality of Mercy (Drama) 1000
Mar. 6—Kith and Kin (Drama)
Mar. 13—Wine, Women and Reformation (Dr.)

### BISON.

Feb. 18—The Song of the Telegraph (2 parts) (Drama)
Feb. 22—The Bugler of Company B (2 parts) (Drama)
Feb. 26—The Coward's Atonement (2 reels—Drama)
Mar. 1—The Red Girl's Sacrifice (2 reels—Drama)
Mar. 4—His Brother (2 reels) (Drama)
Mar. 11—The Flaming Arrow (2 reels) (Dr.)
Mar. 15—Indian Blood (2 reels) (Drama)

### BRONCHO.

Feb. 5—When Life Fades (2 reels) (Drama)
Feb. 12—The Wheels of Destiny (2 reels) (Dr.)
Feb. 19—The Sharp Shooter (2 reels) (Drama)
Feb. 26—The Lure of the Violin (3 reels) (Dr.)
Mar. 5—The Barrier (2 reels) (Drama)

### CHAMPION.

Feb. 10—A Daughter of Virginia (Drama)
Feb. 17—Her Stepmother (Comedy)
Feb. 24—The Duke and the Actor (Comedy)
Mar. 3—The Bum's Halloween (Comedy)
Mar. 10—Fond Heart Saves the Day (Drama).

### CRYSTAL.

Mar. 2—A Night In Town (Comedy)
Mar. 2—An Innocent Bridegroom (Comedy)
Mar. 9—Ma and the Boys (Comedy)
Mar. 9—Knights and Ladies (Comedy)
Mar. 16—Calicowan (Comedy)
Mar. 16—Who Is the Goat? (Comedy)

### ECLAIR.

Mar. 2—A Comedian for Love (Comedy)
Mar. 2—Life In Egypt (Typical)
Mar. 5—The Crimson Cross (3 reels) (Religious)
Mar. 9—Cocoa Cultivation (Industrial)
Mar. 9—The Tester Tested (Comedy)
Mar. 12—The Stronger (2 reels) (Drama)
Mar. 16—When He Wants a Dog, He Wants a Dog (Comedy)
Mar. 16—The Lizards (Natural History)

### EXCELSIOR.

Mar. 10—A Cadet's Honor (Drama)

### FRONTIER.

Feb. 5—The Branded Six Shooter (Drama)
Feb. 12—The Ranch Girl's Measurements (Com.)
Feb. 19—The Girl of the Range (Drama)
Feb. 26—The Stranger's Trail (Drama)
Mar. 6—A Race for Life (Drama)
Mar. 13—A Mexican Renegade (Drama)

### GAUMONT.

Feb. 12—Gaumont's Weekly, No. 49 (Topical)
Feb. 13—Catching the "Big Sneeze" (Comedy—Drama)
Feb. 13—Under the Microscope (Scientific)
Feb. 15—(An Educational and Topical Subject)
Feb. 18—When All Was Dark (Drama)
Feb. 18—The Vale of Ossola (Sc.)
Feb. 19—Gaumont's Weekly, No. 50 (Topical)
Feb. 20—Love Thy Neighbor (Comedy)
Feb. 22—(An Educational and Topical.)
Feb. 25—On the Brink of Dishonor (Drama)
Feb. 26—Gaumont's Weekly, No. 51 (Topical).
Feb. 27—Watch Your Step (Comedy)
Feb. 27—Denizens of the Deep (Oceanography)
Mar. 1—(An Educational and Topical Subject)

### GEM.

Feb. 18—Billy's Strategy (Comedy)
Feb. 25—Billy Joins the Band (Comedy)
Mar. 4—Conscience (Drama)
Mar. 11—Billy's Troubles (Comedy)
Mar. 11—The Twin and Shoshone Falls (Com.)

### GREAT NORTHERN.

Feb. 1—The Aviator's Generosity (2 reels) (Dr.)
Feb. 8—An Orphan's Conquest (Com.-Dr.)
Feb. 15—Father and Son (Drama)
Feb. 15—Danish Landscape at Jutland (Sc.)
Feb. 22—The Indian Servant (Comedy)
Feb. 22—Kullen, the West Coast of Sweden (Sc.)
Mar. 1—An Old Maid's Love (Comedy)
Mar. 8—Outwitted (Comedy)

### IMP.

Mar. 1—Binks the Tightwad (Comedy)
Mar. 1—Mardi Gras, New Orleans (Topical
Mar. 3—Now I Lay Me Down to Sleep (Dr.)
Mar. 6—Dr. Jekyll and Mr. Hyde (2 reels)
Mar. 8—Binks, the Black Hand (Comedy)
Mar. 8—In Old Panama (Comedy)
Mar. 10—The Fringe of Sin (Drama)
Mar. 13—From Death—Life (Drama)
Mar. 15—Binks' Gouty Foot (Comedy)

### KAY-BEE.

Jan. 24—The Mosaic Law (2 reels) (Drama)
Jan. 31—When Lincoln Paid (2 reels) (Drama).
Feb. 7—The Favorite Son (Drama)
Feb. 14—Smiling Dan (Drama)
Feb. 21—The Counterfeiter (2 reels) (Drama)
Feb. 28—The Tell Tale Hat Band (Drama)
Mar. 7—The Lost Despatch (2 reels) (Drama)

### KEYSTONE.

Feb. 27—A Red Hot Romance (Comedy)
Feb. 27—A Doctored Affair (Comedy)
Mar. 3—The Sleuth's Last Stand (Comedy)
Mar. 3—A Deaf Burglar (Comedy)
Mar. 6—The Sleuths at the Floral Parade (Comedy).
Mar. 6—A Rural Third Degree (Comedy)
Mar. 10—A Strong Revenge (Comedy)
Mar. 13—The Chief's Predicament (Comedy)
Mar. 13—Jenny's Pearls (Comedy)
Mar. 17—Love and Pain (Comedy)
Mar. 17—The Man Next Door (Comedy)

### LUX.

Feb. 21—The Leopard and the Burglars (Com.). 429
Feb. 21—When Uncle Made His Will (Com.) 544
Feb. 28—Pat as a Bird Fancier (Comedy) 518
Feb. 28—Arabella and the Wizard (Comedy) 455
Mar. 7—Pat's Busy Day (Comedy) 465
Mar. 7—When the Stormy Winds Do Blow (Comedy) 516
Mar. 14—Indian Justice (Drama) 695
Mar. 14—The Baker and the Sweep (Comedy) 288

### MAJESTIC.

Feb. 23—Shirts and Shocks (Comedy)
Feb. 25—The Message in the Cocoanut (2 reels—Drama)
Mar. 2—A Kimono Tragedy (Comedy)
Mar. 4—Brass Buttons (Comedy)
Mar. 9—The Biter Bitten (Drama)
Mar. 11—Chappie's Code (Comedy-Drama)
Mar. 16—Frau Van Vinkle's Crullers (Comedy)

### MECCA.

Feb. 8—In the Web (Drama)
Feb. 15—Panama Canal (Scenic)
Feb. 22—The Call of Mother Love (Drama)
Mar. 1—A Stranger In the Rockies (Drama)
Mar. 8—The Blind Shall See (Drama)

### MILANO.

Feb. 8—A Life for a Life (2 reels—Drama)
Feb. 15—Out of the Depths (2 reels—Drama)
Feb. 22—Parted at the Altar (2 reels) (Dr.)
Mar. 1—The Defeat of the Conqueror (2 reels) (Historical)
Mar. 8—The Victory of Virtue (2 reels) (Dr.)
Mar. 15—The Sins of the Father (2 reels) (Drama)

### MUTUAL WEEKLY.

Feb. 13—Mutual Weekly, No. 7 (Topical)
Feb. 20—Mutual Weekly, No. 8 (Topical)
Feb. 27—Mutual Weekly, No. 9 (Topical)
Mar. 6—Mutual Weekly, No. 10 (Topical)
Mar. 13—Mutual Weekly, No. 11 (Topical)

### MUTUAL EDUCATIONAL.

Feb. 20—Lake Candy (Scenic)
Feb. 20—A Child's Conscience (Drama)
Feb. 27—Father and God Father (Comedy)
Mar. 6—Gontran's Surprise (Comedy)
Mar. 6—Tiflis, Russia (Scenic)
Mar. 13—Chasing a Son-in-law (Comedy)
Mar. 13—Life In India (Typical)

### NESTOR.

Feb. 26—The Vortex (2 reels—Drama)
Feb. 28—On El Camino Real (Drama)
Mar. 3—When He Jumped at Conclusions (Comedy)
Mar. 3—The Girl Sleuths (Comedy)
Mar. 5—Big Bob (Comedy)
Mar. 7—The Greatest of These Is Charity (Drama)
Mar. 10—Papa's Helping Hand (Comedy)
Mar. 10—When Hubby Entertained (Comedy).
Mar. 12—The Cause (Drama)
Mar. 14—With a Grain of Salt (Drama)

### POWERS.

Feb. 26—Tricks In All Trades (Comedy)
Feb. 26—The Law of Compensation (Drama)
Mar. 5—Eph's Dream (Comedy)
Mar. 7—In a Roman Garden (Drama)
Mar. 12—The Hawkins' Roomer (Comedy)
Mar. 14—The Curse (Drama)

### PUNCH.

Feb. 20—Rowdy Starts Something (Comedy)
Feb. 27—Bobby's Bum Bomb (Comedy)
Feb. 27—Tracked to Florida (Comedy)
Mar. 6—Impetuous Jim (Comedy)
Mar. 6—No Wedding Bells for Jones (Com.)
Mar. 13—Father Tamed (Comedy)
Mar. 13—His First Kodak (Comedy)

### PILOT.

Feb. 13—The Blacksmith's Story (Drama) 1000
Feb. 20—The Two Glasses (Drama)
Feb. 27—The Doll and the Devil (Comedy)
Mar. 6—How the Spirit of '76 Was Painted (Drama)

### RELIANCE.

Feb. 19—The Bells (2 reels) (Drama)
Feb. 22—Evelyn's Strategy (Comedy)
Feb. 26—The Birthday Cake (Comedy)
Mar. 1—The Lure of the City (Drama)
Mar. 5—The Man from Outside (3 reels) (Dr.)
Mar. 8—Just Jane (Drama)
Mar. 12—The Reprobate (Drama)
Mar. 15—A Regained Reputation (Drama)

### REX.

Feb. 27—In the South Seas (Dramas)
Mar. 2—In the Blood (Drama)
Mar. 6—The Stool Pigeon (Drama)
Mar. 9—Troubled Waters (Drama)
Mar. 13—Thou Shalt Not Steal (2 reels) (Dr.)
Mar. 16—An Empty Box (Drama)

### SOLAX.

Feb. 21—Till the Day Breaks (Drama)
Feb. 26—The Veteran's Mascot (Comedy—Drama)
Feb. 28—The Bashful Boy (Comedy)
Mar. 5—Napoleon (Comedy)
Mar. 7—The Kiss of Judas (Drama)
Mar. 12—Officer Henderson (Comedy)
Mar. 14—The Plans of the House (Drama)

### THANHOUSER.

Feb. 21—The Two Sisters (Drama)
Feb. 23—The Ghost In Uniform (Drama)
Feb. 25—Sherlock Holmes and "The Sign of the Four" (Drama)
Feb. 28—When Dreams Come True (Drama)
Mar. 2—The Way to a Man's Heart (Comedy)
Mar. 4—His Heroine (Comedy)
Mar. 7—Her Neighbor (Drama)
Mar. 9—An Honest Young Man (Drama)
Mar. 11—Just a Shabby Doll (Drama)

### VICTOR.

Feb. 7—Percy H. Baldwin—Trifler (Drama)
Feb. 14—The Duelists (Comedy-Drama)
Feb. 21—The Appeal (Drama)
Feb. 28—A Counterfeit Courtship (Comedy)
Mar. 7—The Prima Donna (Drama)

ROLL TICKETS

PRICES
Five Thousand . . . $1.25
Ten Thousand . . . $2.50
Twenty Thousand . . $4.50
Twenty-five Thousand . $5.50
Fifty Thousand . . . $6.50
One Hundred Thousand . $8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
SHAMOKIN, PA.

# COME IN!

**Now organizing best Feature Film Company of the day. Until incorporated ONLY one share of common stock given for every share of preferred stock purchased.**

**(Par value $100.00)**

## A BIG COMPANY BIG IDEAS

**Be a Stock Holder and close to the Parent Company**

## $500,000 Preferred Stock For Sale

## WANTED

The best men in the moving picture business to be associated with us. Write to us fully in confidence stating experience and salary desired.

## EQUITABLE MOVING PICTURE CO.

**1328 Broadway (Suite 838 Marbridge Bldg.) New York**

# LICENSED RELEASE DATES

## RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph (special release).

Tuesday—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.

Wednesday — Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday — Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph (special release).

## BIOGRAPH.

Feb. 20—There Were Hoboes Three (Comedy).
Feb. 20—An Up-to-date Lochinvar (Comedy)..
Feb. 24—A Chance Deception (Drama)........
Feb. 27—Love in an Apartment Hotel (Drama)
Mar. 3—A Queer Elopement (Comedy).........
Mar. 3—Look Not Upon the Wine (Comedy)..
Mar. 6—The Wrong Bottle (Drama).........
Mar. 8—Broken Ways (Drama)................
Mar. 10—A Girl's Stratagem (Drama)........
Mar. 13—The Spring of Life (Comedy)........
Mar. 13—Tightwad's Predicament (Comedy)..
Mar. 15—The Unwelcome Guest (Drama)......

## CINES.

### (G. Kleine.)

Feb. 8—A Deal in Stocks (Drama)............1000
Feb. 11—For Mother's Sake (Drama)..........1000
Feb. 15—One on Them (Comedy)...............1000
Feb. 18—The Conjurers (Comedy).............. 570
Feb. 18—Views of Narni and Lake Trasimeno (Scenic)........................... 435
Feb. 22—His Redemption (Drama).............1000
Feb. 25—Fooling Papa (Comedy).............. 615
Feb. 25—When a Man's Married (Comedy)... 385
Mar. 1—A Martyr to Duty (Drama)..........1000
Mar. 4—Nipped in the Bud (Comedy)........ 575
Mar. 4—Wanted—A Husband (Comedy)...... 425
Mar. 8—The Ideal of Her Dreams (Drama)..
Mar. 8—Scenes In Monsone, North Africa (Scenic)...........................
Mar. 11—His Grandchild (Drama)............1000
Mar. 15—The Girl and the Horseshoe (Drama).1000

## EDISON.

Feb. 19—After the Welsh Rabbit (Comedy)....1000
Feb. 21—The Will of the People (Drama)......1000
Feb. 22—The Minister's Temptation (Drama)...1000
Feb. 24—In A Jananese Tea Garden (Comedy—Drama) ...........................1000
Feb. 25—The Ranch Owner's Love-Making (Comedy—Drama) ..................1000
Feb. 26—The Newest Method of Coaling Battleships at Sea (Naval)..............
Feb. 26—All On Account of a Transfer (Comedy)
Feb. 28—A Will and a Way (Drama)........1000
Mar. 1—The Photograph and the Blotter (Drama) ...........................1000
Mar. 3—Curious Scenes in India (Scenic)...... 400
Mar. 3—Superstitious Joe (Comedy)......... 600
Mar. 4—Ann (Drama).........................1000
Mar. 5—A Letter to Uncle Sam (Comedy)....1000
Mar. 7—The Lost Deed (Drama)..............1000
Mar. 8—The Priest and the Man (Drama)....1000
Mar. 10—Bees and Honey (Apiculture)........ 350
Mar. 10—It Wasn't Poison After All (Com.).. 650
Mar. 11—Jan Vedder's Daughter (Com.-Dr.)..1000
Mar. 12—A Modern Horse (Industrial)....... 350
Mar. 12—Aunt Elsa's Visit (Comedy)........ 650
Mar. 14—A Youthful Knight (Com.-Dr.)......1000
Mar. 15—The Gauntlets of Washington (Dr.)..1000

## ESSANAY.

Feb. 22—Broncho Billy and the Sheriff's Kid (Drama)..............................1000
Feb. 25—The Western Law That Failed (Drama). ............................1000
Feb. 26—The Gum Man (Comedy)............1000
Feb. 27—Lady Audley's Jewels (Comedy)....1000
Feb. 28—Swag of Destiny (Drama)..........1000
Mar. 1—The Influence of Broncho Billy (Drama) ...........................1000
Mar. 4—Billy McGrath on Broadway (Comedy)1000
Mar. 5—The Discovery (Comedy)............1000
Mar. 6—A Montana Mix-up (Comedy).........1000
Mar. 7—A Mistaken Accusation (Drama)......
Mar. 7—The Hand of Fate (Drama)..........
Mar. 8—Broncho Billy and the Squatter's Daughter (Drama)..................1000
Mar. 11—A Battle of Musk (Comedy)........1000
Mar. 12—The Misjudging of Mr. Hubby (Com.)1000
Mar. 13—Old Gorman's Gal (Drama).........1000
Mar. 14—An Old, Old Song (Drama)... ......1000
Mar. 15—Broncho Billy and the Step Sisters (Drama...............................1000

## KALEM.

Feb. 24—The Fire Coward (Drama)..........
Feb. 26—The Message of the Palms (Drama)
Feb. 28—Sally's Guardian (Comedy)..........
Feb. 28—What New York Is Doing For Its Deaf, Dumb and Blind (Educational)
Mar. 1—The Missing Bonds (Drama)........1000
Mar. 3—The Sheriff of Stone Gulch (Drama). 1000
Mar. 5—The Blind Composer's Dilemma (Dr.)1000
Mar. 7—Parcel Post Johnnie (Comedy)......1000
Mar. 8—The War Correspondent (Drama)....1000
Mar. 10—The Open Switch (Drama)..........
Mar. 10—Absent Minded Abe (Comedy).......
Mar. 12—The International Spies (Drama)....1000
Mar. 12—The Grim Toll of War (2 parts)(Dr.)2000
Mar. 14—The Indian Maid's Warning (Drama)
Mar. 14—Jones' Jonah Day (Comedy).........
Mar. 15—The Woe of Battle (Drama).........1000

## LUBIN.

Feb. 28—Dr. Maxwell's Experiment (Drama).1000
Mar. 3—The First Prize (Drama)............1000
Mar. 4—On the Mountain Ranch (Drama)....1000
Mar. 6—Army Target Practice (Military)....
Mar. 6—Will Willie Win? (Comedy)..........
Mar. 7—His Children (Drama)...............1000
Mar. 7—Until We Three Meet Again (Special, 2 reels) (Drama)..................2000
Mar. 8—Pete Joins the Force (Comedy)......1000
Mar. 10—The Soul of a Rose (Drama)........1000
Mar. 11—A Lucky Chance (Drama)...........1000
Mar. 13—When John Brought Home His Wife (Drama)...........................1000
Mar. 14—Jane's Waterloo (Comedy)...........
Mar. 14—Sixes and Nines (Comedy)..........
Mar. 15—An Adventure On the Mexican Border (Special, 2 reels) (Drama).......2000
Mar. 15—The Heart Breakers (Comedy).......

## MELIES.

Jan. 23—A Ballad of the South Seas (Drama)..1000
Jan. 30—Aileen o' the Sea (Drama)...........1000
Jan. 31—A Tale of Old Tahiti (2 reels—special) (Drama).............................2000
Feb. 6—The Gypsy's Warning (Drama)........1000
Feb. 13—Unmasked by a Kanaka (Drama)....1000
Feb. 20—St. Joseph's Taper (Drama)..........1000
Feb. 27—Molly's Mistake (Drama)............1000
Mar. 6—The Misfortunes of Mr. and Mrs. Mott on Their Trip to Tahiti (Comedy) ........................
Mar. 6—The Upa Upa Dance (Typical)....
Mar. 13—A Gambler's Heart (Drama)........1000
Mar. 14—Loved by a Moari Chieftess (Special, 2 parts) (Drama)..................2000
Mar. 20—Honor Thy Mother (Drama)........1000

## ECLIPSE.

### (G. Kleine.)

Jan. 29—The Bulgarian Army in the Balkans (Military)........................... 500
Jan. 29—Hubby Does the Cooking (Comedy).... 500
Feb. 5—Curing a Temper (Comedy-Drama)....1000
Feb. 12—A Business Shark (Drama)............1000
Feb. 19—Snakes and Frogs (Nat. Hist.)....... 265
Feb. 19—Getting Even (Comedy)............... 735
Feb. 26—Blackpool, the "Coney Island" of England (Typical) ..................... 300
Feb. 26—Animals in the London Zoo (Zoological) 315
Feb. 26—His New Watch (Comedy).......... 385
Mar. 3—Shylock (2 reels, special) (Drama)...2000
Mar. 5—The Wages of Transgression (Drama)
Mar. 5—Pottery Making in Dorset, England (Industrial)......................
Mar. 12—The Lost Wager (Comedy)..........
Mar. 12—Picturesque Spalato, Dalmatia (Scenic)

## PATHE.

Feb. 8—The Peace Council (Drama)..........
Feb. 10—A Drama In the Air (Special, 2 reels) (Drama)...........................
Feb. 10—Pathe's Weekly, No. 7 (Topical)......
Feb. 12—The Artist's Trick (Drama)...........
Feb. 13—The Clutch of Conscience (Drama)....
Feb. 15—From Pen to Pick (Comedy).........
Feb. 17—Pathe's Weekly, No. 8 (Topical)...
Feb. 19—The Prodigal Brother (Drama)......
Feb. 20—Magie Tries Society Life (Comedy)..
Feb. 22—His Date With Gwendoline (Com.)..
Feb. 24—Pathe's Weekly No. 9 (Topical)....
Feb. 24—Mother (Special—2 reels—Drama)...
Feb. 26—The Infernal Pig (Comedy)........
Feb. 26—Glimpses of Provence, France (Scenic)
Feb. 27—The Pioneer's Recompense (Drama)..
Mar. 1—The Cheapest Way (Comedy).......
Mar. 3—Pathe's Weekly, No. 10 (Topical)..
Mar. 5—The Waterfalls of Idaho (Scenic).....
Mar. 5—The Hairy Ainus (Typical)..........
Mar. 6—An Equine Hero (Drama)............
Mar. 8—Going Some (Comedy)...............
Mar. 8—The Retreat from Moscow (Special—2 reels—Drama) ................
Mar. 10—Pathe's Weekly, No. 11 (Topical)...
Mar. 12—A Timely Bath (Comedy)...........
Mar. 12—A Tour In the Alps (Scenic)........
Mar. 13—The Love that Turned (Drama).....
Mar. 15—Innocence (Drama)................

## C. G. P. C.

Feb. 21—How Briar Pipes are Made (Ind.)....
Feb. 25—A Study of Kittens (Nat. Hist.)....
Feb. 25—Sea Anemones (Sceintific)............
Feb. 28—Native Industries In Soudan, Egypt (Industrial) ........................
Feb. 28—The Children of Japan (Typical).....
Feb. 28—Building Pontoon Bridges (Military)
Mar. 4—The Butterfly of a Day—the Ephemera (Nat. Hist.) ......................
Mar. 4—Cod Fishing From a Trawler (Vocational).............................
Mar. 4—The Titmouse (Natural History).....
Mar. 7—Hydrogen (Scientific)...............
Mar. 7—The Granja (Scenic).................
Mar. 11—French Artillery Maneuvers (Military)
Mar. 11—The Stickleback (Scenic)...........
Mar. 11—The Chateau of Chambord (Scenic)..
Mar. 14—Over the 'Phone (Comedy).........
Mar. 14—The Luxemburg Garden (Scenic)....

## SELIG.

Feb. 12—Her Only Son (Drama)...............1000
Feb. 13—Bill's Birthday Present (Comedy).....1000
Feb. 14—Buddha (Scenic) .......................
Feb. 14—A Little Hero (Drama)................
Feb. 17—Two Men and A Woman (Drama)..1000
Feb. 18—The Pink Opera Cloak (Drama)......1000
Feb. 19—The Early Bird (Comedy)...........1000
Feb. 20—Nobody's Boy (Drama)..............
Feb. 20—The Yosemite Valley in Winter (Sc.)
Feb. 21—Range Law (Drama).................1000
Mar. 3—The Deputy's Sweetheart (Drama)...1000
Mar. 4—The Collector of Pearls (Comedy)....1000
Mar. 5—The Story of Lavinia (Com.-Dr.)......1000
Mar. 6—The Spanish Parrot Girl (Drama)....1000
Mar. 7—A Husband Won By Election (Drama)1000
Mar. 10—Diverging Paths (Drama)...........1000
Mar. 11—The Ferrets (Drama)...............1000
Mar. 12—Juggling With Fate (Drama)........1000
Mar. 13—The Great Wall of China (Edu.)....1000
Mar. 13—The Fugitive (Drama)..............
Mar. 14—The Sands of Time (Drama)........1000

## VITAGRAPH.

Feb. 13—The Weapon (Drama)................1000
Feb. 14—The Man Higher Up (Drama).........1000
Feb. 14—The Chains of an Oath (Special, 2 reels) (Drama).....................2000
Feb. 15—Polly at the Ranch (Comedy).........1000
Feb. 17—A Corner in Crooks (Comedy)........1000
Feb. 18—Just Show People (Drama)..........1000
Feb. 19—Beau Brummell (Drama).............1000
Feb. 20—Mr. Ford's Temper (Comedy).........
Feb. 20—Views of Ireland (Scenic)............
Feb. 21—Cinderella's Slipper (Drama).........1000
Feb. 22—The Locket (Comedy)................1000
Feb. 24—Suspicious Henry (Comedy)........
Feb. 24—Four Days (Comedy)................
Feb. 25—When the Desert Was Kind (Drama).1000
Feb. 26—The Final Justice (Drama)..........1000
Feb. 27—Tim Grogan's Foundling (Drama)....1000
Feb. 28—The Old Guard (Drama)..............
Feb. 28—Governor Wilson (Topical)..........
Feb. 28—Pickwick Papers. First Reel—The adventures of the Honorable Event; Second Reel—The adventure of the Wstgate Seminary (Comedies)....
Mar. 1—Under the Make-Up (Drama)........1000
Mar. 3—O'Hara's Godchild (Drama)..........1000
Mar. 4—Hubby Buys a Baby (Comedy).......1000
Mar. 5—A Heart of the Forest (Drama)......1000
Mar. 6—That College Life (Comedy).........1000
Mar. 7—The One Good Turn (Drama)........1000
Mar. 8—He Waited (Comedy)................
Mar. 8—Black Diamonds (Industrial)........
Mar. 10—Red and White Roses (2 reels, special) (Drama)...................2000
Mar. 10—Put Yourself in Their Place (Com.)
Mar. 10—Firemen's Drill (Educational).......
Mar. 11—The Way Out (Comedy-Drama)......1000
Mar. 12—His Honor, the Mayor (Comedy)....1000
Mar. 13—The Deceivers (Drama)..............1000
Mar. 14—Sisters All (Drama).................1000
Mar. 15—The Dog House Builders (Comedy)..
Mar. 15—Quebec Zouaves (Educational).......

**For Prompt Service** Send your orders for anything to advertise a motion picture, to American Slide and Poster Co., First National Bank Bldg., Chicago. Full line of PASSION PLAY POSTERS, one, two, three and six sheets, also Heralds

THE HOUSE OF

# SELIG

TRADE S MARK

**THE SELIG STANDARD OF EXCELLENCE IS THE**
**Measuring Mark of All Picturedom**

**March 10th** DIVERGING PATHS

A tense drama of everyday life, which vividly contrasts the right and wrong paths through life. Harold Lockwood, Henry Otto, and Eugenie Besserer appear in title roles.

**March 11th** THE FERRETS

A picturesque romance of the underworld, in which two almost human ferrets play most important parts and furnish an exciting climax.

**March 12th** JUGGLING WITH FATE

An unusual Western drama produced by the Selig Arizona company. The story shows how one man in his time played many parts. No other westerns can compare with Selig westerns.

**March 13th** THE FUGITIVE

A comedy of errors. Adapted from Tom Robertson's early London success, "The Young Collegian." John Lancaster and Lyllian Leighton furnish the fun. On same reel with

THE GREAT WALL OF CHINA

Remarkable educational subject showing one of the world's scenic wonders.

**March 14th** THE SANDS OF TIME

A strong allegorical drama depicting the hopeless fight of environment when pitted against scarlet hereditary traits. A powerful drama with a powerful moral.

Several Selig Masterpieces Are on the Way. Watch for Them

## SELIG POLYSCOPE COMPANY

EXECUTIVE OFFICES: 20 EAST RANDOLPH STREET, CHICAGO. BRANCH OFFICES: LONDON, PARIS, BERLIN, ST. PETERSBURG
BUDAPEST, RIO DE JANEIRO. STUDIOS: CHICAGO, LOS ANGELES, CANON CITY, PRESCOTT, JACKSONVILLE

---

# WARNER'S FEATURES

WARNER'S FW

## On The Job

### WITH ANOTHER ONE OF THOSE SCOOPS!

We will release the INAUGURAL SPECIAL on the morning of March 5th showing President Woodrow Wilson on the screen twelve hours after the Inauguration Ceremonies.

***Wire immediately for bookings to any one of our twenty offices***

**Special 1-sheets and Photos**

## WARNER'S FEATURE FILM CO.

**145 West 45th Street** **New York City**

# The Way to "Easy Street"

The PROFESSIONAL PHOTOGRAPHER would not buy his CAMERAS and LENSES from the CORNER DRUGGIST but he would buy them from the DEALER in PROFESSIONAL PHOTOGRAPHERS' SUPPLIES. He would PAY the DEALER in PROFESSIONAL SUPPLIES TWENTY TIMES MORE than he would pay the DRUGGIST for like supplies but the PHOTOGRAPHER is COMPELLED to DELIVER ARTISTIC RESULTS.

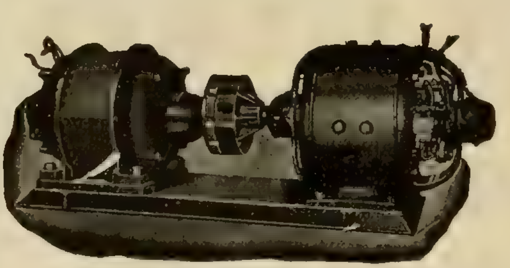
Now, that is the EXACT REASON that we make the MIRROR SCREEN. It DELIVERS THE GOODS and has put more Exhibitors ON EASY STREET than any other single influence in photoplay production.

The LOGICAL time to order a MIRROR SCREEN is RIGHT NOW when you are planning the new play house or changes in the old one. THE MINUTE YOU WRITE US will be the BEST MINUTE you have ever given to your playhouse. DO IT NOW.

**THE MIRROR SCREEN COMPANY, Shelbyville, Ind.**

FRANK J. REMBUSCH, PREST., NEW YORK OFFICE, 922-6th AVE., CHICAGO OFFICE, ROOM 403-169 W. WASH. ST., PHONE MAIN 3145. EASTERN REPRESENTATIVE—FRANK MANNING, 922 SIXTH AVE., N. Y. CITY, PHONE 401 PLAZA.

---



Hallberg A. C. to D. C. and D. C. Economizer

# Are You Operating Your M. P. Machine on Alternating Current?

IF SO, LET HALLBERG CHANGE YOU OVER TO DIRECT CURRENT. THE HALLBERG A.C. to D.C. ECONOMIZER, made to deliver 40 amps., or large size to deliver up to 60 amps., produces a light on your screen you cannot possibly get in any other way. Write, stating your voltage, cycles, phase of your current and length of throw. Will quote price then on outfit to meet your requirements.

**Exhibitors should**

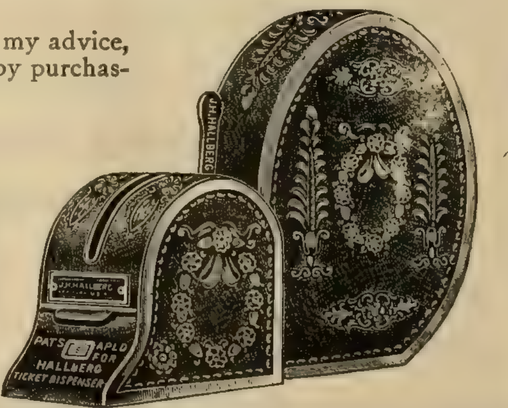
***Write for price list of "USED MACHINE BARGAINS" and also second-hand current saving devices of all makes***

**I EQUIP THEATRES COMPLETELY**

Hundreds of exhibitors in all parts of the country have benefited by my advice, without any charge, saving money in their original equipment, and by purchasing from me securing only the right goods and the best made.

**FULL LINE OF M. P. SUPPLIES**

**The Hallberg Ticket Dispenser**—Takes all standard tickets. Write for circular giving full description and price.



**Free Circulars on all makes of M. P. Machines, but Hallberg's Big Catalogue, 100 Pages, costs you 25c by mail.**

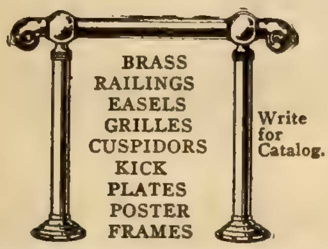
**J. H. HALLBERG, 36 East 23rd Street, NEW YORK**

I have been appointed distributor for all makes of motion picture machines under the new Sales plan. Dealers should apply promptly for contract.

**DO YOU WANT TO MAKE MOVING PICTURES?** We Sell and Rent Moving Picture Cameras, Printers and Perforators, New or Second-Hand. Educational films made, Advertising films taken to order. Local films our specialty.

**SPECIAL EVENT FILM MANUFACTURING CO., INC., 248 West 35th Street, N. Y. C.**

**McKENNA**



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
KICK
PLATES
POSTER
FRAMES

Write for Catalog.

**McKenna Bros. Brass Co.**

**PITTSBURGH**

Headquarters for

**ASBESTOS**

**CURTAINS and PICTURE BOOTHS**

*Send for Booklet* **C. W. Trainer Mfg. Co.**
39 Pearl St., Boston, Mass.

20,000 roll tickets, $1.20; 50 % cored carbons, $1.15; stereopticon objectives, 50c to $3.00; stereopticons, $15; rheostats, $3 to $5; arc lamps, $1.75, $2 and $2.25; condensers, 50c; calcium jets, $2.80; acetylene jets, $2.50; gas generators, $3.50; Moving picture objectives, $2.75; jackets, $2. List of moving picture repair parts at fair prices. Sprocket wheels, 85c; films 1c a foot. Catalogue. All makes of moving picture machines repaired at reasonable prices.

L. HETZ, 302 East 23rd Street, New York City

**SECOND HAND FEATURE FILMS**

**Bought and Sold**

**INTERNATIONAL FILM TRADERS**

Largest Dealers in Films in the U. S.

5 West 14th St., New York

**THE ENTERPRISE (Portable) CALCIUM GAS OUTFIT**

**Price, with carrying case, $35.00.**

***Is the only Substitute for Electricity*** **for projecting Motion Picture or Stereopticon Views and is the**

**ONLY SATISFACTORY PORTABLE OUTFIT**

**because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valve to corrode, choke up and otherwise get out of order. Is patented.**

**"OXONE" in SQUARE CAKES *is most satisfactory* for the production of *oxygen gas.***

***For Sale by Dealers Everywhere.***

**Enterprise Optical Mfg. Co.** MANUFACTURERS
564-572 W. Randolph Street, CHICAGO, ILL.

**Parson's Features** 535 Marquette Bldg. CHICAGO

RENTAL OR SALE

**PATH OF ATONEMENT**
Three reels of the fall and rise of man.

**SINS OF THE FATHER**
Three reels Eclair story of the inherited curse.

**THE UNDERWORLD OF PARIS**
Three reels Eclair Masterpiece, the only "big-crowd" return dater. New copy.

**YELLOW PERIL**
Three reels that passed Chicago Censors on the merits of its lesson to girls.

**THE GREAT AMERICAN DETECTIVE**
Three reels of mysterious jewel robbery solved.

**ZIGOMAR vs. SHERLOCK HOLMES**
Four reels Eclair sensation, never equaled.

**REDEMPTION**
New copy three-reel Eclair wonder.

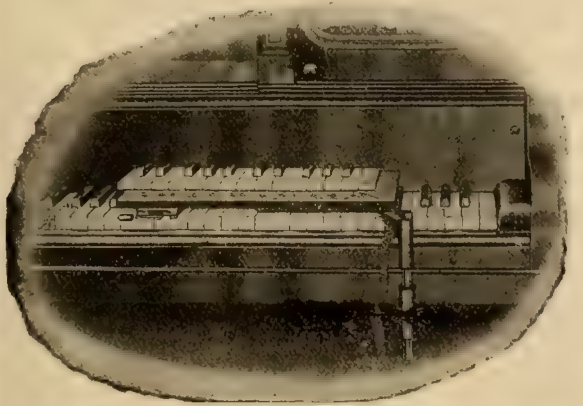
**GYPSY BLOOD**
Three reels high class love drama. "Stands them out every night."

PARSON'S FEATURES always "get the money"

KILLS COMPETITION
INCREASES BUSINESS
SAVES REAL MONEY

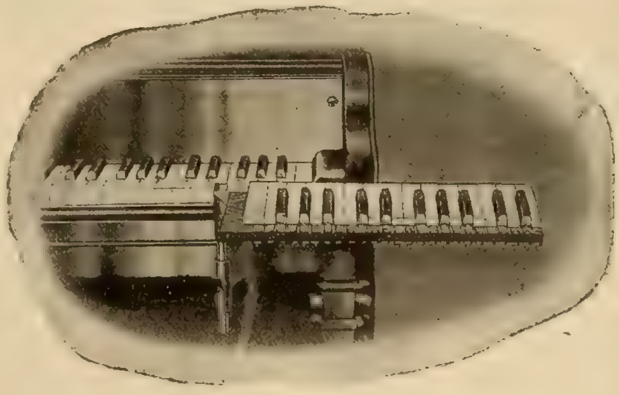
**WHAT MORE COULD YOU ASK?**

From the BARTON PIANO ATTACHMENT your pianist can play the Xylophone, Marimba, Orchestra Bells, Flute and Violin, Pipe Organ, Pipes and our Chime Bells with the Piano---all at one time, separately or in any combination.



*Patented*
POSITION WHEN IN USE

**All the Real Music You Want and "Your Pianist Does It All"**



*Patented*
POSITION WHEN NOT IN USE

SOLD ON EASY PAYMENTS

**OSHKOSH METAL PRODUCTS CO**
DEPT. A
OSHKOSH, WISCONSIN

WRITE TO-DAY

# THEATRES: Order your Posters At Once

**ONE, THREE AND SIX SHEETS Now Ready for these TWO REEL SPECIALS**

**LUBIN**

UNTIL WE THREE MEET AGAIN
Released Mar. 7th
AN ADVENTURE ON THE MEXICAN BORDER
Released Mar. 15th

**KALEM**

THE GRIM TOLL OF WAR
Released Mar. 12th

Remember; we also issue ONE and THREE SHEETS for every LUBIN and BIOGRAPH RELEASE.

**Write for a catalogue of our back Stock**

**A. B. C. COMPANY** **Cleveland, Ohio**

---

# Gundlach Projection Lenses

**The Only Lenses Which Guarantee You The Best Pictures**
**The Only Lenses Giving The Greatest Possible Illumination**
**The Only Lenses Exact in Focal Length To Within 1 100 of an Inch**

There were no high grade Lenses on the market until **GUNDLACH LENSES** were made and none now that equal them in optical quality and illuminating power.

The **GUNDLACH NO. 2 PROJECTION LENSES** made the long throw possible and already hundreds of theater owners have taken advantage of this opportunity to increase their theaters in length and seating capacity adding to their profits at the same time.

The superior quality of **GUNDLACH PROJECTION LENSES** is recognized by the leading makers of machines and they will be supplied to order in place of the ordinary lens equipment at very little increase in price.

No matter how well satisfied you are with your picture we invite you to order a **GUNDLACH PROJECTION LENS** for trial to see the difference. Nearly all our lenses are sold to exhibitors who have ordinary lenses, but are looking for something better. In many cases a customer orders one lens for trial and then re-equips all his machines, sometimes the machines of several theaters.

**GUNDLACH PROJECTION LENSES** are used by the Kinemacolor Company of America because they must have the best.

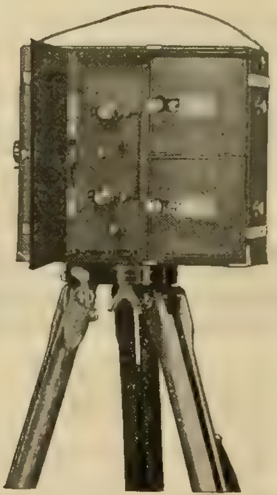
IT'S ALL IN THE LENS

**Gundlach-Manhattan Optical Co.**
**808 Clinton Ave., So., Rochester, N. Y.**

---

# EXHIBITORS

Who desire a *real Motion Picture Camera* for taking *real standard-sized pictures* of *detail* and *brilliancy*, should not waste time and good money on experimental outfits, but should by all means purchase our



## NEW "AMERICAN" MODEL 2

## MOTION PICTURE CAMERA

We give our written guarantee with all our equipment covering a period of one year from date of purchase.

Our NEW AMERICAN MODEL 2 MOTION PICTURE CAMERA is specially designed and adapted for the use of Camera men who desire a moderate priced outfit, and is just the proper equipment for taking local, scenic and industrial views.

**PRICE COMPLETE,**
**$200.00**

Panoramic Tripod, $55; Panoramic and Tilting Top Tripol, $90. Our famous "AMERICAN" PROFESSIONAL CAMERA, $350. We also manufacture a complete line of Printers, Perforators, Lenses and Studio equipment. Agents for all standard brands of film.

**SEND FOR CIRCULARS**

**AMERICAN CINEMATOGRAPH CO.**
DEPT. A
Electrical Building, Jackson and Desplaines Street, Chicago

---

# REEL PICTURES IN MICHIGAN

## THE SEDEG FEATURE FILM CO.

Announce the opening of an office at *No. 80 Griswold Street, Detroit.*
They offer the *Gaumont Feature Film Product,* including

## "IN THE CLAWS OF THE LEOPARD"

**GENERAL FILM COMPANY**

**PREFERRED STOCK
BOUGHT AND SOLD**

**UNPAID INSTALLMENTS**

of the Company discounted. Cash paid for payments due

---

**C. C. CLARK & COMPANY**

**79 MILK STREET BOSTON, MASS.**

**YOUR BIGGEST "FEATURE" DRAWING CARD**

**PURE FRESH AIR**

— as supplied continuously by the —

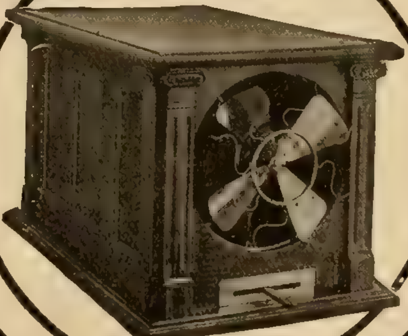
**OZONE PURE AIRIFIER**

What This Machine Does for YOUR PATRONS

**Supplies a healthful, oxygen-filled atmosphere** for them to breathe—rendering the air **sweet and wholesome** in the most illy-ventilated theatre.

Does away with **bad odors and "closeness"** (so objectionable to many persons); destroys **disease germs**—thus minimizing possibility of contagion.

Write for descriptive literature, endorsements, prices and terms.



What this Machine Does for YOUR BUSINESS

**Advertises you,** to an extent worth **one hundred times its cost,** each season—insuring standing-room-only at all performances.

Draws and holds **best class of patrons,** by giving you publicity and prestige as an entertainer having care for the public's **comfort** and **health.**

**OZONE PURE AIRIFIER CO., 909 Rand-McNally Bldg., CHICAGO**

**SCENARIOS WANTED**

Special Attention to

**COMEDIES**

**KINEMACOLOR**

1600 Broadway New York

**To the Trade**

| | |
|---|---|
| Negatives developed ......... | 1c per ft. |
| Positives printed and developed. (including tinting) | 5c per ft. |
| Titles ...................... | 8c per ft. |

*Highest Quality, Lowest Prices*
*Prompt Deliveries*

*What more can we offer?*

COMMERCIAL MOTION PICTURES CO., Inc.

102 West 101st St., N. Y. River 8724

We buy and sell Second Hand Films and Moving Picture Machines

WESTERN FILM BROKERS

538 S. Dearborn Street Chicago, Ill

**VEILED PROPHET**

or HINDOO MYSTERY, 3 Reels of Extraordinary mysterious scenes. Here's a production that excels every heretofore achievement. It Pulls! Attracts! Holds! Book through McINTYRE & RICHTER, 23 E. 14th St., N. Y.

**WAR WAR WAR**

The great and only pictures of the real

**Mexican Civil War**

**In Three Reels**

Telling fully the horrors of this country's struggle.

We have them, the real thing, three thousand feet of the best of this great event. Mr. Exhibitor and Mr. State Right Buyer—get busy. A chance of a lifetime to clean up. Owners of exclusive territories will reap a harvest. Full line of cuts and heralds, also two styles of single sheets—one style three and six sheets.

Wire today! Now is the time!

**Angelus Feature Film Co.**

**533 S. Main St. Los Angeles, Calif.**

**ATTENTION** California, Oregon, Washington, British Columbia

**EXHIBITORS**

5,000,000 People Have Read the Book

A Trip to the **"Garden of Allah"**

Just closed a sensational engagement as a feature over the Pantages Vaudeville Circuit, now ready for booking the above territory with new set films, lecture, and great paper 1-3-8 sh. lithos, folders, cuts, press matter

WIRE
WRITE

**FRANK ROWE**
GEORGIAN HOTEL, SEATTLE, WASH.

RENT FILMS
OR PLAY %

**Moving Picture Machines**

**We offer the following absolute bona-fide bargains:**

| | |
|---|---|
| One No. 6, slightly used, perfect in every respect, complete...... | $160.00 |
| One No. 6A, shop worn, never used.......................... | 220.00 |
| One No. 6A, new, with loop setter.......................... | 252.00 |
| One Powers No. 6, new, complete............................ | 200.00 |
| One Simplex, slightly shop worn, guaranteed perfect, never used.. | 240.00 |
| One Edison, type B, new, complete.......................... | 190.00 |
| One Edison, type B, used six months only, absolutely perfect running order, complete, with lenses...................... | 120.00 |
| One Edison Exhibition Model, A-1 condition, complete........... | 85.00 |
| One Powers No. 5, used, in perfect running order, complete...... | 85.00 |
| One No. 5, rebuilt, with new equipment, good as new........... | 115.00 |
| 12" reels for two subjects, prepaid......................... | .75 each |

**We will trade your old machine for a new one with liberal allowance**

**Stern Manufacturing Company**

Manufacturers and Dealers in Moving Picture Supplies

**109 N. 10th Street Philadelphia, Pa.**

WANTED to buy—two and three reel features—no state rights. Features must be new with paper, good strong subjects—comedies and scenic—no state rights proposition entertained—good, strong, legitimate features with paper only. Junkers and Pikers keep off.

For sale, two and three reel features in perfect condition with paper—no state rights. Buyers and sellers of new feature films.

## C-C FILM CO.

**167 W. Washington Street Chicago, Illinois**

---

## MR. EXHIBITOR:
## INSURE YOUR FILMS

WRITE FOR INFORMATION

**EXHIBITORS FILM INSURANCE COMPANY**

W. L. ALLEN, Agent, BERWYN, PA.

---

## Special—For Rent

750 ft. reel. Vice-President Sherman's funeral at Utica, N. Y., including President Taft and Cabinet. Very interesting.

400 foot reel. The great New York State Reformatory at Elmira, N. Y., showing 1,000 inmates in military drill.

Price $6 per night for both. State dates wanted. Remit with order.

EDUCATIONAL FILM & EX. CO., 203 Greenwich St., New York City.

---

World's Largest Mfrs **WURLITZER** Established 1856

A Wurlitzer Piano Orchestra is used inside this theatre

Write for 32-page booklet, showing

**Wurlitzer Automatic Musical Instruments**

in the leading picture theatres of the country.

The Wurlitzer Instruments furnish better music than musicians and reduce expenses. 50 different styles; time payments; big catalog free. If you can't call, write to our nearest branch.

## The Rudolph Wurlitzer Company

CINCINNATI 117-121 E. 4th
NEW YORK 25-27 W. 32d
CHICAGO 329-331 S. Wabash
PHILADELPHIA 1835 Chestnut
ST. LOUIS [illegible] Pine St.
CLEVELAND 800 Huron Road
BUFFALO 701 Main
LOUISVILLE 496 W. Greene
COLUMBUS, O. 57 E. Main

---

**Gaumont**
**Itala**
**Vitascope**
**Roma**
**For**
**Illinois**

## ILLINOIS EXHIBITORS, TAKE NOTICE

COMING—The Great Gaumont Feature

**In the Claws of the Leopard**

Can only be rented from the

**M. & F. FEATURE FILM SERVICE**

The House of Legitimate State Right Features
167 West Washington Street, Chicago, Ill.

**Features For Sale Reasonable**
**Write For List**

---

## ROCK BOTTOM BARGAINS

### Used Machines of All Makes for Sale

**We Buy :-: We Sell :-: We Trade**

WHY NOT TRADE YOUR OLD WORN OUT MACHINE ON THE PURCHASE OF NEW ONE

Send for our list of USED MACHINE BARGAINS

WE SELL NEW MACHINES of all the standard makes and carry a stock both of machines for immediate delivery and of GENUINE parts for same.

DO YOU USE DISINFECTINE? Kills all poisonous germs and odors. Send for sample. Sells at $2.50 per gallon with sprayer.

WE SELL A DANDY ECONOMICAL TICKET DISPENSER at only $15.00 and you use just the ordinary roll ticket. Save money—use up your tickets.

IT CAN'T BE BEAT and YOU CAN'T BE BEAT.

**AMUSEMENT SUPPLY COMPANY**
and the Chicago Projecting Co.
107a No. Dearborn Street CHICAGO, ILLINOIS.

---

### FILMS FOR RENT—FILMS FOR SALE

| Title. | Make. | Length. | Price. |
|---|---|---|---|
| In the Clutches of Loan Sharks | Pathe | 3000 | $175.00 |
| His Rogues' Gallery Record | Deu. Bios | 2500 | 150.00 |
| In a Golden Cage (Saharet) | Monopol | 3300 | 250.00 |
| The Dice of Life " | Monopol | 3000 | 150.00 |
| Russian Revenge | Drankoff | 2000 | 150.00 |
| The Firebug | Monopol | 2000 | 150.00 |
| The Jewess | Messter | 1800 | 175.00 |
| The Gypsy Girl | Elite | 2700 | 175.00 |
| On the Steps of the Throne | Pasquali | 3000 | 300.00 |
| The Red July (Socialist Drama) | DeKage | 3000 | 300.00 |
| Romance of a Poor Girl | Pathe | 2800 | 150.00 |
| Ring that Binds | Messter | 3000 | 150.00 |
| Gambler's Victim | Exclusive | 1500 | 100.00 |
| Airman's Secret | Pasquali | 1800 | 100.00 |
| In a Siren's Power | Messter | 2400 | 100.00 |

One thousand reels Independent Films, some exclusive, at from five to twenty-five dollars per reel. Write for Bargain List.

**G. W. BRADENBURGH, 231-233 N. Eighth Street, Philadelphia, Pa.**

---

## EYE COMFORT LIGHTING System

So necessary to the success of every Motion Picture Theatre that we engineer 60 Theatres a month.

This is a free service to Motion Picture Theatre Managers.

Distance, Screen to Rear of Auditorium.........................................
Ceiling Height.........................................
Width of House.........................................
Name .........................................

**NATIONAL X-RAY REFLECTOR CO.**
Chicago
235 W. Jackson Blvd.
New York
505 Fifth Ave.

# STOP WORRYING!

**Let Us Develop and Print THAT Negative**

Give us a trial and be convinced that our Work is the best

SEND FOR SAMPLES AND PRICES. TITLES $ .08 PER FOOT.

**ROMAN FILM CO., Inc., Phone Bath Beach 1575, 1668 Bath Ave., BROOKLYN, N. Y.**

---

**Few States Left**

**Great Western Feature**

**Curse of the Great Southwest**

**Cheyenne Feature Film Co.**

F. J. Carroll, Mgr.

Room 1018 1480 Broadway, N. Y.

Watch for Big Announcement

---

MARYLAND ——— PENNSYLVANIA ——— DELAWARE

EXHIBITORS TAKE NOTICE--*One Release Every Week!*

We are not the Largest Buyers, but the Best. QUALITY is what counts with us, not QUANTITY. : NOW READY FOR BOOKING

**PARSIFAL :: A SICILIAN HEROINE**

A GREAT LENTEN FEATURE

A POWERFUL PRODUCTION DEALING WITH A VITAL SUBJECT.

WRITE, PHONE OR CALL FOR OPEN DATES.

**EUROPEAN-AMERICAN FEATURE FILM CO. 1202 Race St., Phila, Penn.**

---

# FIRE!! FIRE!!

5c. per day will protect you on a Three-Reel Program.

***You Need Insurance!***

What assurance have you that you will not have a fire *tonight?*

STATISTICS SHOW

Your chance for fire once every three years, comes as sure as taxes and death.

Send your money and get a policy *AT ONCE!*

| | |
|---|---|
| $ 6.00 for One Film<br>$12.00 for Two Films<br>$18.00 for Three Films | One Year Insurance |

*Address*

**EXHIBITORS FILM INSURANCE CO.**

421 Saks Building, Indianapolis, Ind.

F. J. REMBUSCH, President M. M. MILLER, Secretary

---

**NOW BOOKING**

# =SATAN=

**$200,000 AMBROSIO MASTERPIECE**

**THE BIGGEST FEATURE EVER SENT ACROSS THE ATLANTIC**

***MANAGERS WIRE FOR OPEN TIME WILL PACK YOUR THEATRE***

Played N. Y. Hippodrome

AND TWO WEEKS

Shubert's Broadway Theatre

TO CAPACITY BUSINESS

NEW YORK STATE RIGHTS

***Owned and Controlled by***

**SUPREME FEATURE FILM CO.**

BOB RUSSEL, General Representative

64 East 14th Street, N. Y. City

Phone, Stuyvesant 1081

---

**MAJESTIC AMUSEMENT CO., Burlington, Vermont**

Now Booking **HELEN GARDNER in "CLEOPATRA"**

For:—Maine New Hampshire Vermont Massachusetts Rhode Island Connecticut

---

**FRANKLIN FEATURE FILM CO., Chattanooga, Tennessee**

Now Booking **HELEN GARDNER in "CLEOPATRA"**

Alabama Tennessee North Carolina South Carolina Florida Georgia Mississippi

# "Get It from White"

Everything for the moving picture house.

**BRASS FRAMES, $5; FRENCH CONDENSERS, $1.50 PER PAIR**

Standard parts for all machines; and remember, when you "Get it from White," you will "sure" come back. Send for Catalog.

**WHITE SPECIALTY CO.**

**124 E. 14th St.**

**MASONIC BLDG.**
**71 West 23rd Street**

**Get a Good Heart**

The heart of your machine is the intermittent action.

Cam star shaft and sprocket for Powers No. 5....................$12.00
3-wing inside aluminum shutters for Edison machines............ 4.00

We manufacture other supplies, but our reputation is staked on the above parts.

**LAVEZZI MACHINE WORKS**
2940 Herndon St., Chicago

**THE MASTER MODEL** OF THE ROYAL STANDARD TYPEWRITER

$75—NO EXTRAS

19 EXCLUSIVE FEATURES FOUND IN NO OTHER STANDARD TYPEWRITER

Combines all the advantages of several models in one MASTER-MODEL.

**Royal Typewriter Co.**
364 Broadway : New York

*Branch Offices and Agencies the world over*

**New England Exhibitors:** Do You Know That We Have

*REAL FEATURE, REAL MONEY-MAKER, REAL MASTERPIECE for Every One of the Following?*

AMBROSIO RELEASES

GARIBALDI (I MILLE), or SICILIAN HEROINE—in 3 Reels.
PARSIFAL—(Wagner's Opera), Special for Lent, in 3 Reels.
SIEGFRIED—(Wagner's Opera), in 3 Reels.
LA SANTARELLA—Musical Operetta, in 3 Reels.
NELLIE THE LION TAMER—A Sensational Story. A Really Great Lion Picture.
THE SHIP—Wonderful Tragedy by the Greatest Italian Poets, D'Annunzio, and Many Others. 1, 3 and 6 Sheet Posters.

GREAT NORTHERN FILM COMPANY RELEASES

DR. GAR EL HAMA—Sequel to Dead Man's Child, in 3 Reels.
GREAT OCEAN DISASTER—in 2 Reels.
CONQUERED, or MADCAP COUNTESS—A $25,000 Production.
FORTUNE TELLER'S DAUGHTER—in 3 Reels.
THE BRIDE OF DEATH—in 3 Reels.

*Wire or call at once for open dates to*

**Majestic Feature Film Co., 224 Tremont St., Boston, Mass.**

# WANTED

**Exhibitors** to know that I am open for business. If in need of **FEATURES** send for list or call to

**EAGLE FEATURE FILM CO., Inc.**
*ouse of FEATURES ONLY*
CHAS. H. STREIMER. Mgr. Telephone 2771 Stuyvesant
**5 East 14th Street NEW YORK CITY**

*Be a Moving Picture Manager!*

**HOW?** GET JAMES F. HODGES' BOOK
**PICTURE THEATRE FACTS**
*How to properly establish a* **Motion Picture Theatre**

*Send $1.00 to* SCENARIO PUBLISHING CO.
45 W. 34th Street, New York

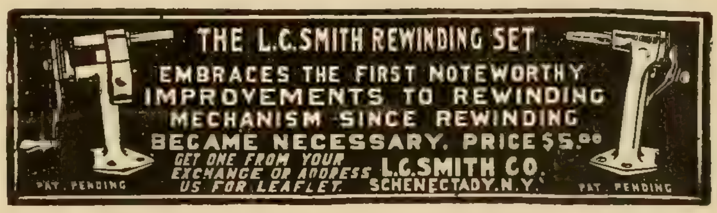
## FEATURES FOR SALE

No junk, cut-outs or hashed up subjects. We buy new prints and sell them after 30 days' run. We guarantee these Features to be in excellent condition.

| Title. | Make | Length. | Price. |
|---|---|---|---|
| The Franco-Prussian War | Deu. Bio | 3500 | $175.00 |
| Theodor Korner, the Franco-Prussian War Hero | Deu. Bio | 3500 | 175.00 |
| The Wonder (a miracle play) | Deu. Bio | 2500 | 125.00 |
| Shanghajed | Great Northern | 2400 | 125.00 |
| In Darkest Russia | Great Northern | 2400 | 125.00 |
| All the World's a Stage | Great Northern | 2500 | 100.00 |
| The Spy | Great Northern | 2400 | 100.00 |
| Dangerous Play | Great Northern | 2300 | 100.00 |
| The Price of Beauty | Great Northern | 2000 | 90.00 |
| The Harem Captives | Pathe | 2000 | 80.00 |
| The Last Performance | Pathe | 2000 | 100.00 |
| Colms. Dancer's Necklace | Pathe | 1500 | 60.00 |
| In a Vulture's Grip | Pathe | 2000 | 100.00 |
| The Wedding Torch | Kunts film | 2000 | 100.00 |
| Society Life of Paris | Kunts film | 2000 | 90.00 |
| The Boy Scout Hero | Cosmopolitan | 2100 | 110.00 |
| Kidnapped. Rescued in a Motor Car | Cosmopolitan | 1250 | 60.00 |
| The Phantom Bandit, or Zigomar vs. Le Rouquim | Eclair | 3600 | 150.00 |
| For Her Mother's Guilt | Skandinavisk | 2000 | 110.00 |
| The Battle of Life | Meester | 2000 | 100.00 |

A large assortment of original mounted posters with every feature.
Films shipped C. O. D. Examination privileges deposit, $10.00.

**Simmond's Features, 310 Grant Building, San Francisco, Cal.**



THE L.C. SMITH REWINDING SET EMBRACES THE FIRST NOTEWORTHY IMPROVEMENTS TO REWINDING MECHANISM SINCE REWINDING BECAME NECESSARY. PRICE $5.00

*GET ONE FROM YOUR EXCHANGE OR ADDRESS US FOR LEAFLET.* L.C. SMITH CO. SCHENECTADY, N.Y.

# Missouri Arkansas & Oklahoma

Exhibitors Take Notice!
I have the exclusive right to the above territory for
THE FAMOUS
*4 REEL MASTERPIECE*
***BLANCHE WALSH in*** **RESURRECTION**

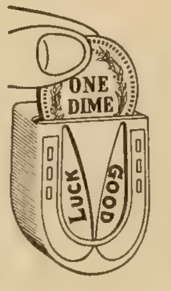
No feature on the market can bring more satisfaction to your audiences, more prestige to your house, or more dollars to your pocket. Write for open dates.

**S. J. HANKIN, 2948 Sheridan Ave., St. Louis, Mo.**

**WARNING!** If any one else attempts to book this picture with you, please note that he is a pirate and throw him out.

**INCREASE YOUR ATTENDANCE**

**PREMIUMS !!!** **This Will Please the Children and Their Parents**



Smallest Bank in the world. Just holds ten dimes, and the tenth dime opens it. Heavy nickeled brass, highly polished. Your theatre name and city stamped in the metal.

Lots of 500, $30. Lots of 1,000, $50.

**GOOD LUCK BANK**
**873 Flatiron Bldg., N. Y. City**

# EASTMAN

**motion picture film—the acknowledged standard the world over.**

Manufactured by

**EASTMAN KODAK CO.,**
**ROCHESTER, N. Y.**

---

**American Moving Picture Machine Co.**

MANUFACTURERS OF THE

# STANDARD

**Automatic Moving Picture Machine**

**101-102 Beekman Street New York**

---

*Use the Real*

## Projector Carbon "Biograph"

**Brand**

**L. E. Frorup & Co.**
**232 Greenwich St., New York City**

---

# "Agfa"

CELLULOID POSITIVE CELLULOID NEGATIVE
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

**RAW FILM SUPPLY CO.**
15 EAST 26th STREET - - NEW YORK
Tel. Mad. Sq. 7876 Cable Rawfilm New York

---

EXHIBITORS' HEADQUARTERS

## CALEHUFF SUPPLY COMPANY

(Incorporated)

**50 North Eighth Street, Philadelphia, Pa.**

**Jobbers in Edison, Powers and Motiograph Machines and Parts**

Machines Repaired by Expert Mechanics. Genuine Parts Only Used

SPECIALTIES

Mirror Screens
Chairs
Tickets
Pianos
Bio & Electra Carbons
Special Gundlach Lenses
Condensers
Edison Transformers
Ft. Wayne Compensarcs
Asbestos State Booths
Asbestos Wire
Switches
Plugs
Spotlights
Gas Making Outfits
Limes
Film Cement
Branch General Disinfectant Co.
Scenery, Stage Effects
Theaters Bought, Sold, Rented

CHAS. A. CALEHUFF, Pres. and Gen. Mgr.

---

# CHUCK CONNORS HIMSELF

Everyone has heard of the famous

**WHITE MAYOR OF CHINATOWN**

In this feature you will see him and others of whom you have always heard, but never seen.

## New York's Society Life and Underworld

**IN THREE PARTS**

That's the title, and it's a money getter. It is a picture with a punch, a powerful plot that plainly portrays the high and low lights of the greatest of all cities.

**THE EAST SIDE—THE BOWERY—CHINATOWN**

If you want to make big money and make it fast, wire before the other fellow does.

**ABSOLUTELY NOTHING OBJECTIONABLE**

although showing the slums of New York. There is not a single scene at which the most fastidious might take offense.

**EXCLUSIVE FEATURE FILM COMPANY**
**24-26 EAST 21st STREET** *JACOB WEINBERG, Mgr.* **NEW YORK CITY**

## PARSIFAL

in 3 Reels, an Ambrosio masterpiece that is a Big Box Office attraction during Lent. Eight, three and one sheet Posters. New Jersey and New York Exhibitors book through McINTIRE & RICHTER, 23 E. 14th St., N. Y.

---

**FOR SALE FOR SALE**

## Motion Picture Cameras

I am introducing upon the American market one of the famous motion picture cameras of Europe. Send me your name and I will mail you full particulars, together with introductory price.

R. B. KENNEDY, 640 Broadway, New York.

---

# POSTERS!

The new style 6-sheet, 3-sheet and 1-sheet posters now coming in with Universal releases are by far the finest and cleverest ever used for moving pictures. They will fairly compel the people to come into your house. Such posters backed up with such superb pictures as the Universal program now contains cannot help bringing you a fat and steady profit. WHY NOT TRY THEM AND SEE FOR YOURSELF?

**CARL LAEMMLE, President**

## The Laemmle Film Service

204 West Lake Street, Chicago, Ill.
Sykes Block, Minneapolis, Minn.
1312 Farnum Street, Omaha, Neb.
421 Walnut Street, Des Moines, Iowa.

**The Biggest and Best Film Renter in the World**

---

## COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

**Booklet 15018**

**FORT WAYNE ELECTRIC WORKS**

OF GENERAL ELECTRIC COMPANY
1402 Broadway
FORT WAYNE INDIANA 733

---

# Ornamental Theatres

## PLASTER RELIEF DECORATIONS

**Theatres Designed Everywhere**

**Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs**

**THE DECORATORS SUPPLY CO.**
**2549 Archer Avenue, :: CHICAGO, ILL.**

---

IN ANSWERING ADVERTISEMENTS KINDLY MENTION THE MOVING PICTURE WORLD

---

# THE BALKAN TRAITORS

Staged in Bulgaria, with Native Actors and a Gypsy Camp

## STATE RIGHTS

**NOW OPEN**

1, 3 AND 6 SHEETS, ALSO HERALDS

## NEW YORK FILM COMPANY

**145 WEST 45th STREET NEW YORK CITY**

*Twelve Large Photographs at $1.50 Per Set can be had from FRED. WALL, 32 West 15th Street, N. Y.*

THE Foos

ELECTRIC

Generating Set

will furnish direct current for your show and give you better quality of light than you can get from the best Central Station service. With a Foos Engine you can save 50 to 75 per cent. of the money you have to pay for electric current and have all the light you want when you want it.

*Send for Bulletin F-98.*

**The Foos Gas Engine Co.**
809 Linden Ave. Springfield, O.

*It pays to discriminate when you buy*

THEATRE SEATING

**WRITE TODAY** for Cat. V2 (Moving Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan.

Widest range of styles and prices. Large stocks.

**American Seating Company**
818 S. Wabash Ave., CHICAGO 15 E. 32nd St., NEW YORK

Steel standards will not break

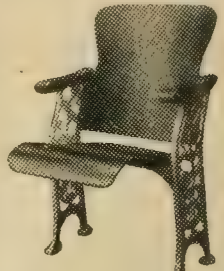
*Get Our Prices Before You Buy*

THE WISCONSIN SEATING COMPANY

New London
Wisconsin, U. S. A.

Send for our prices before buying

OPERA Latest in Seats



CHAIRS Best in Seats

BENNETT SEATING CO.
36 EAST 3rd ST. CINCINNATI, O.

The World's Greatest **Theatre Chair**

**Sanitary, Space-Saving, Life-Saving, Money-Saving**

To Use this Chair is to Make Your Business Grow. Write today for Circular A.

**HARDESTY MFG. CO., Canal Dover, O.**

**CHEAP**

STEEL FRAME THEATRE CHAIRS

ABSOLUTELY NON-BREAKABLE

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

*Second Hand Chairs*

Also seating for Out-of-door use.

Address Dept. W.

STEEL FURNITURE Co., Grand Rapids, Mich.
New York: 150 5th Ave. Pittsburgh: 818 Bissel Blk. Philadelphia: 1943 Market St.

Orchestra Music FOR MOVING PICTURES

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

Piano, 58 cents each; both No.'s $1.15
Violin, 40 cents each; both " 75c
Cornet, 35 cents each; both " 65c
Drums, 30 cents each; both " 55c

Send for free sample pages.

**CLARENCE E. SINN**
*1501 Sedgwick St., Chicago, Ill.*

SCENARIO WRITERS!

If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made salable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism for a fee of $2.

Exhibitors!

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

**Epes Winthrop Sargent**
Box 70, Madison Square Station
New York City

**Your Own Film Camera**

BUY THE JUNIOR PROFESSIONAL GUARANTEED FILM MAKING OUTFIT YOU NEED IT, SOONER OR LATER. ALL SUPPLY, MACHINES, LENSES.

Eberhard Schneider, 219 Second Ave., N. Y.

**When Your Picture Machine Needs Repairing**

**Why don't you send it to us?**

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

*We Buy Second-hand Machines.*

GEO. M. HOKE SUPPLY CO., 176 N. State St., Bet. Lake & Randolph Chicago, Ill.

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. NO. 31

115-117 So. Wabash Ave., Chicago, Ill.
New York Office, 1165 Broadway.
**The A. H. Andrews Co.**
Branches in all Leading Cities
Seattle Office, 508-10-12 First Ave., So.
San Francisco Office, 728 Mission St.

# MÉLIÈS FILMS

G. MÉLIÈS

PRODUCED IN NEW ZEALAND

Coming – March 14th

**Special Release — 2 Reels**

# LOVED BY A MAORI CHIEFTESS

Produced in New Zealand. Enacted throughout by Maoris, natives of that island. Greatest production of its nature ever offered. Read special review elsewhere in this issue.

## Alabama

Talking Machine Co...Birmingham
C. B. Sawyer.............Brewton

## ArKansas

Border City Film Exch..Fort Smith
Chas. M. Stebbins.....Kansas City
J. M. Ensor & Co.......Little Rock
Southern Film Service..Little Rock
Butler's Film Exch......Russelville

## California

G. A. Metcalfe.......San Francisco
Turner & Dahnken...San Francisco
California Film Exch..San Francisco
John P. Filbert........Los Angeles

## Colorado

Wm. H. Swanson Film Co..Denver

## Connecticut

Yale Moving Pict. Co..New Haven

## District of Columbia

E. B. Thompson........Washington

## Florida

Seminole Film Sup. Co..Jacksonville
Tampa Photo & Art Sup. Co..Tampa

## Georgia

E. S. Nixon.................Rome
A. C. Bromberg............Atlanta
Consolidated Film & Sup. Co.Atlanta
W. H. Peck................Atlanta

## Indiana

A. C. Ferguson.........Terre Haute
Lyric Film & Sup. Co..Terre Haute
Indianapolis Cal. Light Co.,
Indianapolis
Central Film Serv. Co..Indianapolis
Muncie Film & Supply Co...Muncie
Catholic Publishing Co..Huntington

## Iowa

Geo. W. Page...........Des Moines
Des Moines Theatre Ex..Des Moines
X-L Feature Film Co....Mason City

## Illinois

Amusement Supply Co......Chicago
Exhibitors' Film Exchange.. "
Anti Trust Film Co........ "
Chicago Mov. Pict. Sup. Co. "
Majestic Film Service Co... "
Photoplay Co............... "
P. & W. Sales Co........... "
Standard Film Exchange.... "
Danville Film Exchange....Danville
Stelzer Bros...............Lincoln
Co-Operative Amus. & Sup. Co.,
Springfield
E. E. Fulton...............Chicago
Kleine Optical Co.......... "
Laemmle Film Service...... "
H. & H. Film Service..... "

## Kansas

Riteservice Film Exch......Wichita
Bee Feature Film Co......Wichita

## KentucKy

K. & I. Nat'l Film Exch..Louisville
Standard Film Exch.....Louisville
Dixie Film Exch........Owensboro

## Louisiana

Wagner Film Amus. Co..Shreveport
Consolidated Film & Sup. Co.,
New Orleans

## Maine

C. E. Lindall...........Bar Harbor
Hiram Abrams............Portland

## Massachusetts

S. J. Fry...................Boston
R. D. Marson Mov. Pict. Co..Boston
E. W. Goodrich.............Boston
Goldstein Bros. Amus. Co.Springfield
N. E. Univ. Film Mfg. Co..Boston
Chas. E. Schneider & Co.Springfield

## Missouri

Erker Bros. Opt. Co.......St. Louis
Amusement Supply Co....St. Louis
Swanson-Crawford Film Co.St. Louis
Universal Film Mfg. Co...St. Louis
Chas. M. Stebbins......Kansas City
Kansas City Mch. & Sup. Co.,
Kansas City

## Minnesota

Independent Film Ex...Minneapolis
C. E. Van Duzee.......Minneapolis
Monarch Studios...........St. Paul
Ben Huntley.................Winona
Laemmle Film Service..Minneapolis

## New YorK State

J. H. Genter...........Newburgh
Rex Film Exchange.........Albany
Geo. F. Wright.............Albany
E. O. Weinberg...............Troy
Repass, Harries & Co..Schenectady
Chas. B. Case............Syracuse
Chas. P. Gilmore..........Oswego
Jos. P. Quinn................Utica
Auburn Film Exchange....Auburn
John A. Solar..........Watertown
Victor Film Service......Rochester
J. F. Adams...............Buffalo
Victor Film Service........Buffalo
Motion Picture Theatre Equip. Co.,
Buffalo

## New Jersey

C. I. Roake...............Bayonne
Model Amusement Co.......Newark

## NebrasKa

Omaha Film Exchange......Omaha

# The Machine Found Everywhere

# Power's Cameragraph

## No. 6A

Some of the domestic dealers and distributors who furnish the entire equipment of POWER'S CAMERAGRAPH No. 6A with loop setter for $260.00.

### EQUIPMENT

**Cameragraph Mechanism No. 6A with stereopticon attachment.**
**Style "B" automatic fire shutter with upper and lower film shields.**
**12-inch upper magazine.**
**14-inch lower magazine with patented take-up attachment.**
**Cast iron stand with adjustable legs and set of 4 floor sockets.**
**Lamphouse complete with sliding ways, condensers, slide carrier, etc.**
**No. 6A arc lamp.**
**High grade motion picture objective lens.**
**High grade stereopticon objective lens.**
**60 ampere double pole knife switch with slate base.**
**Russia iron switch cover.**
**Set of asbestos wire connections with solderless lugs.**
**Enclosed adjustable rheostat for 110 volts, direct or alternating current, 25 to 40 amperes, with adjusting switch.**
**Two 10-inch reels.**
**"Perfect" film rewinder.**
**Price complete, as listed, with loop setter..................$260.00**

***Our New Catalogue G Gives Complete Details***

MANUFACTURED BY

**NICHOLAS POWER COMPANY**
**90 Gold Street :: New York**

**The Leading Makers of Moving Picture Machines**

## Michigan

Westerland Film Exch......Almont
Central Film & Supply Co...Saginaw
Michigan Film & Sup. Co....Detroit

## Maryland

Eline Calcium Light Co..Baltimore
Moving Pict. Supply Co..Baltimore

## New YorK City

Acme Film Co...............N. Y.
N. Hirsch.................. "
New York Film Exch........ "
S. Rosenbaum............... "
Stern Poster & Sup. Co...... "
F. C. Taylor................. "
J. H. Hallberg.............. "
Hudson Elec. Supply Co...... "
People's Vaudeville Co....... "
Picture Theatre Equip. Co... "
Universal Film Mfg. Co...... "
American Film Exch........Bklyn.
Bruckner Electric Co......... "

## North Carolina

A. W. Hobbie.........Morgantown
Carolina Film & Sup. Co..Asheville
Bright & Foister.......Chapel Hill
No. Carolina Film & Fea. Co.,
Greensboro
Virginia Carolina Film Co.,
Greensboro
A. & B. Mov. Pict. Sup. Co.Raleigh

## Ohio

Floyd M. Brockell......Cincinnati
Cincinnati Buckeye Film Co "
Magnetic Poster Co..... "
L. M. Prince............. "
Victor Film Service......Cleveland
American Slide Co.......Columbus
Harry O. Miller..........Marietta
Toledo Film Exchange......Toledo
Crescent Film Exch........Warren
Canton Film Exch..........Canton
H. J. Mandelbaum.......Cleveland

## OKlahoma

United Motion Pict. Co.,
Oklahoma City
Muskogee Am. Co........Muskogee

## Oregon

Film Supply Co. of Ore....Portland
Laemmle Film Serv. Alliance,
Portland

## Pennsylvania

J. M. Lenney...........Harrisburg
Globe Sup. & Repair Co..Johnstown
Calehuff Supply Co....Philadelphia
L. M. Swaab..........Philadelphia
G. W. Bradenberg.....Philadelphia
Williams, Brown & Earle,
Philadelphia
Ludwig Hommel & Co...Pittsburgh
J. Frank Hatch Film Co.,
Pittsburgh
Liberty Film Renting Co.,
Pittsburgh
Pittsburgh Mov. Pict. Mch. &
Film Co................Pittsburgh
Feature Film & Cal. Light Co.,
Pittsburgh
J. G. Hansen...............Reading
Treon & Co...............Scranton

## South Carolina

Greenville F. & Sup. Co..Greenville

## Texas

W. H. Swanson Film Co...El Paso
W. C. McBride...........San Saba
Southern Film Service.....Houston
Wyndham-Robertson Mov. Pict.
Supply Co................Houston
Enterprise Film Exch..San Antonio
R. D. Thrash Film Co.......Dallas
Consolidated Film & Sup. Co..Dallas

## Tennessee

Knoxville Film Exch.....Knoxville
National Film Co.........Nashville
Consolidated F. & Sup. Co..Memphis

## Utah

Wm..H. Swanson Film Co.,
Salt Lake City

## Virginia

J. B. Ogden............Lynchburg
Southern Film Exch........Norfolk
Jos. C. Boss...............Norfolk

## Vermont

S. B. Leland............Montpelier

## West Virginia

Tri State Film & Sup. Co.Wheeling
A. W. Lambert...........Bluefield
McCray & McCray.......Fairmount

## Washington

Seattle Stage Lighting Co..Seattle
Tacoma Film Exch.........Tacoma

## Wisconsin

Milwaukee Film Exch...Milwaukee

Vol. 15. No. 11 March 15. 1913 Price. 10c.

H. C. HOFFMAN

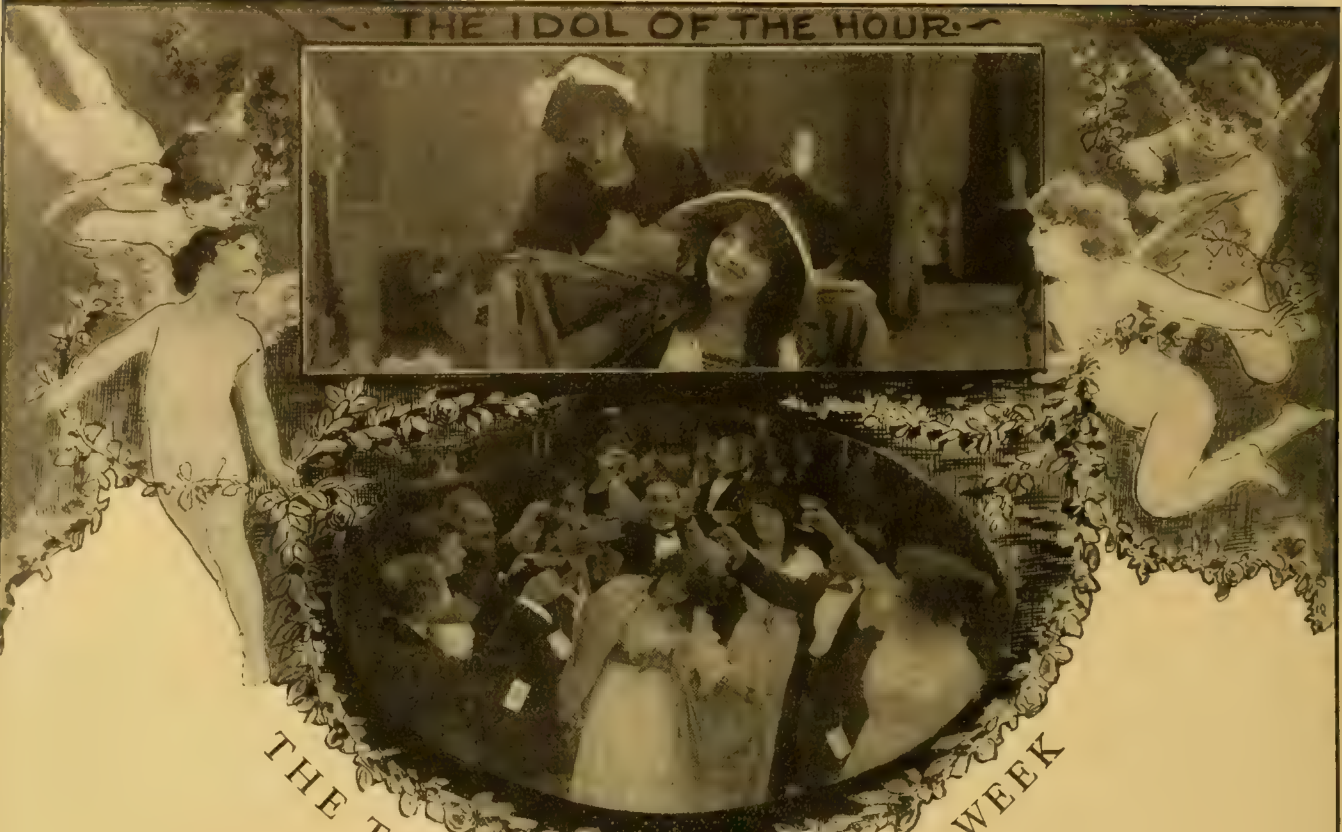
# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Innocence," Pathe Release for March 15.

17 Madison Ave. New York—Chicago 169 W. Washington St.


THE IDOL OF THE HOUR

THE THANHOUSER THREE-A-WEEK

Sunday, March 9

Sunday, March 9

## AN HONEST YOUNG MAN and PASADENA CHARIOT RACES

He was an honest young man! His father said so — to Her father. The young man wanted Her, of course. She was willin', but her pater wanted the youth to demonstrate his honesty. His father's say-so wasn't enough. So a test was made. In it, the young man weakened, wavered and then — pulled up. He showed himself honest! Why, wasn't totally to his credit, and it is the mysterious why and wherefore that the picture gives.

Tuesday, March 11

## JUST A SHABBY DOLL

That's really all it was — a very shabby doll, but the memories that clustered about it meant much to one man. His little daughter found him in the library one evening with the disreputable-looking toy in his hands, and she asked him if dolls had again come to appeal to him. So he told her the true history of the shabby doll, and it interested her greatly, for she recognized as principals her very own parents.

Friday, March 14

## THE IDOL OF THE HOUR

She was the idol of the hour, the toast of the town, with admirers galore — this pretty model. Her suitors were all of them men of wealth and standing, and yet she rejected all of them for the poor-enough artist, for whom she posed. He, again, rejected her for another. But the story is not of the conventional "scorned-by-the-one-man-she-loved" sort. The Thanhouser Twist puts in its appearance and you will be surprised at the odd ending to the tale.

## THANHOUSER FILM CORPORATION, New Rochelle, New York

Winter Studio: 651 Fairview Place, Los Angeles, Cal.

COMING
Cymbeline
Carmen
CLASSICS
*in two reels*

COMING!!
Sun. Mar. 16
*An all-star comedy:* "Babies Prohibited."

# FIVE-A-WEEK Essanay

## "A Chain Is Only As Strong As Its Weakest Link"

## The World Is a Chain and Its Enterprises the Links — The Strongest Link in Photoplays Is Essanay

---

Released Tuesday, March 11th.

**"A BOTTLE OF MUSK"**

A strong dramatic feature. An excellent idea well acted.

Released Wednesday, Mar. 12th.

**"THE MISJUDGING OF MR. HUBBY"**

An eccentric comedy of hilarious incidents, with Augustus Carney, the "Gibraltar of Fun."

Released Thursday, March, 13th.

**"OLD GORMAN'S GAL"**

One of the most pathetic and heart-rending dramas ever produced in the West.

Released Friday, March 14th.

**"AN OLD, OLD SONG"**

Next to the tearful "Madame X" this production reigns supreme.

Released Saturday, March 15th.

**"BRONCHO BILLY and the STEP-SISTERS"**

"Jealousy" the great home wrecker of the age, plays a prominent part in this masterful photoplay. G. M. Anderson feature.

---

**COMING SOON !** THE GREATEST FEATURE EVER OFFERED. **COMING SOON !**

## "ALKALI" IKE'S HOMECOMING

(WITH AUGUSTUS CARNEY, THE "GIBRALTAR OF FUN.")

BOOK THIS—THE GREATEST "ALKALI" IKE PICTURE EVER PRODUCED.

---

ELECTROTYPES OF "BRONCHO BILLY" AND "ALKALI" IKE CAN BE HAD FOR THE ASKING, PROVIDED YOU USE THEM IN YOUR LOCAL NEWSPAPERS IN CONNECTION WITH STORY WE WILL SEND YOU.

---

**SUCCESS GUARANTEED PROVIDING** YOU USE THREE SHEET POSTERS OF ALL ESSANAY SATURDAY RELEASES. LITHOGRAPHED IN FULL FOUR COLORS, PRICE 35c. EACH. YOU CAN ORDER THESE FROM YOUR EXCHANGE OR DIRECT FROM **ARMSTRONG LITHOGRAPH CO.**, CLEVELAND, OHIO. YOUR LOBBY DISPLAY IS INCOMPLETE WITHOUT PHOTOS OF ESSANAY PLAYERS, SIZE 8 x 10, PRICE $3.00 PER DOZEN. CAN BE SECURED FROM THE PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

## ESSANAY FILM MANUFACTURING CO.

**521 First National Bank Bldg., Chicago, Ill.**
**Factory and Studio, 1333 Argyle Street, Chicago, Ill.**
**Branch Offices in London, Paris, Berlin, Barcelona**

# Wonderful UNIVERSAL Features!

"The Battle of Bull Run"

"The Battle of Bull Run"

"The Battle of Bull Run"

"The Battle of Bull Run"

"THE BATTLE OF BULL RUN" is worth all the extra money your exchange will ask for it. Accompanied by the finest three and six-sheet posters ever made for moving picture shows, it will pack and jam your house to the limit. It starts with the crash and roar of battle, then come love and intrigue, more battle and finally the most marvelous dissolving effects you ever beheld. Released Tuesday, March 18th. Three magnificent reels. Demand it with all your might, regardless of cost.

"The Stronger"

2-REEL AMERICAN ECLAIR

A gripping story of the Northwest. One of the best features the American Eclair has ever produced.

*Released Wednesday, March 12th*

"For Better or Worse"

2-REEL AMERICAN ECLAIR

With entirely new settings and an all-star cast. Even the minor parts are played by stars.

*Released Wednesday, March 19th*

"The Newly-weds"

HALF-REEL FEATURE

This half-reel novelty is so stunning that we have made 1-, 3- and 6-sheet posters for it. First Newlywed reel Sunday, March 23. (American Eclair)

"Until Death"

2-REEL REX MASTERPIECE

This gorgeous production will prove again that the "Rex" has not only come back but is better than ever. Demand every blessed Rex hereafter!

## "The Bishop's Candle-stick"

2-REEL IMP FEATURE

Adapted from Victor Hugo's "Les Miserables." Produced with all the care and discrimination that have made the Imp a favorite.

## "The Great Ganton Mystery"

2-REEL DETECTIVE FEATURE

Unquestionably the greatest detective film ever made. Don't fail to get an early booking. Then boost it for all you are worth.

## "The Flaming Arrow"

LINCOLN CARTER FEATURE

This 2-reel 101-Bison feature with Lincoln J. Carter's name displayed on the stunning posters will pack and jam your house. Demand it hard!

## "The Calling of Louis Mona"

2-REEL POWERS FEATURE

The wonderful improvement you have noticed in the Powers pictures is even more striking in this sterling feature. Get it without fail!

## "Kathleen Mavour-neen"

3-REEL IMP FEATURE

A St. Patrick's Day release that is good for 365 days in the year. One of the biggest productions the Imp has ever attempted.

## "Thou Shalt Not Steal"

2-REEL REX FEATURE

Produced, staged and enacted in the inimitable Rex way. See that you get every Rex produced if you have to fight for it day and night.

## "The Light in the Window"

2-REEL 101-BISON MILITARY

A. M. Kennedy wires from out West: "Here is one of the strongest and greatest military pictures your Coast organization ever made."

## "Indian Blood"

2-REEL 101-BISON

This release of Saturday, March 15th, has received wildly enthusiastic praise from every critic who has seen it. Demand it sure!

# UNIVERSAL FILM MANUFACTURING CO.

**1600 BROADWAY, NEW YORK** **Western Address, Hollywood, Cal.**

Coming! "Robinson Crusoe"

# Another Universal Scoop!

## World-Famous Personages Pose Exclusively for the Greatest Film Concern in the World in a Howling Burlesque Entitled "Saved by Parcels Post"

**George Barr McCutcheon! Charles Dana Gibson! Wallace Irwin! Julian Street! John Wolcott Adams! James Montgomery Flagg! Tom Masson! Rupert Hughes! Charles Hanson Towne! Burges Johnson!**

Names to conjure with! Ten of America's most famous authors and artists. They wrote a play. A farce. Then they staged and enacted it themselves! We don't guarantee the acting, but we do guarantee that the famous men whose names are given above appear personally in this split-Imp of Saturday March 22nd. Tell your local newspaper about it just before release day! Then boom the film!

## Scenario Men, Read This!

**1-Reel Plays $25** **2-Reel Plays $50** **3-Reel Plays $75**

These prices apply not only to military and Indian and other western productions but to all others as well. Remember we have eight complete companies on the coast working on eastern comedies, dramas, etc., in addition to spectacular productions. Send all kinds of scripts to our coast address and do it as quickly as possible. Address UNIVERSAL FILM MANUFACTURING COMPANY, Hollywood, California.

# The Strongest Program in the World!

### IMP

"KATHLEEN MAVOURNEEN" (Three-Reel Drama)
Monday, March 17
"THE SATCHEL GAME" (Drama)
Thursday, March 20
"SAVED BY PARCEL POST" and "LEO'S LOVE LETTER" (Split Comedy)
Saturday, March 22

### REX

"WAS SHE TO BLAME?" (Drama)
Thursday, March 20
"THE PEACEMAKER" (Drama)
Sunday, March 23

### VICTOR

"THE YOUNGER SISTER" (Drama)
Friday, March 21

### GEM

"BILLY WINS" (Comedy) Tuesday, March 18

### FRONTIER

"BRANDED BY HIS BROTHER'S CRIME" (Drama)
Thursday, March 20

### ECLAIR

"FOR BETTER OF FOR WORSE" (Two-Reel Drama)
Wednesday, March 19
"BUSINESS MUST NOT INTERFERE" and "DYTICUS"
(The Famous Newlywed Baby In Another Funny Series of Antics) on a Split Comedy Reel.
Sunday, March 23

### POWERS

"THE DOWNFALL OF URIAH SNOOP" (Comedy)
Wednesday, March 19
"BY THE CURATE'S AID" (Comedy Drama)
Friday, March 21

### NESTOR

THE VILLAGE CHOIR" (Comedy)
Monday, March 17
"HER FRIEND THE BAD MAN" (Drama)
Wednesday, March 19
"ROSES OF REMEMBRANCE" (Drama)
Friday, March 21

### "101" BISON

"THE BATTLE OF BULL RUN" (Three-Reel War Drama)
Tuesday, March 18
"THE RETURN OF THUNDER CLOUD'S SPIRIT" (Two-Reel Dr.)
Saturday, March 22

### CRYSTAL

"LOVERS THREE" and "HIS TWIN BROTHER" (Split Comedy)
Sunday, March 23

### MECCA

"THE LINEMAN AND THE REFORMER" (Drama)
Saturday, March 22

## Peeps Into the Future

**"THE LIGHT IN THE WINDOW"**

A two-reel "101 Bison" that will introduce a new type of war drama. An absorbing tale with marvelously stirring incidents.

## The Animated Weekly

Photographers who cannot be equaled—Pictures that have no superior. The News Supplement of The Universal Program.

## Peeps Into the Future

**"BEAUTY AND THE BEAST"**

will soon be ready for delivery as a masterpiece that will open your eyes.

"Beauty and the Beast"—Coming!

SCENE FROM "AN EASTERN FLOWER"

(RELEASE MARCH 17, 1913.)

## "WHEN A WOMAN WON'T"

A really laughable farce with an unexpected twist at the end. Backed by splendid photography and superb California settings. You will surely like it.

(RELEASE MARCH 20, 1913.)

## "THE LESSON"

A simple story with a simple moral—not a problem play, but a tale wide as the world in its appeal. Well enacted and beautifully photographed. Some really astonishing camera work.

(RELEASE MARCH 22, 1913.)

## "AN EASTERN FLOWER"

Remarkably strong situations. A Kerrigan and Bush picture—quite enough said for lovers of good pictures. A subject of excellent dramatic value and literary judgment.

(One and three sheet posters with this subject.)

### Three California-Made Pictures Each Week

DRAMAS WITH A PUNCH—COMEDIES THAT DESERVE THE NAME—PHOTOGRAPHY CLEAR, STEREOSCOPIC THAT ONLY A CALIFORNIA SUN CAN MAKE—YOU KNOW THE KIND!

QUITE THE PEER IN PANTOMIMIC EXPRESSION—WITHOUT DOUBT THE HIGHEST TRAINED, HIGHEST PAID, CLEANEST-CUT STOCK COMPANIES ON THE PACIFIC COAST.

"DEMAND AMERICANS."

**AMERICAN FILM**
**MFG. CO.**

**6227 Evanston Avenue**
**CHICAGO, ILL.**

# "Showmen! Heed the Chimes of Bow Bells"

**"Turn again, Whittington,
Thrice Lord Mayor of London"**

**Who has not read the story or has not heard it told?**

# Dick Whittington and His Cat

**A Classic in three magnificent reels.**

Never has a production been staged so elaborately or a story visualized with such effectiveness. The atmosphere of the Gothic period veritably permeates each of the fifty artistic scenes. Every detail of the production has been under the masterful direction and supervision of Madame Alice Blache and the sets designed by Beaux Arts Graduates. Some of the scenes are revelations in lighting arrangement and light effects. A big punch at the Climax.

## State Rights to be Sold

within two (2) weeks. Film copyrighted and exclusive territory well protected. "Dupers," as in other cases, will be prosecuted. So Dupers, Beware!

## Children Throughout the Country,

Grown-ups, Church people, big theatrical managers, large and small auditorium proprietors, and every showman in towns of 5,000 to cities of 5,000,000 will clamor for an opportunity to see the production and secure bookings.

## EXCELLENT ADVERTISING MATTER

Assortment includes two (2) kinds of one (1) sheets, three (3) sheets, six (6) sheets, lobby photos, announcement slides, ornamented two (2) color booklets and heralds.

**Write or Wire for Information.**

**Solax Company**

**FORT LEE, NEW JERSEY**

**Write for "BEASTS OF JUNGLE" Bookings**

# GAUMONT STATE RIGHTS FEATURE

Ohio, Western Pennsylvania, New York, Kansas and Minnesota, and parts of the west and south are open. Wire us to write!

The quicker the sooner!

"Not vainly had she lifted her voice in the sanctuary to Our Lady of the Distaff For traced on the mullioned pane was the design beautiful, the delineation divine. And quickly her pencil flew over the virgin white of the paper as she copied the lovely lines, fearful that some torrid breath from without would vanish the frost form into liquid."

This and other feature films have been made to your order, for your order. Tell your stenographer to "bring her book." It's right to write to Flushing, New York City, now!

# A Thing of Beauty—Hand-Colored

# RYNO FILMS

make their bow to you, as part of our program, on Monday, March 17th.

Still some territory for these superb features.

## ALL STAR

**Sarah Bernhardt**
as
**ADRIENNE LECOUVREUR**
in

| | |
|---|---|
| THE ROMANCE OF AN ACTRESS | Three Reels |

**M. Mounet-Sully in ŒDIPUS REX**
Four Reels.

## GAUMONT

| | |
|---|---|
| The Union Eternal | Three Reels |
| By Design of Heaven<br>(Hand Colored.) | Two Reels |
| The Race for the Millions | Three Reels |
| In the Claws of the Leopard | Two Reels |
| The Human Vulture | Two Reels |
| In the Grip of the Vampire | Three Reels |
| The White Glove Band | Three Reels |

## ITALA

| | |
|---|---|
| The Shadow of Evil | Two Reels |
| The Great Aerial Disaster | Three Reels |
| The Palace of Flames | Three Reels |

## GREAT NORTHERN

| | |
|---|---|
| A Nobleman's Triumph | Three Reels |
| Lost Memory | Two Reels |
| In the Den of Lions | Two Reels |
| Conquered, or the Madcap Countess | Two Reels |

## SOLAX

| | |
|---|---|
| Beasts of the Jungle | Three Reels |

## PAN-AMERICAN

| | |
|---|---|
| Spiritualism Exposed | Three Reels |

## COMING

| | |
|---|---|
| Gaumont—The Impostor | Three Reels |
| Itala—Tigris | Four Reels |

Exclusive Territorial Rights and Guaranteed Protection With All Productions.

## AND OUR REGULAR PROGRAM

GAUMONT—SOLAX—GREAT NORTHERN
ITALA—COMET—GREAT EVENTS
LUX—GAUMONT WEEKLY—AMMEX—RAMO
PILOT
and these to come soon
ALL STAR—PRAIRIE
ANCHOR—MONITOR—MAGNET
SCIENTIFIC STUDIES

FILM SUPPLY CO. OF AMERICA
133-135-137 W. 44th St., N. Y., U. S. A.

---

# MADAME DU BARRY

is the name of our next release, which will be sold without restrictions in the open market. The film shows one of the love adventures of this bewitching woman, ending in disaster to the man who gained her affection. The story is one of those that take a grip on you from the first to the last foot, and make you wonder how it is possible to compress so many happenings into one reel. The film is hand-colored throughout, in a manner bewildering to the eye. The acting is superlatively good, Mlle. Napierkowska of the Paris opera impersonating Madame Du Barry, with other leading talent in support. Scenery and settings are superb, the opening scene showing a ball in progress, taken in the palace at Versailles. One and three-sheet posters are available for this film. Length about 1,000 feet. Price 12c. per foot, F. O. B. New York.

Call at our offices to see the film yourself. We are willing to abide by your judgment.

Read the review of the film in last week's number.

## Eclectic Film Co.

**K. W. LINN, Gen'l Agent**

**145 W. 45th St., New York City**

*"The Cream of the European Market Selected for America."*

# WE'RE MUCH OBLIGED!

We're grateful to the hundreds of exhibitors who have written us, denoting a genuine interest in

## JAMES K. HACKETT

In His Famous Popular Role

## "THE PRISONER OF ZENDA"

BY ANTHONY HOPE

**IN MOTION PICTURES**

LICENSED BY THE MOTION PICTURE PATENTS CO.

These letters have come from all over the country, and have one dominant note—confidence! Every one of these earnest exhibitors is anxious to know the enterprising film-man who controls his respective territory. Those letters in our files are well worth a

## WIRE FOR STATE RIGHTS!

A remarkable variety of impressive lithographs increases the magnetic power of the film; special music by Joseph Carl Briel, composer of "The Climax" and the orchestration of "Queen Elizabeth," accentuates the charm of the picture; heralds and oh, almost everything else of "interest" to you.

You've surely seen the press reviews? They REVIEW the situation! "The Prisoner of Zenda" destroyed an actual tradition in receiving unanimous commendation by the New York daily newspapers.

**FOR STATE RIGHTS AND BOOKINGS**

**Communicate With**

## FAMOUS PLAYERS FILM COMPANY

**216 Empire Bldg., Pittsburg**
**E. M. Porter, Manager**

**809 Morton Bldg., Chicago**
**Frank Meyer, Manager**

**Executive Offices, Times Building, N. Y. City**

ADOLPH ZUKOR, **President**

DANIEL FROHMAN,
**Managing Director**

**Write for Elaborate Illustrated Booklet!**

Società Anonima Ambrosio TORINO

# AMBROSIO

Società Anonima Ambrosio TORINO

## "The Knights of Rhodes"

Read the unbiased review in last week's Moving Picture World, then wire to see if your territory is still open.

---

**COMING** **OUR NEXT BIG FEATURE** **IN THREE REELS**

## "THE LIFE OF DANTE"

**OUR NEXT REGULAR RELEASES**

**March 15th** **"THE CRITIC"** **In Two Reels**

AN INTERESTING DRAMATIC PORTRAYAL OF THEATRICAL LIFE BEHIND THE SCENES.

**March 22nd** **"LOVE LEVELS ALL"** **In Two Reels**

a comedy-drama of unusual excellence with an out-of-the-ordinary plot.

---

**March 29th**

## "The Human Target"

The greatest two reel feature ever produced, will create a record sensation. Send for synopsis at once.

P. S. Better wire us immediately to reserve a copy for you.

---

## Ambrosio American Co.

**15 East 26th Street, New York**

# Broncho Headliners

## "The Sergeant's Secret"

**Two Reels. March 12th**

The wayward son of the Colonel becomes involved with a gambler who steals the fort payroll money. The sergeant makes it appear that the young man died a hero when he meets an ignominous death.

**Thrilling Encounters**
**A Splendid Story**
**Superb Acting**
**Clever Detective Work**

## "The Pride of the South"

**A Wonderful Production in Three Reels. Released, Wednesday, March 19th**

**Broncho Motion Picture Co.**
Long Acre Bldg., 42d St. and Bdwy,
NEW YORK CITY
MUTUAL FILM CORPORATION
60 WALL STREET
Sole Agents for U. S. and Canada

---

# Keystone Comedies

## "The Sleuths at the Floral Parade"

AND

## "A Rural Third Degree"

**Thursday, March 6th**

The first is a laughable comedy, with scenes laid during the great floral parade at Pasadena, Cal. In the second Si is arrested for the death of his wife, and the "corpse" comes to life during an inquisition by the rural sleuths.

## "A STRONG REVENGE"

**Monday, March 10th**

The cobbler puts cheese in the shoes of his rival. They go to a party. Serious complications result.

## "The Two Widows" and "Foiling Fickle Father"

**Thursday, March 13th**

## "LOVE AND PAIN" and "The Man Next Door"

**Monday, March 17th**

**KEYSTONE FILM CO.**
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL FILM CORPORATION
60 WALL STREET
Sole Agents for U. S. and Canada

---

# Kay-Bee Features

## "The Sins of the Father"

**Two Reels. March 14th**

The Cracksman's daughter is saved from arrest by a priest, who sends her west. The father is arrested in a sensational scene and sent to prison. Years after, the father appears, and the girl's happiness threatens to be wrecked, but he meets a tragic death.

### SEE THE

**Thrilling Capture of the Burglar**

**Sensational Escape from Prison**

**Indian Attack on the Emigrant Train**

**Timely Arrival of the U. S. Soldiers**

**Tragic Death of the Cracksman**

**Kindly Efforts of the Priest for a Girl**

**Beautiful Romance that is Unfolded**

**N. Y. MOTION PICTURE CO.**
Long Acre Bldg., 42d St. and Bdwy,
NEW YORK CITY
MUTUAL FILM CORPORATION
60 WALL STREET
Sole Agents for U. S. and Canada

FOLLOW THE FLAG

# The Leading Motion Picture Producer of the World

FOLLOW THE FLAG

**SELIG**

**SELIG**

## Love Before Ten

One of the most charming and delightful pictures ever produced. It pictures the good, true, wholesome love affair of two fascinating children. The elopement scene is worth the entire price of admission. Beautifully acted by "Baby" Lillian Wade and Master Roy Clark.

***March 17th***

## Turn Him Out

A clever farce comedy by the Selig comedy players. A reproduction of Thomas J. Williams' early London success. On same reel with

## Peking, China

Educational travel, subject of rare interest.

***March 18th***

COMING

COMING

### SPECIAL ANNOUNCEMENT

## "PAULINE CUSHMAN—THE FEDERAL SPY"

**SELIG'S EXTRAORDINARY, HISTORICAL, ROMANTIC, WAR-TIME MASTERPIECE IN TWO REELS—RELEASED AS A SPECIAL ON MARCH 24th**

Selig masterpieces are famous throughout the world. This remarkable drama, founded on one of the most unique incidents of Civil War history, is unquestionably the greatest feature of its kind ever produced. Wonderful story, thrilling battle scenes, hairbreadth escapes, correct military detail, mammoth interior scenes. Over 1,000 people used in the production. Complete assortment of publicity aids now being prepared. Book this masterpiece today.

TRADE MARK

**SELIG**

**SELIG**

***March 19th***

## The Sheriff of Yavapai County

A strong, exciting drama of the West. Produced in picturesque Arizona, with William Duncan, Myrtle Stedman, Lester Cunio, Tom Mix and Rex de Rosselli in the leading roles.

***March 20th***

## The Ex-Convict

A stirring story of dual personality and the uneven and uphill fight of an innocent ex-convict, who by stick-to-itiveness and honesty wins out in the battle for his life and liberty.

***March 21st***

## The Dancer's Redemption

A picturesque story of old California Mission life founded on fact. A dancing girl plays the part of the Virgin Magdalen in a primitive Passion Play, and by so doing is purified of all sin and completely regenerated.

FOLLOW THE FLAG

Selig Polyscope Co.

TRADE S MARK

Chicago U.S.A.

EUROPEAN OFFICES
LONDON — BERLIN — ST PETERSBURG.

FOLLOW THE FLAG

# Gala Days for Exhibitors

## 4 FEATURES PER WEEK

March 15th---"An Adventure on the Mexican Border"---Lubin, Two Reels
" 17th---"Notre Dame"---Pathe, Three Reels
" 19th---"The Strength of Men"---Vitagraph, Two Reels
" 21st---"Tamandra, the Gypsy"---Lubin, Two Reels

# Read these synopses! Can you afford to be without such films?

## "An Adventure on the Mexican Border"

A timely film story, dealing with the troops encamped on both sides of the border between the United States and Mexico. A lieutenant of the United States Army and a captain of the Mexican troops are silently battling for the love of a bright-eyed senorita. The captain is successful. The lieutenant in a fit of passionate anger tells his commanding officer of an alleged breach of the existing martial law by the Mexican captain. Complications follow, but a careful analysis of the situation prompts the lieutenant to release the imprisoned captain and return to face his punishment.

## "Notre Dame"

A beautifully colored film based on Victor Hugo's literary masterpiece, "Notre Dame de Paris."

The tragic story into which the love and passions of Esmeralda, the gypsy beggar girl; Captain Phoebus of the King's Archers; Quasimodo, the old and deformed bellringer of Notre Dame Cathedral and Claude Frollo, the faithless Archdeacon of the Cathedral, are curiously interwoven, is given a production that for artistic merit and dramatic effect has never been surpassed. From the moment that Esmeralda. through her dancing, fires the heart of Frollo, to the climax, when Quasimodo throws him over the parapet to his death, there is not a scene in the three reels that does not hold the spectator tensely expectant.

## "The Strength of Men"

A thrilling tale of the North Woods. Marie, the daughter of the foreman of the lumber camp, is loved by Jan Larose and Clarry O'Garry. The two men quarrel over the girl. Jan discovers gold, and stakes his claim. Clarry observes him in the act and decides to stake the claim as his own. A race to the Recorder's office and back again follows. The men are overtaken by a raging forest fire, and their race for gold becomes a fight for life. Jan is pinned under a falling tree, and Clarry's sight is blinded by fire. Enemies then become friends, and both men finally reach safety. When Marie later decides between them, Jan is the man of her choice. Clarry congratulates his former rival, and admits that the vital thing with him is to see Marie happy. The disputed claim is jointly worked by the two, and the past is all forgotten in the strength of brotherly love.

## "Tamandra, the Gypsy"

Walter Clark and Beatrice Irving, cousins, are engaged, but Walter meets the gypsy Tamandra and they are married. Later she goes back to her tribe and a child is born to her. Ignorant of this fact and believing his wife dead, Walter and Beatrice arrange to be married. The untimely arrival of a message from Tamandra brings the wedding ceremony to an abrupt ending. Walter enters a monastery. Beatrice takes up work in the slums and meets Tamandra. The latter dies and Beatrice assumes the care of the child. While walking one day with the monks, Walter sees Beatrice and his child. A struggle between love and duty ensues, but duty finally conquers and he goes back with the others to the silent life of the monastery.

***Sound interesting, don't they? They're just samples of the multiple-reel releases that are regular features of General Film Service. You get these features in regular service, too. No extra charge!***

## *Looking Ahead*

NEXT WEEK WILL TELL YOU ABOUT THESE:

March 22—"The Battle of Bloody Ford"—Kalem, 2 Reels
" 24—"Pauline Cashman"—Selig, 2 Reels
" 26—"The Moonshiner's Last Stand"—Pathe, 2 Reels
" 28—"The Modern Prodigal"—Vitagraph, 2 Reels

## *Don't Overlook This*

The single reels released through General Film Service are admittedly the best that the industry offers. Every one is approved by the National Board of Censorship, which means that they are free from any objectionable features. But doesn't mean that they lack life, spectacular situations or "red-blood" interest by any means.

## General Film Co., 200 Fifth Avenue, New York

# LUBIN·FILMS

## Five Excellent Pictures Each Week

### "A LUCKY CHANCE"

**Tuesday, March 11th**

The Operations of Mexican Bandits Thwarted by a Sweetheart.

---

### "WHEN JOHN BROUGHT HOME HIS WIFE"

**Thursday, March 13th**

A young country lad leaves home to seek a fortune in the city, much against the wishes of his parents. He lives at a theatrical boarding-house and is ridiculed by all except a chorus girl who protects him, shows him the error of his ways and induces him to return home—a married and better man.

"When John Brought Home His Wife."

---

### SPLIT COMEDY REEL, FRIDAY, MARCH 14th

**"SIXES AND NINES"** **About 400 feet** **Friday, March 14th**

The changing of auto numbers causes many a heart throb.

---

**"JANE'S WATERLOO"** **About 600 feet** **Friday, March 14th**

Jane Price and her woman's rights ideas fail to land a husband.

---

**"THE HEART BROKERS"** **Saturday, March 15th**

Pete Lang comedy—Opposing matrimonial agencies cause trouble.

---

**"GREED FOR GOLD"** **Monday, March 17th**

A gold mining story—full of sensational novelties.

---

## *Special Two-Reel Features*

**"AN ADVENTURE ON THE MEXICAN BORDER"** **Saturday, March 15th**

A thrilling love story, showing the nerve-racking trials of a Mexican girl choosing between her Mexican lover and one of Uncle Sam's troopers.

**"TAMANDRA THE GYPSY"** **Friday, March 21st**

The remarkable beauty of Tamandra, a gypsy girl, causes a young man to forsake his sweetheart. After his marriage to the gypsy, he is forsaken, and love plays many capers in the adjustment.

**LUBIN 5 COLOR POSTERS --- One, Three and Six Sheets**
**Order from your Exchange, or from A. B. C. Co., Cleveland, O.**

LUBIN

## LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A

LUBIN

# COMING EDISON FILMS

## THE DEAN'S DAUGHTERS

By Bannister Merwin

*Drama* (1,000)—*Released Friday, March 21st*

The dean's elder daughter takes upon herself the avenging of a supposed wrong upon her younger sister who has foolishly thought herself in love with a famous artist. But, after she has obtained her goal, she realizes the terrible injustice she has done—to the man she loves.

## THE PORTRAIT

By Richard Ridgely

*Drama* (1,000)—*Released Tuesday, March 18th*

A young artist wins honor and wealth by a portrait of himself, but the girl he loves will not marry him because of his dissipation. As he sleeps before the portrait he sees the face change, showing in gruesome succession the marks of his excesses, and he learns his lesson.

## KATHLEEN MAVOURNEEN

*Drama* (1050)—*Released Monday, March 17th*

Kathleen's fresh beauty appeals to the haughty Lord of Kavanagh, who proposes marriage, but Kathleen is also loved by Terence, a light-hearted Irish lad. She dreams that she becomes Lady Kavanagh, and the terrible revelations which come to her make her fly to the arms of Terence.

## The RISEN SOUL of JIM GRANT

By Bannister Merwin

*Drama* (1,000)—*Released Saturday, March 22d*

Poverty and bad company have weakened a country lad who has drifted to the city. While he is in the act of robbing a blind woman, her little daughter enters, and her innocent confidence in him leads to the awakening of the better man within him.

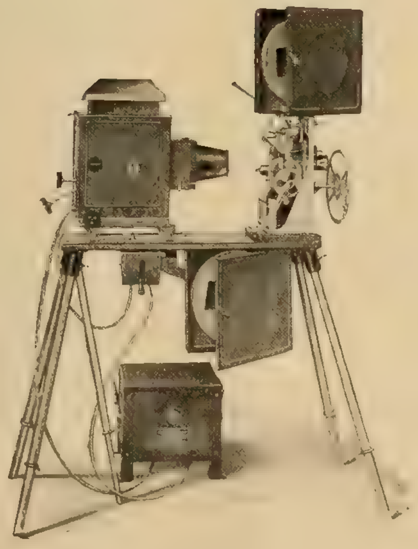
## MOTHER'S LAZY BOY

By Mark Swan

*Comedy* (1,000)—*Released Wednesday, March 19th*

Ben fools the family by his pretended studies, and dodges work until the arrival of a fair maid. Then he develops a passion for work—at her home. The lady proves his undoing, for his father sees him at work and confirms his suspicions of Ben's "studying."

---



**Price, with Rheostat, 110 volts, 24-40 amperes, $225.00**

**Price, with 110 volt, 60 Cycle Transformer . 245.00**

## The EDISON KINETOSCOPE

### UNDERWRITERS' TYPE "B"

THE best tonic on earth for a sick moving picture show is the Edison Kinetoscope. It restores the circulation of nickels and dimes —tones up the whole show.

That is because the Edison Kinetoscope projects the kind of pictures that people want to see—pictures that are clear and crisp and as steady as a rock—and because the Edison Kinetoscope runs the longest time at the least cost for repairs. Don't give up if your attendance is dropping off. Install the Edison Kinetoscope and walk on easy street. Send today for Catalog 500 and a copy of the Edison Kinetogram.

**Thomas A. Edison, Inc., 239 Lakeside Ave., Orange, N. J.**

# ENTERTAINMENT

is provided when the interest of an audience is held. Anything new will hold the interest. For this purpose nothing is as good as news, as news is always new.

# PATHÉ'S WEEKLY

is the most interesting film made, because it brings all the news of the world before your audience.

**BOOK IT EVERY WEEK**

**NO MATTER WHAT HAPPENS**

IF IT'S INTERESTING IT'S IN

# PATHÉ'S WEEKLY

# VITAGRAPH
LIFE PORTRAYALS

## "PUT YOURSELF IN THEIR PLACE"
*Comedy—Monday, March 10th*

By putting themselves in their children's places, two daddies are made happy, so are the youngsters. In the added picture, the New York Fire Department makes some thrilling rescues.

## "THE WAY OUT" *Comedy Drama—Tuesday, March 11th*

The quick wit of the landlady shows her two boarders how to get married. Costello leads, and the way is clear.

## "HIS HONOR, THE MAYOR" *Comedy—Wednesday, March 12th*

He opposes the suffragettes. His wife's aunt talks Mayor Bunny and his henchmen to her way of thinking and a big laugh follows.

## "THE DECEIVERS" *Comedy Drama--Thursday, March 13th*

They hide their identity from each other. When they really get acquainted, they are both mad. It is all in fun and they forgive and forget.

## "SISTERS ALL" *Social Drama—Friday, March 14th*

Sympathy for their less fortunate "sisters" leads two wealthy girls to help their cause. They win against their own father.

## "THE DOG HOUSE BUILDERS" *Comedy—Saturday, March 15th*

They are a funny pair. Their efforts go to the "bow-wows" and they go out of business. "The Quebec Zouaves" on the same reel shows the crack regiment of Canada.

## NEXT WEEK, SIX A WEEK

"THE MOUSE AND THE LION"—Strong and Active
MONDAY, MARCH 17th
"THE BIRTHDAY GIFT"
"ACCORDING TO ADVICE" } —Two good ones TUESDAY, MARCH 18th
'THE HOUSE IN SUBURBIA"—Very inviting WEDNESDAY, MARCH 19th
"THE WONDERFUL STATUE"—Artistically funny
THURSDAY, MARCH 20th
"A MATTER OF MATRIMONY"
"MINE RESCUE WORK OF AMER. RED CROSS SOCIETY" } Choice selections
FRIDAY, MARCH 21st
"BELINDA, THE SLAVEY, OR PLOT AND COUNTERPLOT"—Funny work
SATURDAY, MARCH 22nd

SPECIAL RELEASE, "RED AND WHITE ROSES," IN TWO PARTS, RELEASED MONDAY, MARCH 10, 1913.

SPECIAL RELEASE, "THE STRENGTH OF MEN," IN TWO PARTS, BY JAMES OLIVER CURWOOD, RELEASED WEDNESDAY MAR. 19.

ONE AND THREE SHEET POSTERS FOR ALL REGULAR VITAGRAPH RELEASES.

**ONE, THREE AND SIX SHEET POSTERS OF ALL SPECIAL RELEASES, BEGINNING WITH *"THE STRENGTH OF MEN,"* RELEASED MARCH 19th.**

*Address* **The Vitagraph Company of America**
**East 15th Street and Locust Ave. BROOKLYN**

## The Attack at Rocky Pass *A Sensational Indian Production*

Incited by a renegade, the Indians attempt to capture a shipment of money for the payroll at the post.

**Released Monday, March 24th** **Special 1 and 3-Sheet Posters**

## The Face at the Window

The foreman of the sawmill misconstrues the disappearance of his ward who has taken drastic measures to protect her guardian's interests. A startling incident reveals the girl's motive.

**Released Wednesday, March 26th**

## The "Fired" Cook

A tramp, masquerading as a woman cook, tries to steal a smoke with disastrous results.

**(On the same Reel)**

## The Cat and the Bonnet

In an effort to dispose of an obnoxious feline, Brown destroys his wife's hat and experiences difficulty squaring himself.

**Released Friday, March 28th**

## The Wartime Siren *A Thrilling Civil War Drama*

Through the wiles of a southern belle the Federal Captain is made prisoner. His skill as a physician turns the tide in his favor and he joins his troops in time to save the day. **Released Saturday, March 29th** **Special 1, 3 and 6-Sheet Posters**

KALEM

# Kalem Company

**235-239 West 23rd Street, New York**

# MOVING PICTURE WORLD

J. P. Chalmers, Founder.

**Published by**
**CHALMERS PUBLISHING COMPANY,**
Telephone, 3510-3511 Madison Square
17 Madison Ave., Opposite Madison Square, NEW YORK
J. P. CHALMERS, SR., PRES.; E. J. CHALMERS, SEC. AND TREAS.; JOHN WYLIE, VICE-PRES. AND GENERAL MANAGER.
The office of the company is the address of the officers.
Entered at the General Post Office in New York City as Second Class Matter.

**SUBSCRIPTION RATES:** $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, 4.00, Post Paid.

**WESTERN OFFICE:** 169 W. Washington St. (Post Bldg.), Chicago, Ill. Phone, Main 3145.

**DISPLAY ADVERTISING RATES ON APPLICATION.**

**CLASSIFIED ADVERTISEMENTS** (No Display), Three Cents per Word; Minimum Charge, 50c.

Address all correspondence "Moving Picture World, Box 226, Madison Square P. O., New York," and not to individuals.

**NOTE:** Remittances, subscriptions and correspondence should be mailed to New York.

Vol. 15 MARCH 15, 1913 No. 11

## INDEX TO CONTENTS.

A. B. C. OF CENSORSHIP, by W. Stephen Bush ... 1081
ADVERTISING FOR EXHIBITORS ... 1095
AT THE SIGN OF THE FLAMING ARCS ... 1111
BATTLE OF BULL RUN (101 Bison) ... 1107
CALENDAR OF LICENSED RELEASES ... 1118
CALENDAR OF INDEPENDENT RELEASES ... 1120
CHAMPION, ILL. ... 1115
CHICAGO LETTER ... 1088
COMMENTS ON THE FILMS (Licensed) ... 1103
COMMENTS ON THE FILMS (Independent) ... 1105
CORRESPONDENCE ... 1115
DOINGS AT LOS ANGELES ... 1090
FACTS AND COMMENTS ... 1080
FLICKERS ... 1112
"HERO COWARD, THE" (Essanay) ... 1084
ILLINOIS ... 1115
INDEPENDENT FILM STORIES ... 1132
INDEPENDENT RELEASE DATES ... 1156
INDIANA EXHIBITORS FIGHT CENSORSHIP ... 1110
INDIANA ... 1115
IOWA ... 1115
INQUIRIES ... 1098
"LESSON, THE" (American) ... 1084
LICENSED FILM STORIES ... 1122
LICENSED RELEASE DATES ... 1158
LOUISVILLE ... 1116
MANUFACTURERS' ADVANCE NOTES ... 1113
MOTION PICTURE EXHIBITORS' LEAGUE ... 1108
MOVING PICTURE EDUCATOR, THE ... 1091
NEBRASKA ... 1115
NEW ENGLAND ... 1115
NORTH DAKOTA ... 1115
OBSERVATIONS BY MAN ABOUT TOWN ... 1093
PHILADELPHIA ... 1115
PHOTOPLAYWRITERS HOLD SECOND DINNER ... 1087
PHOTOPLAYWRIGHT, THE ... 1097
PORTLAND ... 1117
PRESIDENT NEFF DEFENDS CENSOR BILL ... 1109
"PRIDE OF THE SOUTH" (Kay-Bee) ... 1086
PROJECTION DEPARTMENT ... 1099
SPRINGFIELD, ILL. ... 1115
SONG SLIDE RELEASES ... 1123
STORIES OF THE FILMS (Licensed) ... 1122
STORIES OF THE FILMS (Independent) ... 1132
"TIGRIS" (Itala) ... 1089
TRIGGER'S TRIP UP-STATE ... 1108
UNITED STATES VS. MOTION PICTURE PATENTS CO. ... 1082

## INDEX TO ADVERTISERS.

**CARBON IMPORTERS.**
FRORUP, L. E. ... 1166
KIEWERT, CHAS. L. ... 1161
REISINGER, HUGO ... 1151

**ELECTRICAL & MECHANICAL EQUIPMENT.**
AMUSEMENT SUPPLY CO. ... 1169
CALEHUFF SUPPLY CO. ... 1166
DETROIT ENGINE WORKS ... 1165
ENTERPRISE OPTICAL CO. ... 1163
FOOS GAS ENGINE CO. ... 1170
FORT WAYNE ELECTRIC WORKS ... 1165
HALLBERG, J. H. ... 1151
HOKE, GEO. M. ... 1170
MOORE-HUBBLE CO. ... 1160
PICTURE THEATRE EQUIPMENT CO. ... 1142
SCHNEIDER, E. ... 1160
SMITH, L. C. ... 1123
STERN MANUFACTURING CO. ... 1164
WHITE SPECIALTY CO. ... 1123

**FEATURE FILMS.**
AMERICA'S FEATURE FILM CO. ... 1142
ANDERSON-WATKINS FEATURE FILM CO. ... 1167
CHEYENNE FEATURE FILM CO. ... 1160
COLUMBIA FILM CO. ... 1152-3
EAGLE FEATURE FILM CO. ... 1164
ECLECTIC FILM CO. ... 1167
EXCLUSIVE FEATURES ... 1047
EUREKA FEATURE FILM CO. ... 1167
EUROPEAN-AMERICAN FEATURE F. CO. ... 1144-60
FAMOUS PLAYERS FILM CO. ... 1068
FIDELITY FILM CO. ... 1141
GREAT NORTHERN SPECIAL F. F. CO. ... 1129-49
GENERAL FILM CO. ... 1072-3
M. & F. FEATURE FILM CO. ... 1123
MAJESTIC FEATURE FILM CO. ... 1164
MONOPOL FILM CO. ... 1135
MOORE, F. E. ... 1127
NEW YORK FILM CO. ... 1164
NORTHERN VENTURES ... 1045
PILOT FILMS ... 1119
PONTING, MR. ... 1146
ROMA AMERICAN FILM CO. ... 1150
ROMAN FILM CO. ... 1169
ROYAL FEATURE FILM CO. ... 1164
SIMMONS FEATURES ... 1169
SPECIAL EVENT FILM CO. ... 1130
UNION FEATURES ... 1131
VITASCOPE CO. ... 1154-5
WARNER'S FEATURES ... 1157
WORLD'S BEST FILM CO. ... 1125
YALE FEATURE FILM CO. ... 1133

**IMPORTERS AND DEALERS.**
INTERNATIONAL FILM TRADERS ... 1165
UNITED AMERICAN FILM BROKERS ... 1160
WESTERN FILM BROKERS ... 1160

**FIREPROOF APPARATUS.**
TRAINER, C. W. ... 1160

**FILM EXCHANGES.**
BRADENBURG, G. W. ... 1169
CLAPHAM, A. J. ... 1065
C-C FILM CO. ... 1164
GREATER NEW YORK FILM RENTING CO. ... 1139
HETZ, L. ... 1160
LAEMMLE FILM SERVICE ... 1163
MARSON MOVING PICTURE CO. ... 1167
NORTHERN FEATURE FILM EXCHANGE ... 1160
UNIVERSAL FILM EXCHANGE (N. Y.) ... 1150
VITA FILM SALES CO. ... 1165

**FILM MANUFACTURERS.**
BRONCHO FILM CO. ... 1070
KAY-BEE ... 1070
KEYSTONE ... 1070
KINEMACOLOR CO. OF AMERICA ... 1149-63
MUTUAL FILM CORPORATION ... 1121

**INDEPENDENT FILM MANUFACTURERS.**
**(Film Supply Co.)**
AMERICAN ... 1064
FILM SUPPLY CO. OF AMERICA ... 1067
GAUMONT ... 1066
ITALA ... 1129-37
MAJESTIC ... 1143
RAMO ... 1147
RELIANCE ... 1143
SOLAX ... 1065
THANHOUSER ... 1058

**INDEPENDENT FILM MANUFACTURERS.**
**(Universal)**
AMBROSIO AMERICAN FILM CO. ... 1069
UNIVERSAL FILM MFRS. ... 1060-1-2-3

**LICENSED FILM MANUFACTURERS.**
EDISON ... 1075
ESSANAY ... 1059
KALEM ... 1078
LUBIN ... 1074
MELIES ... 1171
PATHE FRERES ... 1076
SELIG ... 1071
VITAGRAPH ... 1077

**LECTURERS.**
BUSH, W. S. ... 1166
MARION, L. M. ... 1166
SMITH, NAT. B. ... 1122

**LENS MANUFACTURERS.**
BAUSCH & LOMB ... 1162

**MISCELLANEOUS.**
A. B. C. CO. ... 1137
ALLEN, W. L. ... 1160
AMERICAN CINEMATOGRAPH CO. ... 1167
AMERICAN SCHOOL OF CORRESPONDENCE ... 1150
AMERICAN SLIDE & POSTER CO. ... 1158
BRADY, A. ... 1122
CHALMERS PUBLISHING CO. ... 1162-68
CLASSIFIED ADVERTISEMENTS ... 1130
EASTMAN KODAK CO. ... 1166
EMERSON, Wm. D. ... 1160
ENKEBOLL SCENIC WORKS ... 1160
EXHIBITORS ADV. & SPECIALTY CO. ... 1118
EXHIBITORS FILM INSURANCE CO. ... 1168
KENNEDY, R. B. ... 1065
McCUTCHEON, C. D. ... 1170
McINTYRE & RICHTER ... 1060-1130
McKENNA BROS. BRASS CO. ... 1163
MODEL PICTURE HOUSE ... 1164
MOTION PICTURE CAMERA CO. ... 1122
NATIONAL TICKET CO. ... 1156
NATIONAL WATERPROOF FILM CO. ... 1130
NATIONAL X-RAY REFLECTOR CO. ... 1169
NEWMAN CO. ... 1165
RAW FILM SUPPLY CO. ... 1166
SARGENT, E. W. ... 1170
SHOW CARD CO. ... 1048
VAN HORN & SON ... 1160
VONNEGUT HARDWARE CO. ... 1164
ZENITH MFG. CO. ... 1160

**MOVING PICTURE MACHINE MFRS.**
AMERICAN ... 1166
EDISON ... 1075
ENTERPRISE OPTICAL CO. ... 1159
POWER'S CAMERAGRAPH ... 1172
SIMPLEX ... 1169

**MUSICAL INSTRUMENTS.**
AMERICAN PHOTOPLAYER SALES CO. ... 1160
OSHKOSH METAL PRODUCTS CO. ... 1118
SCHUELKE ORGAN CO. ... 1160
SINN, C. E. ... 1170
WESTERN AUTOMATIC MUSIC CO. ... 1160
WURLITZER, RUDOLPH ... 1162

**OPERA CHAIR MANUFACTURERS.**
AMERICAN SEATING CO. ... 1170
ANDREWS, A. H. ... 1170
BENNETT, GEO. W. ... 1170
HARDESTY CHAIR CO. ... 1170
STEEL FURNITURE CO. ... 1170
WISCONSIN SEATING CO. ... 1170

**PROJECTION SCREENS.**
AMERICAN THEATRE CURTAIN CO. ... 1168
MIRROROIDE CO. ... 1162
MIRROR SCREEN CO. ... 1160

**SONG & ADVERTISING SLIDES.**
ERKER BROS. ... 1163
MIDLAND TRANSPARENCY CO. ... 1165
NIAGARA SLIDE CO. ... 1160
SCOTT & VAN ALTENA ... 1123
SIMPSON, A. L. ... 1160
SONG SLIDE SERVICE CO. ... 1130
THOMAS, A. G. ... 1160
UTILITY TRANSPARENCY CO. ... 1123

**THEATRICAL ARCHITECTS.**
DECORATORS' SUPPLY CO. ... 1063

# Facts and Comments

THE dealing in special sites for the erection of motion picture theaters is becoming a recognized department in all the big real estate offices in every part of the country. These offices have men on the watch for suitable sites in the future as well as in the present. It would surprise many an exhibitor to know to what extent this specializing in real estate is carried and how thorough and intimate is the knowledge of the motion picture business acquired by these realty specialists. They are familiar with the requirements of the city or State regulations touching motion pictures; they have studied the relation of space to seating capacity, and know not a little about the quality of films. They can guess to a shade what kind of service is good for this neighborhood and what is needed for that vicinity. It is no uncommon thing to find complete plans for a possible motion picture theater in a real estate office before building operations are commenced and before a purchaser has been sought. All of this shows to what an extent the commercial value of the picture has been appreciated by men who devote their lives to the study of commercial values.

*

Right here a serious question will suggest itself to the friend of the motion picture and to a student of present film conditions: Upon what foundation does this hopeful view of the future rest? What kind of pictures are to draw the thousands and tens of thousands into these new houses? We cannot help feeling that there is a happy optimism in these speculations, which on closer view might but too easily be "sicklied o'er with the pale cast of thought." Spread your net for quantity and it will come back to you filled to overflowing, but cast it over for quality and how meagre will be your returns! Is the average of quality falling or rising? Is there any danger of the tares choking the wheat? Can we shut our eyes to the fact that the output of cheap, stereotyped, monotonous and offensive pictures is alarmingly large? Perhaps the offensive pictures are on the decrease—we like to think so at any rate—but what of the cheap, the meaningless, threadbare and tiresome picture? How many pictures of today are worth screen-room, when we strike an average? There are thousands upon thousands of feet which demonstrate nothing in particular except the mental poverty and the lack of inventiveness of their producers. The new houses must have new pictures if they are to live and prosper. We do not mean new releases, but new varieties of releases.

* * *

LIGHT is breaking in the most unexpected of places. Puritanical Maine, with its record of narrowness, is seriously considering the advisability of allowing the exhibition of motion pictures on Sundays. A bill has been introduced into the House of Representatives of that State providing for a restricted Sunday entertainment of motion pictures. It is proposed to amend the Revised Statutes for that purpose by conferring the right of granting Sunday licenses to the authorities in each political subdivision of the State.

As this particular bill is well drawn and embodies the very suggestions which have been repeatedly made in these columns, it seems advisable to deal with its provisions more in detail. Here is the language of the proposed statute: "The Mayor of a city or the selectmen of a town may grant, upon such terms and conditions as they deem reasonable, a license for theatrical exhibitions, public motion picture shows and public entertainments to be held on the Lord's day as shall be in keeping with the character of the day and not inconsistent with its due observance, to which admission is obtained upon payment of money or some other pecuniary or valuable consideration." The measure would provide further that no such exhibition shall take place before one o'clock in the afternoon, and not at all unless the proposed public entertainment shall be approved in writing by the Mayor or the selectmen as being in keeping with the character of the day.

*

This seems to us an ideal bill. It is essentially in the nature of a referendum, for it leaves the final decision of the matter to the local authorities, which, of course, are in nine cases out of ten entirely amenable to and under the influence of local public sentiment. Such a bill is the best possible for the exhibitor, for it really places the whole power and responsibility in his hands. If he is able to select a proper Sunday program the approval of the authorities seems little more than a matter of form. It will be of incalculable value to the cause of kinematographic education, for then the educational picture will come into its own at least once every week. It will draw a class of people who will learn for the first time what a power for good the motion picture is able to exercise. This will mean new patrons for the rest of the week. We have no means of knowing just what the prospects of this bill are, but the very fact that it has been introduced is a good sign, and shows at least some public sentiment in favor of its passage.

* * *

THE complaints frequently heard from exhibitors as to the predominance of foreign pictures are not always well founded, but in one respect at least, they are entitled to immediate practical notice. The foreign producer seeking a market here puts a great burden upon the exhibitor when he gives him a picture which is unintelligible to the average American audience. Some of the foreign pictures, French, Italian, German and Danish, cannot be understood outside of those countries, simply because they deal with conditions which are peculiarly French, Italian, German or Danish. If manufacturers and importers of foreign films would bear this point in mind, they would earn the heartfelt thanks of every exhibitor in the country. What Americans like best in the foreign picture are the natural settings, the splendor of costume and spectacular features generally. They do not like, because they cannot understand, situations and plots which derive their point from peculiar European morals or peculiar European political institutions. Every once in a while a picture makes its appearance here, and it is a sore trial to the average exhibitor.

# The A B C of Censorship

By W. Stephen Bush

As so many of the friends as well as the foes of the motion picture seem to be unable to graduate from the "kindergarten" class in censorship, we make no apology for taking up the A-B-C of this most mooted of questions.

Official censorship, *i. e.*, censorship by the public authorities, is illegal and impossible. The scope of the proposed official censorship does not matter at all. The principle of it is equally vicious whether the censorship is planned for the nation or for the State or for any political subdivision of the State. We regard this point as fundamental and not subject to controversy or compromise.

The fundamental law of every State and of the United States guarantees freedom of expression as an inherent political right. The method of expression makes no difference; the printed and the spoken word are free and, logically, the pictured word must be equally free. In the one case the medium of expression is the printed page, in the other case it is the screen. We have the undoubted right to put on the moving picture screen whatever we like, being of course responsible for an abuse of this liberty. Take for example the language of the constitution of the State of New York, which is substantially the language of every other constitution in any of our States. Here are the words: "Every citizen may freely speak, write and publish his sentiments on all subjects, being responsible for the abuse of that right." Could anything be plainer? These words mean the freedom of the screen no less than the freedom of the press. The newspapers in this country have always freely used pictures, and the cartoon is esteemed one of the most effective weapons of modern journalism. As long as you do not libel a person you may draw and print and publish as many cartoons as you please. Has anyone ever heard of a censorship for cartoons? To be sure, if cartoons are immoral or indecent, there is plenty of law to deal with them, but who would have the hardihood to suggest that the cartoonist must submit his work to the police for approval? Who has ever heard of slides requiring the approval of the police before they can be shown on the screen? If the printed and the painted pictures share in the constitutional guarantees of freedom, why not the moving picture? To be sure, there have been men, and we are sorry to say there are men now, who abuse this liberty and turn out ultra-sensational, immoral, indecent and offensive films. Is that any reason why the decent picture-maker must submit his product to the police before he can display it upon the screen? The police, under laws now existing, have the right to deal with indecent and immoral pictures.

Of course, no one objects to a proper official supervision, but there is all the difference in the world between censorship and supervision. What we object to is the demand to have the films examined and passed upon before they are displayed upon the screen. Such a demand is in plain contravention of the constitutional guarantees. Freedom of speech and freedom of the press are nothing but variations of the freedom of expression. This freedom was gained after centuries of struggle. It is the result of the experience of one of the most progressive and enlightened races in the world's history. After all these centuries of experience both here and in England, we arrived at the conclusion that the benefits conferred by the freedom of expression will always outweigh the concomitant evils. A different view prevails in Russia and other despotic countries.

Now, when we may justly claim the franchises of the press, is it wise and self-respecting to be content with less? It is entirely possible that State censorship may for a year or two be satisfactory to the exhibitors of any particular State, but that does does not alter the fact that the principle of official censorship is absolutely unsound. At the very best, the motion picture would under such a condition of affairs be subject to the fluctuations of politics. It would mean as many different brands of censorship as there are States in the Union. No gigantic effort of the intellect is needed to see to what extent such a condition would hurt the whole industry. It would impose burdens and taxes without number on the exhibitor and on the producer. The most conscientious manufacturer, full of laudable ambition in his art and possessed of a keen sense of his moral responsibility in the premises, would have to suffer the same outrageous and degrading censorship as the unscrupulous panderer to vicious instincts.

If there is to be any censorship of the motion picture let it be from within and never from without. A judicious self-censorship is the plain solution of the whole problem. There is one studio at least where the censorship begins at home. If there is any reasonable doubt as to whether a play will look bad in the films, it never gets on the films at all. The pillars of effective censorship are the blue pencils of the director. How would a newspaper look if it were printed just the way it gets into the hands of the editor? It would not only be confusing and of frightful length, but the chances are it would be full of libels and other offensive features. The newspaper censors itself, and so must the motion picture.

The burden of unofficial censorship should not rest upon the shoulders of the exhibitor. The manufacturers have made a most laudable effort to have an unofficial censorship of national scope. If for any reasons the work of the individuals on this National Board of Unofficial Censors becomes unsatisfactory, the personnel may be changed, but the principle of voluntary censorship by the manufacturers themselves remains as sound as ever.

In the meantime we realize that there is a fight ahead for the motion picture interests. They must win their enfranchisement in the sweat of their brows, but of the ultimate result there can be no doubt whatever. Just as soon as an aggrieved exhibitor or manufacturer takes the question of censorship into court we will have a definition of the rights of kinematography which will lay the ghost of censorship forever and a day.

---

Sir Geo. Alexander told a good story to the select company at the opening ceremony of the New Gallery Kinema, in London. When the management asked him to officially open the theater they asked him, "What are your terms, are they your terms as an actor, an actor-manager, or as a music hall artist?" The reply was that in his capacity as actor-manager he would accept the promise that not less than fifty guineas should go to the League of Mercy. Sir Geo. and Lady Alexander then saw the first program of pictures put on the screen.

The unique distinction of being the first peeress to write a picture drama must be ascribed to the Marchioness Townshend, who perpetrated the scenario of "A Strong Man's Love," which will shortly be released by the Clarendon Company, of London. The Marchioness pays many high tributes to the picture theater and states that scenario work is most fascinating. I have also heard both Mr. Seymour Hicks and Miss Ellaline Teriss are about to enter into an arrangement for the taking of films of their principal plays and sketches.

# United States vs. Motion Picture Patents Co.

### Hearings Are Enlivened By Spirited Clashes—Lewis Swaab of Philadelphia Recites His Grievances—William Fox, William Devery, James L. Carlton and A. H. Sawyer Heard on the Stand.

THE taking of testimony in the suit of the United States against the Motion Picture Patents Company and others is about half finished. At the conclusion of the last hearing, which occupied three days and ended on March 1, Mr. Grosvenor, counsel for the government, told a representative of the Moving Picture World that in his opinion the proceedings have nearly reached the half-mile mark.

"We do not expect to resume these hearings," said Mr. Grosvenor, "until I return from my engagements in the West. For the next ten days I will be busy with the action of the United States against the National Harvester Company, which is set down for argument in the United States Circuit Court at Omaha, Neb. I expect to resume the hearings against the Patents Company on March 17 at the Hotel McAlpin in this city. We will then have continuous sessions lasting for two weeks or perhaps longer. I do not expect any of the future hearings to be held in Philadelphia."

Mr. Grosvenor was asked what the prospects were for the final argument and decision in the United States Circuit Court in Philadelphia. He replied that he hoped to be able to submit the case in the early summer, but was not any too sanguine about it.

At the hearings just concluded most of the evidence adduced referred to the time when the General Film Company bought and absorbed the various film exchanges licensed by the Motion Picture Patents Company.

### Swaab Recites His Grievances.

The most sensational testimony in connection with these events was given by Lewis M. Swaab, a well-known film exchange man of Philadelphia. After the witness had testified that he had been in the motion picture business for fifteen years, six years as an employee of S. Lubin and nine years on his own account, the examiner took him to the time of the signing of the Edison agreement in 1908. Swaab told of a meeting of about sixty film exchanges in the Hotel Imperial, where the secretary of the Film Service Association, Mr. Dwight McDonald, recommended the signing of the proposed agreement. Witness said that a majority of the exchange men opposed the agreement and that a committee was appointed to confer with the manufacturers to see whether some of the provisions of the agreement could not be modified. Nothing came of this effort, and there being no adequate supply of films in sight the exchange men signed the agreement, though they were opposed to it. Witness declared that before the formation of the Motion Picture Patents Company the exchanges in Philadelphia had been in keen competition. He said that after becoming a licensee under the new agreement in 1909 he always lived up to all the terms of the agreement. Witness then submitted some correspondence with the Motion Picture Patents Company which had taken place in May, 1910. From this it appeared that Swaab had been fined a hundred dollars for an alleged violation of the "release day rule." He said he had supplied the Wizard Theater in Baltimore with a first run and in order to get the reel to Baltimore in time for exhibition he had been compelled to send it out of his office five or ten minutes before eight o'clock. The rule of the Motion Picture Patents Company provided that there could be no release until after eight o'clock. Swaab finally paid the fine under protest.

Q. How much film did you buy per week in 1909 and 1910? A. From 23 to 24 reels per week, paying about a hundred dollars a reel.

Q. Was your business prosperous? A. It was.

Q. What became of the other Licensed exchanges in Philadelphia? A. They were bought by the General Film Company about May, 1910.

Q. Was one of these exchanges owned by Lubin? A. Yes. Siegmund Lubin, the manufacturer.

Q. Did you know him personally? A. I had been in his employ for six years. In the summer of 1910 he sent for me three different times and spoke to me in reference to selling my exchange. I went to see him in his office at 926 Market Street. He told me the Patents Company was going to take care of me; that he and I would control the film situation in Philadelphia. I asked him just how this was to be done, but he would not go into any details

Q. Did you have any conversation with Mr. J. A. Berst, of Pathe Freres, the vice-president of the General Film Company? A. Yes, in the summer of 1910. This was after the other three exchanges had been sold to the General Film Company. One of his salesmen told me Mr. Berst wanted to see me. I went over to New York and saw Mr. Berst, who introduced me to Mr. Waters, who introduced me to Mr. Kennedy. I was asked whether I wanted to sell and I said "Yes." Mr. Kennedy said he could not make an estimate of the value of my business without an examination of the records, so we went to 80 Fifth Avenue. After a little while I was taken into a private office, while Mr. Waters and Mr. Kennedy went into an adjoining room. After a while Mr. Waters and Mr. Kennedy came out and I was offered $37,000 for my exchange.

Q. How much were you earning through your exchange at that time? A. About $25,000 to $30,000 a year.

Witness then went on to tell that he felt he could no longer stand the competition of the General Film Company in Philadelphia and for that reason was inclined to sell, but he wanted a little time to consider and to talk the matter over with his counsel. Mr. Kennedy, according to the witness, would not hear of any delay. He told witness he could not leave the room without either accepting or rejecting the offer made by the General Film Company through Kennedy. Witness said he finally accepted and asked that he be allowed to continue until September 1. This was agreed to by Kennedy. Later witness asked for a contract of sale in writing, saying that he wanted to submit the paper to his legal adviser. Kennedy would not accede to this, and after some correspondence between witness and the General Film Company the sale was called off. In December of 1910, witness said, he was accused of sub-renting and of failing to furnish to the General Film Company the name and address of an exhibitor whom he was supplying with film. He denied both allegations and asked for an opportunity to disprove them. The witness said:

I received a letter from the Motion Picture Patents Co. to the effect that I must show cause why my license should not be canceled for these alleged violations of the License exchange agreement. The letter also assured me that I would be given an opportunity to be heard in my own defense. I went to New York and called on H. N. Marvin, the vice-president of the Motion Picture Patents Company, to present my defense.

Q. Did you get an opportunity to do this? A. None whatsoever. Marvin took me into a room and began reading the License exchange agreement to me, not only the parts I was said to have violated, but every single paragraph in the agreement. I tried to interrupt him and get in my explanation but he kept on reading the agreement to me and I could not stop him. I stayed there about an hour, and as I could not offer my defense, I returned to Philadelphia. A few days later, on January 4, I received notice that my license had been canceled and I was ordered to return all reels in my possession within twenty days. On January 24, 1911, four men from the Motion Picture Patents Company and four deputy sheriffs walked into my place of business and put me out of business in about three hours. All ten of the Licensed manufacturers had brought writs of replevin against me. One of the men went behind my counter and grabbed the reels and another took them and handed them to the deputies. While this was going on, customers came in with reels in their cans and the men from the Patents Company stopped them and took the reels out of their cans.

### "Predatory Acts and Unfair Means."

Here the counsel for the defendants made emphatic protests against the reception of this evidence, buttressing their objections with all kinds of legal phraseology. Counsel for the government declared that the evidence was entirely proper "as showing the predatory acts of the defendants and their employment of unfair means," and the evidence went in subject to the later decision of the court as to its admissibility. Witness was asked whether he had begun action against the licensed manufacturers to recover the value of the reels taken from him, and he replied in the affirmative, saying that one of these actions, the suit against Lubin, had been brought to trial, and that he, the witness, had recovered a verdict of $1,800 against Lubin. Mr. Swaab will be cross-examined later, as counsel for the defense were not prepared to go on with the cross-examination at the end of his direct testimony.

### Fox Told He Was a Splinter.

Another witness at the hearing was William Fox, president of the Greater New York Film Rental Company. In some respects the story of Fox resembled the testimony given by the witness Swaab. He told how he was sent for by Mr. Waters, the confidential man of Mr. Kennedy, and was asked whether he did not care to sell out his exchange. This was in September, 1911. Fox, who, according to his estimate, was earning not less than $60,000 a year from his rental exchange, declined to sell unless he got an amount proportionate to the earnings. He said that Kennedy offered him $89,000, which he declined. The offer, witness said, was tentatively raised to $150,000 and was again declined. The witness testified that Waters professed surprise at his temerity in defying the wishes of the General Film Company and told him that he was "only a splinter, a stumbling block in the way of this gigantic organization." A short time after that the license of the Greater New York Film Rental Company was canceled by the Motion Picture Patents Company.

The cross-examination of Mr. Fox was marked by spirited passages between himself and the counsel of the defendants. At one stage of the proceedings one of the lawyers complained that they were losing time, to which the witness replied "that the lawyers in the case ought to be glad to be here anyway." When at another time the witness declined to answer a question in the categorical way insisted on by the lawyers, one of the latter threatened to have the witness taken into court and punished. The witness seemed to be quite amused at this and shouted back at the lawyers that "they could not begin quick enough to suit him." After this episode the cross-examination proceeded in a more quiet and orderly manner. It elicited nothing worthy of record and was often tiresome and apparently without purpose.

There was also a further cross-examination of the witness Swanson, which was equally futile and brought out nothing new. The new attorney conducting this cross examination went over exactly the same ground as the old attorney. Despite the repeated objection of the counsel for the government the record was incumbered with all this dreary repetition.

James L. Carlton, a mechanical engineer and technical expert now in the employ of the Universal Film Company, was another witness before the examiner. His testimony related solely to technical matters, and at the request of Mr. Grosvenor he gave a detailed description of the processes of kinematography from the preparation of the film to the projection upon the screen. He also explained at great length the mechanism and the history of projection machines. There was no cross-examination of this witness.

### The Plaint of Kinemacolor.

He was followed by Arthur H. Sawyer, who described himself as the manager of Kinemacolor in this country. He explained that the Kinemacolor Company of America was the exclusive licensee of a Delaware corporation which controlled the Urban-Smith patents in this country. Witness briefly described who Smith and Urban were, describing Urban as an "American, who has lived in England for a number of years." Witness in answer to questions put by Mr. Grosvenor described the Kinemacolor processes and emphasized the difference between hand-colored pictures and Kinemacolor pictures. Witness declared that there was a great demand for Kimenacolor pictures in the best types of houses, but as most of the best type of houses were using licensed service he found it impossible to supply them. They were not allowed by the Patents Company to exhibit any independent films, among which were included the Kinemacolor productions. Witness added that he did not mean to say there were no high class houses using the independent service, but the big theaters, such as were owned by Keith or Proctor and which were devoted to both vaudeville and pictures, had been warned that if they used independent pictures with licensed films the licenses for all their houses on the circuit would be revoked. Interrogated as to the character of Kinemacolor films, witness testified that they were largely of an educational character and instanced "The Coronation," "The Durbar," "The War in the Balkans," and "The Panama Canal." He said that his company had received many applications for Kinemacolor from licensed houses. Witness said that the refusal of the Patents Company to allow the exhibition of Kinemacolor pictures together with licensed pictures had crippled them and prevented their expansion.

### The Troubles of the Imperial Film Exchange.

The last witness was William Devery, formerly manager of the Imperial Film Exchange. He told in detail of the extent and the connections of the Imperial Film Exchange, how it became a licensee of the Motion Picture Patents Company and how prosperous all its branches were. In answer to further questions by Mr. Grosvenor witness declared that the Imperial Film Exchange had always scrupulously observed all the provisions of the agreement under which it had obtained its license. He said that charges were preferred against the Exchange for having supplied the Winter Garden, an unlicensed house, with a certain reel of Biograph make. This, witness said, was made the subject of a personal investigation by Mr. Kennedy, who called at the office of the Imperial Film Exchange and demanded to see the four Biograph reels of a certain subject with which the exchange had been supplied. One of these four reels, it had been claimed, had been supplied to the Winter Garden. Only three of the reels could be found and Mr. Kennedy told the exchange managers "that they had a lot of crooks working for them." Later witness said it was shown that the missing reel had been sent to Porto Rico. The license of the Imperial Film Company was thereupon canceled. The witness continued:

> To keep our customers we continued to pay the weekly royalty of $2 for them. We thought possibly matters might be adjusted and it would be well to have the royalties paid up to date. It availed nothing, however, for the Licensed companies forced us into bankruptcy. Upon their petition a receiver was appointed and he took charge of our business, which had been reduced in value through the action of the defendants. They had notified every one of our exhibitors and every exchange even. We were cut off from the only available source of film supply.
>
> Q. Did you ever try to get back the royalties you sent as you told before? A. Yes, we wrote several times about that to the Patents Company and asked for a return of these moneys.
>
> Q. Did you ever get any of it back? A. No, not a cent, but the receiver got a letter from the Patents Company urging him to pay more royalties.

Witness went on to tell of the trial of the action in bankruptcy. He told Mr. Grosvenor that after a hearing before the referee in bankruptcy, the petition of the creditors, who were the defendants in the present proceeding, was dismissed and the bankruptcy terminated. The petitioners, witness said, took an appeal in the matter to the Circuit Court of Appeals, and that court sustained the findings of the referee against the creditors. W. S. B.

---

## MR. PONTING BRINGS CAPTAIN SCOTT FILMS.

Mr. Ponting, the photographing artist with the British Antarctic Expedition, will arrive in New York, March 12, on the Kaiser Wilhelm with a complete new series of films of Captain Scott's expedition to the South Pole. The pictures will show the entire work of the expedition from the time of reaching the Antarctic right up to the final polar journey. The last scenes illustrate the daily camping life of Captain Scott's immediate group, the members of which later met such an unprecedentedly tragic fate in the Southern wastes.

We understand Mr. Ponting is the only authorized representative of the British Antarctic Expedition and that he has sole powers to negotiate with those seeking American rights. He announces that he will take suitable action against all parties who may be concerned in the duplication of the films recently shown, which it is said merely show the preliminary stages of the expedition and of the voyage to the Antarctic, where the real work began.

---

## TAKING PICTURES UNDER DIFFICULTIES.

David Miles and the Kinemacolor stock company in California recently ascended Mt. Lowe for the purpose of taking some motion pictures with real cloudland scenery. Scarcely had they taken the pictures and were preparing to return to Los Angeles when a heavy snowstorm caught them and made the descent impossible. Always prepared for emergencies on these field expeditions, Mr. Miles established a camp for his company in some deserted log cabins, where they lived very comfortably for three days. By that time the food supply was running low, and although almost snowed in, they managed to send a messenger on snow shoes to the nearest telegraph station. The relief expedition from the Hollywood headquarters of the Kinemacolor Company found that Mr. Miles had drafted a realistic new scenario, founded on memories of Whittier's "Snowbound" with scenic settings like one of Bret Harte's Sierra stories, and the half-famished actors had played their parts with such genuine feeling and appreciation of the situation that it was pronounced one of the finest productions of the Kinemacolor stock company—much better, in fact, than the story which they originally started out to take.

---

## ROAD SHOWS FOR KINEMACOLOR.

Such a success has the Kinemacolor representation of "The Making of the Panama Canal" and "Actual Scenes of the Balkan War" proved at the Carnegie Lyceum, New York, the Kinemacolor Company of America has decided to send out two road shows to play at the regular prices of first-class theatrical attractions. The Eastern show opens at the Tremont Temple, Boston, on March 17, and the Western show opens at the Olympic Theater, Cincinnati, on March 16. Each of these shows will be an exact duplicate of the show now running at the Carnegie Lyceum and will be accompanied by a competent speaker to supply explanatory comment in regard to the Balkan War and the Canal.

## BERNARD M. CORBETT WITH MOTIOGRAPH.

Bernard M. Corbett, formerly of the Thomas A. Edison, Inc., of Orange, N. J., but now with the sales department of the Enterprise Optical Manufacturing Company of Chicago, announces that he has installed the latest 1913 improved model Motiograph, with motor drive, and known as the Massachusetts Special, in the Majestic Theater, Buffalo. At the smoker of the Buffalo Local of the Exhibitors' League held on February 26 the 1913 model Motiograph came in for a lot of favorable comment from the exhibitors.

---

## A MOTION PICTURE ADVERTISING COMPANY.

F. E. Nemic, of St. Cloud, Minn., president of the Princess Theater Circuit Company, is the president of a newly organized company to be known as the National Motion Picture Advertising Company. The company will manufacture films showing views of big manufacturing plants and exhibit them in theaters for advertising purposes.

## "The Hero-Coward" (Essanay)

Reviewed by James S. McQuade.

PRODUCER WHARTON and an Eastern company of Essanay's have given us a photoplay with a strong punch in "The Hero-Coward," which will be released March 28th. And this is acomplished without the usual sentimental element. There is no love-making, but there are tender scenes between a strong man, who has been misjudged, and his good, old mother, and these stir one strongly as they recall past associations.

E. H. Calvert appears in the title role (Frank Wallace), and his acting throughout is in admirable keeping with the part. The struggle between Wallace and the desperate criminal Snell (Wm. Bailey) is terrific in its fury. Miss Helen Dunbar gives a fine portrayal of Mrs. Wallace, the hero's mother.

Frank Wallace, a police officer, was injured in early childhood by a runaway horse and ever afterwards was afraid of encountering one. Once it became his duty as an officer to stop a runaway, whose rider was in imminent peril, but the old fear seized him and he was reported to the chief as being guilty of cowardice. He admitted his offense, without referring to his early experience, and was discharged from the force.

Scene from "The Hero-Coward" (Essanay).

He is utterly cast down, but his mother consoles and comforts him and gradually restores his confidence in himself. In the course of time he secures employment as elevator man in an office building. One day a criminal named Snell breaks away from two officers, who are taking him to a cell, and seeks refuge in the building in which Wallace works. He is closely pursued by the police and, hard pressed, jumps into Wallace's car and asks to be taken down. Wallace refuses and is immediately shot in the back by the desperado. He soon recovers from the shock and engages in a desperate hand-to-hand encounter with Snell as the car goes downward. Wallace succeeds in overcoming Snell and when the car stops at the ground floor he delivers his prisoner to the waiting officers.

During convalescence Wallace is visited by his old chief and several officers of the force. The chief has learned from Wallace's mother of the accident in his youth, and noting his determined and persistent bravery in the capture of Snell, he decides to restore him to the force with the rank of sergeant.

## "The Lesson" (American)

Reviewed by James S. McQuade.

THE American's second Western company has been very successful in the portrayal of the characters in "The Lesson," a full reel photoplay with a good story. The characters number only four, and they have been very happily assigned. Miss Carmen Sobranes, a most captivating looking girl, plays the part of the country maid, who throws her rustic lover over for a well dressed stronger from the city. The country boy is in the care of Edward Coxen, who gives us some fine illustrations of the art of expressing emotions by facial changes. Chester Withey appears as the father of the girl and wins our approbation by his dignified characterization. The stranger from town is well depicted by George Field.

Scene from "The Lesson" (American).

Sue Thompson and Ned Williams are rustic sweethearts. Sue is quite satisfied with her country lover until a stranger from the city, Herbert Randolph, chances to stop at her father's little inn, while on an automobiling trip. Randolph is struck by Sue's pretty face and makes up his mind to pass some time at the inn.

Fickle Sue draws a comparison between the well-bred, well-groomed Randolph and poor Ned, with the result that the latter is held at a distance, while she smiles at the attentions of the city-bred youth. Her father shows disapproval of her course by his looks and manner, for he knows that Ned is the better mate for his only child.

The gulf between Sue and Ned gradually widens and he is seldom permitted to see her alone. He has grown to hate Randolph with his sneering face and well-bred ease. On one occasion he comes between his old sweetheart and Randolph, and is about to administer chastisement, but he is ordered right about face by Sue, and retires in deep humiliation.

Sue had grown to love the handsome stranger and eagerly awaited his naming of the date for their marriage. One day a letter arrived at the inn for Randolph, and, to her surprise, he informed her that he must go East on urgent business, without stating when he would return or giving his city address. He left shortly afterwards. In deep distress, Sue chanced to catch sight of a letter which had dropped from Randolph's pocket. Reading it she discovered that he was a married man and that the letter was from his wife.

"The Lesson" will be released on March 20th.

## Remarkable Civil War Picture.

### To Be Released by Selig Polyscope Company, March 24th, In Two Reels.

A new, special, two-reel, war time play, "Pauline Cushman, the Federal Spy," will be released by the Selig Polyscope Company on March 24th, and it promises to be one of the most important feature productions of the season. History has been followed with unusual care for exactitude in details, and woven in with a big romance that never allows interest to flag for a moment. It was a happy discovery to find a heroine so dashing and so distinctive as this modern Valkyrie, who deserted the feverish sentimentality of the theatrical footlights to frequently dare death on the battle field or on the dangerous debatable ground "between the lines." As an actual fact, she was twice sentenced to death by Confederate officers and many times made wonderful escapes.

**Scene from "Pauline Cushman" (Selig).**

The truth of the story has been attested to by many Grand Army officials who have manifested an unusual interest in this masterly and massive production. The Selig people have won an enviable position for themselves in the field of features and a Selig "masterpiece" is always looked forward to with exceeding interest. Over 1,000 extra people were utilized in the present mammoth production and several thousands of dollars were expended on the elaborate staging of gigantic interior and battle field settings.

## NEW FEATURE FILM DISTRIBUTOR.

The Fidelity Film Company, 145 West Forty-fifth Street and 1202 Race Street, Philadelphia, is entering the field with a feature release each week. Their representative has just returned from London, after closing arrangements with the Moving Picture Sales Agency, one of the largest film distributors in the world. The company will be ready to show its first offerings at its New York office next week. The policy will be to show every production in advance so that purchasers can make a selection and secure every benefit of advance notices. Ample paper of all sizes will be at the disposal of all state right buyers. The Moving Picture Sales Agency buys the world's rights to all productions it handles and will assign American and Canadian rights to the Fidelity Film Company, who will absolutely protect the copyright on all its releases in this country.

## Moving Pictures in Opera.

### Battle Scenes Taken by Kalem Company Used in the Production of Sousa's "The American Maid."

Through the introduction of motion pictures a striking piece of realism is presented in John Philip Sousa's latest opera, "The American Maid," which had its New York premier at the Broadway Theater, Monday night, March 3.

In the third act the stage setting represents a location in Cuba during the hostilities of 1898 and a large troop of American soldiers, under the command of a young lieutenant, marches off stage. Their progress is immediately taken up by motion pictures and the audience sees the troop pass along the tropical road. A change of scene depicts a large body of Spaniards in possession of a blockhouse, and as the Americans approach they are fired upon. A charge is made up the hill and one can almost hear the Mausers flying through the air. The color bearer is shot down and the young lieutenant, the hero of the day, rallies his troops and leads the men to a hand-to-hand combat with the enemy. The Americans carry the day and the soldiers march out of the picture, back to the stage. The pictures and the stage setting, as well as the marching order of the soldiers, have been arranged with such skill that the illusion is perfect.

The Kalem Company, which specializes on military productions, made the motion picture scenes in Florida, in accordance with specifications furnished by Mr. Sousa, and the tropical locations are very impressive. Several companies of the state militia and a complete hospital corps were engaged for this work and the fineness of the trained military men is apparent.

## CINES AND ECLIPSE NOTES.

George Kleine's releases for the week ending March 8th consist of two highly entertaining comedies and a splendid drama, thus offering a well-balanced program. A story of intense heart interest and one which will hold the rapt attention of young and old is offered in "His Grandchild," the Cines release of Tuesday, March 4th, which was reviewed in the Moving Picture World of March 8th.

"The Lost Wager" is the title of the Wednesday Eclipse. It contains a rather unusual plot and teaches a little moral lesson quite effectively. A wealthy nobleman becomes dissatisfied with the luxury and ease of his everyday life and to create a little excitement at his club makes a wager that he can live a month as a roustabout without spending a penny that he does not earn. Dressed in his old clothes he succeeds in carrying out his purpose, living on what he can earn in doing all sorts of odd jobs, but on the last evening of his allotted time, he is tricked into losing his bet by a base deception.. However, returning to his club he gladly pays the wager, but complacently announces that he has gained some things more valuable to him during this month of toil—health and happiness.

On the same reel is an interesting travelogue subject entitled "Picturesque Spalato," which spreads before us many beautiful sights in and about the town and some magnificent sunset scenes on the Adriatic Sea.

"The Girl and the Horseshoe" is the Saturday Cines, describing how a pretty girl finds a horseshoe and depends upon it to bring her good luck. It does, but not at first nor just as anticipated. The various incidents come very unexpectedly and keep the audience in suspense to the very last.

On the same reel is a highly amusing comedy entitled "Winning Smiles." It tells of a young fellow who goes out in search of smiles upon pretty womens' faces, but his attentions invariably meet with most disastrous results. He finally concludes that smiles are generally dangerous and whenever a lady approaches he makes himself scarce.

## HAYES BUILDING NEW THEATER.

John F. Hayes, of 2420 Oxford Street, Philadelphia, Pa., has just bought a plot of ground on the south side of Girard Avenue above 61st Street, Philadelphia, upon which he is to build a first class moving picture theater. Mr. Hayes says that the people of that section of Philadelphia will be proud of the house. The dimensions of the land purchase are 150 feet by 110 feet.

## POWER'S CAMERAGRAPH INSTALLATIONS.

I. W. Smith, of Lynche's Theater, Woonsocket, R. I., has purchased two No. 6A Power's cameragraphs through the R. D. Harson Moving Picture Company, of Boston.

The new Lyric Theater, controlled by the Fox Amusement Company, was opened in Bridgeport, Conn., this week. A Power's cameragraph No. 6 was installed.

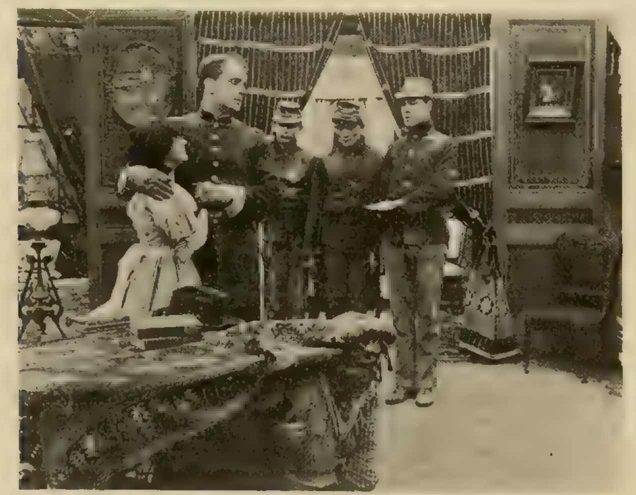
# "The Pride of the South"

### Three-Reel Kay-Bee Release.

Reviewed by Louis Reeves Harrison.

IN this beautiful play Director Ince raises his curtain at a critical period of his story, where separate lines have converged, with a result that interest is strongly enlisted from the beginning, and it is held through a running fire of battle scenes straight to the artistic conclusion. Interest is concentrated on a small group of characters, not frittered away on subsidiary personages, and the battle scenes are so short, so swift, so tremendous in action, and so cleverly used in contrast with those of the touching story that there is no lapse in the tension though a dangerous lapse of years, so fatal in most stories, is an essential feature. While the photodrama presents a series of episodes, they grow out of each other plausibly enough, almost as if by preordained necessity, and they lead up to scenes of unusual tenderness at the end.

"The Pride of the South" is one of those stories so dependent on characterization that it would be of small account without it. Colonel Mosby, widowed father of a pretty daughter named Diane, has such an unreasonable estimate of his own superiority and is so overbearing in his treatment of others that he well represents that much vaunted pride of the South that went before a fall. For all that he is high-tempered, stern and unforgiving; he is a man of courage and splendid spirit, ready to fight to the bitter end for "The Cause" to which he is passionately devoted. His distinctive qualities are enforced with great skill until we know what to expect of him when he receives information from General Lee that war is declared, together with orders to join his regiment, and he finds that Diane has become engaged to a young Northern officer. The latter becomes an object of utter detestation in the eyes of Mosby, nor will the old man be moved by his daughter's prayers. He is an irreconcilable. The young people are commanded to see each other no more, but love finds a way. The tide of war sweeps over Colonel Mosby's own plantation, and Diane is united in marriage to the man of her choice by a chaplain of the Northern Army. Even as this occurs, Colonel Mosby, alarmed about his daughter, penetrates the Union lines to assure himself of her safety and encounters many perilous adventures on the way. He arrives too late. The marriage has been consummated. He comes upon his daughter and her husband in each other's arms and attempts to take the lives of both.



Scene from "The Pride of the South" (Kay-Bee).

So bitter, so implacable is the old man, so wild and extravagant in his devotion to the cause, that his hate is transferred to his disobedient daughter, and Diane is driven from the house with orders never to return. In the fearful scenes of carnage that follow, both men fall desperately wounded and the Northern husband dies within sight of his wife's home. She finds his body, and a pitiful scene quickens sympathy for her. She is dragged away by an old negro mammy and given shelter in one of the shanties, henceforth her only home. Mosby recovers from his wounds after losing one arm, but his wounded pride is not to be cured after the war is over. He is not to be moved by the petitions of his body servant in his daughter's behalf, so Diane lives on in the shanty with the negro mammy. There she becomes the mother of a beautiful little girl, and the child grows up with the pickaninnies for playmates.

Little Diane is bound to meet her grandfather in the course of time, and when she does so she becomes the object of sympathetic interest. She clashes with him before her identity is revealed. A little barefoot girl of great beauty, a wild rose, she invades his property and plays on the steps of his house with two little coons. The tiny blacks runs when the stern old man comes to drive them away with uplifted cane, but the white child stands her ground and defies him to do his worst. The fighting blood of the race boils in her veins at the idea that God's little ones may not play where they list, and she gives the stony-hearted old man a piece of her mind with a spirit and courage that penetrates his egotism and stirs his admiration. He makes inquiries about the little dare-devil and learns that she is his own grandchild. Finding that she has left her shoes behind, he picks them up and carries them to where she is playing in the field. He gradually wins her confidence and induces her to return to the house.

Because of an admirable selection of types and because of fine characterization, the scenes that follow between inexorable old Mosby and his grandchild are very affecting. In all the years that I have reviewed plays I have never reproached the actors—where there are no great actors there are no great parts—and I am always glad to recognize them where I can, but I do not know the name of the man who impersonated Col. Mosby in this photodrama, nor that of the child who performed her role to perfection, so I must impersonally compliment them. By their own personality, quite as much as by the training given them, they stimulated interest to the highest point. It is only to be regretted that the author of the play did not see that here was a chance for conflict more exciting than that depicted in the splendid battle scenes.

I do not insist that conflict is absolutely essential to the drama, but that between will and will should be made as intense as possible. The unforgiving old man could have been made to hold out defiantly against reconciliation with his daughter even more strongly until his granddaughter used his own methods of brutality, such as by striking him with one of his weapons, but the characterization is exceptionally good as it is. He yields at last and goes to the shanty where Diane lies in fever and delirium. She raves in her sickness, but not of him. She no longer cares about him. Her thoughts traverse the weary years to the few bright moments she knew in the arms of the Northern officer she loved. Realizing that her portion of happiness has been meagre indeed, Col. Mosby breaks down at her bedside, to which he has been induced to come by his plucky grandchild, and there his own heart breaks in one of the most affecting scenes ever thrown on the screen. Not only is the motive of the play beautiful, but the atmosphere is clean, wholesome and far superior to the ordinary run of photodramas.

## ANDERSON MAKING REMARKABLE HEADWAY IN THE WEST.

G. M. Anderson, the great "Broncho Billy," since returning to the Golden West, has made wonderful progress in photoplays. Only seven days has elapsed since he arrived at Niles, Cal., and in that short period of time he "turned out" three corking good "Alkali" Ike pictures, and two "Broncho Billys." It is the opinion of the Eastern studio that they work by moonlight in the West. The most appreciable and exceedingly eccentric and hilarious comedy constructed and produced ready for exhibitors on a minute's notice is "Alkali Ike's Homecoming." For a laugh-getting, side-splitting comedy of errors, this comedy of errors, this one is a masterpiece.

## COLEMAN BROTHERS OPEN NEW HOUSE.

Coleman Brothers, of New York City, have opened another picture theater in the Bronx. The new house is named Coleman's Theater and it is situated at the corner of Westchester Avenue and One hundred and Fifty-sixth Street, the Bronx. On the opening night, February 1, 1,500 people attended. The theater has a seating capacity of 1,200 persons and the proprietors say that it is the biggest house in Bronx borough. Coleman brothers are also the proprietors and managers of the Avenue Theater, Third Avenue and One Hundred and Forty-fifth Street, the Bronx. Both houses are reaping a splendid harvest of "greenbacks" for the owners.

## PALMER LEASES HOUSE.

G. L. Palmer, of Sidney, N. Y., has leased the Arcade Theater in Deposit, N. Y., and will open it in a few weeks. Motion pictures will be the main attraction, but it is Mr. Palmer's intention of giving a legitimate offering once a month.

# Photoplaywriters Hold Second Dinner

**Many Interesting Speeches From Many Angles—An Inquest Club Is Organized—Representatives Present from Chicago, Boston and Hartford—It Is a Most Pleasant Occasion.**

THE Photoplaywrights held their second dinner at the Taverne Louis, Twenty-third Street and Broadway, on Saturday evening, March 1. Like its predecessor, it was a real time. There were good things to eat, and, still better, many interesting talks by leaders in their lines of endeavor, from the hardened and toughened scenario writer, including the founder of the Photoplayers, with a record for the last six months of fifty-four accepted scripts, ten of which he has personally produced; from the stern scenario editor, from the director, aptly described by Mr. Brenon as the "court of last resort"; from the critic, and from an authority on projection. Letters were read from James Carroll, the winner of the Powers prize contest of last year, and the Rev. Sydney S. Booth, of Waterville, Me., whose last picture, Edison's "The Minister's Temptation," has received such unstinted praise. A result of the dinner is the formation of the Inquest Club, which will hold stated meetings for the discussion of photoplaywriting. One of the interesting announcements of the evening was the statement that the Famous Players intend to release one feature every week. Mr. Schulberg aroused the enthusiasm of the diners when he said that the company would pav the highest prices on record for two and three reel scripts.

Epes Winthrop Sargent, the founder of the Photoplaywrights, was toastmaster, aided by his associate leader of the Inquest Club, the Rev. E. Boudinot Stockton. Mr. Sargent talked between speeches, emphasizing salient points of the preceding remarks, and kept things moving. The speech that aroused the diners more than any other was that of W. Stephen Bush. Mr. Bush was not in serious mood. Far from it. His remarks were adapted to that peculiar condition which at times will threaten with apathy a gathering which feels it is about to suffer from a plethora of heavy discourse. Mr. Bush's first sentence brought a hearty laugh, and the mirth was continuous throughout his scintillating talk. Spirited addresses were made by Herbert Brenon from the director's standpoint and by F. H. Richardson, who pleaded for the operator. Others who spoke were Marc Edmund Jones, of Chicago; Cora Drew, of Boston; Henry Albert Phillips, William Edward Blaisdell, Frank J. Sheedey, of Schenectady; Phil Lang, William Robert Daly, and "Bennie" Schulberg.

Mr. Jones told of the formation in Chicago, four months ago, of an Inquest Club. While there are only four members, much has been accomplished in the way of mutual assistance. Meetings are held every two weeks. "Whenever there is a release of a picture by one of our members," said Mr. Jones, "we make it a point to see it together. We afterward hold an inquest and tell the author why his picture is rotten."

Mr. Sargent then launched the Inquest Club for New York. The first meeting will be at the Herald Square Theater at 7:30 on March 10.

Mr. Bush was the next speaker. He admitted his trepidation confronted as he was by confessed scenario writers. He expressed his gratification that everyone had some other prospective and respective occupation—else indeed would the sanity of the nation be seriously menaced. "As confession seems to be in order," Mr. Bush said in the course of his remarks, "I am going to make one." He told how he had submitted two scenarios and how they were accepted. "Fortunately," continued the speaker, amid the laughter of his hearers, "neither of them has so far been produced upon the screen, although they were accepted and I received the checks nearly two years ago. Believe me, this has been a sore blow to my pride. I have been watching the progress of that studio for two years—was even tempted upon one occasion to rush upon that studio and demand that its controllers complete my productions or else I would demand their return. I have felt that I have been a martyr." Mr. Bush's philosophic reflection at the close of his talk indicated his changed frame of mind: "A check in the hand is better than two scenarios in the bush."

Mr. Richardson spoke for the operators. "The work of you gentlemen," he said, "lies in the hands of the operators. The photoplaywright may be one of the world's best. He may create a play that is excellent; the producer may spend any sum in making that play; it may turn out splendid in photography, the settings may be magnificent, and the acting superb—but when it is sent to the projection room and put into the hands of a ten-dollar operator, what happens to your beautiful work? It comes out in jumping and dancing figures and is ruined. The result is always the same if pictures are handled by incompetent operators." Mr. Richardson said he had labored for three years for improved conditions for operators and for better pay to the end that better men might be secured and the good ones encouraged.

Mr. Sargent enlarged upon Mr. Richardson's remarks. He pointed out how if a poor operator may through indifferent projection spoil a picture, on the other hand a picture that may be injured through careless work on the part of a cameraman may be saved by a good operator. "In the last resort," he said, "the picture is right if the operator is right; if the operator is wrong the picture is wrong."

Mr. Sargent next introduced William Edward Blaisdell as the junior photoplaywright, as he had that noon got word of the acceptance of a script and in the afternoon received a letter from California that a second one was under consideration by a director. Mr. Blaisdell said that his ordinary vocation was entirely different from the work involved in scenario writing. It had been his experience, though, that if under these circumstances it was labor to try to write a script it was in a measure a labor of love; there was the inspiration of trying, at least, to create an artistic piece of work, knowing that if success came it would not only be a satisfaction to himself; it might also give pleasure to others.

Phil Lang, scenario editor for the Kalem Company, made some humorous references to the product of the photoplaywright schools and to the marked similarity in the wording of many of the letters of inquiry that come to his desk. Mr. Lang said that oftentimes an editor might receive a worthy script, but be unsuited to the requirements of his particular company, yet he would not feel at liberty to indicate to the writer just what studio would use the script.

Mr. Brenon paid tribute to the work of Mr. Sargent in helping those striving to write successful scripts. "There has been much said here to-night," said Mr. Brenon, "about the editor. You have got to go a little further. You have forgotten about the director—because, no matter what the scenario department says, a picture will not be produced unless the director says so. Get your situations in a few words in your synopsis. Get to your director in your synopsis. Then we are going to put it on. We are not going to read through all that scenario. I am talking to you as a director who has left a scenario desk. Put everything in your synopsis and we will buy your script—put in the tear, the laugh, the thrill. Get in touch with your director through the editorial department and everyone of you will be successful. Good scenarios are not plentiful. The good ones are coming from the outside, from the little fellows; the little fellows write the good ones, not the staff writers. Give your director a great big punch in your synopsis—and put it in 250 words."

"If the director does not want a script," grimly commented Mr. Sargent, "the editor can't make him take it. If the director wants it the editor can't stop him."

"The scenario writer is the keystone of the arch of the moving picture," said William Robert Daly, fellow-director with Mr. Brenon in the Imp Company. "The producers, the actors, are but stones in the formation of that arch. If the scenario writers and editors will make that keystone bigger, firmer and stronger, we, the stones, the producers and actors, will try our best to make that arch the greatest in the theatrical world."

"Bennie" Schulberg said he had been requested to express the regret, at his inability to be present, of Daniel Frohman, who, Mr. Schulberg added, was a firm moving picture advocate. Referring to his own experience as a scenario editor, the speaker said he believed the scenario department to be the most vital factor in the organization of a manufacturer. He disagreed with Mr. Brenon as to the importance of the writer reaching the director, saying that if the editor did not pass a script on to the director the latter would never see it. There was an interesting colloquy between the two for a moment.

Those present were: Marc Edmund Jones, of Chicago; Miss Hetty Gray Baker, of Hartford; Miss Cora Drew, of Boston; F. J. Sheedey, of Schenectady; Dr. R. Ralston Reed and Elmer W. Romine, of Morristown, N. J.; Steve Talbot, of Philadelphia; E. J. and Arthur Montagne, Herman E. L. Beyer, Newark Town Talk; Stanley E. Todd, Mr. and Mrs. Edmund S. Hirsch, George Hennessey, the Rev. E. Boudinot Stockton, A. Van Buren Powell, J. E. Kellette, B. P. Schulberg, Leon Demachy, Benjamin Barondess, Henry Albert Phillips, author of "The Plot of the Short Story"; Clarence James Fleming, Hamilton Smith, Phil Lang, Herbert Brenon, William Robert Daly, Hugh C. Jackson, Miss A. Cowrey, Miss E. J. Chalmers, John Wylie, W. Stephen Bush, Miss Margaret I. MacDonald, Ben Hur Lease, Frank H. Richardson, Louis Reeves Harrison, William Edward Blaisdell, Mr. and Mrs. James L. Hoff and Mr. and Mrs. Epes W. Sargent.

## CHICAGO LETTER

By JAS. S. McQUADE

WHAT is the destiny of the moving picture is a question that frequently forces itself upon us. Looking back over its brief past, we have seen it housed amid squalid surroundings and looked upon merely as a novelty that enabled one to pass away five or ten minutes leisure time. Gradually it forced its way until it was considered worthy to form part of a program that was chiefly devoted to cheap vaudeville. Soon it outgrew this humble and degraded use and was deemed important and strong enough to stand alone as an entertainment. It holds that position now; but there are some people engaged in the field of public entertainment today who are not treating the moving picture fairly. These people are impressed that they must continue to dabble in what they call "high class" vaudeville, and with several acts of this they associate several reels of pictures. They assume that their patrons want pictures as well as vaudeville, and vaudeville as well as pictures. They dislike to take chances in running really high-class vaudeville on its merits or high-class picture programs on their merits. It is cheaper to compromise, and they give their patrons programs that offer neither standard high-class vaudeville nor standard high-class picture entertainment.

I have always held that really high-class vaudeville can and will continue to stand by itself and that really high-class moving picture programs can stand by themselves. Vaudeville and pictures do not assimilate. Vaudeville at best is low art; moving pictures at their best are high art—in some respects even superior to famous paintings, which are classed among the fine arts. Moving pictures assimilate with high-class singing acts, for here we have arts of the same standard and class associated. Music, whether instrumental or vocal, harmonizes with moving pictures. Both make an appeal to the imagination. The motif of a great moving picture can be suggested at the very beginning of its presentation, by appropriate music; and, throughout the presentation, scenes and incidents can be artistically enhanced by musical accompaniment, because eye and ear are both made subservient to our delight and pleasure.

The destiny of the moving picture, as we all know, is still higher than the mere furnishing of entertainment. It has already been shown that its greater value lies in instruction. Its educational domain has scarcely, as yet, been entered upon, and we can only guess at the marvelous results that will be accomplished in this respect. Its high mission makes one zealous for its present good name, and all true friends dislike to see it affiliated with unworthy associates.

When one reads of the building of beautiful new theaters, with large seating capacities, and learns that the programs are to consist of "high-class" vaudeville, so called, and moving pictures, and that such theaters are pronounced by their owners "picture theaters," there is a mingled feeling of sadness and resentment. What we need at the present time are more managers of the Saxe Brothers and Sievers type, and of the same type that is so prevalent in the far West. And we need, too, presentors of moving pictures of the Rothapfel type. The time is close at hand when greater intelligence must be supplied for the conduct of picture theaters, both for their business management and for the presentation of pictures. The exhibiting department of the moving picture industry has not kept pace with the manufacturing and distributing departments.

### New Saxe Enterprises.

It has just been announced that the Saxe Brothers of Milwaukee have planned a new million-dollar theater in that city in the near future. The building will be a fourteen-story structure, which, in addition to the theater, will contain hotel and offices. The site is 100 by 150 feet and includes the ground of the Princess Theater, a moving picture house already owned by the Saxe Brothers. The house also covers that of the corner building adjoining, which is now occupied by a business firm. It is said that the theater will be of the latest Hippodrome style, and that it will seat at least 3,500 people. When this theater is completed, it will make the Saxe Brothers the largest theater owners in the state of Wisconsin. They control at present in Milwaukee five picture theaters, including the famous Alhambra, and they also own a vaudeville house of importance in the city.

The Saxe Brothers, it is rumored, will take over within a few days, large theaters in Minneapolis, St. Paul and Duluth. Messrs. John and Tom Saxe were in Minneapolis and St. Paul a few days ago, inspecting theaters with a view toward securing leases on them. Though the names of the theaters have not been divulged as yet, it is known that one of them is one of the largest in St. Paul, which is owned at present by a big eastern theatrical syndicate. It must be remembered that the Saxe Brothers already control the Lyric Theater, Minneapolis, devoted exclusively to moving pictures, a large vaudeville house in Omaha, and a fine picture theater in St. Joseph, Mo. In addition they own large interests in the restaurant business, both in Milwaukee and Minneapolis.

### Chicago Film Brevities.

Phil. H. Solomon, who has so successfully managed the Chicago office of the Warner Feature Film Company, has been promoted to the position of district manager and has assumed the duties and responsibilities of that office. Chicago will still be his headquarters, and he will still be found in the same offices as heretofore. Mr. Solomon has now supervision over branch offices in Indianapolis, Minneapolis, St. Paul and Kansas City. He left for Indianapolis for a short stay on March 1. Mr. Solomon reports very flourishing business throughout his entire territory owing to the satisfaction given by recent Warner feature releases.

* * *

G. P. Hamilton, general manager of the St. Louis Motion Picture Company, arrived in the city Sunday, March 2, and returned the following date to St. Louis. Mr. Hamilton stated that his company is now putting out the Frontier brand. One release weekly has been made during the past four months. A second release will be announced for April 12. Mr. Hamilton's visit was for the purpose of engaging people for a second company, which he will take on to Albuquerque, N. M. He has already a big company there, which has been busy at work for the past five months. Mr. Hamilton will handle both companies. "Charlotte's Atonement," a two-reel feature for the Universal program, is a fine subject, Mr. Hamilton says. It will be released some time in May. The story is laid in old Mexico, and is said to be thrilling. The scenes are all out of doors and reveal many beautiful natural, scenic backgrounds.

* * *

Tom Quill is now interested in the Sherman Theater, 5619 Center Avenue, which will be open about March 10. The Sherman seats 300 people. The admission will be 5 cents and licensed service will be used. He still runs the Maywood Theater, in Maywood.

* * *

J. Eugene Pearce, of Josiah Pearce & Sons amusements, New Orleans, paid a brief visit to the city last week and renewed acquaintance with several of his numerous friends.

* * *

A postal card recently received from C. Lang Cobb, Jr., the hustler for Ramo films, showed that he was in Kansas City and that he had almost recovered from his recent attack of grip.

* * *

J. W. Barlow, sales manager of the Mirror Screen Company, was in Chicago Tuesday, February 25. He called at the World office after taking a trip over the northern part of Indiana, and stated that business was very satisfactory. G. W. Mann, special representative and installer for the Mirror Screen Company, was also in the city last week, putting in several mirror screens. Among these was a special large one at the Orpheum Theater, which cost $1,000. This screen is giving great satisfaction at the Orpheum. F. P. Bloomfield, Western representative of the Mirror Screen Company, is making quite a record in Chicago and adjacent territory, as the mirror screen is in great demand at present.

* * *

M. G. Watkins, general manager of the Du Brock Feature Film Company, of this city, left for New York on March 3, in the interest of his company. It is rumored that the Warner Feature Film Company is negotiating for several Du Brock features, and this in all probability is the object of Mr. Watkin's present visit east.

* * *

C. H. McCreedy and Louis Novotny, of Milwaukee, have purchased the Imperial Theater in that city from Joe Ornstine and Emil Matuschka. The Imperial seats 712 people. It has a large stage and plays stock twice a week, at an admission of 10 cents. Other nights in the week four reels of pictures are offered for 5 cents. The Imperial has been running for over two years, and Mr. Novotny, who paid Chicago a visit last week, stated that business was very good.

J. Maurer, a camera man who formerly worked for the Western Film Mfg. Co., and the Parisian Film Mfg. Co., this city, died about a month ago of consumption. He left a widow and three children, the latter aged six and three and one-half years and 10 months. All his savings were expended before his death, with the result that the family is now destitute. Mrs. Maurer speaks only a few words of English, and is very much in need of financial assistance. This is a case well worthy of liberal consideration by people engaged in film circles. Any contributions will be gladly received at the offices of the Moving Picture World, in New York City and Chicago. Mrs. Maurer's present address is 5138 Princeton Ave., Chicago.

* * *

C. W. Wellman, general manager of the Oshkosh Metal Products Company, Oshkosh, Wis., called at the World office February 27. Mr. Wellman's company manufactures various musical novelties for moving picture houses, chief among them being orchestral attachments for pianos.

* * *

H. A. Jones, who has been traveling with the Paragon Feature Film Company as manager and lecturer throughout Wisconsin and Minnesota, called at the World office last week. He reported fine business with Sarah Bernhardt's "Camille" and in Rejane's "Sans Gene."

* * *

W. W. Black, temporary manager of the new Lyric Theater, 112 South Halsted Street, called at the World office last week. He is running that house temporarily for M. H. McMahon. The Lyric seats 275 people and is doing fair business with moving pictures exclusively.

* * *

Paul Le Marquand, general manager of the Starland, Ltd., Winnipeg, called at the Chicago office of the World Monday, March 3. He was accompanied by his father, A. Le Marquand, secretary and treasurer of the Starland, and by C. Gross, architect of the company. They are making a tour of the country east, taking in Detroit, Cleveland, New York and Philadelphia, for the purpose of gaining all the information possible for their big circuit of houses, now built and in process of building. General Manager Le Marquand stated that the company's beautiful new house, the Empress, in Omaha, was opened on Feb. 20, and is making a big success, playing to capacity most of the time. A description of the Empress, with illustration, will appear in a later issue of the World. It is the intention of the Starland, Ltd., to change headquarters from Winnipeg to Chicago in the near future. This will be necessitated by the fact that the Starland, Ltd., is building a big chain of high-class theaters in the United States. The capital stock of the company will be increased from $500,000 to $1,000,000.

---

## "Tigris"

### Itala Multi-Reel Detective Drama.

Reviewed by Louis Reeves Harrison.

IT is refreshing to come upon an Italian drama that does not depict that form of vindictiveness which has become a burned out theme in the drama as well as in real life, cold and inveterate revenge. The vendetta is a relic of the past; men hit back as soon as they can; and it is man to man from beginning to end in the exciting story of "Tigris." Incident swift and fast, mystery after mystery, and above all that matching of wits between keen detective and clever crook that made the tales of Sherlock Holmes so fascinating.

"Tigris" is an elaborate criminal, such as only can be found by sounding the abysmal depths of humanity, and has a fine side to his nature that we recognize instinctively as belonging to those bold spirits who set the laws of yesterday aside with open contempt that those of tomorrow may sooner be framed. This subject of man's double nature and his revolt against existing conditions has haunted literature in a thousand forms since the days of Robin Hood and his merry men, and it possibly expresses man's natural longing for complete freedom.

The author of "Sherlock Holmes" said to the author of "Doctor Jekyll and Mr. Hyde" that "as long as man remains a dual being, as long as he is in danger of being conquered by his worse self, and with every defeat finds it more difficult to make a stand against his baser nature, so long will 'Doctor Jekyll' have a personal and vital meaning to every poor, struggling human being." No matter how close the analogy and how direct the application, "Tigris" of the Itala photodrama presents the fascinating picture of a bold villain who opposes his skill and daring to the brains and determination of an exceptional detective named Roland and is helped out in his nefarious schemes by the fact that he plays the role of a respectable and successful merchant devoted to an only sister named Lydia.

There is thus presented a Doctor Jekyll with an overwhelming passion for misdeeds, a passion for whose gratification he would imperil his immortal soul, opposed in perpetual conflict to a keen-witted and implacable officer of the law. Roland has right and might behind him. Tigris has a gang of desperadoes at his bidding and a thoroughness of organization that enables him to struggle against social law, against the police, against those protected by social law and the police and against all but himself. He is in a constant state of escape from the toils set for him and so infatuated with his own destiny that he dares impersonate the very men who are constantly looking for him that he may aid them in the search. It is a stand-up fight between will and will.

I am not minded to pick to pieces the probability of events in a story of this kind. We accept the improbable as an integral part, and the intervention of chance naturally results from the hot-headed impetuosity of the characters. Besides, what of it? There is no time for us to survey situations calmly in such a rapid series of them. There are desperate fights in motor cars, in a den of thieves, in a palatial dwelling, wherever the elements of order and disorder clash, and the amazing escapes only rouse admiration for the ingenuity of all participating in the production. Memorable piece of work is the escape of Roland from being torn to pieces by the engine of a train after he has been tied to a railway track. We see him struggling with his bonds as the locomotive swiftly approaches, release himself at the last moment and manage to clutch the buffers as the wheels are about to pass over his body.

I am afraid it would distress some of our critics of the "hitherto" standard, those who insist that fiction shall be "true to life," to review a photoplay where detective and criminal are able to completely disguise themselves on short notice, or even make up to marvelously resemble some one else, but that never kept any of us from reading a good detective story. Sherlock Holmes is not only an obviously improbable character, but his death-proof adventures are delightfully beyond what is likely to happen to any one individual, and I do not think any of us ever weighed the rational amount of confidence with which we might expect the events of his career to be duplicated in real life. Our interest once enlisted, we were held by the spell of what is known as "tension."

There is, indeed, a large class of plays of no particular verisimilitude that are very popular in spite of this fact, and Tigris is almost sure to be one of them. Without attempting to more than indicate the principle which makes them entertaining, I pass upon them favorably in the knowledge that they will prove attractive to others. We cross the threshold of preparation in a few strides, jump into the action and find ourselves held in suspense as long as the tension is not relaxed. Even when it has been heightened so that an occasional relief may be injected, we find ourselves in harmonic vibration with the main idea.

Tigris is an outlaw; we secretly envy his freedom and his defiance of constituted authority. He would be more interesting if there was time to show his antecedent circumstances, but it is not difficult for us to take him as he is and watch his conflict with bated breath. There is no suspended attention; the action is constant; and a photoplay that holds from start to finish is at least a diversion. During the progress of this thriller there are some fine opportunities for the scenic artist and the cameraman. Best of these is a festival of beauty to which Tigris dares Roland to come in disguise with a view to penetrate his own. The detective is detected and given a potion in a glass of wine. His head sinks down on the table at which he is seated and we are given a highly interesting picture, or series of pictures, of what passes in his confused mind.

The ball-room rocks; the dancers are doubled and even trebled; strange shapes appear; we are treated to a confusion of dreams, and the agonizing termination of his nightmare is the most consistent and amusing spectacle during the entire play. This is a motion picture advantage over the stage performance which has been skillfully utilized, and it contributes heavily to an entertainment that I am reasonably sure will delight millions of others besides the small group of critics who watched every phase of the photodrama with absorbed attention during its first presentation in this country.

---

### KINEMACOLOR IN LONDON AND PROVINCES.

Beginning with this week, Kinemacolor is added to the program of the New Gallery Kinema, the handsome house whose opening a few weeks ago by Sir George Alexander attracted such widespread notice in the general press. Electric Palaces, Ltd., will install Kinemacolor at all the houses on their extensive circuit.

# Doings at Los Angeles

### Photoplayers in New Home—Question of State Censorship Arousing Much Discussion—News Briefs.

After three months of wanderings The Photoplayers have finally come to rest in a home of their own. Members of the board of control this week signed a lease for the three-story building at 349 South Hill Street, in the heart of the downtown business district. The club will occupy the two upper floors, the ground floor being occupied by a cafe. The building was erected for the use of the University Club and was occupied by that organization until its membership grew so large that it was compelled to seek more commodious quarters. However, there is room for a club of up to 500 members and The Photoplayers at the present time has a little less than 300, so the rooms will probably not be overcrowded for a year at least.

No sooner had the lease been signed than a force of decorators was put at work redecorating the entire interior. The rooms will have practically every convenience common to men's clubs and will be one of the most comfortable in the city.

### Changes in Universal Directing Forces.

The Universal forces have taken on two new directors this week. One of them is Henry McRae, who for the last two years has been a Selig director, and lately has been producing some of the Selig animal pictures in this city. Old-timers in the theatrical profession will remember him as head of the Henry McRae stock company. The other new director is Jack O'Brien, who was assigned to assist Lincoln J. Carter when the melodrama king came out here to put on a series of his own well-known melodramas. Now O'Brien, having made good, has been given a company of his own. Meanwhile the announcement is quietly made from the Universal studios that Frank E. Montgomery, a Bison director, is directing the Carter pictures. Carter is still out at the Universal ranch, where the pictures are being made, and is on the job every day, but Montgomery is "the director." Apparently some one has been finding out that just because a man happens to be one of the best stage directors in the business it doesn't follow of necessity that he knows how to put on motion pictures effectively. Wilfred Lucas, who was brought here from New York a month ago to take charge of a Powers company, has been assigned to work under the Bison brand instead, which means that he will have chances at multiple reel stuff.

### Miss Hunt Breaks an Arm.

Miss Irene Hunt, leading woman for the No. 1 Lubin company in this city, fell from a horse this week while out on a picture with the company and broke one of her arms. She was not working in a picture at the time, but was amusing herself by riding about between scenes. Being unaccustomed to riding and wearing a costume which made equestrian feats next to impossible, it was easy for the horse to tumble her off. Miss Hunt was game, and after a surgeon had put the broken arm in splints suggested to Wilfred Melville, the producer, that he have Scenario Editor McDonald write a photoplay calling for a leading woman with a broken arm. Pending Miss Hunt's recovery, Mr. Melville is trying out a new leading woman, Miss Dolly Larkin.

### State Censorship Under Discussion.

Motion picture censorship by the State promises to be a sweet mess if the members of the legislature attempt to reconcile all of the suggestions which have poured in within the last two weeks as proposed amendments to the bill which has been introduced. Apparently everyone in the State who has any original ideas about motion pictures, and particularly those persons whose ideas are based upon complete ignorance of the technic of the industry, is ready to step forward and save the day. The exchanges are lining up to fight legislation and are attempting to secure the united backing of the exhibitors, an effort which probably will not be very successful, since many of the exhibitors seem to believe that censorship by the State will tend to guarantee the quality of their entertainment and stimulate patronage. Some of the exchange men are advocating an amendment which will create a divided board, with three members in San Francisco and three members in Los Angeles, and a seventh member, who will act as chairman, alternating between the two cities. Also they want at least one and, if possible, two of the members to be chosen from the industry. Many of the newspapers are taking the matter up and discussing it from different angles. One of the local newspapers published a sympathetic editorial praising the motion pictures and insisting that censorship must be intelligent and uplifting. In reply to this a writer signing himself Frank E. Woods and disclosing an understanding of the question which pointed to "Spec," who is now a resident of "this fair city," submitted a brief for criticism without actual censorship. It may be possible in this department within the next two weeks to forecast substantially the bill which will eventually pass the legislature.

### Mr. Mackley Experimenting on Mr. Static.

Arthur Mackley, director of the Essanay's Los Angeles company, gets into the news this week on two counts. First, the recent troubles with static which have afflicted all the local companies with only two or three exceptions, set Mackley to experimenting, with the result that he believes he is on the track of a cure. He is still making tests of his device, which looks more promising as each test proves successful. If he satisfies himself that he has found a sure way to avoid static, he says, he will publish the details for the benefit of the industry at large. "I always make it a rule," says he, "to share with my brother directors anything that I have that tends to improve the business."

The other item relates to a circumstance which has impressed upon Mackley how large and widely scattered is the audience he reaches every week. Mackley was born in Scotland and has not been home for 26 years. A number of years ago when his mother died correspondence with his brothers and sisters in Scotland gradually died out until he had lost all track of his family. Recently Mackley turned out a picture in which he played the part of a Western dentist. In casting about for a name to put on the sign in front of the dentist's office he chose "John Mackley," and it appeared in the picture. In Soctland two of his sisters attended a motion picture theater and saw the film. They thought they noted a family resemblance when Mackley came into the picture, but when the name was flashed later they became certain it was their brother. Without further investigation a nephew of Mackley's whom he had never seen —a young man of 25—was sent at once to the United States to seek his uncle. Landing in New York he addressed a letter to Mackley, care of the Vitagraph studio. It was promptly forwarded to Los Angeles, and the day he received it Mackley telegraphed his nephew to come West at once. He is now on his way to this city to make his uncle's acquaintance and take all the news back to Scotland later.

### News Briefs.

Los Angeles now has a theater devoted exclusively to motion picture features, producing each week a single multiple reel subject and charging prices based on a 25-cent maximum. It is the Lyceum, on South Spring Street, formerly the refuge of the dollar road shows. Last week the annual round-up at Pendleton, Ore., was the bill, and the week before the house had Blanche Walsh in "Resurrection." This week "The Palace of Flames" is being shown.

* * *

"From the Manger to the Cross" is back at Temple Auditorium for a return week after a couple of weeks' nice business in the suburban cities. During its first run at the Auditorium the picture is said to have played to the largest business ever done by a feature picture in Los Angeles. One reason for this is that it has had better and more intelligent publicity than any motion picture ever had before. F. R. Dyas, publicity man for the Clune theaters, took charge of the advance work as soon as "Billy" Clune bought the state rights. He is an experienced newspaper man who knows good publicity when he sees it as well as how to get it; and he got it.

* * *

All the actors, directors and cameramen of the various producing companies in the local field had a couple of holidays this week while the greatest amount of precipitation which has occurred in a like length of time since 1879 was falling.

* * *

Karl Coolidge, who was one of the most successful of the local photoplay writers and who probably sold more scripts than any of the rest, with the possible exception of Bill Wing, until he became photoplay editor for the Ammex company at San Diego, has returned to town and incidentally has acquired a better position. He is now photoplay editor for the Keystone company.

* * *

The form now being used by the Selig company in returning unavailable scripts sent to the Edendale studio contains a statement which throws an illuminating sidelight on the present policy of the company and the standards at which it is aiming. Here is the sentence: "We do not accept manuscripts containing any of the following incidents or characters: Theft, kidnapping, smuggling, murder, forgery, lewd women, drunks and other types or actions not consistent with upbuilding of the motion picture business."

# The Moving Picture Educator

## MOVING PICTURES COMPARED TO "OLD MASTERS."

### An Extraordinary Sale.

A special cable message to a New York paper announces that moving pictures are beginning to fetch the prices of old masters. The Cines Company's picture "Quo Vadis," which is an 8,000-foot film, sold at auction in London for $38,000. The price includes fifteen copies of the picture and the exclusive rights thereof for two years in England. It is noticed that this is the first time a moving picture and the exclusive rights of showing the same have been sold at auction. That moving pictures are now beginning to possess literary, artistic and commercial merit is very important; this sale places them in a position of unassailable superiority and power. It also carries with it its own lesson as to the character of pictures which at once become the head and front in the estimation of all classes of people and is an example of value.

### Another Clergyman's Opinion.

A clergyman in Ohio who uses the moving pictures in his church with great success writing to us regarding the educational power of the pictures says: "I consider the moving picture to be the most powerful teaching agency the world has ever known; it is going to make the office of the pastor more and more that of a teacher. I am sure also that the churches will adopt the pictures more in the future when they open their eyes to the good that is in them." While these views are not new to the readers of this page, where they have been so often expressed, they are given as a sample of the emphasis that is now constantly being recorded in establishing the moving picture as an educator. We shall be glad to receive similar expressions from all who wish to add the power and weight of their experience and authority.

The writer of this page desires to make a special note of the fact that the clergyman above referred to says in his letter, "I take the 'Moving Picture World.'" If only more clergymen could take or even see the "World" great advance would be made in the teaching power of kinematography, and "more would open their eyes to the good in the picture." There are surely many subscribers of the World who could allow their neighbors at the head of the church or high school to see his copy, even if only for the purpose of helping forward the growing interest in the educational side of the picture.

## KINEMACOLOR EDUCATIONAL.

Kinemacolor is increasingly educational; itself, an example of progress, it is likewise advancing along important, instructive, and interesting lines. A study of its releases show that it has a splendid combination of current events, topical, nature-study, and generally entertaining features.

The study of growing plants has always been interesting; the fact that they are now seen in their natural colors enhances their value. Scenery has an added charm when the masterpieces of nature's grandest colorings are so splendidly reproduced. The Balkan War pictures are perhaps the highest tribute to the wide scope and efficiency of the highest art of kinematography.

Young people have always delighted in so-called trick pictures, their joy is increased in the growing and changing effects of a new kinemacolor process which seems to give a wider and more beautiful scope. An occasional film of the Indian Durbar is always welcome and will not become old for a generation.

## A COMPOSITION CONTEST.

In Peoria, Ill., the Paul Rainey animal pictures were the basis for a composition contest among the school children; while perhaps the first thought was to exploit the pictures, the second thought (always best) is a worthy one; the idea of having school children write upon the instructive and better class pictures will be helpful to them. About two years ago the Moving Picture World printed a synopsis of opinions of young people; this proved very enlightening, from it a surprising amount of information was gathered giving a thorough idea as to what class of picture best satisfied the youthful tastes; to their credit it was recorded that their preference was in favor of the instructive, and against the sensational pictures.

Now that exhibitors have such a goodly array of educational and other high class films, it is an exceedingly easy matter to interest the young people, even to the extent of getting them to write a composition upon the subjects they have seen. This again is another suggestion for a working together between the picture house and the religious and educational authorities.

Anything that will bring to the front the best that is in the moving picture should be encouraged; as the field of usefulness is growing larger, and the opportunities increasing, those who first avail themselves of them will prove the gainers; may there be an increase of such conditions as shall bring together the children and the best that is in the pictures.

## THE SUNDAY PICTURES AND CHARITY.

In Indianapolis the moving picture theaters have been giving one hundred dollars of their Sunday takings to charitable causes. If every motive connected with this benevolent plan is equally pure it deserves special commendation. These same interests are also going to purchase a farm to aid in "fresh air work" in that locality. It appears that a worthy woman who had distributed this charity died recently, and the farm is to be a memorial one.

Actions of this kind can only serve to make the moving picture more appreciable; any exhibitor, or set of exhibitors, who band themselves together for such noble work, must also of a certainty be a class of men to whom every advantageous interest of the moving picture must be dear. It would be very helpful to know that the instructive, as well as the entertaining pictures are given an important place on their programs; it may also be inferred that these same people are working as harmoniously with other local interests as with those devoted to charitable causes.

In Vermont a Women's Club gave a moving picture exhibition for the benefit of a Day Nursery, charging 25 cents and using films supplied by the General Film Company.

## NOTES.

An educational theater party was recently held in New England by an association whose interests were such that a campaign of an educational nature was considered helpful; the result was more than satisfactory. Pictures of special industrial and topical subjects were used. This is an innovation which may be profitably followed by many others.

* * *

In Kentucky two sets of school commissions have favored the use of the moving picture in the schools under their control, one commissioner being especially enthusiastic in advocating their educational value.

* * *

A Kentucky newspaper is devoting a special department to a regular description of the latest pictures, with illustrations, wisely used; they have a good opportunity before them. A Boston daily has recently come out very strongly in advocacy of the educational picture. In a strong editorial they ask, why this force is not more used for the purpose of education. The answer is an easy one—because the public press has itself been so slow in recognizing the educational value of the picture.

* * *

Two State dental associations have recently allied themselves with the proper authorities for the purpose of having the pictures on "The Care of the Teeth" exhibited as widely as possible, especially before school children. Civic and hygienic committees in many cities are doing the same.

* * *

In Omaha the Board of Education have especially voted a sum of money to cover the cost of showing pictures of "The

Panama Canal" to all the school children under their control. If this enlightened board will only follow on this good work with other and perhaps more immediately helpful pictures they will be doing more good than can be readily calculated.

* * *

The International Harvester Company are exhibiting a picture—"The Dawn of Plenty"—before agricultural associations and corn growers of the West.

### NON-PROGRESSIVE.

There are still those whose little knowledge, and limited vision, prevent them from knowing and seeing the great and widespread growth of the moving picture as power in educational, commercial and industrial circles.

It might not be necessary to notice this fact in the face of such conspicuous progress everywhere, if it were not for the admissions which these critics make. One acknowledges that he does not see the pictures, but depends upon hear-say. Another condemns them wholesale because of the abuse by unscrupulous persons, not stopping to praise the great efforts of those who are devoted to "higher and better pictures." There is only one common enemy to the moving picture today, and that is the spirit of non-progressiveness; healthy growth is the great enemy of disease, this kind of growth is that which marks the picture of to-day. There is now not a realm of human knowledge, investigation, exposition or learning where the picture is not triumphant. Under these circumstances it is clearly apparent to everyone, that the time has come when kinematography is above and beyond criticism; as a necessary part of human existence it needs only those regulations which are common to society to cause it to render its best results; those who see and know this are progressive and wise.

### THE BUSINESS-MAN VS. THE SCHOLAR.

In a strange way occasion has arisen to ask the question as to relative merits of the business man and the scholar in their methods of dealing with anything that is of equal value to each one.

The great progress made with the moving picture has made it a bone of contention among many parties, each of whom sees in it some merit, value, or profit, as a result these contentions find their way into the courts of justice. It was while attending a judicial hearing of one of these important causes, that the writer was led to the study of the question, as to the manner in which the commercial world, and the educational authorities, viewed and handled the kinematograph.

It appears commercially that the moving picture is a most tremendous affair, no section or part of it can be spoken of in a small way. Everywhere, in no matter what direction we turn, we are confronted with "millions;" the people who see the pictures are—millions; the people engaged in the industrial arts and sciences, are—millions; the capital invested is—many millions; the profits are—millions. How wide awake somebody must have been, and that "somebody," no matter in what direction we look, was a business-man. The scholar appears only at rare intervals, and even then in no great capacity. Occasionally he is seen in the studios of the manufacturer, and here we are greatly indebted to him for what he has had the courage to prepare for us. Again he is seen carrying his moving picture camera in the unexplored parts of the world, and again we appreciate him. Still once more he is found on the platform, and we admire both his courage and example. Too often we are sorry to admit that he has appeared as a critic; neglecting to notice the advantageous uses of the moving picture, he has allowed exaggerated accounts of its misuse to be impressed upon his slow inquiring mind. It is a singular fact that the criticisms of the moving picture which have come from the business men have been full of compliments which were never intended. The brewers complained that the picture theaters took the nickels and dimes which previously found their way into the saloons; while the cheap theater managers complained that the counter attractions were depleting their treasury. As a business proposition therefore, the moving picture has proved more than a success, it has often proved lavish in its profitable results. The credit of much of this is due to the business man's wide awake readiness to appropriate the opportunity of catering to a profitable popular benefit.

The scholar with characteristic deliberation, of studious, habits, with "slow and measured tread," has however not been entirely oblivious to the advantages around him. His inquiring mind has been busy, and after making logical deductions, he is coming above the horizon of our view, and will soon be in the full light of the center of activities. Again it may be proved that "The race is not to the swift, nor the battle to the strong." The hare may cover quickly and prosperously the major part of the race; but it takes the safe, sure, and patient plodding of the tortoise to cover the whole distance and accomplish most. In like manner the essential differences between the business man and the scholar are, that while the former is looking at the present, and demanding immediate results, the latter is looking into the future, for results that shall be as permanently helpful as they are immediately profitable. The kinematograph is not for passing pleasure and fleeting profit only, it stands for those abiding principles which are founded upon the rock of human intelligence. Every day marks the nearer approach of its educational value as also each day widens the sphere of its industrial power and profit. Seized at its birth as a toy, the business man gave it a great industrial and commercial standing, and his profit is deservedly earned. It now remains for the scholar to prove its adaptability to the advancing of universal knowledge for the benefit of the human race.

### "WONDERS OF THE WORLD."

A firm of New York publishers are just issuing a ten-volume edition, the "Wonders of the World." It is interesting to all believers in kinematography and admirers of moving pictures to know that the kinematograph is accorded a place in this compendium of the "World's Wonders." Notice of this is not mentioned here as a surprise, but rather for the purpose of drawing attention to the fact that the highest authorities are giving the moving picture its proper place in the relative position it occupies in the world. The world's wonders have, as a rule, been beneficial to humanity, otherwise they could not be so classified; this emphasizes the status of the moving picture and removes it from the doubtful column of any other less important opinion.

### AN OPINION AND A PREDICTION.

The Rev. Frank O. Hall, of New York, in an address recently said: "When the time comes to estimate the great inventions of the present age, the moving picture will take the same relative place given to the printing press." This is certainly no mean expression, and one in which the Moving Picture World entirely agrees. Taking the power of the press as an example, the moving picture will also be the news-giver, and public opinion moulder of the future. Dr. Hall further said, "I have also noticed the changing sentiment and demand for the intelligent, if not for the educational picture." Surely these opinions of those in high places cannot fail to have their effect upon those who are responsible for the supply of that which is to satisfy the "changing sentiment and demand." Let it be clearly understood that the great demand is not all for strictly educational pictures as for a school; but for that grade of intelligent picture, which shows that the popular taste is of such a character that it cannot be satisfied with anything that does not carry with it a respect for their enlightenment and culture.

### A VEST POCKET LIBRARY.

The Moving Picture World has now completed and offers to the industry a Motion Picture Annual, which is full of the most valuable data and information for everybody who is at all interested in pictures. The special appeal, however, is made to the exhibitor. To him the little book is nothing less than a vest pocket library. It contains a complete list of all the releases of film issued in 1912 and an accurate trade directory. Its literary features are particularly fine and useful, containing, for instance, a history of the motion picture from its early beginnings up to the present day. In fact, the Annual provides an answer for pretty nearly all sensible questions that can be asked by the public or by exhibitors. It is the only book of reference of this kind and covers the field thoroughly. Price of the book, in paper covers, $1.25, and in cloth boards, $1.50.

### WARNER'S FEATURE NOTES.

Mr. A. Warner, president of Warner's Feature Film Company, left New York City, Saturday, February 22nd, on an extended business trip. He expects to go from Pittsburg to New Orleans, from there to Dallas, Tex., and on to the coast, stopping at Los Angeles, San Francisco and Seattle.

J. H. Gilroy is now in charge of the rental department of the New York office. He has comfortable quarters on the 11th floor of the 45th Street Exchange Building.

The first release of the Satex Film Company, featuring Miss Martha Russell, has arrived in New York and will be shown at a private exhibition in the near future.

## OBSERVATIONS

### BY OUR MAN ABOUT TOWN

WELL, at last they are falling into line. The skeptics and adverse criticis who have heretofore made the lives of the motion picture manufacturers, actors, dealers, exhibitors and all others connected with the business targets for ridicule have come to life. The New York Evening Journal is the latest to rush to the support of "the movies." In its issue of the 15th inst. two full pages are devoted to a declaration of hearty support. "Zit," the vaudeville critic of the paper, says that hereafter the Journal's new department "will be as great, if not greater," than the dramatic and vaudeville departments from a standpoint of opportunities offered. And "Zit" wants everybody to understand "that this department has been started because there is an imperative demand for it." We welcome Brother "Zit" to the fold, notwithstanding his transgressions of the past. Like many others who, by the way, will also soon come to life, he could not grasp the situation when the motion pictures were struggling for deserved recognition. He could not see in them a serious competitor for the vaudeville acts and that they could possibly display the real straight goods was to him the silliest of thoughts. We make this declaration notwithstanding his statement that "Zit" was the first to see the value and the possibility of moving pictures when they were in their infancy, and notwithstanding his statement that "when Marcus Loew began his career it was 'Zit' who brought Mr. Loew's activities to the attention of the public."

* * *

The people who were the first to discover the value and the possibilities of moving pictures were those who backed up their confidence with investments in them; people who spent thousands of dollars in developing the possibilities and people who established papers and magazines to support the industry when almost the entire press was either arrayed against motion pictures or could see them only in the form of a joke. People who saw the possibilities should not be robbed of credit. If "Zit" can reproduce any of his writings wherein he urged fair play for motion pictures during the "bitter period" there will be a disposition to allow him some of the credit. If he cannot do this we must stand upon his own statement that the co-operation he now offers is based upon an imperative demand and is not a result of his foresight. His reference to Marcus Loew may be true so far as it applies to "Zit" personally, but when Marcus Loew began his career in the motion picture field "Zit" was to some extent quite unknown, and it is rather presumptuous for the latter to insinuate that he built up Mr. Loew. It can be stated without fear of contradiction that when his career started Mr. Loew saw as little of the possibilities of motion pictures as "Zit" did during a more recent period. But he had enterprise and grit and when he found what they brought forth he was about as much surprised as the man who discovered he was in love with his mother-in-law.

* * *

Like "Zit" most people think Mr. Loew's first venture in the motion picture field was on the same lines he is now following. They are mistaken. He was like William Fox, feeling his way, and the first "possibility" he saw was in a rental exchange. He decided that there was more money in renting films to exhibitors than in exhibiting them direct, and he opened an exchange. Later he saw more possibilities and took a chance on opening a picture and vaudeville house. We cannot recall of ever having read any comment, one way or the other, by "Zit" on either of these ventures, but they were the subjects of considerable discussion among others in the business and particularly among his fellow members in an organization of film renters that was in a flourishing condition at that time. Mr. Loew was by no means confident of success for the new venture. But he had grit and felt that at least he could "get the people coming" and bring prestige. One afternoon, at a meeting of the film renters' association, somebody asked, "Have you heard the plunge that Marcus Loew has made?" When the answer was given and the news bearer stated that Mr. Loew was paying $1,200 for a vaudeville attraction at his new house for that week the astonishment that prevailed was of a paralyzing character. One of the first to recover was a gentleman now among the foremost in the photoplay world and his first expression was, "Can the man be losing his head?"

* * *

Soon after "Dave" Bernstein (all who know Marcus Loew must know "Dave") arrived upon the scene and from all quarters of the room came the question, "Say, Bernstein, what is Loew thinking of? Is he trying to put Keith & Proctor, Percy Williams and Hammerstein out of business?" When told of the statement that had been made Bernstein confirmed it and added that he thought Mr. Loew had the right dope. Subsequent developments proved that he had. But at that time not more than, possibly, two or three of the men there, all of whom were closely in touch with the motion picture business, saw "the value and possibilities of moving pictures" and those who may have been able to see more than the others did not dream that the business would become what it has. They knew the business was growing, that the film productions were being steadily improved, more money was being spent in perfecting the work and securing better talent, but all of them were trying to get a line on how long the pictures would last with the people.

* * *

It may as well go upon record now as any other time. When Marcus Loew made his first plunge into vaudeville no critic, manager, film renter or exhibitor saw that motion pictures would attain a grade making them a healthy Broadway attraction. The people who first saw the possibilities were the manufacturers and they said little until they were satisfied that their plans were feasible. The great question was, "Will the returns and encouragement from the market justify the outlay and labor?" They took a chance and won out, encouraged by the journals devoted to the interests of the business. These are the people who saw the possibilities and developed them and the journals that stood by them in the time of doubt and adversities deserve credit for helping achieve success, not those who have been forced into line by public opinion.

* * *

So let "Zit" come into the field like the rest of us, with the conviction that motion pictures are good things and a determination to give them a square deal, and he will receive the hand of good fellowship on all sides. By doing this he will avoid discounting the merits of those who have stood by the pictures when loyalty was needed and save himself the awkward duty of trying to explain why he did not get on the right side long before this. Let him, like Daniel Frohman and others, admit that the great change has been wrought by reflection; that it is a logical and natural matter; and quote from Mr. Frohman: "I believe the time is not far distant when the motion picture will be the universal teacher and a powerful force in the schools of the world." Perhaps more reflection will bring to the mind the truth that even now motion pictures are in their infancy and an unlimited field for enthusiastic work is open.

* * *

There is an excellent opening for "Zit" to become of great service to the "movies" right now. They are not in need of advertising, what they do need is fair play. For months so-called reformers have harassed the public with propositions to have motion picture houses operated in accordance with their views. The Laws and Legislation Committee of the Board of Aldermen had another hearing this week and the Cannon Chasers were there in force. An adjournment was taken without anything being accomplished except perhaps the discovery of an intent on the part of the Chasers to befog the real issue. When the Folks ordinance was last before the Board of Aldermen and defeated, the Chasers fought to have it passed over veto with the unconstitutional censorship amendment tacked on it. At last Saturday's session they objected to the Folks ordinance because "it would give the moving picture trust a valuable franchise." Perhaps "Zit" can find out what the Chasers are driving at and devise a plan by which the tiresome matter can be effectively disposed of one way or the other. Up to the present this has been made impossible by the resourcefulness of the "reformers" as objectors. Nail them down to something, "Zit."

---

## FRED R. SULLIVAN JOINS RELIANCE.

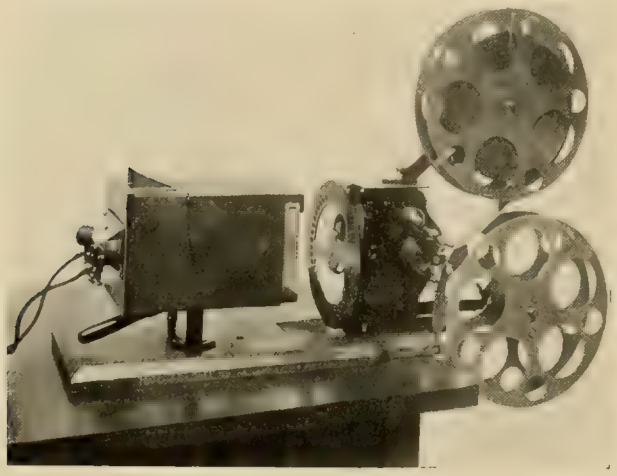
Mr. Fred R. Sullivan, one of the oldest, in point of service, and best known of stock directors, who began his duties as a director with the Reliance Company in New York on February 24th. Mr. Sullivan has had a long experience as a stock director in the largest of American cities, including Boston, New York, Philadelphia, Pittsburg, Cincinnati, Chicago, New Orleans and Los Angeles.

## A REMARKABLE PERFORMANCE.

F. H. Richardson.

The writer was recently invited to examine a new projection machine, the invention of a Mr. Jenkins, of Washington, D. C. The machine is designed for home use and for use in educational institutions, in government departments and for like work where a comparatively small picture is adequate to fill all needs.

The invention of Mr. Jenkins is remarkable in its performance. Its general appearance is shown in the accompanying photograph. But unfortunately the picture does not show all of its peculiarities, not the least of which is the fact that the projection is at right angles to the machine and to the condensing lens. The resistance is contained in the lamp house itself. The lamp uses between three and four amperes of current, pulling about five at the instant of striking the arc. All that is necessary to start the light, however, is to screw the socket into any ordinary house lighting fixture and bring the carbons together. The carbons set at an acute angle to each other and are 7/32 of an inch in diameter. An ordinary pair of four and one-half inch (diameter) condensing lenses of six and one-half inch focal length are used. The machine uses standard film. Its mechanism consists of one sprocket, one pair of gears, and a revolving shutter, which is between the condenser and the film and upon which is mounted the cam actuating the wire claw which moves the film. The movement of the film is claimed to be accomplished in one one hundred and eighty-fifth of a second, and herein lies the real secret of the whole proposition. This enormously rapid movement allows of the shutter blade being reduced to an almost negligible quantity, hence almost the entire light from the arc lamp is utilized, although the film may be stopped at any time and left standing indefinitely with the full light on it, thus throwing a film stereopticon picture on the screen, the illumination of the moving picture is remarkably brilliant. Mr. Jenkins projected a ten-foot picture on the mirror screen at the Circle heater, Washington, D. C., which it is said was very well illuminated, using between three and four amperes of current. The light in passing through the film, encounters a prism which reflects it at right angles into the objective lens, therefore the screen sets opposite the farther side of the machine as we show it in the picture. The stereopticon lens is opposite the off side of the lamp house. In stereopticon projection standard slides are used, the lamp house merely being turned at right angles to its position in the picture by means of the handle at its lower rear edge.



View of the Jenkins Home Projector.

One of the features which will undoubtedly appeal to the school teacher and to governmental departments is the fact that the film can be stopped at any point and projected as a stereopticon picture, thus allowing the student to examine minutely any desired picture. Inflammable films may be used with perfect safety, so far as the arc lamp of this machine is concerned. However, the fact that inflammable film will probably be used in the machine, will no doubt predispose the insurance companies against its use. The arc lamp of itself is not an arc lamp at all in the ordinary sense, but merely two insulated holes, the size of a carbon, in the back of the lamp house as shown. The light is handled by moving the carbons with the fingers. In fact the whole thing is ridiculously simple and easy of manipulation.

## PACKING A CAMERA.

Every cameraman who has lugged forty or fifty pounds of camera and tripod across the country all day will appreciate some of the recent attempts to make a camera that does not produce that tired feeling after a day's work in the field. Among the several devices of this nature should be mentioned one made by Eberhardt Schneider and named by the maker the "Junior Professional Camera." While this device has been on the market for some time and is being used quite extensively, it has not been mentioned in these columns before, but some of the work produced by its use is equal in quality to that made by cameras in more general use.

Victor Miller.

When Mr. Schneider undertook to produce the "Junior" he had in mind an instrument that would combine all the requirements of a first class professional camera and, at the same time, give lightness in weight and cheapness in price—qualities that should appeal to every practical camera operator. The inventor's ability to construct such an instrument was a guarantee that something novel would result from the attempt. Thus he offers in the "Junior" a camera that is light and effective and which has many improvements that will recommend it to the professional as well as to the amateur motion picture cameraman.

The mechanism is of hand-turned aluminum with bearings of phosphor bronze. It has a safe take-up and "losing the loup" is impossible. "Static" is almost unknown and scratching of film "cannot be done." The shutter can be adjusted for any speed; it has a self-closing, side-focusing device with a strong magnifying glass, a finder to match the lense and a reliable film counter. There are a number of other little kinks that will appeal to the critical cameraman.

Victor Miller Showing Junior Camera to a "Hiawatha" Indian.

The camera box is 6½ inches by 9½ inches by 11½ inches in dimensions and is made of well-seasoned satin mahogany, weighing about seven pounds. Genuine Zeiss-Tessar lenses are sold with each camera.

It was this camera that was used by Victor Miller in taking Moore's feature film, "Hiawatha," reviewed on page 980, issue of March 8, 1913. Mr. Miller has charge of the motion picture laboratories of Mr. Schneider's establishment on Second Avenue, New York, and in the course of his duties has traveled many thousand miles with the "Junior" camera, visiting Egypt, Palestine, Italy, England and other foreign countries.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## Two and a Drug Store.

SAENGER BROTHERS, Shreveport, La., run a very nifty looking drug store and the Saenger and Palace Theaters. They clean up the lot with a four-page program giving a general front and a page each to the theaters and the back page to the store.

We gather that they have some of that foolish opposition where a manager tries to fight three good reels with a greater number of commercials, for at the bottom of one of these pages appears the line:

> "It's not the number of shots fired—it's what hits the mark that counts."

Three reels are plenty for any program. A greater number will tire the audience and they do not always realize that it is the number rather than the pictures that tires them. The program makes no effort to list more than the title and occasionally some favorite player, each list carrying the full week.

The front page carries this orderly arrangement:

> Retain this list for reference.
> New Program issued every Sunday.
> Procured at the box office upon request.

But we suppose that other methods of distribution are also employed though no information is volunteered.

## Has a Weekly.

T. H. Alexander, of the Delite Theater, New Decatur, Alabama, sends the second number of his weekly bulletin, an eight page announcement with plenty of advertising patronage. The advertising runs top and bottom and at both sides of the daily program on the six inside pages. There is a front page cut and the back page is used for special work. We think that if Mr. Alexander will frame each program in three on six point border, boxing off the rest with one point as at present, he will get a vastly more effective display. This is not a publication where the use of uniform rule is required and by boxing in his programs in heavier rule he will throw up the program without detracting from the foreign advertising. Apart from this, the typographical work is done rather better than the usual run.

As much may not be said for the program matter. It is not well edited and it is not interesting. As an example of the former is this use of the singular and plural: "Thrilling moments of peril which leads, etc." The rule is simple. If your noun has an "s" the verb does not, and vice versa. In the matter of interest we do not think that this will pull much:

> Harry is his mother's spoiled darling and is adored by all the girls until pretty Anna arrives from the country. A clever comedy.

That is too non-committal; too general to interest. There is a great deal more than that to the story of Harry's Lesson. Try something like this:

> From mother's pampered pet to a household drudge is what happened to Harry after he married, but it made a man of him and he liked it—afterward. A new idea—and funny.

## Talk to Them.

And with the entire back page at the disposal of Mr. Alexander, he merely calls attention to the fact that he runs two two-part features every week. He doesn't tell when the performances begin, what the prices of admission are, what nights he runs the specials or any of the other things that a stranger to the house might be supposed to be interested in. He does not even name the advance specials. He just states that he has a couple. Reading through the program you find that the specials for the week will be on Monday and Friday, Lucile and The Battle of Gettysburg. All you learn about the latter is that it is "KayBee Greatest three-reel feature." Maybe everyone in New Decatur knows all about the Kay-Bee features, but we've an idea that even those who do know will want to know something more than the title of this particular three-part subject.

When you have your own publication, talk to the people, talk to them if you have to throw out paid advertising to get the space. Tell them about the stuff you have coming, remind them of what you have done as an earnest of what you will do. Remind them of the hit that the last Kay-Bee feature made and venture the opinion that the coming subject will be even better. Give a snap and a tang to your stuff. *Make* your people want to come every night. Make the outsiders look you up just to see how much of a liar you are—and then prove to them you speak only the truth. If it pays some other man; some grocer or butcher to advertise in your program, surely it should pay you. Be chatty, be friendly, talk about yourself and your house modestly but convincingly. Be proud of your house. It's worth the extra time and trouble it will make you. If you simply cannot write, it is worth the five or ten dollars you will have to pay some one to write it for you. But no matter how it's done, do it.

## Helpful.

The Kraus Manufacturing company, largely influenced by our agitation last fall, has arranged with the Kay-Bee, Broncho, Reliance, American, Thanhouser, Kalem, Majestic and the Universal companies to manufacture sets of reproduction of scenes from all big releases on 8 by 10 cards. These are actual photographs and are being handled by the specialists in photoplay advertising. You can buy them direct and resell, or rent from the exchanges if you do not mind second-hand stuff. It will be a useful addition.

## We Wonder.

The Tenth Street Theater, Kansas City, carries in its excellent program an announcement of the Twelfth Street Theater, stating that "On and after August 31st" the admission will be ten cents. Is the date 1912 or 1913?

## Want Him Again.

Earl B. Tinker, of the Aroostook Mutual Theaters, with headquarters at the Dreamland Theater, Caribou, Maine, sends a very chatty letter and apologizes for the space he consumes, which is something wholly unnecessary. We'll be glad to have him come in again, not because he saves us writing, but because we think that he is a man of ideas.

> I have been for some years, a reader of your valued paper, and since its inauguration, have read with much interest, the department devoted to exhibitor's advertising. So far, however, I have contributed nothing.
>
> Being somewhat conscience stricken, I am enclosing some of our recent advertising matter. It is not exceptionally valuable, but some of the things may interest you. We, in the country towns, as you of course know, do not have the facilities and advantages that our city brothers enjoy. And instead of stepping in and renting a few mounted posters, and ordering something that we want, we have to dig for it, a great many times being forced to accept poor printing, and other things too numerous to mention.
>
> I am the booking manager for the Aroostook Mutual Theaters, and in many instances, where a feature is to be used in all the houses, I have run off on one form, a quantity of heralds such as the one enclosed for the "Merchant of Venice," having the outside form changed and dated as we require.
>
> The "Dreamland News," which you will find enclosed is something new, and seems to be meeting with favor. The adv. just about pay the cost of publishing, at a $4.00 a page rate. We have tried several schemes for increasing our attendance, one of them being as follows: Mr chief operator is a photographer, and we make our own slides of local events, etc. We made arrangements with a local studio to supply us with negatives of people they had taken, we getting permission to make a slide from the sitter. In two weeks, changing slides every day, we became disgusted and stopped it. This was the scheme: If the person whose slide was on the screen, was in the audience when it was run that person would get $1.00. It didn't work at all. The people got the idea in their heads that I stood by the door and except as an accident, never ran the picture of any one present. Can you beat that?
>
> We are running straight "Mutual Films" bucking a house using licensed service and high-class (?) vaudeville. Both houses charge ten cents admission. We had no kick coming, though, on the amount of business done, until the R. R. strike, which has put the whole of Northern Maine in the hole. There is scarcely any money in circulation, but we are getting our proportionate share. But, this, I don't claim is due to my managing.
>
> We have them all trimmed on service, and it is due to that more than anything else. Anything that the Mutual Office has in stock, is at our disposal, and you believe me, there are few city theaters that run a program equal to ours. I will select one at random from my lists, viz:
>
> "Jess," 3 reel Thanhouser.
> "Plague Stricken City," hand-colored Gaumont.
> "Gaumont Weekly," No. 34.
> "The Twins," Thanhouser comedy-drama.
>
> Rather short on comedy, I admit, but we have any quantity of comedy on hand. You would naturally think that "Jess" would be rather "junky" but it runs like a new film, in fact, we have used year old films that were as good as could be desired. Our average service though, is 2 to 6 months from date of release. Getting 2 or 3 features per week, with privilege of selection. On account of the booker being a "good fellow," though, I don't waste much time selecting programs, for it would be a waste of time to select when we get the programs we do. My chief difficulty is to route the stuff after it is here, without losing time in transit. And with the strike on, we are paying the livery stables a good bit of coin, in order to get shipments around. One night recently when a train was delayed, I had to drive to another nearby town in order to get the reels there. I didn't mind the drive, it was only 12 miles, but the cold was what got me. It was 25 below zero.
>
> Oh, yes, we have lovely weather here in Caribou. Ten below is like summer, while I think the weather averages 15 below the last couple of weeks.
>
> When I started this letter I only intended to write one page. This makes four. I hope you don't think I am too "fresh" for a new comer.
>
> Am encloing a post card photo of myself, to give you an idea of what I look like.
>
> I wish to thank you and contributing managers, for the many ideas I have seen in your paper and of which I always try to take advantage.

### We Might, But—

We would like to run that photograph, but we are afraid that other managers will be jealous.

We do not think a lot of that home-made Merchant of Vehice herald. It really isn't a herald but just a four page folder giving the names of the producing staff and the cast and stating that it was made by the Thanhouser Company from the play. The most interesting thing in it is this arrangement:

C
T E N
N
T
S

Which looks very well in large, black type.

More snap is given the regular printing with such lines as "Did you ever have 'the Finger of Scorn' pointed at you?" A good folder is gotten out for Called Back and the reader is reminded of other characters played by those having the leading roles in plays seen at the house. One line, for example, reading:

> GILBERT VAUGHN—James Cruze, who was also the knight in Undine.
>
> PAULINE MARCH—Florence LaBadie, who has been seen here in Undine and many other pictures.

The story is not run but intelligently discussed and is apt to make for interest and interest makes for business.

The Dreamland News is an eight page paper about average program size. This is chatty and confidential and we think it makes for more real business of the solid sort than all the rest put together. He also uses postcards for specials, the cards giving one free afternoon admission with the frank explanation that it is to build up the matinee business.

Now that Mr. Tinker has found the door, we hope he comes in often.

### Another Chat.

Walter Murphy, who is willing to give credit, sends from the Star Theater, Two Harbors, Minn., this chatty letter:

> Following the suggestion of Mr. J. Willis Sayre, Seattle, Wash., in the issue of February 8th, I wrote up our weekly ad. as you will note on the enclosed front page.
>
> I also made a slide (using a Typo-Pad) on which I put the first paragraph of the advertisement: "Do You Realize That ——— It Is a Fact. Think It Over." I am running the slide at each performance.
>
> You will also find enclosed a hand-bill in regard to our Prize Night. This was the first attempt at a Prize Night. I obtained my suggestion for the same from Mr. Will Glazer, Faribault Theater, Faribault, Minn. He conducts one every Monday.
>
> As to the drawing effect will say that it surprised us. We could not handle the crowd, a great number going home without seeing the show. Others stayed outside until the first show was over. We decided that it was too good a drawing card for one show only, as the people all tried to get in for the first show. Next week we will try it another way, giving away about thirty prizes, fifteen to each performance.
>
> The Bale of Hay caused more laughter than any two vaudeville acts we have ever had in the house. (We are not using any acts now, and will not in the future.)
>
> The beautiful ring and pin caused a good laugh. We gave the winning person a rolling-pin and a ring of the gong off stage.

### That Country Store.

We think that perhaps Mr. Glazer got the "country store" idea from this department, for it was given out very shortly after the Miner burlesque houses tried it out. We do not like the drawing part of the idea for most states have their own lottery law and if the mail is used it brings the advertiser under the Federal law which is a more unpleasant matter still. More than this, it is found that by selecting the recipients rather than by drawing an even better comedy effect may be had. At one of the Miner houses the other night a negro was presented with a live chicken, a razor, a pair of dice, a bottle of gin and two hundred cigarettes, while a whiskered Hebrew of the most orthodox type was given a small live pig—which he promptly swapped for a sack of flour. By electing the people, the contrast heightens the effect, the house manager standing by the door as the audience enters and taking up the cards of those he wants. In the Miner scheme each patron writes his name and address on a card and he gives this up as he enters. These cards selected are marked with the prize and double the fun is gained while the chance of a winner repeating is obviated.

### The Slide.

As Mr. Murphy points out, the start of the Sayre advertisement, which appeared in this department in full in the issue dated February 8, is particularly well suited to use as a slide. There is a lot to be done with slides if only you do it right, and lots of people cannot realize all they get unless they are told. We think a succession of slides run about once a week or so would be a good investment for any manager. Do not preach any particular picture but just pictures in general. You can get a lot of material from back numbers and drive home the fact that in the pictures nothing is cheap but the price.

And speaking of slides J. C. Groat, of the Bijou theater, Salamanaca, N. Y., writes that he gets good slides by simply coating the glass with whiting. Even better is adding a little mucilage or weak glue. The pigment sticks better. Any opaque substance will do for that matter, with a little binder, but whiting is cheaper than photographic opaque.

### We'll Excuse the Poetry.

We'll excuse the Haynic brand of poetry because Hay and Nicholas, Fairmont, Minn. (we never know whether it is Hay or Nic that writes), told us a long time ago that they did not claim to be Alfredaustins. There is argument behind this alleged rhyming and sound sense behind their letter. We'll run the poetry first:

HAYNIC JINGLES.

(With apologies to the real poets.)
You parents of the little tads
And growing girls and larger lads,
What do you do to help them see
Only things which from guile are free?
The youngsters like the photoplay,
And it does them good in every way
If it points a moral sound and good
And teaches the lesson that it should.
But then, upon the other hand,
They're just as quick to understand
The play or picture that is shown
That lacks a mite in moral tone.
We frankly ask you; do you know
That your child gets at picture show
Something better for every dime
Than bloodshed, violence and crime?
If you but send them to our show
You quickly answer that you know,
For we no picture run, nor will,
That wrong idea can instill.

### And a Letter.

With this comes a letter and half a dozen 6 x 9 inch cards.

Will the small-town managers please note that portion of the letter that asks them to come into the experience meeting. Tell what *you've* done in return for what the others tell you. There's a lot of meat in this letter —much more than the average. Here's what they say:

> We are enclosing for your inspection some of the advertising which we are using.
>
> The weekly bulletin cards are printed on the multigraph; the cards cost us 80 cents a thousand, we do the work ourselves and they are mailed under a one cent stamp. We put out 300 of them every Monday morning, addressed to the *women*. We have found them a good advertising medium, as in many cases they reach people who do not take the daily paper.
>
> We also use the daily paper and enclose a sample of our advertising in that. We have, however, discontinued the daily "Haynic Jingles." We ran them for about one hundred days and while they were excellent advertising, we found the cost prohibitive.
>
> Another plan which we have found effective is the placing of the advance story in the frame with the poster. Our theater is out of the business section of the town, and we have rented wall space on the side of a drug store on the most prominent corner in the town for our poster display. We have a neat three-sheet board fastened to the building, and use three frames with glass, and with each poster we put the manufacturer's advance story. We then run locals in the paper, such as:
>
> "Don't buy a pig in a poke. Read the complete stories of the Haynic films in the frames on the Edwards' corner and find out in advance whether it is the kind of a show you like."
>
> "You don't have to pay ten cents to find out whether the Haynic show is to your liking. You can read the complete stories each day in the frames on the Edwards' corner."
>
> In a country town of 3,000 or 4,000 people, where the business has never been developed, the advertising proposition is most perplexing. We have received a lot of help from your Department, but we wish that more of the small-town exhibitors would send in their ideas.
>
> The Hennegan line is excellent if the exhibitor can make use of it, but as far as we are concerned we seldom have a chance to use it. We get our bookings a week or ten days in advance; it takes about a week to get goods from Cincinnati, and the expressage on a thousand heralds is 90 cents. If Hennegan & Co. would keep a supply of their stuff in some city in the Northwest where the exhibitors in this territory could get it quickly, and where the carrying charges would not be so high, it would be a great help.

---

Photoplay Writers.

The standard book on the subject is Mr. Epes W. Sargent's
TECHNIQUE OF THE PHOTOPLAY.
Price, $1.00. Postage Prepaid. All Orders and Remittances to
CHALMERS PUBLISHING COMPANY,
Box 226, Madison Square Post Office, New York City.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## Sort of Kinda'.

MISS MAIBELLE HEIKES JUSTICE, who is a member of the Chicago branch of the photoplaywrights and who has done a number of stories for Selig, "sorta-kinda" hits us a backswipe when she opines that this department must be "instructive to beginners." It is, in part, what we run it for—to instruct the beginner, who lacks instruction, and some others who are not yet too old to learn new books. We think it sort of interests Miss Justice, who takes a couple of pages to tell us what she thinks—and she is no beginner, at that. Here is what she had to say:

> Your department in the World is always very interesting to me. And it must be most instructive to beginners who have had no previous experience in literary work. Particularly amusing to me are your "injured author" complaints, and their fierce admonishments that none of their rejected scripts be misappropriated. It must be even more amusing to scenario editors. Meanwhile, I think that the duration of retaining scenarios could be shortened. The best magazine editors of New York consider from three days to two weeks amply long to make a decision upon a fiction Ms. The same courtesy should apply to the photoplaywright. In the same way, prices for scripts should be materially increased, for, after all, it is the "plot" or "idea" which swings the play, and for a reputable film company to offer a scenario writer $15 for an original idea, which may be converted into a play in the regular scenario department, is ridiculous. Had it not been the idea, where had been the play? With regard to prices, however, I cannot make a complaint. Ever since I began writing photoplays, last October, I have, in every instance save one, received the highest professional rates. Nor do I ever put a price upon my scenarios. By the offer I receive, I always feel, so is the merits of the script judged. My treatment with the Chicago film companies has been so encouraging, and acceptances so prompt, that most of my work has remained right here. For this appreciation I shall naturally try to turn out the very best possible in the motion play script, and in the meantime do what I can to raise the prices and standards of other playwrights. Still, the play's the thing. No good script goes begging long. And an author cannot expect something for nothing.
>
> Although it may have proved an excellent thing for some authors, personally I do not approve of the idea of having a dozen or more scripts flying helter skelter over the country like tarantulas. It shows that most of those scripts have been rejected *"somewhere"*—and an author does not want his name advertised through his possibly rejected scripts. Two or three good scenarios—those in which an author feels he has put his very best efforts—is what counts. Too much good material is divided into too many scripts. Condense the best in a few; send them out; then—wait. A good check may shortly be the proof of the pudding.
>
> Some authors may have all the "systems" in the world for going about their work. Exploitations of these "systems" always amuse when I read them, for when I began script writing I had not one. For some time I studied the best plays on the screen, to see how the scenes were regulated and how the characters were presented; then I began, hit—or miss. Almost every one, I believe, has a faint idea of the climax with which he wishes to end his play. If he has the dramatic instinct with which to carry the plot along he is still happier. Accordingly, now, when I begin a scenario I slip the original and carbon copy in my typewriter, begin with act I, having made no preliminary notes, except sometimes jotting down the names of my characters, for fear I forget them in the rapid composition of the play; then let the scenario write out itself. I very seldom cease till the scenario is completed, but if a scene should come along which annoys me, I do not sit there and stew all day. A brisk walk out of doors or the performance of some other duty will soon swing that scene into proper shape, sometimes entirely different from what I planned, and the play receives new life and ends in a wholly different manner. Of course, my literary training has been an invaluable help to me in photoplay writing—still I find the dramatic instinct an entirely different thing. We treat a play differently from fiction. Still the plot element is always present in both, and without plot both play and short story must fall flat. I do not believe any of us can explain how or why we write. The germ is there. It is probably a gift. But all I can say, to either amateur or experienced writer, is to let the germ or gift out of your system in its best possible form; then send it where you think it most available. I have the greatest admiration and compassion for the scenario editor, and I am never going to load him down with "flying script" when one or two earnestly written scenarios, to my mind, will serve far better toward engaging his attention.
>
> You may not wholly agree with me, but no two of us are the same, or will ever be likely to do things the same. To tell the truth, in Boston vernacular—and I am Eastern—I did not know "beans" about scenarios when I began, but I simply went at them in my own way, as I do in everything else. Each of the eleven plays I have taken now is entirely different from the other. When I see them on the screen I will try to judge my "forte" and follow them up in the best direction.

Miss Justice writes from her own point of view, and the point of view of a successful author is always interesting. That is why we publish the numerous systems that rouse Miss Justice's mirth. We think that for many writers the discussion of systems is more or less helpful, according to how intelligently they are understood. We have our own system, for example, which is to give the best hour of the day to photoplay when we can. In any event, we do not write a story until we have it clear in our minds. Then we write it——not with a cast of characters, as Miss Justice does, but with an idea that we have a leading man and a leading woman. We may have a dozen other characters in mind, but we do not put them on the cast slip until we are certain where they really belong.

We'd like to bet we've written about a thousand fiction stories more than Miss Justice has, and we never found that it brought a regular income to have three or four scripts out. In our syndicate work we have had as many as forty stories in one office at the same time, and in our contract photoplay writing we have had almost as many. But it is not numbers that count. *It is the availability of that story to that particular concern.* In general work it is not numbers, but the number of *good* scripts out.

We think Miss Justice's views interesting, and we publish them because they are, but the objection to having "a dozen scripts" out proves that she has yet to learn from this column. If you want to earn regular money keep as many *good* scripts out as you can, and *keep them going.*

## Script Records Again.

Mortimer Riley, who seems to be a new reader, sends in a neat reproduction of his script record. It is in book form with twelve columns down the page for as many companies, the full line across being sub-ruled to permit the going and return dates to be entered. There are other columns for the date of the release slip, the size of the check and remarks.

The idea is good, but we like our card system better, because it is handier and more compact. We are going to give it again for the benefit of those who did not see the earlier issues in which the form was given. We take the card file box that sells for fifty cents and reverse the alphabet cards. On th *backs* of these we write the names of the companies we expect to deal with. The card themselves, the usual 3 by 5 inch card, we use without ruling. In the space above the red line we enter the name of the script. On the first line below we write the name of the company to which it is to be sent. We stamp in the date with a rubber stamp and slip the card into the proper section. If it comes back we enter another name, stamp the date of return and the date of the fresh start and slip the card into another department. The card looks something like this:

WHEN MOTHER CAME HOME

| | | |
|---|---|---|
| *Majestic* | *Sept.* 16, 1912 | *Oct.* 24, 1912 |
| *Edison* | *Oct.* 24, 1912 | *Dec.* 3, 1912 |
| *Lubin* | *Dec.* 3, 1912 | |

*Release slip received Dec.* 12.

*Paid* $20 *Dec.* 15.

When the story was written the card was placed in the division of the catalogue assigned to Majestic. When it was returned we took it from there and put it in the Edison division. Later it was taken out and put under Lubin. When the acceptance came and the release slip was signed, that fact was entered and the card was filed under accepted. When the check came it was marked paid and filed under the "Paid" tab.

We go a little further than this by numbering our scripts. A card of another color lies in each manufacturer's division. When a story is sold the number only is marked on this card together with the date and the price. If we want to see just what the story was we turn to the "Paid" section and find the card filed numerically.

The trouble with any record book is that you have it prepared for certain companies and have no space for new ones as they are added to the production end. The card works as well with fifty companies as with five as only those companies dealing with that particular script are entered. By filing by manufacturer we know how many cript we have at that studio. By filing under "Accepted" we have the card as a "tickler" if the pay is slow, and the "Paid" gives the record of the business. Cards for scripts not out are kept in the front of the box where they will be seen each time the record is used.

If desired the character of the script; full reel drama, split reel farce, etc., may be added, but your carbon copy (also filed numerically) will give all this information in a moment.

## One George Washington.

Here are two announcements, both from Denver:

> This is to notify you that our business has been discontinued. We are informed, film manufacturers in general will not receive manuscripts for consideration if submitted through agents. It is plain that manuscripts should now be submitted by the authors themselves, direct to the producers, if they expect to receive any benefits.
>
> We hereby cancel our Contract or any other agreement we may have with you, for the reason that it would be useless for us to continue in business under the circumstances.
>
> Yours truly,
>
> THE PICTURE PLAYWRIGHTS CLEARING HOUSE,
>
> Exchange Building.

> You also ask regarding our terms for disposing of plays from our pupils. As it is necessary for us to keep up a correspondence with several large film companies with which we are in touch, and submit Scenarios to the various companies, we ask a 10% commission for such sales.
>
> Our school is in touch with the largest moving picture companies in America, and we are in a position to give you the best service possible.

There is one George Washington in Denver and one Ananias. It does not require deep thought to arrive at the fact that the Clearing House has seen the light. Perhaps the other concern will, in due time. We hope so.

## Likes the Universal.

A photoplay writer sends in an account of his experience with the new Universal reading department that doesn't sound a bit like the complaints of three months ago. He writes:

> I recently read in your department about the Universal Company's new, or more correctly, revised, photoplay department, so I decided to send one of my scripts there. They are as prompt in replying as one could wish, they are fair and the pay is good.

And in return the correspondent is informed that his name has been sent along to the head of the Boston circle.

## Seeks the Sea.

Nell Shipman writes that she has contracted for so much work that she has closed her Los Angeles office for a time and has gone to the shore where she can work in greater privacy and catch up with the order. As she adds she is taking two stenographers and a dictaphone, we opine she must be running a photoplay factory.

## Selling Talk.

Steve Talbot happened along the other night and began to talk shop. One of the first things he said was that the market was narrow.

"Ninety per cent. of the stuff," he began, "seems to be written by staff authors and chaps like you get most of the rest. I don't see where the average outside man gets off."

We gently explained to him that the average outside chap did not get off because he never got on, and that chaps "like us" sold stuff because we delivered the goods, not because we had been dragged on the "inside" wherever that may be, but because we forced our way in with the sort of stuff that directors could use and not the stories we thought that they should use. And here's the rest of what we told him:

Most studios have one or more men who can write scripts. They do it as a part of their work as editors or producers and generally get little or nothing extra for it. If they could write a lot of good stuff, they would not, as a rule, find it profitable to stay on the payroll of a single studio, but they can write as good stuff as most of that which comes in and more than that, it is written in practicable working-script form that the director can pick up and use.

This being the case, why should an editor buy a script from John Smith, of Painted Post, for $25, when Bill Jones can write precisely the same story and Bill is down in the studio yard? It is part of Bill's regular work to write scripts, and if the best that the mail turns up is a story of a little boy who coaxes his father to stop drinking, Bill can be called up into the office and set to work on a story of a little girl who induces her mother not to elope. Bill can write one of those to the last, sad sob, for he has written six or eight just like it.

If that's the best the "outsider" can do, Bill can do better than that and save the company money, but if the outsider sends in a script that Bill can't touch, pretty soon the outsider is brought inside like the rest of the insiders, for the "insider" is merely the "outsider" who writes such good scripts that the producers cry for them. There always will be a certain percentage of the work done in the studios, but if the idea is good and the editor and producer can see it is good they snap it up and encourage the outsider to come inside.

Undoubtedly there are a lot of directors and some editors who do not see the scripts as the authors can. We had a story passed up the other day because the director said it would never, so long as time existed, get over with any audience. And when we told A. D. Hotaling about it, he kicked because we had not given it to him.

There is the simplest sort of way of getting on the inside. Try out the editors until you find two or three who can see stuff from the same view point as yourself. Then give them all you can that is really high grade and do not give them stuff that is not up to the standard. That's the way—and about the only way—to work in on guarantee. Then you'll not talk about insiders or outsiders, but we gather that Mr. Talbot's work has been too desultory to command attention anywhere.

## The Reason Why.

"I don't see any plot in it. I am a dummy about plots. I don't understand it. I have Leslie W. Quirk's 'How to Write Short Stories.' I took his magazine for a time. I read so much about plots that I despise the word."

Then she came to us—and got more about plots.

That's the reason why some writers fail. They despise the word "plots." They do not understand "plots." They are dummies about "plots." And yet they want to write photoplays which are nothing more or less than plots, fully developed and properly displayed by technique.

This correspondent is not alone by several thousand. She read in the advertisement of a certain school that anyone could write plots. She took the course. They took her money. She came to us and we returned her fee because the stuff was so bad we didn't have the heart to charge her for telling how bad it was. She bought a copy of Technique and tells us she read it several times. In the next paragraph she explains she has put in no leaders because she did not know how to mark them, though this is very clearly explained.

To put it in a word she wants to write photoplays, but she is either unwilling or unable to study and assimilate what she learns. Writing photoplays is just as much a matter of hard work as writing stories or chopping wood. It requires thought, intelligence and imagination, but above all other things it requires *application*.

If you are not willing to work and work hard, if you are not willing to work hard for a year or two, perhaps, don't write photoplays. You'll not succeed and you merely make things harder for those who are willing to put in the time.

You may not be able to write fluent English and your grammar may not be all that it should be, and still you may be able to get by; but if you lack imagination and application, keep away and leave the field to those who are willing to make a fight for a chance.

There is a difference between writing photoplays and fiction stories, but the photoplay is not any easier to write. Keep that in mind and if you are not willing to give the best that is in you to the work—to give ALL that's in you, for the love of the business and your own peace of mind GET OUT. You don't belong.

# Inquiries.

**NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be supplied on receipt of a STAMPED AND ADDRESSED ENVELOPE.**

**M. H.**—Exchange prices differ with localities, but we do not note an appreciable difference in cost between licensed and independent service of equal age. The cost of film is the same in both cases.

**L. W. P.**—"The Better Man," Reliance, was released March 9, 1912. "The Seal of Time," Rex, is dated April 14, 1912. We do not find that third title in the last eighteen months.

**DOUBLE U**—Sign your name and address next time, please. If you are told that your story is identical to a magazine story, we would advise you to retire the script, even if you never have heard of the published story. It hurts you to send such stuff around, no matter how innocent of plagiarism you may be.

**P. S. G.**—If you've yet to find a company taking six weeks to reject your stuff you are lucky. We do not think your story was plagiarized.

**J. M.**—Peter Lang was the father in "The Guiding Light." We do not know the doctor.

**HARRIETT**—What do you mean by "composer of "The Higher Duty?" " If you mean author, we do not give names. We lack the Powers cast. Miss Fields is not working at present. Never heard of Pathe's "Alice Shore." Do you mean "Jane Shore?" We do not give the names of European casts because we cannot get them. Miss Lawrence is not working at present.

**EDNA**—Your question is vaguely put. Vitagraph released a large number of pictures in which Miss Helen Gardner appeared, but the Helen Gardner company has made but the single release, "Cleopatra." Miss Grace Henderson was the rich woman in "The String of Pearls." She has returned to the dramatic stage. Selig released "Cinderella" with Miss Mabel Taliaferro in the name part. Tom Carrigan was the prince. He has lately returned to Selig. William Christie Miller was the old man in "Man's Genesis." In "For His Son," Charles West was the son, Charles Mailes the father and Alfred Paget the clerk. We do not know that anyone has a husband or wife, officially, that is.

**INQUIRY**—Address the New York office in future and sign your name, please. Miss Blanche Sweet was the young wife in "Three Friends." We do not get the Pathe casts.

**J. M. P.**—We do not regard subjects more than eighteen months old as of general interest and the cards are removed from the files. Harold Lockwood was David and Henry W. Otto, Frank, in Selig's "A Little Child Shall Lead Them."

**STEVE**—We know of one company that accepts the synopsis alone. Keystone. Pronounce it to rhyme with steps. In "Fatty and the Bandits," Fatty's sweetheart was Miss Saunders. You are right as to Mr. Herron.

**EDISON FILM BUG**—The first issue of this paper was dated March 9, 1907. The early volumes are not for sale, nor can we refer you to any other publication that can give you synopses of early subjects.

**E. S. U. R.**—We consider the player you name a good actor. Why he plays certain parts is purely a matter between himself and the company he works for. He was cast in the play you mean, though you state the title incorrectly.

**A. D.**—It's been nearly two years since the Nestor Company had an office in Bayonne. It is now a part of the Universal Company and located in Los Angeles. You'll have to keep up to date. Stick a United States two cent stamp on an envelope addressed to yourself, send it to us and we'll send you a list of the correct addresses, as we offer each week at the head of this column. You might write the Dead Letter Office, Washington, for the script, but it will be quicker to copy your carbon.

**J. E. S.**—Miss Blanche Sweet was the girl in "The God Within."

**MARIE.**—You've got to break yourself of asking for "the girl" and "the fellow," or we cannot answer. Miss Mae Marsh was the girl in "The Civillian." Ray Myers seems to be the man you mean. We think the Keystone player you ask for is Fred Mace. He is a former Biographer.

**EXHIBITOR.**—E. H. Allen was the sheriff in "The Struggle." We do not know the man who played the sheriff. Mr. Stanton is still with Kay-Bee. Joe King was the ball player in "The Ball Player," and the bandit. He is still with Broncho.

**C. E. C.**—The Identifier has not yet located the player you want. Miss Marguerite (not Helen), Loveridge, is still with the Biograph so far as we know.

**B. L. D.**—In "Kissing Kate," Miss Grace Lewis was Kate and Dell Henderson Bob. J. Jiquel Lanoe was Miss Sweet's sweetheart in "Pirate Gold." Ed. Dillon was the daughter's sweetheart in "What is the Use of Repining."

**J. A. S.**—Companies pay all the way from $10 to $100 for scripts. The average run is between $20 and $35. Edison takes about eight weeks to pass on a script. You might query Edison on that suggestion if you can get the scripts out in good shape.

**K. B. T. N.**—See reply to B. L. D. Selig produced "Justinian and Theodora."

**M. E. H.**—Richard Stanton was the burglar-husband in "A Shadow of the Past." Miss Mildred Harris was the little girl. Joe King was Billy King in "The Favorite Son."

**H. G. P.**—W. Cabanne was Ed. Dillon's rival in "At the Basket Picnic." Still "between you and me," we do not worry about photoplayer's faces. If the face in question has that "putty made" effect, whatever that may be, shut your eyes while the film is on.

**J. W.**—Never heard of that first subject. There were several women in "The Blot in the Scutcheon." You can "bother" us as often as you like, but please be definite.

**BERLIN.**—Thanhouser is not in the market for scripts. Almost any of the companies are in the market for the class of stories mentioned. Essanay is buying.

**PAUL REVERE.**—Several Paul Revere films have been made, one a part of the Edison historical series, we think.

**B. I. H.**—Edna Foster, who sems to be the child you mean, is playing with various companies as they have need of her services.

**A. D.**—We have no cast for the play mentioned.

**NORMA.**—Ray Myers was Stein in "The Man They Scorned." He was also Lieut. Cole in "In the Ranks." Tom Ince does not play in pictures. It's a full sized man's job putting on the sort of stuff he does without "saving a salary" too. He did appear with Sir Thomas Lipton in a recent Keystone release. The paper you use is all right for scripts, both as to size and weight.

**B. G.**—The slip you enclose is the regulation rejection slip. It may mean little or much.

**R. C. D.**—We think that a scene requiring a lion to carry away a person would not be regarded with favor, especially by the player. You can write such a scene so that a dummy may be used, perhaps, but it would be better not to ask too much of the lion. Few lions are finished actors.

# Projection Department

Edited by F. H. RICHARDSON

### Operators' Union Directory, I. A. T. S. E.

NOTICE: Each Union is entitled to have its roster of officers, meeting nights, etc., listed here *once per year* free of cost. Preserve this list as it will NOT be republished. The mail address of the secretary should be included in each list, as well as the time and place of meeting.

### Moving Picture Machine Operators' Local Union No. 160, I. A. T. S. E., Cleveland, Ohio.

Office address, 310 Prospect Avenue, President H. M. Hulbert, Vice-President Sam. Shaw, Financial Secretary-Treasurer, Harland Holenden, Recording Secretary L. Shafranek, Business Agent Benjamin Brown.

### Moving Picture Machine Operators' Local Union No. 543.

Paterson, N. J. meets in Helvetia Hall every fourth Sunday, President Walter Penny, Vice-President Jack Adam, Recording Secretary J. Johnstone, Royal Theater, Main Street, Financial Secretary, Herman Freudberg, Treasurer Wm. Thompson; no business agent.

### A Visit.

On Friday, Feb. 14, in response to an invitation from the recently organized local union 543, I. A. T. S. E., Paterson, N. J., I visited that city to attend the ball given by the organization. Before going to the hall I dropped in for a few moments at the Washington Theater, Main Street, where a large picture is shown. The illumination was excellent, soft and brilliant, and the light well handled. The ball was a big success. Helvetia Hall, where it was held, was a large one with two floors, and both were filled to overflowing at 10:30. All hands seemed to be enjoying themselves to the limit. The union has nineteen members They are a fine looking set of men, most of them with ample experience in their profession. May the new union live long and prosper. Its officers will be found in the official roster at the head of the department.

### Troublous Trouble.

Trinidad, Colo., (Just like him, Ed.) writes thusly:

> Have been a World reader since 1909 and a Dept. fan even since it first appeared. Am running a Simplex. It has been in service about five months and gave no trouble until recently. The first thing that went wrong was the cam-pin, which wore on one side. It also damaged the star as shown on extra sheet (No extra sheet here, Ed.,) I got busy, went to a machine shop and made a pin from a nail, grinding it down to size and tempering with blow torch and acids. Everything was fine until 6 P. M. when picture began to jump like a rubber ball. Examined and found one of the star points broken off. Wired for new star, had a new point welded on star and run one more day, with fair results, when it broke off again. My present trouble is with my shutter. And now let me ask how long a carbon should be burned. I burn mine down to two inch stubs. (That's certainly short enough, Ed.) J. P. Morgan, of the Wm. H. Swanson Film Co., Denver, claims that, with a Simplex lamp wide open and set with six inch lower carbon and 12 inch upper, he can run 15 hours with the set, and will burn his lower to ½ inch stub. Says he will do no damage to clamps or connections. I do not believe this can be done.

The brother also sends three pictures of the theater, but, while I thank him for them, his letter is a little long and space is too crowded to publish them. Before brother Morgan talks so positively, suppose he states what amperage and kind of current he is talking about. If he will do as he claims with 45 amperes d. c., using ⅝ carbons, I will make him a present of one hundred dollars. If he will do it (run 15 hours) with 60 amperes a. c., ⅝ carbons, I will pay him a like sum. Come on 'brother Morgan,' I've burned up a few carbons myself. You couldn't even make good using 25 amperes. The Simplex is a good lamp, but there is no magic connection with it. And now as to the cam-pin: You should keep a complete framing device on hand all ready to slip in. This is not excessive in cost and may save its price in the saving of one evening's business. A nail is not the right kind of steel to use for such a purpose. How in the name of heaven you managed to weld a point on a star passes my comprehension. As to the shutter matter: Referring to page 299 of the handbook, the last sentence of instruction No. 35 reads: "If the streak shows at top or bottom of letters in titles, or flashes up and down from any white object in the film, it is evident that the shutter is out of adjustment. The remedy is to turn knob 110 plate 2, one way or the other until the streaks disappear." Referring to plate 2, the shutter adjusting slide part 107 should be in the middle position when the shutter is set, thus allowing an equal amount of adjustment both ways. If the block is at one end or the other of its travel when you set the shutter, you will have only one direction in which you can adjust the shutter with knob 110, and this will cause trouble, and this is probably where your difficulty lies.

### Fort Worth Answered.

Brother John Griffiths, Ansonia, Conn. writes:

> I see by January 8th. issue, page 567, you call for opinions on the question of amperage to be used with screens of different type, and I am presumptuous enough to submit my own opinion. In the question propounded by Ft. Worth, A has a considerably smaller picture than B, who is using the best possible reflecting surface, namely, a mirror screen. It is, however, apparently a foregone conclusion that B, who is using a perfectly smooth aluminum curtain, would require the most current, but I myself have used one of these smooth aluminum screens and I never dared to use more than 40 amperes a. c. with a 15 foot picture on that type of curtain. I am now using a pebble or matte surface aluminum screen and 60 amperes is fine. On the old, smooth finish screen a dense indoor scene showed up elegantly, but when I came to an out-door scene of sky and sunshine it was awful. There was simply a blur. It is my opinion that an excess of light on a smooth finish aluminum screen results in so much glare that the definition is practically destroyed. It is also my opinion that the question is not one of how much illumination, but rather of how clear and sharp a definition of the picture we can secure. We cannot imitate d. c. by increasing a. c. amperage. In using the Mortimer film cleaner the last half of the reel pulls hard, this may be overcome by running the first half through and then releasing the fastener, pulling the film through loose and then rewinding through the cleaner, cleaning the last half or the half opposite to the first half cleaned. This scheme is simple, but the cleaning is done better if the pads are changed for the last half. I am glad to inform you that our union is in flourishing condition, although only about a year old. We have 40 members, all interested in the best possible projection. There is an almost unanimous demand for union operators, in spite of our higher wage schedule, thanks to an able examining board.

As to your remarks concerning the screen, brother Griffiths, they are in the main correct, as far as they go. I would refer you, however, to the reply by another correspondent; either this week or next. I am glad to know that your union is prospering. What you say simply backs up what I have been preaching in this department for a long time, namely, that an increase in salary schedule is comparatively easy if the work of the members be in accordance therewith.

### Lens Trouble.

Washington, D. C. writes:

> Am running two machines, each equipped with a Pathe lens projecting a 14 foot picture at 55 feet. One of my lenses shows a perfect picture, whereas I have trouble with the other. When the picture is in focus at the center it is out at top, bottom and both sides, and vice versa. Both lenses are supposed to be exactly the same. Would you kindly let me know about how many degrees Fahrenheit it takes to set a running film on fire?

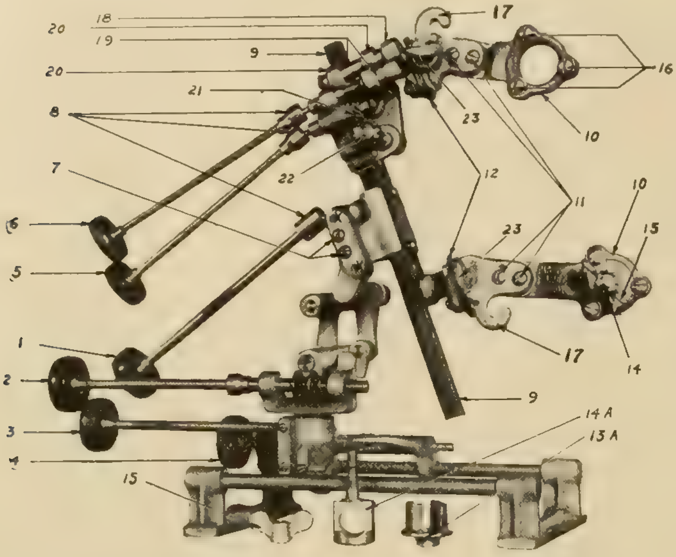
As to your lens, Washington, I cannot say positively what is the matter. Take it apart and thoroughly clean all the lenses, putting them back together with the side having the heaviest convex towards the screen. The very thick lens, which really is two lenses cemented together, should be at the front end of the barrel. If this does not remedy the trouble, then I would suggest that you get a substitute lens from your film exchange and return the Pathe lens to that Company for examination. I do not know of any test which has been made covering the last question you ask. The degree of heat, however, would have to be high, since a film at normal speed is only exposed to the light approximately one sixteenth of a second.

### Motiograph Lamp.

The Enterprise Optical Company, Manufacturers of the Motiograph Projector, have submitted one of their new projection arc lamps to this department for inspection and description. I am glad indeed to be able save for one or two minor points to say that the lamp is an excellent one, strong, rigid and having all necessary adjustments in excellent form. The insulation is well placed and ample. If kept lubricated with graphite this lamp should enable the operator to produce and maintain perfect results, so far as the lamp is concerned.

The points to be criticised are: (a) The carbon arms, from rack bar to tip of arm, measure seven inches for the lower and six for the upper. The lower weight 1¾ pounds, without the carbon, yet it has a bearing of only ⅞ x ½ inch on the rack bar to sustain all this weight, and it is held by two screws about ¼ inch only in diameter. The rack bar should be extended down ½ inch further and the up and down bearing made that much longer, another holding screw being added, also the side flanges should extend back to rear edge of bar. As it is now, the tendency will be for the screws to stretch and loosen the bearing, while a sharp blow or the strain exerted by the operator in setting carbons (unnecessary but usually present) would be too much for such a bearing at such a leverage. The upper carbon arm bearing is not as strong as it might be, considering what it carries, but it is not weak enough to be objectionable. I would respectfully suggest to the Enterprise Company that they could still further improve an already excellent lamp, without much added cost of manufacture, by making the rack bars one inch by one-half inch, instead of, as now, ½ x ½ inch. This would make for greater rigidity all around and allow ample carbon arm support. It would mean only a change in three castings and the added metal in the bars.

Now please understand that my criticisms are *not* intended to and must not be taken to condemn the lamp. Far from it. The lamp is otherwise so excellent that I want to see these minor objectionable features removed. I am looking at the matter from the operator's point of view. And now to describe the lamp.



In the illustration we have extra carbon arm parts 14a, 15 and 15a at the base of the lamp, these parts having been removed from upper carbon arm in order to show the detail construction.

1. Is the knob actuating rack bars 9-9, by means of which the carbons are fed. When rack bars are fully extended (They are closed in the picture, to save space), there is 16 inches from center of clamp screw 14, to its mate above. By means of knob 2 the entire lamp is raised or lowered bodily. Knob 3 swings the entire lamp sidewise. Knob 4 pulls the lamp ahead or back, each turn of the knob moving the lamp almost one-half of an inch. Knob 5 actuates gears 21 and 22 by means of which the upper carbon arm is pulled or pushed sidewise, thus moving upper carbon sidewise in relation to the lower. Upper carbon arm 18 is supported on rods 19, which slide straight in and out in bearings 20. This movement is accomplished by knob 6 and the effect is to move the upper carbon ahead or back in relation to the lower, By means of knobs 5 and 6 the operator is enabled to force his crater into any desired position and he is thus master of his light. The lamp may be tilted at any desired angle by means of screws 7. Two vacant screw-holes, X-X, are seen and the angle of the lamp will depend in which holes screws 7 are placed, the two upper placing the lamp practically straight up and down and the two lower at a heavy angle. Ordinarily the two center holes are the ones to use. By means of screws 11 the carbon arms may be set at an angle to each other, if desired. Part 13 (see also 13 A) receives the carbon in notches shown in 13 A. These notches should be kept perfectly clean and free from scale. The carbons may be angled by loosening screws 16 and revolving parts 13. Part 14 is shown in detail at 14 A. On the whole this clamp is strong, well made, flexibile and calculated to make perfect electrical contact with the carbon, provided, of course, it be kept clean. The insulation is shown at 12. It is ample, being full ⅛ inch thick and extending out ⅛ inch beyond the casting in every direction, thus guarding against carbon-dust short circuits. The wire binding posts are on the operating side at 23-23, which is very convenient.

### From the New York Union.

Mr. Thomas Costello, business representative branch No. 2, local union No. 35 I. A. T. S. E. New York City, contributes the following:

> Through the projection department, on behalf of local No. 35 I. A. T. S. E., Moving Picture Operators Branch No. 2, I would like space to point out the advantages offered the operator through holding an I. A. T. S. E. card, as well as to the exhibitor through the employment of members of the Moving Picture Operators Union. The aim of this local is to organize a body of clean-cut men who take their profession seriously, and to eliminate so far as possible the crank turner. We believe that the exhibitor will be far more willing to pay the price if we provide him with men who produce the results, since the up-to-date exhibitor knows that good projection, and good projection only, can make his house a paying proposition. This union is, through the I. A. T. S. E., affiliated with the American Federation of Labor, the New York State Federation of Labor, the Central Federated Union of New York City, the Central Labor Union of Brooklyn and the United Hebrew Trades. It is the only union of operators in New York City thus affiliated, or which can be thus affiliated. It is the only local in this city which can send men on the road with a production. It is the only local which can place men in theaters where members of the I. A. T. S. E. are employed. These are simply statements of fact. They are made only because we understand misleading statements have been made in certain quarters. A union card placed in the box office is a money getter. The illustrated lectures, conducted under the auspices of the union label, reach 1,500 people in different parts of the city every night. Thus from 10,000 to 12,000 people a week see our union slide thrown on the screen, the lecturer at the same time appealing to laboring men and women to patronize photoplay theaters displaying this card. It is therefore to the interest of the exhibitor to have it in his box office. I wish also to say that branch No 2 stands behind every one of its men, giving the exhibitor protection. If the exhibitor submits a complaint against any member it is taken before the body. Should he be proven guilty, a settlement is made with the exhibitor by the union. Our phone is 2010 Bryant. The office is No. 259 West 42nd. Street. In closing, I wish to thank you, on behalf of the local, for any space you may accord this communication. The local fully realizes that the projection department is the surest way of reaching every operator and exhibitor, not only in this city but all over the country.

While it is not the desire or intention of this department to in any way take further part in the unfortunate local fight now being waged, we will always, as a matter of course, accord space to communications from local union No. 35 branch No. 2, it being the union affiliated with the American Federation of Labor and the various local and state central bodies as well as with the International I. A. T. S. E. Brother Costello's letter reads well, and it is to be sincerely hoped that the union will back up his statements in every way. If it does, then, regardless of any thing else, it must and will eventually succeed. There are at present approximately 600 moving picture theaters in New York City. In a large percentage of houses, I deeply regret to say the projection can only be called projection through courtesy. This is not always the fault of the operator. Too frequently the fault is shared by the operator and the manager, the latter demanding that film be rushed through at race horse speed, apparently caring nothing as to the excellence of the result on the screen. Quantity instead of quality still rules in all too many houses. If local union No. 35, branch No. 2 will devote its efforts towards securing the co-operation of managers and operators of first class houses where real projection is appreciated, it will, in my judgement, do well. The other houses, in course of time, will be forced to fall in line.

### More Foolishness.

The Editor of this department is informed that the Chicago authorities are just now industriously engaged in kicking up more trouble. These same authorities, or their predecessors, have always held the palm for the formulation of more or less idiotic rules, regulations and laws, and those same rules, regulations and laws, have cost the exhibitors of that city thousands upon thousands of dollars of money which might just as well have been thrown in the sewer for all the good accomplished. I distinctly remember the time when the law was passed to the effect that the ceilings and walls (by some error they omitted the floors) of all moving picture theater rooms situated upon other stories of a building must be covered with sheet steel backed up by ⅜ inch (I think that was the dimension) asbestos, and how an inspector attempted to compel Mr. W. R. Cosart to cover an 18 inch brick wall, 18x80 feet with that kind of fire proofing. Just now they are testing projection mechanisms, being paid a goodly sum per hour for the test. One of the tests is that a film shall *stand still for thirty minutes with the automatic fire shutter down and the concentrated light of a 45 ampere arc are turned on it.* Could asininity and idiocy go further? What is the purpose of such a test? Who would ever leave a film standing for that length of time with the light on? Their charge is 75 cents per hour for the test, and the general impression is that something more than ample time is used on the test—at 75 per. In fact the direct charge is made that a form of petty graft is thus put into operation. It seems to me that it is about time projection machine manufacturers combined and took these officials into the courts. Certainly a stop can be put to such outrages (the test such as I have set forth is nothing more or less than an outrage, since it serves no good purpose whatever.) I firmly believe that the courts would not uphold such a ridiculous proposition, but no one machine manufacturer could afford to take the matter up alone. And the utterly ridiculous feature of it all is, that while the authorities are making these absurd tests on projection machines, they still allow the same old chestnut of a "fireproof projection room," to exist in Chicago, which is no more fire proof, insofar as protecting the audience is concerned, than as if it did not exist at all. Chicago is also censuring pictures to the very limit, cutting and mutilating films that have been passed by the National Board. Yet Chicago has the "honor" of allowing to exist the most disgraceful underworld district of any city in the world. It seems to me as though Chicago is attempting to be exceedingly righteous with its right hand, and just the opposite with its left. This, gentlemen, is not mincing words. I lived in the Windy Village for a matter of five years, and I think I know both it, and its Public Masters (officials) fairly well. Plainly they have not improved any since I left. Perhaps the best way to get around this proposition would be for all the moving picture interests of Chicago to band together and get the whole thing placed under state control. State control has worked out well in other instances, and it certainly could not be any worse than the present Chicago farce.

### Can't Do It.

A number of letters have been received from branch No. 2 local union No. 35 asking me to attend all meetings and help to secure the best possible action by the local on the various questions coming before it. This I regret to say is practically impossible. My time is completely taken up with other duties. I would like to attend all the meetings, but "once in a while" is all I can manage.

### From a Traction Engineer.

Mr. Lloyd P. Lewis, Langdon, Alberta, Canada, writes:

> On Page 260 January 18th, issue William Lorence, New York City, says: "The sure way to stop condenser breakage is to boil the lenses in salt water." Now I am not an operator or exhibitor, but I am a steam traction engineer in a country where traction engines are big. I have thoroughly proven, at least to my own satisfaction, that boiling water-glasses and lantern globes makes

> them very much tougher, and that when thus treated they will stand more rough treatment than otherwise. As to the salt I cannot say, but I do know it to be a fact that salt water will get very much hotter than will plain water.

We do not care to comment on this matter, but pass it along to the department fans, who can experiment to their hearts' content. We thank the Langdon friend for adding his quota of what he believes to be fact on the condenser matter.

### Unionizing Baltimore.

Mr. G. Kingston Howard, President of local union No. 181, I. A. T. S. E. Baltimore writes under seal of the union:

> I am thoroughly pleased to be able to announce that, after a struggle of fifteen months, which was conspicuous for the sane and gentlemanly tactics employed, we have succeeded in unionizing all of Pearce & Scheck's theaters. Their operators were all obligated at our last regular meeting, Monday February 3rd. In closing I extend the best wishes of local union 181 to the Department and its Editor.

Congratulations both to the Baltimore brothers and to Pearce & Scheck. I am sure that both will be the gainer through the unionization of the houses. Let us trust the further relations between Messrs. Pearce & Scheck, and local union No. 181 will be most pleasant and profitable to all concerned.

### Semi-Personal Matters.

Recently an operator in Wichita, Kansas, wrote complaining bitterly of treatment received from a certain Wichita manager, and commenting caustically upon Wichita managers in general. I published his letter, whereupon a reply was received from a Wichita manager who, in turn, gave the operator a severe dressing down. To secure the facts in the case, I wrote supposedly disinterested parties in Wichita, asking them for the standing of the operator in question. The reply was not favorable. I therefore published the theater manager's letter, omitting the operator's name. The operator now comes back with a general denial of all the manager's claims. I feel that a mistake has been made in giving space to correspondence of this kind. In the future this error will be avoided. There is little to be gained through the publication of semi-personal grievances, I cannot personally know and judge of the facts, therefore I cannot speak with authority, and shall, as I have said, in the future avoid all such matters. In the present case, I believe there was some fault on both sides. The operator in question sends in several excellent letters of recommendation, with postage for their return, but he gives no street address, therefore I hold the letters until it is supplied. The letters speak highly of the operator's ability.

### Wire Connection.

Mr. Harry H. Kerr, chief operator of the Alcazar, Tampa, Fla., and his assistant, John Felte, are using two Power's 6 machines with three winged shutters, they have cut the two flicker blades down ¼ of an inch each and added ¼ inch to each side of the main blade, thus cutting the same amount of light, but they say, reducing the flicker. They also have cut an opening in the back of their lamp house, extending from the bottom up about half way to the top, probably about one inch wide, so that instead of attaching the upper wire directly to the lamp binding post, they attach, in its place, a strip of brass, ½ inch wide, which extends outside the lamp house, through the hole before mentioned, to which they attach the feed wire.

I must take issue with the brothers, as to their reducing flicker by thus changing the Power's 6 shutter. The making of the shutter blades of unequal width, Mr. Kerr, has the direct effec of increasing flicker. The nearer the three blades can be kept exactly the same width, the better. By this scheme you would, however, eliminate whatever travel ghost you might have. As to the metal strip it is all right, provided you wrap the same with heavy insulating tape, or other form of insulation, at the point it passes through the lamp house, so that it cannot possibly come into contact with the metal. The hole in the lamp house, would not, however, be allowed in most cities, although it is perfectly safe. In fact, as I have before stated, it would be perfectly safe to take the whole back out of the lamp house.

### Mercury Arc Rectifier.

Mr. Arthur Adama, Manager of the Happy Hour Theater, Lake Placid, N. Y., writes as follows:

> Am using 110 volts, 60 cycle current through an economy coil. I am not satisfied with the results, therefore would like your opinion as to the value of a mercury arc rectifier. There is a demand for the rectifier for charging purposes, and although charging batteries is not my ambition, I thought it would help pay for the device. My main purpose is for projection.

The General Electric Mercury arc rectifier is a successful device. It is giving satisfaction in a large number of theaters and is economical in operation. I do not know, however, if you can use the projection rectifier for battery charging purposes or not, I am inclined to think not. Write Mr. R. E. Russell, Rectifier Dept. General Electric Company, Schenectady, N. Y., for information on that point.

### Condenser Breakage.

Mr. H. P. Walls, owner and manager of the Bungalow Theater and the Maywood Opera House, Corning, Cal., orders a handbook and remarks:

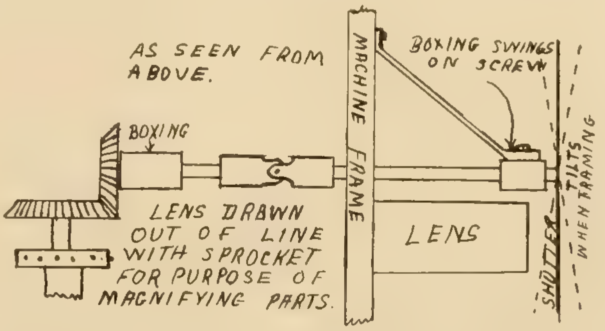
> Some time ago I loaned my copy of your first edition to a brother exhibitor, and had a hard time getting it back. I would not be without even the old book, much less the new. Am having a little trouble with condensers, breaking in my new Powers 6-A. Am using 60 amperes a. c. through a Formostat with fine results. I fully agree with Brother Gregg, page 463, February 1st issue, regarding motors. I was literally forced to take the motor away from my operator for no other reason than his failure to watch his projection.

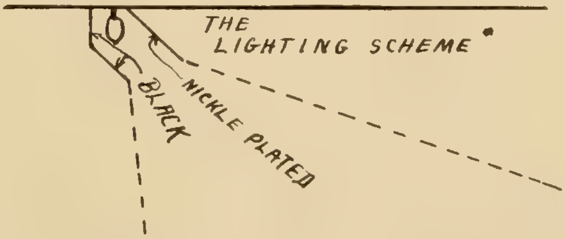
Pad the lenses with asbestos so they will not touch metal. I have other good reports on the Formostat.

### Attaching Outside Shutters.

Mr. E. Cailleux, Sausalito, Cal., contributes the following:

> Have an Exhibition Model Edison on which I installed an outside shutter. The only thing I purchased was a universal joint. The whole thing is made plain by the sketch. I tried many combinations of two and three winged outside shutters, but failed to obtain satisfactory results. With the three winger I had to cut too large a percentage of the light or else make the flicker blades smaller than the main blade, and this gave a very objectionable flicker. With the other blades of equal width, I cut more than 75 percent of the light, which was, of course, an impossible proposition. At last I tried an idea of my own, and obtained wonderful success. I had one 30 tooth and one 20 tooth bevel gear made. The 20 tooth gear I placed on the shutter shaft, and the 30 tooth on the balance wheel shaft, I then made a 2 wing shutter (which really acted as a 3 winger since the shutter revolves 1½ turns per picture, so that each blade alternately acts as a main blade and the light is cut three times for each picture,) thus giving three interruptions of the light per picture, each of exactly the same duration, since, the blades must be precisely the same width. I also send a sketch of a theater lighting scheme which I consider ideal. The sketch is self-explanatory. Although you can read ordinary print in any part of the house while the show is on, not a ray of direct light strikes the audience or the screen. I am a member of local union 162.





Your lighting scheme is simply an improvement on the one I have advocated for years, and which you will find illustrated in back numbers of this department, as well as on page 401 of the new handbook. Personally I think it is the best plan yet evolved for lighting a theater, but I would not have the rays strike the front wall at all. In the brother's scheme he has the top of the reflector nickel-plated, and paints the bottom and back dull black. I believe his idea is worth experimenting with. Your scheme for installing an outside shutter on the Edison Exhibition model is all right, but while I may be in error, I cannot see where you gain anything by speeding the shutter up. The length of time the shutter blade must cover the lens is directly dependent upon the speed of your intermittent movement, and this you have not changed, and cannot change; therefore, it appears to me that you would simply have to make your shutter blades wider, and would get exactly the same amount of light you would get with a regular three winged shutter running at ordinary speed. I have not time to study this matter out, but simply state it as it appears to me. If I am wrong kindly accept my apologies—and show me wherein my error lies.

### Bartlesville's Shutter.

Mr. A. E. Adama, Avant, Okla., writes:

> Kansas City operator says he can't make Mr. May's shutter work on his Edison. There is only one thing wrong with the shutter pattern as printed, namely: its diameter is just a little too great. I made one, cut its diameter down a little, and it sure took the flicker out of my picture. I have a 12 foot picture at 65 feet. I have also adopted the ¾ inch cardboard hole in the front of my objective lens, as suggested by Redondo Beach in February 1st issue. It greatly improved the definition of my picture. We have our own light plant, a 6 H. P. Fairbanks Special Electric Engine, connected to a 5 k.w. Fairbanks dynamo. Speed of engine, 400 r. p. m., speed of dynamo 1900. The current is 110 volts with no load and 115 with a full load, using an Edison Grid rheostat. We start the engine at 7 P. M. and at 9 P. M. go out and oil it around. The rest of the time it runs itself and we have not lost a night in eighteen months, which is some record for an isolated plant, is it not? I am working for a *real* manager; not so old in the business but one of a kind you do not find everywhere. It happens, however, that he is a woman. I get everything I want in the way of supplies, and the manager is not always trying to tell

> me what to do. Just leaves matters to me but, *expects me to deliver the goods.* I put the framing lever on the right hand side of my machine by simply turning the whole thing over; that is to say the gears, plates and boxing. It works fine.

I presume from what you say of the framing lever that you are using an Edison machine. As to the manager, "he" has taken the right course in allowing you full swing in the operating room, but she should demand that you deliver the results and accept no excuses for failure to do so. You must not expect her to supply you with everything necessary and then accept inferior results, but I am sure you would not expect him to stand for any such proposition. I am not aiming this at you, Brother Adama, but simply calling the attention of all operators to the fact that when a manager treats them right it is up to them to reciprocate.

### Nothing Doing.

From Los Angeles, Cal., comes a communication signed by "Several Operators" which reads:

> We have a kick to make, also a suggestion to offer. First, that you leave out of the Projection Department all matter pertaining to operators' unions, as it is of no use to us and many others, and takes up valuable space. We buy the paper for the knowledge we gain, and not to read that a Vermont union obtained a charter, etc. The Projection Department is most excellent. Kept it up, but leave out that union dope and give up the space to something that will help the operator in his business. Another thing, we have bought copies of your new handbook, and would suggest that you leave off the word "manager" from its title. We see no reason why it should be a book for them, as they have nothing to do in the operating room in reference to running machines, unless it is your intention, which we hope it is not, to make operators out of all managers. Why not have a separate book for them? The new book is a dandy and well worth more than the price asked for it. It shows the expenditure of both time and money and labor in its get-up. We hope you will agree with us in these matters.

Well, I don't agree with you, my good friends. The editor of this department firmly believes in the organization of the theater managers. He firmly believes in the organization of the film producer and of the film exchanges. He also thoroughly and completely believes in the organization of the operators. We do not publish any matter dealing with what might be termed the "politics" of the union, but the general news of the organization will be given space in this department as long as the news is sent in. As to your criticism of the handbook title, you overlooked the fact that there are thousands of small town managers who are also their own operators, and they have to be their own operators for the simple reason that there is not business enough to enable them to employ one. Moreover, I want the manager to be thoroughly posted on good projection. By this I do not mean that it is necessary for every manager to be able to actually operate a machine, but I do want him to be in a position to recognize faults in his projection and thus check up the work of the operator and demand that the best possible projection be placed on his screen. Sorry, Los Angeles, I most emphatically cannot agree with you.

### A Suggestion.

Brother Adam Foltz, Findlay, Ohio, offers the following suggestion:

> Regarding the platform illustrated on page 367, Fig. 148 of the handbook, I think it could be improved. Your fundamental idea is a good one, but suppose some kid, of whom there are many operating machines, should forget his platform and step off to look out of a window or door, as many a kid would do, since they cannot keep their mind on their work as an older man would? The machine would stop, but the arc lamp would still be burning and the film would ignite. Why not connect the platform circuit to the arc lamp instead of to the motor?

Mainly for the reason that such a platform could not have very much movement and heavy arcing of the contacts would result. If a manager employs a boy who would do such a senseless thing as that, he would be served perfectly right in having his film burned up. However, if the machine is equipped with the automatic fire shutter the film would still be protected and no damage would be done. If anyone can scheme up some way of connecting the platform with the arc lamp circuit in such a manner as to be practical, then your idea is an improvement.

### Up-to-Date Equipment.

Mr. J. D. Frazier, Lowell, Arizona, tells us that he has installed the very latest Edison projectors, Enterprise 1913 Stereopticon dissolver and Bausch and Lomb spot light. In the Lowell theater, he uses his own make of screen. This screen has been installed in more than thirty houses along the Pacific coast, and brother Frazier finds they are giving most excellent satisfaction. The operating room is 14 x 18, all port-holes being equipped with glass, and everything is as up-to-date as money and brains can make it. Glad to hear from up-to-date managers and up-to-date houses. Cannot we have a little more details regarding that screen, brother Frazier? What you say simply whets our curiosity.

### A Safety Device.

Mr. W. J. Kerr, Smithport, Pa., sends in the following:

> Attached find sketch of fire safety device for operating rooms. The vent pipes would prevent the film from exploding, and would carry the smoke and flame up the stove pipe, making it perfectly safe for the operator to stay in the operating room, not being compelled to dash out and startle the people. As things are at present the operating room would, so far as I know, fill up with smoke which would issue from the cracks and holes. This would be sure to be followed by a stampede on the part of the audience. Kindly look over this sketch, and if you consider it of value, give it a little space.

In the first place, Brother Kerr, allow me to, with as serious a face as I can, inform you that a film does not, never has, and never will "explode." An ordinary stove pipe or chimney would stand as much chance of carrying off all the smoke, fumes and flame of a burning film, as a razor-back swine will have of securing entry into the New Jerusalem. The only way to get rid of the smoke is to have an opening not less than 288 square inches in area leading directly to the open air, preferably above the roof. Friend Kerr simply attaches a metal vent pipe to the back of each machine magazine. The two pipes join each other and the single pipe is carried to a chimney flue. The net result would be to create a strong draft and promptly engender so fierce a heat as to melt both magazine and pipe.

### He Caught It.

Brother Joe Hayes, St. Louis, Mo., says:

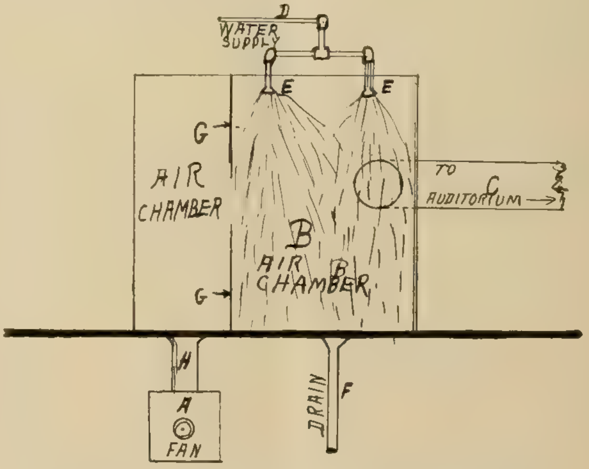
> With regard to the letter from Ft. Worth, page 567, February 8th issue, would suggest that Ft. Worth measure B.'s screen again. If B. is using regulation film and has a straight throw, his picture should be 10 feet 6 inches by 14 feet, containing 147 square feet of surface. B. therefore has 39 square feet more surface to cover than has A. Now, if they were using the same kind of a plain screen, according to Ft. Worth, two-tenths of an ampere for d. c. and three-tenths of an ampere for a. c., B. should only use 7.8 ampere d. c. or 11.7 amperes a. c. more, instead of 15 amperes. But were I in B.'s place, I would not use any more current than A., and possibly not so much, because a mirror screen will stand a good deal more light than will a plain, smooth finish aluminum screen. A perfectly smooth aluminum screen will give off excessive flicker and a harsh glaring reflection, whereas a mirror screen is softer and more subdued.

Your remarks, brother Hayes, are, in my judgment, entirely correct; moveover, you caught the error I referred to. The height of the picture is always ¾ of its width, except where there is a pitch in projection; and it would have to be a whole lot of a pitch to make a picture 12 by 14. The only criticism I have to make on your deduction is the fact that different finishes of the mirror screens give considerably different effects. Your remarks would hold good on all the later finishes of mirror screen, but would be modified a bit when using what is known as the "satin" finish. This latter should only be used in narrow rooms where the audience all sits practically directly in front of the screen.

### Ventilation.

Mr. J. W. Casperson, manager of the Williams Opera House, Williams, Ariz., submits the following:

> In the January 25th issue you invite Southern brothers to send in details of successful cooling systems. In response I attach crude diagram of one used by Mr. Joe R. Scotti, manager of the Tucson Opera House, Tucson, Ariz. The climate in that little city, during the summer months, is similar to that of his Satanic majesty's dominions. Mr. Scotti figured out the scheme I herewith describe and after its installation was able to keep his house open for business all summer, the first time that was done in the history of Tucson. A blower, a, was placed in the basement under the stage. This forced air into the large sheet iron tank, b, the same being placed on the stage. In this tank was a continual spray of water. From it two 12-inch pipes carry the air, purified and cooled to about 70 degrees F. by passing through the spray to each side of the house through pipe, c, and a similar one on the opposite side. It was only necessary to start the blower and turn on the spraying jets an hour before the house was opened and no one had occasion to complain of the temperature during the entire summer. I trust that this plan may be of value to our New Mexico brother, as well as to others.



Now here is something that looks pretty good to father. It seems to be a thoroughly practical and not too expensive cooling scheme. The two jets of water and current for running the motor would be practically all the expense of operation, and the expense of installation would not be excessive. Not only is the air cooled by this system but it is at the same time purified absolutely of all dust and dirt, which would, to a considerable extent, effect economy, since the wall and ceiling decorations would not soil so rapidly. On behalf of our readers, I wish to sincerely thank brother Casperson for submitting this plan. I have been in Tucson, and will bear evidence of the fact that any system that will keep a house cool during the summer months in that climate is a wonder, for Tucson certainly is about as hot as they come in July and August. By the way, those pipes could be carried through the attic or be made flat and thin if run along the walls.

# Comments on the Films

## Licensed

"THE GUM MAN" (Essanay), Feb. 26.—A farce-comedy in which the audience took a great deal of pleasure. There is much good human fun in it that will amuse every kind of spectator. There is also a good deal of very inelegant gum chewing in it; but with the large audience with whom we saw it this, too, made much laughter. The quality of the offering comes from the rural tang it gets from the naivet of its characters, who behave as their feelings prompt them. Howard Missimer is the gum salesman, who falls in love with Beverly Bayne, daughter of Innkeeper Carney. At the dance in the town hall he gets her away from John Strepling because he can bid more for her lunch basket. The whole cast carries the picture off in first class comedy style, and the spectators plainly enjoyed all of it. The photography is good.

"THE INFERNAL PIG" (Pathe), Feb. 26.—If a recent Biograph drama, in which an infernal machine was concealed in a turkey, were produced in farcical vein and with the clock works in a pig, the general effect on the audience would be the same as that left by this picture. Yet, it's a good farce and was found enjoyable. It is helped by trick photography. Octavia Handworth plays the mother of the mock conspirator's family, and it is she who cooks the pig. Crane Wilbur plays the desperate Italian. Both do most commendably.

"GLIMPSES OF PROVENCE" (Pathe), Feb. 26.—On the same reel is this very instructive offering, giving clear views of the palace once occupied by the popes at Avignon. Other views include Nimes and its old Roman buildings, etc.

"LADY AUDLEY'S JEWELS" (Essanay), Feb. 27.—Another good Essanay comedy. John Steppling plays a bumpkin, "handbook" sleuth who notices in the paper that jewel thieves—a man and a woman—have been troubling the city police. Howard Missimer and Eleanor Blanchard, stranded thespians, arrive at the hotel and are wondering how they are going to "make" Broadway. They have prop. jewels from the second act of the melodrama, and John soon has his eye on the suspicious pair. Howard gets "wise," and he and Eleanor play a new role, with the desired result—they go back to New York in custody. With the whole the audience was plainly much pleased. It seems to have been taken in the same town with "The Gum Man." The photography also has the same quality.

"THE BANK'S MESSENGER" (Selig), Feb. 27.—Written and produced by William Duncan, this picture has the good qualities usually found in his work, but it doesn't come up to his best. It is a chase and fight picture; is set in an interesting country, very rough; has speedy riding; a turning at bay, with a slow retreat, at the end of which the hero is captured and tied to a stake near a fused can of dynamite. The hero manages to get his foot free and kicks this down among the desperadoes just as the sheriff and posse arrive. The ending was taken by a large audience merrily; it isn't at all convincing.

"TIM GROGAN'S FOUNDLING" (Vitagraph), Feb. 27.—A picture whose natural center of interest is a little girl, played by Helen Costello. The only child of a millionaire, she is kidnapped by three clever crooks and taken to Chicago. Through the fondness for liquor of one of the three, she escapes and is found on the street by Tim (Van Dyke Brooke), who is boarding with Widow Price. Helen has a good time living with Tim until the crook finds her; but her father's detectives come in in time. The ending, where the widow and Tim conclude to get married (children are such heart-warming things), shows Producer Van Dyke Brooke at his best, and is a little comedy gem. The story is very interesting, but not emotional on account of the weakness in the acting of the little player; and then one wonders why she didn't tell who she was and end the trouble. W. L. Tremayne is the author. Leo Delaney, Harry Morey and Charles Edwards are the crooks. The photography is good.

"YANKEE DOODLE DIXIE" (Selig), Feb. 26.—The audience watched this picture for the sake of its story and, at its comedy ending, got a hearty laugh. Hobart Bosworth enacts a Southern colonel who plays the violin, and whose friend (William Hutchinson), late of the Union army, plays the flute. One has a daughter (Eleanor Blevins), the other a son (Robert Grey), engaged to each other. The fathers fall out over which tune they are to play together, and for a time this separates even the young couple. The outcome of the situation is quite fresh. It is acted well by Mr. Bosworth and fairly by the others. Mr. Hutchinson's facial expression is thrown on the screen for a few seconds, and this adds something worth while. A. Ernest Garcia plays the parson who performs the marriage ceremony, and Lillian Hayward, his wife. The photography is good.

"LOVE IN AN APARTMENT HOTEL" (Biograph), Feb. 27.—A typical Biograph offering, in quality about medium. It has the burglar, interesting scenes, the swing of precipitant action, good acting that feels no call to the heights, and good photography. The audience was apparently much interested. The picture deals with love in both the basement and in the handsomely furnished apartments, and there are the usual touches of comedy. Blanch Sweet and Henry Walthall play the rich lovers, and Mae Marsh and Edward Dillon play the humble ones. A large cast of first-class players supports them. The burglar seems to be Joseph Graybill.

"MOLLY'S MISTAKE" (Melies), Feb. 27.—An old-style picture in which we can find little to praise. The acting is very amateurish, and was guyed. There are one or two lovely backgrounds.

"THE PIONEER'S RECOMPENSE" (Pathe), Feb. 27.—An imaginative, up-to-date picture with some extremely effective incidents. When the superstition of the redmen is worked upon by blind circumstances the manner of it and the result have, we believe, much value as a showing of primitive psychology. George Gebhardt and Princess Red Wing carry these scenes finely, indeed. The white man's story, that gives this part its setting, is only fair, yet plainly interested the audience. The photography will not be especially noticed in one way or the other.

"THE SUPREME SACRIFICE" (Lubin), Feb. 27.—The story told by this picture is not made very convincing and does not escape a certain professional atmosphere. In the tale itself, by B. M. Harvey, there is nothing unbelievable and it loses most from lack of art in the acting. All the players caught their roles perfectly at moments, but, except Ernestine Morley, all showed occasional weakness, enough to keep the offering from being emotional. Its story interested the audience. Ernestine Morley plays the older, Isabel Lemon, the young sister; Edwin Carewe, the lover, and Bernard Seigel, the father. It was produced by George Nicholls. The photography is very good. The backgrounds are almost wintry, while the players are dressed in summer clothes.

"THE MESSAGE OF THE PALMS" (Kalem), Feb. 26.—Situations alone have not much value. There are only a few possible, and these are used again and again. But in this picture, principle makes it easily the best offering released today. It is understood tnat the picture's principle or idea has been skillfully embodied by producer, players and cameraman. We have seen messages written on eggs and sent out through the market, and written on scraps of paper and sent in packages, but in this picture the message—a call from an old darkey servant to his one-time mistress (who had married against her father's will and gone away), asking that she come back, since he was getting too old to look out for her feeble, poverty-stricken father—is written on a palm, and the woman gets it on Palm Sunday in church. The scenario writer knew that in telling a story of human sentiment the cleaner and higher his means are the more effective they will be. Some writers seem to think that the selection of vulgar means is catering to the populous gallery—it isn't, and only makes plain the author's own state of grace. This is a valuable offering, and was clearly pleasing to a large house.

"THE FINAL JUSTICE" (Vitagraph), Feb. 26.—No one could sanely say that this is a dramatic picture in the strict sense of the term. It seems to us the very weakest scenario behind any Vitagraph offering in two years. It is almost laughably clear to the spectator that the writer is setting "surprises" for him. Rogers Lytton and Lillian Walker have the leads, supported by E. K. Lincoln, Charles Eldridge and Mrs. Maurice. We can truthfully commend the acting and the photography.

"ALL ON ACCOUNT OF A TRANSFER" (Edison), Feb. 26.—A pleasant, laughable comedy of a German's predicament due to the fact that he can't speak English. An Irish conductor gives him a crosstown transfer and then tells him to follow a woman who also has one. There's a little time left before it expires, and the woman does, or tries to do, some shopping. It is another good picture to the credit of Producer C. J. Williams, and was written by Henry W. Otto. Frank A. Lions gives a touch of thoroughly German good nature to the leading character. Mrs. C. J. Williams is the indignant woman, and the car conductor is Edward O'Connor, a good type.

"THE NEWEST METHOD OF COALING BATTLESHIPS" (Edison), Feb. 26.—On the same reel, a clearly photographed offering.

"SALLY'S GUARDIAN" (Kalem), Feb. 28.—A farce that didn't seem to get over strongly. There was no sign from the audience by which we could tell how it was liked.

"WHAT NEW YORK IS DOING FOR ITS DEAF, DUMB AND BLIND" (Kalem), Feb. 28.—A wonderful picture in many ways. The photography is fine, and the subject matter of interest and of importance. They will be finding some way to give blind folks an interest in motion pictures next. It is a picture of wonderful things.

"SWAG OF DESTINY" (Essanay), Feb. 28.—A sentimental story of the underworld, in which a burglar who has broken in to take a purse also steals a baby, for the sole reason that it is being ill-treated. It is strange what the scenario writers are thinking up for pictures nowadays. We can truthfully commend the players—Frank Dayton, Bryant Washburn, Dorothy Phillips and Mrs. Smith—for making as much as they have of this situation and its development. The photography is of good quality.

"THE UNDERSTUDY" (Selig), Feb. 28.—A picture that exists for the sake of a worth-while observation that is brought out at the end. It is poorly developed and fails to convince us that it is a "slice of life" in any sense of the term. Winnifred Greenwood plays in it a stage-struck girl, daughter of an actress whom she doesn't know. One wonders at first why she is shown with a mania for dancing. Her foster mother seems to be dressed as a trained nurse, and we were not sure the girl was not "under observation." It turns out to be her way of showing her desire to go on the stage. We don't get really interested in her until the end, or near it; but then we do.

"GOVERNOR (PRESIDENT) WILSON" (Vitagraph), Feb. 28.—This very well photographed picture was taken at Sea Girt just after President Wilson was nominated. It is fine. Our new President looks good to us.

"THE OLD GUARD" (Vitagraph), Feb. 28.—A dignified picture of an old veteran's last days; it is embellished by the love story of his daughter. James Young is both author and producer and deserves credit for the style of his production rather than for the originality of it. It is very well acted, with Charles Kent in the leading role, as "the old guard." Clara K. Young plays his daughter; James Young, the captain who falls in love with her; Tefft Johnson, the major, and Mr. Benly, Napoleon in the old man's dreams. The backgrounds are thoroughly French, and were probably taken in Quebec. They have been photographed beautifully.

"PICKWICK PAPERS" (Vitagraph), Feb. 28.—A two-reel special that has already been reviewed at length in these columns (page 663 of February 15th issue, 1913).

"CURIOUS SCENES IN INDIA" (Edison), March 3.—The photography is very fair, while not in all the scenes perfect. The matter is interesting, although rather disconnected. The offering is what its title implies, a few glimpses of what seems to be Ceylon mostly, bits of curious things, taken here and there.

"SUPERSTITIOUS JOE" (Edison), March 3.—On the same reel is this farce, freshly conceived and interesting, howbeit not very rich in spontaneous fun. All the gods feared Eros, and in this picture we find Cupid circumventing even Ill Luck. Joe (William Wadsworth) is a real estate salesman who is so superstitious that his rival (Edward Boulden) seems likely to carry off the business prize and perhaps win the girl (Bessie Learn), but she tips him off to a bit of news that helps him win out. The fun comes mostly from the predicaments and mishaps brought upon Joe by his superstition and from the acting, which is pleasing. Robert Brower, Mrs. Wallace Erskine, R. Neil and A. Houseman have less important roles. Charles Seay, author and producer, has furnished a good commercial farce that the audience seemed to like.

"O'HARA'S GODCHILD" (Vitagraph), March 3.—We have had several of these delightful pictures dealing with three families of Irish extraction on the outskirts of Brooklyn. It was through O'Hara's kindly ministrations in a former picture that Sullivan's girl and O'Grady's boy got married. In this picture O'Hara acts another kindly part and helps the young parents out of difficulty. It makes a very acceptable offering of sentiment and laughter. The same players will be found as in the former pictures. Van Dyke Brooke is O'Hara; Mrs. Maurice, his wife. The young couple are Leo Delaney and Dorothy Kelly. William Shea and Kate Price are the Sullivans; Robert Gaillord is Mike O Grady. W. L. Tremayne is the author, and it was produced by Van Dyke Brooke. The photography is of high quality.

"A QUEER ELOPEMENT" (Biograph), March 3.—The author of this bright little farce deserves good credit. It has been well produced in every way and, with its spontaneous fun, quite took the audience into camp. The would-be, but now disgraced, deputy sheriff follows the escaped convict, who has put on his sweetheart's cloak, and makes a heroic capture, which rehabilitates him in the good graces of her father, the sheriff.

"LOOK NOT UPON THE WINE" (Biograph), March 3.—On the same reel, but not so fresh or so rich in comedy as the above, is this, that makes a mildly interesting farce. The same little leading woman, well known in these comedy pictures, has the principal role in both, which she carries with her usual vivacity and charm. She is Grace Lewis.

"THE FIRST PRIZE" (Lubin), March 3.—A simple story of sentiment, with some lovely views of Florida in its backgrounds. Ormi Hawley makes a pretty figure as a country girl with a native talent for art. When an artist makes love to her, and then forgets her, she paints a picture and wins the Art Club's first prize. The man (Edwin Carewe) sees it and comes back. We can't say that its author, Mildred Goodall, has done anything very strong or original. Producer George Nicholls has made a pretty picture, graceful and pleasing rather than strong.

"PATHE'S WEEKLY No. 10," March 3.—There is no item of special interest this week. All are fair.

"THE DEPUTY'S SWEETHEART" (Selig), March 3.—A picture featuring William Duncan as a deputy sheriff who recovers bonds stolen from his sweetheart, Myrtle Stedman. One cannot say that it is an old-style picture, but there is nothing in it that can be called fresh, and it lacks the sweep and thrill of Duncan's better work.

"NATIVE INDUSTRIES OF SOUDAN" (C. G. P. C.), Feb. 28.—A finely photographed picture of Arabs weaving, and making shoes. These C. G. P. C. offerings of this kind are nearly always full of fine local color; this surely is.

"THE CHILDREN OF JAPAN" (C. G. P. C.), Feb. 28.—Street scenes mostly of Japanese kids. It is an unusual offering and will, we feel sure, please even more than does the average educational release. The photography is clear.

"BUILDING A PONTOON BRIDGE" (C. G. P. C.), Feb. 28.—On the same reel with the two above, this military picture is clear and will be acceptable.

"A WILL AND A WAY" (Edison), Feb. 28.—The March installment in the "What Happened to Mary" series; but it lacks the interest that marked the early numbers. It is somewhat lurid in its melodramatic parts, and at the end, when the heroine and the villain are in the final struggle, the audience got a hearty laugh. Of course the producer knew that it was going to be so received, but to laugh at a picture is not to compliment it. There is one bit of acting that surely deserves mention—William West's signing of the will. Mary Fuller has her own role, which in this picture gives her no chance; Richard Ridgley plays the villain with no subtlety whatever; Mrs. William Bechtel has a role in which she makes a distinct figure. Charles J. Brabin is the producer.

"DR. MAXWELL'S EXPERIMENT" (Lubin), Feb. 28.—This picture tells its story in a rather bare way, with long skips across time, as though the producer depended on the startling contrasts brought out by the development of the situation and neglected the chances of showing human things. Consequently our sole interest is in what is going to happen next, and none of the characters convince or give us any interest outside of the story. Yet this story plainly kept the audience attentive. Arthur Johnson, its producer, plays a burglar who is caught by Dr. Maxwell (Charles Brandt) and made to submit to an operation that cures him of criminality. Lottie Briscoe plays the doctor's daughter. All do as well as their lines let them. The photography is all that could be desired.

"A MARTYR TO DUTY" (Cines), March 1.—A sister sacrifices herself to her brother's displeasure rather than own up to having, after an earthquake, substituted an orphan in place of her brother's child, who had been killed. Her object in the substitution was to keep him from breaking his heart. But the story, in the picture, isn't wholly clear, and the subtitles don't help much. The photography, too, hinders by not being perfect.

"THE PHOTOGRAPH AND THE BLOTTER" (Edison), March 1.—A very well-made picture of a rather weak story. It uses expedients a bit too old to be truly effective, but its weakest link is the unwarranted suspicion of the boss who finds his business secrets betrayed. The first question a normal mind is likely to ask when a crime has been committed is concerning the motive. The boss suspects the clerk who is going to be his son-in-law, and who could hardly have had a motive, since it was plain that the secret plans were not offered for money. The spectator is apt to be out of sympathy with so baseless a suspicion. The acting gives now and then many delightful things, but is at all times comfortably natural and intelligent. Edna Flugrath plays the heroine; Robert Brower, her father; Mrs. Wallace Erskine, her mother, and Harry Beaumont, her fiance. On the other side of the picture is Barry O'Moore, a clerk in her father's office, who photographs a plan (this is one of the picture's good scenes) and sends it to the firm's competitor. It was produced by George Lessey. The photography is perfect.

"THE INFLUENCE ON BRONCHO BILLY" (Essanay), March 1.—The quality and peculiarities of other Broncho Billy pictures will be found in this offering. It lacks the swing that some of them have had, but it has the well-made, natural scenes, etc. There is a child who acts her part most charmingly and will please everywhere.

"THE MISSING BONDS" (Kalem), March 1.—There is an elopement in an automobile in this picture, after an acquaintance of about an hour. We don't necessarily imply that this is not natural; indeed, we think it is the only thing that gives the picture life, for it is followed by a speedy, clearly photographed chase by the parents in another automobile. The story is not well named and confused us at times. Elsie Greeson, whose smile goes all over her face, plays the heroine. W. H. Weast is her father; Jane Wolfe, her mother; Carlyle Blackwell is the hero who tries unsuccessfully to elope with her, and later wins her by showing up the bond thief (K. Rahm).

"AUNTY'S AFFINITY" (Lubin), March 1.—This is a first class offering, a little farce with much distinction. In one or two short scenes it falls from grace, but its effect as a whole on the spectator is sure to be most pleasing. The action is set in and around a big hotel, and there is much in the scenes, often remarkably realistic, that would have made the picture go even without the decidedly amusing story. That kitchen scene is as real as any scene could be; we feel sure it was photographed between hours in an actual kitchen. All the other sets, if they are sets, are as truthful. Aunty is Mrs. George B. Walters, and is troubled because her daughter (Marie Wierman) is flirting with the proprietor's son (Clarence Elmer). Outside, she receives courteous assistance from Peter Lang, the "Count of Monte Video," who is a real count, but also the chef at the hotel. Nothing could be more amusing than the chef's losing the ring he had intended for the widow, and the girl's finding it, with the note, in her ice cream. What comes of this, for a moment, is a bit too farcical, but it recovers its tone at once and the ending is in the best style. This cast is strong; Mrs. Walters and Peter Lang have shown their capability many times. Marie Wierman does very natural work in her role, as does Clarence Elmer in his, for the most part. The photography is perfect. Surely Lawrence McCloskey deserves credit for a fresh, good story, from which Producer Barry O'Neil has worked up a fine offering.

"THE CHEAPEST WAY" (Pathe), March 1.—A farce-comedy full of freshness and very laughable, in which Paul Panzer plays an Irish father who, for economy's sake, fools his daughter and her beau into an elopement. The situation would have been amusing without Paul Panzer, but with him it is joyous. The others hold up their ends well, but he adds of his own comedy ability to the picture's effect and is delightful. Betty Gray is the girl; W. J. Williams, the beau, and Miss Kilmer is the mother. The photography is good.

"UNDER THE MAKE-UP" (Vitagraph), March 1.—Florence Turner has the leading part in this picture, but is not on the whole strongly supported. Yet, in spite of the weakness of her leading man, who is out of his depth in this particular role, she carries the audience with her through a strong situation that is fresh enough to be intensely interesting. Its great scene is a real tragedy seemingly enacted on a stage before an audience who accepts it as a drama and wildly applauds. Miss Turner plays Pierrette, and is appearing with Pierrot (Tom Powers), her husband. Pierrette fell in love with "the man in the box" (Courtney Foote) and was on the point of eloping, but comes on her baby's rag doll and decides to return. Pierrot has been told that she has gone. He is filling his act alone when Pierrette comes out on the stage. Both forget the presence of the audience. Larry Trimble is both author and producer and has made a picture he can take pride in. The photography is of good quality.

"NIPPED IN THE BUD" (Cines), March 4.—A farce with a clown character. Nearly all these farces bear a more or less close resemblance to the first Max and the Bill farces that have long been popular. It is well done, but brought out no marked laughter.

"WANTED—A HUSBAND" (Cines), March 4.—On the same reel is this farce, that gave the audience a good deal of laughter. The rich widow advertises for a husband. The thin man calls first and, finding that she has many children, beats a hasty retreat. His fat friend is not so easily scared and becomes many times a papa. There is some clever, conventional acting in it, and it is likely to please.

"THE BUTTERFLY OF A DAY (THE EPHEMERA)" (C. G. P. C.), March 4.—This natural history subject will be full of newsy information to many. We don't believe that many know that there is a butterfly that lives only for a day. The photography is very clear and is tinted just enough to give a suggestion of the natural colors.

"THE TITMOUSE" (C. G. P. C.), March 4.—A pretty hand-colored picture showing the home life and housekeeping arrangements of one of the farmer's friends—a small bird that lives on fruit-destroying caterpillars. A very delightful offering.

"COD FISHING FROM A TRAWLER" (C. G. P. C.), March 4.—A picture full of the salt of sea waves and spindrift. What the subject matter is can easily be guessed. The photography is clear and has much charm.

"THE COLLECTOR OF PEARLS" (Selig), March 4.—There was one good laugh while this film was on the screen, which came when Lillian Leighton pushed over the "pearl collector," but the offering is far below, it seems to us, the standard of the Selig company. The acting, on the whole, was wretched.

"ANN" (Edison), March 4. — Richard Ridgely has written a pleasing picture of sentiment around Ann, a girl who, in the home of her very strict parents, suffers a perpetual Sabbath. The development of the situation is conventional, but its parts are skillfully put together to make it emotionally effective when the father's eyes are opened and his heart softened. To do this the author has introduced a traveling sheet music salesman, who entices Ann to the city, where happily she is guarded from him by an ex-burlesque queen and in the end brought home to her father's arms. Mabel Trunnelle plays Ann; Charles Ogle, her father; Mrs. C. J. Williams, her mother. On the other side of the picture is the salesman, Yale Benner, and the good angel, Mrs. Bechtel. Walter Edwin is the producer and has made some beautiful sets and carried his story clearly. He might have chosen more convincing backgrounds; that trolley car didn't go well in such a story, that would have been more natural in a truly rural neighborhood.

"ON THE MOUNTAIN RANCH" (Lubin), March 4.—The author of this picture, Wallace Clifton, deserves credit for the easy, effective development of his plot, which, if analyzed, is neither fresh nor consistent. The picture pleased the audience. Its producer, F. J. Grandon, has put it on very clearly, and in choosing his backgrounds has managed to give the impression that he has set it on one big stage. The players, Clara Williams, heroine; Edgar Jones, hero, and John Ince, villain, have acted their parts in the conventional way that fits this sort of story perfectly. The photography is clear.

"HUBBY BUYS A BABY" (Vitagraph), March 4.—There is fun for the audience in this farce, but there could have been little for the player, John Bunny, who, in the leading role, has to carry a big coal-black baby. He was drunk and took it into his head to buy it from its little sister. His wife is Flora Finch, and his cook is Kate Price, and neither enjoys having the incumbrance on their hands. But the most fun comes from the way the loss of the kid is taken by the dusky inhabitants of Coontown—its sisters, cousins, aunts and uncles.

"BILLY McGRATH ON BROADWAY" (Essanay), March 4.—A farce that gave the audience several laughs and is fairly amusing all the way through. It depends for its fun largely on a burlesque play that Leading Man McGrath produces with his stage hands in the cast. It was like catching at straws, but his company had up and left and he had nothing else to do. It made his fortune though. What the critics said made him dance with joy. One feels that one would enjoy it more if the actors had been really stage hands, because not at all times is the burlesque natural. It is partly enough to make the offering go. John Steppling is the leading man and Agustus Carney, the carpenter, plays Lord Montmorency's daughter and Eleanor Blanchard plays the adventuress. Both do well.

---

## Independent

"BINKS AND THE BLACK HAND" (Imp), March 8.—Low comedy and real good stuff. Binks, with the aid of his athletic assistant, makes a whole lot of laughter.

"IN OLD PANAMA" (Imp), March 8.—Good scenic, containing, among other features, a novel sunrise, street scenes, ruins crumbling since the British sacking in 1671, native life and a bit of comedy at the end.

"THE TESTER TESTED" (Eclair), March 9.—This is a comedy by the Paris company, and it is corking good work. There are three players in the cast who make the fun, and it is continuous.

"COCOA CULTIVATION" (Eclair), March 9.—On the same reel as the foregoing is this excellent hand-colored educational.

"FOND HEART SAVES THE DAY" (Champion), March 10.—A drama of the race course. The story came along very well until the climax, which was weak, hackneyed. There were good backgrounds, well photographed.

"THE EMPTY BOX" (Rex), March 16.—Here is a mighty pretty story, and it is well photographed in splendid settings, interior as well as exterior. The leads are played by Phillips Smalley and Lois Weber, and played in the best of their finished style. Also they are well supported.

"FROM DEATH—LIFE" (Imp), March 13.—Jane Gail, in the role of the mother crazed by the death of her infant, has a splendid opportunity in this domestic drama to show us what she can do. She rises to it. Miss Walker, the mother who passes away as her child comes into the world, gives a strong portrayal. Howard Crampton is the family physician. It is in such roles as this that Mr. Crampton is at his best, and so he is here. A good picture.

"THE HAWKINS' ROOMER" (Powers), March 12.—Low comedy, and it will make fun. The story is of a detective; the hours he keeps lead his landlord to believe him to be a burglar. The activity of the householder nearly results in the escape of the thieves, but the detective wins out.

"ANIMATED WEEKLY No. 51" (Universal), Feb. 26.—Contains a few scenes in Turkey during the recent war; views of the ice carnival in Red Bank, N. J.; timber cutting in Alaska; Paris fashions; unconventional portraits of Rose Coghlan, and numerous other items.

"PAPA'S HELPING HAND" (Nestor), March 10.—An old comedy idea makes a fairly new love story, amusing and acceptable. A pretty heroine, some interesting homely scenes and a few beautifully photographed pictures are its assets.

"WHEN HUBBY ENTERTAINED" (Nestor), March 10.—On the same reel is this comedy of city life by a different set of players, and in quite another vein. It has more in it that is fresh, but lacks the popular qualities of the former, and it also lacks spontaneous fun. The photography is good.

"LOVE AND THE WORKMAN" (Victor), March 14.—A factory story in which the acting is more spirited than finished. While somewhat crudely put together, the plot has considerable interest. The girl discovers that Philip, the new member of the firm, is unworthy of her love, and her heart turns to the brave young foreman.

"A BUM'S HALLOWE'EN" (Champion), March 3.—The idea of a tramp getting into a masquerade under false pretenses and eating all the cake and ice cream has been done many times, and this picture suffers because of its old plot. The acting and photography will pass.

"AT MAD MULE CANYON" (Bison), March 8.—A two-reel Western offering in which the hero is suspected of having tried to steal a bag of gold from his sweetheart's home. He is horsewhipped by the girl's father and turned out of camp. We then see the Indians on the warpath, for some reason which is not made very clear in the picture, and Dick carries the warning to the camp. The settlers fight off the Indians after surprising them from an ambush. The suspected theft was not placed on the hero in a convincing way, and as a two-reel production we did not feel that this was very strong, though the photography and some of the scenes were good.

"THE SHABBY DOLL" (Thanhouser), March 11.—Here is a clear-cut story with a strong heart interest. The father, with his child and her doll on his knee, tells the tale of his rise in life from a newsboy. He rescued a little girl from peril and gave her a doll, which she always treasured. In later years the doll brings them together and they are married. Washington Square and other New York views appear in the film. A simple, natural story which will make friends for itself wherever shown.

"A RACE FOR LIFE" (Frontier), March 6.—This plot is amateurishly constructed, and though the girl heroine is very pretty and fascinating, she does not handle a revolver very well. Her holdup of the chauffeur and dash to the rescue of the hero strained a point, but the final situation, in which she held up three outlaws, was impossible. There is little to recommend in this picture except its clear photography.

"KNIGHTS AND LADIES" (Crystal), March 9.—A half-reel in which Pearl and Chester again demonstrate that "the course of true love never does run smooth." Their quarrel is made up later, however.

"MA AND THE BOYS" (Crystal), March 9.—This, on same reel with above, shows a mother's experiences with her daughter's beaus, one of whom she marries. Light comedy.

"THOU SHALT NOT STEAL" (Rex), March 13.—A strong, well-conceived and well-acted two-reel story. Several good characters appear, including, first of all, Con Rooney, the gang leader; the doctor who practices hypnotism, the tough girl in love with Con, and the pretty nurse. Con suffers from a constant desire to steal, and we see him plying this occupation in the low dives which he frequents. He is shot and taken to the hospital, where the doctor discovers an old fracture in his skull. An operation proves successful and Con is restored to health and given a job in the hospital. Later he fights off his former friends in their efforts to rob the institution. Strong character work and a worth-while production.

"THE FRINGE OF SIN" (Imp), March 10.—A drama of some merit, in which the girl leaves her mother and the children, to make her way in the city. She is seen working in a dressmaking establishment. The proprietor rescues her from before an automobile, and then tempts her. She leaves him and drifts downward into a low music hall, where her little sister finally discovers her and she returns home. The plot is hardly complicated enough to be very effective.

"THE CRIMSON CROSS" (Eclair), March 5.—A three-reel offering which attempts to delineate the mysteries of the Rosary, giving the many scenes in the life of Christ, from childhood to the crucifixion and the ascension. This sort of a conception has to be handled with rare delicacy and artistic skill to be fully acceptable to the public, and this film hardly reaches the height to which it aspires. It does show worthy effort, however, and has a sort of educational value, in spite of its inartistic effects. The early Puritan scenes in the first reel are very good, but the makeup of the hero and his conduct in visiting the girl during her parents' absence gave us an erroneous impression of his character. A big undertaking, worked out with a fair degree of success.

"BRASS BUTTONS" (Majestic), March 4.—A comedy film, well photographed, which contains some ingenious situations. Mr. Gay wants to get out for the night to play with the boys. The cop, who comes to call on the hired girl, goes to sleep in the kitchen. Mr. Gay borrows the cop's uniform and goes out to have some fun with it. There are a number of smiles in the picture.

"THE ORPHAN'S MINE" (American), March 15.—An orphan girl, working her own claim, turns up pay dirt. The village no-account gets busy, and there is a plot to jump the claim. Then the hero appears and drives them off. The chase scene is well done, and the picture fairly strong as a whole.

"A KIMONO TRAGEDY" (Majestic), March 2. — A truly amusing comedy offering in which the husband gets in all sorts of trouble with his wife over a girl's kimono, put into his grip by mistake on board a steamer, The complications which follow this error are very funny and will please an audience greatly.

"JUST FAME" (Reliance), March 8. Jane is a pretty little housemaid who has no friends save a cute little kitten. She falls in love with a handsome young artist who lives at the house, but in the end sees him wed another. A slight offering, well pictured and with a certain pathetic interest in its development.

"SINS OF THE FATHERS" (Broncho), March 12.—A two-reel number possessing strong story interest. The father, a crook, makes him daughter assist him in his robberies. The father is captured and sent to prison, but the girl makes her plea to a Catholic priest, who shields her. Later the scenes are transferred from the city to an army post, where the girl is in good hands. A young lieutenant is in love with her. The father, having escaped from prison, shows up and begins further efforts to drag the girl downward. The later scenes in particular are dramatic and holding. A good production.

"A STRONG REVENGE" (Keystone), March 10.—A funny situation, which suffers from overacting, in imitation of the French eccentrics. Dutch and Irish characters do not make violent gestures with their hands, such as these actors would have us believe. Yet the main idea is amusing. The cobbler puts limburger cheese in the grocer's shoes, which creates consternation at the ball. Later the grocer retaliates and wins back the pretty girl over which there is rivalry. A good comedy of its type.

"HER NEIGHBOR" (Thanhouser), March 7.—Outdoor California scenes, with a comedy idea as a plot basis. The girl who inherits an orange grove founds an Adamless Eden, and she and her girl friends don overalls and do the work. But the work becomes tiresome, and a handsome young chap comes along, who, of course, upsets the whole scheme by falling in love with the heiress and heroically offering to look after her and her property. Nicely pictured and entertaining.

"CALAMITY ANNE, DETECTIVE" (American), March 10.—Louise Lester is seen here in her character of Calamity Anne, with her mountain burro. She rounds up some saloon robbers after considerable difficulty. This character seems to offer greater possibilities than were realized in this particular story. The photos are good.

"THE BITER BITTEN" (Majestic), March 9.—A young husband, endeavoring to break his wife of her extravagances, leaves a note saying he is short in his accounts. This results in his arrest, and she has to intervene to get him out of the law's clutches. Well pictured and contains amusing moments.

"NO WEDDING BELLS FOR JONES" (Punch), March 6.—This plot, in which the eloping couple and the burglars become confused, has been worn threadbare, and though this is well pictured it contains no new situations.

"IMPETUOUS JIM" (Punch), March 6.—This, on same reel with above, has fresh enough situations, but they are lacking in real humor.

"JENNIE'S PEARLS" (Keystone), March 13.—A half-reel film in which Fred Mace poses as an amateur detective. The plot is slight.

"THE CHIEF'S PREDICAMENT" (Keystone), March 13.—There is an amusing moment in this of the knockabout order, where the bomb thrower is soused with water in the chimney. A burlesque on bomb throwing, on same reel with above.

"AN HONEST YOUNG MAN" (Thanhouser), March 9.—Scenes located at a California hotel. A proud father insists that his son is absolutely honest. He puts a $500 bill in a blind man's cup to test him. The son takes it, but later repents and gives it back, throwing in his own money, scarf pin, etc. A well-pictured, enjoyable absurdity.

"BROTHER LOVE" (American), March 13.—The photos are good in this. Jimmy is blind, and his brother Ed sends him to the city to be operated upon. The operation is successful. Jimmy is delighted with the new world before him and remains in the city. He runs across a girl, who spends all his money and then casts him off. Some toughs take his goggles away from him, and his eyes again lose their vision. Ed comes for him just in time to save him from falling off the dock. A good story of the kind.

"HIS HEROINE" (Thanhouser), March 4.—There are some very fine scenic effects in this, taken from the high green hills of California. The story is all about how the young daughter struggles to lift the mortgage held by a hard-hearted man. She and her mother rescue him after a fall from a cliff. The rescue scene is rather impossible in its nature, but interesting. An entertaining number.

"VENICE, CALIFORNIA" (Kinemacolor).—Scenes on the Plaza, on the beach, at Redondo, surf board riding, and exhibition by a cowgirl lasso expert.

"ADVANCE STYLES IN OSTRICH PLUMES" (Kinemacolor).—Showing a number of smiling girls displaying themselves, and also latest styles in millinery.

"NIAGARA FALLS" (Kinemacolor).—Marvelous views, totaling 1,100 feet in length, taken about the falls. This film is well worth going a distance to see.

"A SCRAP OF PAPER" (Kinemacolor).—Good comedy-drama. It is the filming of a well-known stage piece, and is well done.

"THE ENCHANTED LEG" (Kinemacolor).—A costume comedy located in early Manhattan days. It will especially interest juvenile audiences. The role of the fairy is taken by a niece of Lillian Russell.

## WANTS THEATER DESIGNERS.

H. K. Greever, manager of the Dreamland Theater, a moving picture house at Vernon, Tex., is contemplating the erection of a fine picture theater to be built so that it can accommodate road shows and vaudeville whenever the manager desires to play to them, and would like to hear from theater designers and furnishers of their terms, designs and furnishings.

## GOSSIP FOR THE FANS.

Charles R. Holmes, of San Francisco, is a dyed in the wool fan and every now and then he lets go of his accumulated gossip for the benefit of others. He has located Miss Gladys Field, who seems to have baffled the bunch of Answers Men, and gives the new Anderson leading woman, to say nothing of other bits of gossip that will interest. He writes:

Many of your readers and of the Motion Picture Story Magazine have been asking of late as to the whereabouts of Miss Gladys Field, late leading lady of the Essanay and Power's Western companies. She is living in Los Angeles, Cal., with her husband, Jack O'Brien, known as Ryan Sherwood when with the same two companies.

Miss Field is not working in the pictures at present and has not been for the past year, as her poor health was the cause of six weeks in the Santa Monica Hospital. But Jack O'Brien is directing one of the Universal companies at Hollywood, Cal. Miss Field advises me that she will work again in the pictures this summer, when the weather is warmer.

Harold Lockwood, late of the Nestor and 101 Bison companies, is playing leads with the Selig company in Los Angeles.

Joseph Waldron, late leading comedian of the Nestor company, is in this city running a theatrical booking exchange for small time vaudeville actors. He can be recalled for his clever work in the Nestor comedies.

Jack Conway, late leading man of the Nestor Film Company, has been for the past five months playing in stock at the National Theater in San Francisco, but I learn he has returned to Los Angeles to again play in dramas.

Miss Grace Lewis, late of the Imp Company, is playing leads in the Biograph comedy company out here.

Sidney Ayers, late of the Selig Company, has been playing in vaudeville here, but has returned to the pictures again as director of one of the Bison 101 companies.

No doubt you have heard of the Essanay Western company having two companies out here now, one at Hollywood and the other at Niles Canyon. The members of the Hollywood company are Arthur Mackley, Mrs. Julia Mackley, True Boardman, Miss Virginia Ames, Jay Hanna, Mrs. Jay Hanna, Baby Audrey Hanna and Miss Lottie Collins. Mr. Evans, cameraman and Ed Russell, property man.

The members of the Broncho Billy company at Niles are G. M. Anderson, Wm. Todd, Margaret Joslin, Miss Edna Sharp, Frederick Church, Brinsley Shaw, David Kirkland, Victor A. Potel, Pat Rooney, Mrs. Jesse Robbins, Evelyn Selbie, Bessie Sankey (late leading lady of Ye Liberty Theater, Oakland), Jesse Robbins, chief cameraman, and Col. Elder, property man. Extra people are added weekly to the Niles forces. Their new studio and factory is near completion.

At present the Anderson company are making nothing but the Broncho Billy subjects, leaving the Mackley company at Hollywood to produce other Western dramas and comedies.

It is said that Augustus Carney will return to the Niles company, where many more Alkali Ike comedies will be produced. The last time I was up to Niles Mr. Anderson was in the East, but I learn he is back again now. During his absence Brinsley Shaw was directing. Anderson lives at the Hotel St. Francis, San Francisco, and goes back and forth to Niles each day in his big car.

You will note that Miss Evelyn Selbie, late of the Melies company at Santa Paula, is now a member of the Niles forces. She was playing leads after the death of Miss Vedah Bertram. Miss Bessie Sankey has taken the place as Mr. Anderson's leading lady, leaving Miss Selbie to play heavy roles opposite Mr. Shaw.

Harry V. Goerner, late of the Niles company, is now playing leads with the Kalem Santa Monica company. Ed Coxen and Miss Lillian Christy, late of the Kalem company, are playing leads in Wallace Reid's American company at Santa Barbara, Cal.

Before I close I beg to correct a little mistake in regard to a cast if you care to accept it. I noticed in the latest copy of the World that you give Baby Audrey credit for playing the part in "Broncho Billy and the Sheriff's Kid," which the Essanay company released February 22nd. Baby Audrey Hanna is with Mr. Mackley's company at Hollywood. This picture was made at Niles, seven hundred miles away. The little child that played this part is unknown to me, but it was not Baby Audrey Hanna.

## POWER'S 6A IN MT. MORRIS THEATER.

A Power's Cameragraph No. 6A and extra mechanism has been installed by the People's Vaudeville Company in the Mt. Morris Theater, Fifth Avenue and 116th Street, New York City. Charles E. Schneider & Co., of Springfield, Mass., has also installed a Power's 6A in the Y. M. C. A. of Worcester, Mass.

# The Battle of Bull Run.

### Bison 101 Makes Another Big Three-Reel War Picture.

By H. C. Judson.

THE 101 Bison Company claims to have spent $19,000 on the battle scenes in this big picture. As it opens, one finds in action artillery, cavalry, and infantry and over so wide a stretch of country that, without a goodly number of players, they would have been lost in the open fields and woodland. One notices the changes of the battle, as views are thrown in of this point and then of that, of the Northern side and of the Southern side, of charge and counter-charge, and then of precipitant retreat when the Northern forces leave the field in straggling regiments. At first, the Northern troops are seen attacking a far-off position where their foes lie hidden among the trees and where we see only the rising smoke of battle. As the first reel unfolds, they draw closer in their grapple until there is a break from good order on the part of the Unionists and we get a glimpse of a bitter fight among the woods, where, with shells bursting among them and the smoke of many rifles choking them, the contestants are at close quarters in a seemingly inextricable melee. There is also much that is full of beauty in the scenes, as we see artillery going into action or cavalry preparing to charge. Some of the details, too, are very pretty. The cut we print with this review will serve to show the artistic effect given to some of the scenes.

Scene from "The Battle of Bull Run" (Bison).

The story divides the battle scenes. We have been watching the battle without knowing what direction the story is finally to take, when a scene is flashed showing the office of President Lincoln, whom we find in consultation with Secretary Seward on matters of state, and soon we are introduced to our heroine, Grace, played by Grace Cunard. She is, by the secretary, given a special message to take to her brother, played by Ray Myers, who is already on special duty in the secret service of the Union army. Some colored people help the girl to reach the Southern lines and there she meets her brother dressed as a Confederate lieutenant. From this point much in the story's development is conventional, yet the spectator will find a great deal that is full of fresh interest, due largely to the acting of the players and also to the dramatic tenseness of those scenes in which the heroine-spy obtains possession of important papers for the use of the Union generals. Her blandishments that work on the Confederate colonel, played by William Clifford, are not without danger to herself through the chance of her mission being discovered, the more because she is pitting her skill and resource against another woman, May, the colonel's fiancee, played by Victoria Forde. And finally she is found out; but too late to keep her from getting the papers to the Northern army. The colonel, who has learned how things are going, rides after the brother, whom he meets at a point where a fierce battle is raging. In killing him he is himself mortally wounded, and their bodies fall side by side.

The ending of the story is not very strong and unnecessarily tragic. It seems to cater to feelings in us that are much less normal and healthily human than does the other nine-tenths of the picture; for the girl, after she has done her country a service, is conscience-stricken or at least so bitterly heartbroken that she collapses. This we can well understand; but following, she has a dream revealing to her how both her brother and the colonel, with whom, it seems, she had really fallen in love, have died on the battlefield. Her ghost travels out following their ghosts and sees the two bodies where they lie. In the last scene of all she seems to die, herself; we see her body rolling down the stairs. Yet while we feel the necessity of pointing out the quality of this ending as unhappy, we can quickly add that it is the picture's one unfortunate blemish. The offering holds strongly, throughout almost all of its length. In Grace Cunard's acting there is an assurance and tact that will both charm and grip. Victoria Forde supports her well in those scenes in the home of the colonel where she is compelled to secure the papers in plain sight, as it were, without being discovered and where it must clearly be shown that May has become suspicious, yet not sure enough to accuse her of wrong. All this is done very adequately. In the acting of Ray Myers there is a pleasing freshness which comes from his carefree, unconscious deportment in a picture. The qualities of William Clifford's work are well known.

## LILLIAN RUSSELL IN PICTURES.

### The Famous Beauty Talks to Interested Audience and Shows Intimate Pictures of Herself in Kinemacolor.

Miss Lillian Russell, the well-known actress, made her initial New York appearance in her novelty, "How to Live One Hundred Years," at the Fulton Theater, in Forty-sixth Street, on Monday, March 3. To greet her was a house filled with her friends. Kinemacolor pictures in motion, for which Miss Russell herself had posed, were shown during the evening. The actress announced that it was not a lecture, but just an entertainment for people who think. She made an address lasting a quarter of an hour following the showing of a Kinemacolor picture, "From Bud to Blossom." She described her manner of living; the necessity of exercise, sleep, and also banned the use of all alcoholic drinks.

Following came a series of Kinemacolor pictures showing Miss Russell in her daily routine—the morning hour; correct breathing exercises and how to transform hair-brushing into an exercise. Miss Russell is shown in her gymnasium throwing a medicine ball and using a punching bag in which she displays considerable proficiency. There were also demonstrations as to how young women may economically dress. Miss Russell is shown feeding swans in West Lake Park, Los Angeles. Then follows a series of pictures in which are illustrated a picnic in an orange grove; a tea in a private garden in which is given a lesson to fat women and thin women as regards their diet; correct evening dress for both men and women; a view of Miss Russell wearing a million dollars' worth of jewelry, which the actress takes pains to state is not all hers.

Next we have a view of Miss Russell in her dressing room making up for the stage. The last pictures are "Lillian Russell poses," of which a Los Angeles artist told the actress that these views in Kinemacolor had all the softness of water color and the strength and virility of oil. Between the pictures Miss Russell talked to the audience in conversational manner. Miss Russell personally and through her pictures received much applause during the evening. Plainly the audience was composed of personal friends and admirers, and in many ways it manifested its approval of the entertainment. Miss Russell gave ten performances in the theater during the week.

## HINTS FOR THE LENTEN SEASON.

With the beginning of the Lenten season the intelligent and progressive exhibitor varies the ordinary course of his programs and makes room for subjects of a religious or semi-religious character. Of such subjects three are pre-eminent: The Pathe Passion Play, Dante's Inferno (Milano Films), and Jerusalem Delivered, or The Crusaders. To put such features on in a proper and befitting manner is essential to success. The Chalmers Publishing Company offers to exhibitors Lectures and Suggestions on these features, all of which have been prepared by W. Stephen Bush. The booklet on "How To Put On the Passion Play" has run into a second edition and is well known to exhibitors the world over. "Key and Complete Lecture for Dante's Inferno" and "How To Put On the Crusaders or Jerusalem Delivered" are of the same standard of usefulness. The price for any of these booklets is one dollar.

## THE HOUSE OF FEATURES.

The attention of exhibitors is called to the advertisement of the Eagle Feature Film Company, of 5 East Fourteenth Street, in our last issue. This concern, which is under the management of Charles H. Streimer, is also known as the House of Features, as it handles only feature films.

# Motion Picture Exhibitors' League

## MR. TRIGGER'S TRIP UP-STATE.

### Strong Locals in Buffalo, Syracuse, Utica, Rochester and Albany—A Visit to the Capitol and the Governor.

ACCOMPANIED by Mr. H. W. Rosenthal and the counsel of the New York Exhibitors Association, Mr. Samuel H. Trigger left New York City on the Empire State Express, on Tuesday, February 25th. The object of Mr. Trigger's journey was to become acquainted with the exhibitors and their associations throughout the state to strengthen the bond of fraternal feeling and to enlist the aid and win the friendship of the Governor and the Legislators in behalf of the Motion Picture.

The first stop was made at Buffalo, where Mr. Trigger and his aids were received by a chosen delegation of Buffalo exhibitors. Mr. P. W. Pferd made the address of welcome, which was received with sincere appreciation by the New York officials. Quarters had been provided in the Hotel Stadler through the good offices of the Buffalo exhibitors. In the evening an informal but very interesting affair took place at the hotel. Guests and hosts gathered around a festive board and enjoyed themselves to the utmost. Suitable moving pictures were displayed and between the pictures informal addresses were given, Mr. Pferd acting as toast-master in a most acceptable manner. Mr. Trigger was one of the principal speakers and was listened to throughout with profound attention and interest. He spoke largely on the many things that had been accomplished for the benefit of the exhibitors through the medium of organization.

He gave a brief history of the chaotic conditions prevailing in the time of Mayor McClellan, when there was no organization. He recalled the day when McClellan arbitrarily closed up every moving picture theater which was, however, saved by the action of Mayor Gaynor, who at that time was on the bench of the Supreme Court and came to the rescue of the exhibitors. From that time forward none of the New York exhibitors had ever been troubled again. The Mayor of Buffalo had been unable to attend and sent his regrets by his secretary, Mr. John Sayles. Mr. Sayles proved a very acceptable substitute for the Mayor. He told the exhibitors present that a Sunday opening was permitted in Buffalo because there was no statute forbidding it, and because the exhibitors had never abused their rights and privileges. Mr. Sayles assured the exhibitors on behalf of the Mayor that in case any difficulty arose they might always be sure of a full and fair hearing.

Mr. Rosenthal spoke of the great prospects of the coming National Convention of motion picture men in New York City and the exposition that was to be held in connection with it. Upon the next day a meeting of exhibitors was held at the Happy Hour Theater, which is owned by Mr. Marcy. Sixty-two members were present. The pending legislation in Albany was the main topic of discussion. A motion was made and carried to have the executive board of the State Organization meet at Buffalo, on the sixth day of April, to procure the co-operation of the mayors of the state toward making the convention and exposition in New York, July 7th to July 12th, as great a success as possible.

On their way Gothamward the officials headed by Mr. Trigger stopped off at Rochester. Out of sixty-seven exhibitors in Rochester, sixty-five are members of the Local Organization. A meeting of the exhibitors was held at the Colonial Theater. This meeting was addressed by Police Sergeant McCarthy, on whom the city authorities have put the office of censuring motion pictures. McCarthy spoke well of the pictures and described himself a sincere friend of the exhibitors, but deplored the kind of posters that were often displayed in the lobby of motion picture theaters.

The New York party next touched Syracuse where they were received by the local President, B. E. Cornell. The Syracuse exhibitors had just had a very successful ball which had been attended by the Mayor and all the prominent officials. Mr. Morgan, the secretary of the local organization, told Mr. Trigger that an amount of over one thousand dollars had been subscribed by the exhibitors to fight hostile legislation in Albany. All of the fifty exhibitors within the city limits of Syracuse are members of the local organization. Through the efforts of W. A. Lowery, all of the exhibitors within a radius of ten miles are about to join the organization, seventeen of them having become members of the Syracuse local.

In Utica, New York, the local organization is presided over by Mr. Wm. Douque. A pleasant meeting was held at the Yates Hotel. The Utica exhibitors are endeavoring to secure a liberal Sunday. While the Mayor seemed favorably inclined there was a violent opposition from the ministers. Mr. Trigger told the Utica exhibitors that Canon Chase had asked him at a

Motion Picture Exhibitors' Dinner at Buffalo, N. Y., Wednesday Evening, February 26.

recent meeting of the Board of Aldermen of New York City, why he favored Sunday opening in Utica. Mr. Trigger told the Canon that he favored Sunday opening everywhere.

The last stop on the way back to New York was made in the state capital, Albany. The New York visitors were received at the Hotel New Kenmore by Geo. F. Wright, the president, and L. C. Smith, second vice-president. A motion was made and carried to have the members of the local organizations appear before the Governor and ask him to use his good offices to allow Sunday opening in Albany just as it was permitted in Troy, Syracuse and Buffalo. The Governor himself promised to help the cause along.

Speaking of the experiences and expressions while on his travels, Mr. Trigger stated to a representative of The Moving Picture World that nothing had impressed him more than the high mental and moral calibre of the average exhibitor in the State of New York. He said the old showmen, the pioneers of ten years ago, had disappeared from the field, and he knew a superior type had come into existence. The modern exhibitor, he said, knew his responsibility and lived up to his trust. Another thing which impressed him was the general favor with which the motion picture was regarded in official circles. The privileges of the floor have been extended to him both in the senate and in the assembly. He conversed with many of the legislators and found them all well disposed toward the moving picture. He had a short interview with the Governor, who expressed himself favorably. Legislators realized the power of good in the moving picture and appreciated the fact that in the State of New York alone, two million and a half visited the moving pictures on Sundays. As the Sunday programs are all in keeping with the character of the day, they affect a far larger number of people than sermons would.

## CINCINNATI LOCAL IN ANNUAL MEETING.

Cincinnati Local Branch No. 2 of the Motion Picture Exhibitors' League of America held its annual meeting at the Sinton Hotel, in February, and elected the following officers: A. C. Dingelstedt, president; G. W. Hill, first vice-president; Chas. Sternberger, second vice-president; Harry Heimerdinger, secretary; Otto Luedeking, treasurer. At a banquet given on Tuesday, March 4, at the Sinton Hotel, the officers were installed. The big banquet hall was crowded; all enjoyed themselves. The program arranged by Messrs. Luedeking, Kitt and Botts was enthusiastically indorsed as a grand success. An orchestra enlivened the occasion. M. A. Neff, president of the national organization, installed the officers.

After the installation of officers, a hearty handshake was given the officers by every member of the league and three cheers were given for Cincinnati Local No. 2, which indorsed the state and national leagues in all their actions. Several out of town exhibitors were present at the banquet, although it was a local affair. John Broomhall, Hamilton, state secretary; O. B. Weaver, Dayton, state vice-president; Orene Parker, national vice-president from Kentucky, and ten of the K. and C. local from Covington, Ky., came across and enlivened the banquet.

Every exhibitor present indorsed the action of the national conference and will be glad to contribute 5 per cent. to the state of Ohio and 5 per cent. to the National League of their gross receipts on April 8. The local also gave President Neff a vote of thanks for his untiring efforts in building Local No. 2, and unanimously pledged its support, and desire that all exhibitors throughout the country may know that they appreciate his efficiency and honesty in securing better conditions for all exhibitors.

When the banquet adjourned there were fifty-six members of Cincinnati Local No. 2 more than pleased, all working together in harmony for the uplift of the business and the twenty-five visiting friends of the local went away feeling that Cincinnati local exhibitors are a solid, progressive body of business men. A picture was taken of the banquet. It was generally remarked that there has never been over three pictures run by a member of the Cincinnati local and where it is possible only two pictures are run.

## ALABAMA LEAGUE FORMED.

The Moving Picture Exhibitors' League of Birmingham was organized yesterday afternoon in the office of H. M. Newsome and officers were immediately elected. The officers follow: E. H. Colley, proprietor of the Vaudette, president; H. M. Newsome, proprietor of the Bonita, Amuse-U, Princess and the New Theater, vice-president; T. S. Abernathy, proprietor of the Odeon theaters, secretary-treasurer. Charter Members: P. R. Cefau, proprietor Alcazar; W. J. Roegner, proprietor Queen; A. A. Wall, proprietor Victoria; E. L. Lenhart, proprietor Best. The object of the organization was declared to be "For mutual protection and uplift of moving picture exhibition in city of Birmingham."

## NOTES FOR EXHIBITORS.

Alabama will hold a big convention on March 24. A. A. Wall, of Birmingham, Ala., will have full charge of the convention and is now opening up an office in Alabama and has secured the services of a stenographer. He confidently expects to have the biggest convention yet held in the South. Mr. Wall is a thorough business man and a bona-fide exhibitor and is co-operating with Mr. Neff in organizing Alabama thoroughly.

Every exhibitor in the state of Ohio is now in favor of the Ohio state censor bill, as it has been thoroughly explained.

It will be decided this week whether the new theater to cost $250,000 seating 3,000, will be built at the corner of Seventh and Vine Streets, Cincinnati. There has been considerable talk about this new theater; as yet it has not been permanently decided.

The Cincinnati theaters are doing a splendid business. The league is taking in new members almost daily and confidently expects every theater that is eligible to join the league in the near future.

## PRESIDENT NEFF DEFENDS CENSOR BILL.

The Moving Picture World is in receipt of a communication from President M. A. Neff, of the Motion Picture Exhibitors' League of America, in which he goes into the subject of the Ohio censor bill at length. According to President Neff's plans he expects to secure the co-operation of other states and to form what he terms a censor congress. The communication follows in full.

Cincinnati, Ohio, Feb. 29th, 1913.

TO THE MOTION PICTURE EXHIBITORS:

I desire to make a public statement to you of the conditions existing at the present time; first, I wish to congratulate all the members of The Motion Picture Exhibitors' League of America, on their splendid organization and the grand showing we have made since our Chicago Convention. We now number thirty-five states which are affiliated with our organization. The League is in a prosperous condition and new states are being organized and new members are joining our locals and our state organizations, very rapidly. The indications now are there will be few states outside of our organization when the big convention assembles on the 7th of July, 1913, in the Grand Central Palace of New York. Our Convention in New York will undoubtedly surpass all other efforts and establish a record for attendance. Letters of inquiry are daily being received at my office about the New York Convention. Great preparations are being made throughout the United States and Canada to attend the convention; special trains and special delegations from the various states. In fact the country is lit up all over in anticipation of the splendid entertainments, instructive and educational features of the Convention and the Congress of Arts.

Leaving the Convention, we now turn to the subject which seems to be agitating the exhibitors, manufacturers, film exchanges and all others connected with our line of business throughout the country, namely the censoring of pictures. Right here, I desire to make a frank, plain, statement of facts in regard to the censor bill proposed in the State of Ohio, at the state convention held in Toledo, Ohio, on the 16th and 17th of July, 1912. It was apparent at that time in the near future a constitutional amendment would be passed in the State of Ohio giving to each municipality the legal right to home rule. At the Toledo Convention a resolution was unanimously endorsed by Ohio exhibitors that Ohio favor a state censor board. Gov. Cox, then a candidate for governor, spoke at the convention and endorsed the resolution. There was nothing said or done in regard to the censor bill until we met in national convention at Chicago on the 13th of August, 1912. Previous to our Chicago convention, I extended an invitation to the National Censor Board and their officers to meet with us in Chicago to devise a plan whereby we might create a legally constituted national censor board. By a resolution in our convention, in Chicago, I was authorized to appoint a committee to meet the representative who had come from New York to Chicago to discuss the censoring of motion pictures. The committee was appointed by myself, but before they conferred with him, they found that he had returned to New York and a little later there appeared in the papers, articles favoring a meeting in Baltimore to organize a League. At that time, the press mentioned the fact, but discouraged it, especially the New York press. Nothing came of it.

The local exhibitors of Southern Ohio held a meeting at the Cincinnati Zoological Gardens on Oct. 5th, 1912, and Hon. J. M. Cox together with other distinguished speakers favored the state censor board and the exhibitors of Ohio again went on record as favoring a state censor board.

About three months ago, I wrote letters to the President of the General Film Company, the Universal Film Company and the Mutual Film Co., asking their advice as to a censor board. I gave them my views freely on the censor board and outlined a plan of the bill for the State of Ohio. I heard from the president of the General Film Company, and, from his letter I gained the impression that he favored a State Censor Board for Ohio, but he was exceedingly doubtful if we could secure one. Up to the present time, I have not heard from the other manufacturers.

Some time ago I was in the state of New York in company with Jas. L. Hoff of "The Moving Picture World," and Sam Trigger, president of New York League; we visited the headquarters of the Peoples Institute, also the headquarters of The National Board of Censorship, located at No. 50 Madison avenue, New York City. In a conversation with John Collier, Educational Secretary, I discovered that they were all at sea as to a plan whereby a legal national censor board could be established. After discussing the matter with them, I came to the positive conclusion that we could get no relief from the National Board of New York or The Peoples Institute, by reason of the fact that the public and especially the police power of each state and municipality had discovered that the national censorship board was self-constituted, with no authority whatsoever, and was formally established for the purpose of soothing or pacifying those who are ever ready to condemn and find fault or disturb, by reason of their fanatic disposition and keen appreciation of other people's business.

Before writing the present censor bill of Ohio, I communicated by letter with John Collier and asked for suggestions, and if he could give me anything tangible whereby we might work out a satisfactory plan of censoring pictures in Ohio. He wrote back, on the 26th of December, 1912, "that they had done nothing in the matter." I wrote him again and on the 2nd of January, 1913, he wrote, stating that I "put a knotty problem up to them," but he suggested nothing along the lines of censorship that would help the condition in Ohio. I invited Mr. Collier, or any committee they cared to send, to our Columbus convention on the 21st, 22nd and 23rd of January, 1913, and no one came to confer with us from the National Board of Censorship.

In September I consulted our national attorney, Ex-senator Foraker, in regard to a national censor board, hoping that we would receive relief through the Congress of the United States by legally constituting a censor board that would be effective throughout the country. The following letter is an exact copy of Senator Foraker's communication to me, dated Sept. 18th, 1912:

> "M. A. Neff, President,
> Cincinnati, Ohio.
>
> Dear Sir:—Without stopping to examine authorities or taking the trouble to write you a formal legal opinion, but answering your question informally, as you have requested me to do, the local authorities of the state and municipalities have an undoubted right in the exercise of the police power, to establish a censorship of such character as they may deem necessary with respect to the exhibition of moving pictures, and I do not know of any power conferred by the Constitution of the United States under which the Congress or the Federal authorities could exercise a censorship or surveillance with respect to the mere exhibition of moving pictures. The transaction is not in the nature of interstate commerce, but only a local transaction that falls entirely within the authority of local officials.
>
> Very truly yours,
> Signed: J. B. FORAKER."

After receiving this information, in my humble way, I tried honestly and earnestly to protect the motion picture industry and all engaged therein. I wrote the censor bill, which is now before the Legislature of Ohio, and we have every reason to believe that it will pass and become a law. This censor bill was read twice before the state convention of Columbus on the 21st and 22nd of January, 1913, and was unanimously approved. It has been read the first time in the House and now is before the Judiciary Committee, and we hope it will be reported out favorable within a day or two, as every exhibitor that I know of in the state of Ohio, at this date, is in favor of the censor bill.

Before presenting this bill to the legislature, or to our convention, I was very careful and solicitous as to the legality of the provisions contained in sections six and seven of the bill: section six reads as follows: "By a majority vote of the state censor board hereby created, such board may work in conjunction with any other censor board or boards of other states as a censor congress and the action of said congress in approving or rejecting films shall be considered as the action of the Board hereby created and such action shall be so designated, and, when passed, approved, stamped and consecutively numbered by said congress and the fees paid to the Ohio State Censor Board as provided for herein, shall have the same force and effect as if approved by the Board hereby created in separate session." Section 7 reads as follows: "When films have been passed and approved by the Ohio State Censor Board or Congress, as provided for herein, they may be shown and exhibited within the State of Ohio, without restriction or interference, any other ordinances or regulations to the contrary notwithstanding."

The letter received from Senator Foraker read as follows:

> "M. A. Neff, President, Feb. 3rd, 1913.
> The M. P. E. L. of A.,
> Cincinnati, Ohio.
>
> Dear Sir:—I herewith return the draft of a bill providing for the board to censor motion picture films and prescribing the duties and powers of the same.
>
> I have made but a few slight changes. In the form so indicated, the bill will be constitutional, and in every way, so far as I can see, be effective to accomplish the purpose you have in view."
>
> Very truly yours,
> J. B. FORAKER (signed).

This letter from Senator Foraker shows that the Ohio Board of Censors may work in conjunction with one or more states and establish a constitutional legal censor board, whereas if other states desire, they may have their pictures censored free of charge. All other states would have to pass a law, accepting all pictures censored by the national congress of censors. Now let us see what this means: If two or more states pass a censor bill the same as Ohio will pass and will co-operate with the Ohio State Censor Board and establish a Censor Congress, they can legally censor all the films for all the states free of charge. It is our intention and purpose, after we have tried our Ohio State Plan of Censoring, to raise only a sufficient amount of money to pay the salaries and expenses of our state censor board whether they work alone, or with other states.

I wish to convey this idea to the exhibitors throughout the country: A censor congress established by from two or five states can do the work for all of the states and the states that pass a law endorsing the Censor Congress, will not have to pay one cent for censoring the pictures that are used in their state. A congress so established will be legal and will be paid a salary and will be under the jurisdiction and control of the law and when a picture is censored by this congress it can and will be shown in every municipality throughout the United States, the state concurring, without the consent of municipalities.

The National Censor Board as now organized cannot legally be endorsed by any state as it has no legal standing in the state of New York. The National Board of Censors of New York is financed by public donation and that the Exhibitors and others interested may know who contributed, here are the names of the contributors: In 1912, J. J. Kennedy, on behalf of the licensed manufacturers, contributed $9,000. The Moving Picture Distributing and Sales Co., on behalf of the independent manufacturers contributed $900; civic societies of Wisconsin, etc., $148.80; individuals, $38; rebate from N. Y. Telephone Co., $11.21; making a total receipt of $10,098.01. This report is made by V. Everet Macy, Treas. of the People's Institute. These names are given to inform the public and also some of the exhibitors who probably do not understand the situation; a few more of those who constitute the National Board of Censors are Lyman Abbott, Andrew Carnegie, Thomas A. Edison, Samuel Gompers, Wm. Ives, Miss Hildegarde M. Babbitt, Mrs. Sarah C. Clapp and many other distinguished persons.

I wish to say I believe that the National Censor Board has done good work and has accomplished much good, but the time has arrived when the public understand that the National Censor Board is composed of civic societies and has no legal authority. Naturally the people are not impressed when they see the sign on the curtain that a certain picture has been passed by the National Board of Censorship and they also know the police power was invoked before the picture could be shown. Every active member of this Board deserves great credit for their untiring efforts in assisting to bring about better conditions and to uplift the business, but owing to the great progress made in the moving picture industry and the many demands on the exhibitors, manufacturers and film exchanges, and others, it becomes absolutely necessary to proceed along legal, safe business lines.

In a short time, in the State of Ohio, we will have Home Rule, giving the legal right to every municipality in the state to exercise their police power without interference. We have attached to our Censor Bill an emergency clause which is absolutely necessary to legalize the bill and put the censor board in effect and operation before the Home Rule takes effect in the State of Ohio. If we failed to do this, millions of dollars that are now invested in the State of Ohio would suffer by arbitrary methods of municipal censor boards, of which we now have a sample in Cleveland, Ohio, and every film exchange and every exhibitor that does business in our state would lose financially. In my opinion, after the censor bill becomes a law, its efficiency will be thoroughly established and not only the exhibitors, but everyone connected with our line of business, will be more than pleased with the result.

I would ask the exhibitors throughout the country to go slow unless you are confronted by similar conditions that we have in Ohio, and if you are, move quickly, if there is no urgent necessity, do not endorse any censor board or pass a state censorship law until the Ohio State Censor Board has been thoroughly tried out.

I wish to say further, President Taft in his decision in the District of Columbia, did not say that censoring was unconstitutional; but stated that he did not wish to interfere with the police power of the District. That is just what will happen in the State of Ohio, if we do not have a state censor board. The police power in each municipality will establish a legal censor board which no one can interfere with and it would be unconstitutional to try to do so.

Therefore, there is nothing possible for us in Ohio to do for protection, but to pass a State Censor Bill as quickly as possible and then co-operate with a national censor congress.

M. A. NEFF, President,
THE M. P. E. L. OF AMERICA.

## INDIANA EXHIBITORS FIGHT CENSORSHIP.

While the president of the National League and his followers in the State of Ohio are pushing a law to establish a board of censorship in that State, just across the line in Indiana the exhibitors are doing their utmost to prevent any such law being enacted by the legislature. President J. M. Rhodes, of the Indiana Exhibitors' League, states their position regarding that censorship bill.

Editor, Motion Picture World, Feb. 25, 1913.
New York City, N. Y.

Dear Sir:—In the March 1st issue of your journal, I saw the letter written by the National Secretary, C. M. Christenson, I was very glad to hear that all the Ohio exhibitors were not favoring a censorship bill. I hope the Ohio exhibitors will wake up to the realization of what a Censorship Bill means and when they do I think they will petition their representatives in the Ohio State Legislature to do just what we did in Indiana. Kill a bill of this kind in committee, never let it get out of swaddling clothes. If you let a gentleman of this kind start walking he will soon run away with all your business and profits.

The Indiana State League, through it's Legal Department, has been endeavoring to, and so far successfully, has blocked all unfair legislation. One of the bills that was presented to our legislature was a censorship bill, similar to the one that is being considered by the Ohio Legislature. Our exhibitors were unanimously against such a law. We presented our side of the case to our legislators and succeeded in showing them that this bill was unfair and unnecessary and a direct invasion of personal rights, and the bill was promptly killed in the committee.

The Indiana exhibitors did not want to leave it to three persons to say what they should or should not do. They felt that no three persons were capable of saying what the people of Indiana should or should not see. Different classes of people desire and require different forms of amusement and entertainment in the picture show, the same as their tastes differ in reading a newspaper. In the newspaper proposition some like the sensational front page, others like the sporting page, some like the woman's edition, others the comic page, it takes all these pages to make a newspaper that will please the masses. Would the newspaper editor say that he couldn't publish any one of these pages, simply because some board of censors didn't like the first page of the paper and say that the masses must read the woman's page. Is this fair?

The man who advertises that he uses censored pictures does about the same thing as the man who comes down the street crying out that he was a leper, but that he is now cured. He was filthy and unfit to associate with respectable people, but now he is clean and anyone can shake his hand. We don't think that our pictures ever were in this condition, therefore why should we cry out that they are now censored? The very fact that our pictures are shown in the light and in the most public places and that the public are invited to our entertainments, is proof enough that our entertainments are clean and above reproach. If we had anything to show that was unfit to be seen or that required censorship we do not believe the entertainment would be put on in the open. Entertainments that are a little off color are always shown in some dark secluded spot behind closed doors and the public and the police are not invited to come and go at any and all times.

The Webster definition of censorship is as follows:

**CENSORSHIP**—The regulation of certain governments by which books and newspapers must be examined by officers whose approval is necessary to publication.

What governments are these? Are we living in Russia, or America? Does the American form of government require books and newspapers to be examined in this way? We think not. Then, why should we submit to a proposition that is exactly contrary to and against the American form of government?

There are many good arguments that can be brought against the censorship proposition, but I don't know of one argument that is really in favor of it, unless it is the argument that the man or men will use who are to be placed on the Censorship Board, and when the whole thing is sifted down the exhibitor will be paying these men's salaries. Paying men to find fault with and pick flaws in their business. No other business man in the world is required to do this.

I hope that the Ohio exhibitors will climb on Mr. Christenson's band wagon and fight Mr. Censorship in their legislature. If they are unsuccessful in defeating this bill I would suggest that they test the constitutionality of this proposed law. If this is done, I don't think that any court will hold that this law is good, because it is directly against the constitution of the United States.

Indiana exhibitors are not looking for, or are not trying to put new laws on the statute books which will work a hardship on them in the future. We believe that if half the laws were repealed and the other half enforced, the public and the exhibitor would be better off. The session of the Indiana Legislature will end about March 10th, and on that date I will send you a full report of what we have done and in what way we have defended and protected the members of our League.

Very respectfully yours,
INDIANA MOTION PICTURE EXHIBITORS' LEAGUE.
J. M. RHODES, Pres.

## At the Sign of the Flaming Arcs

By George Blaisdell.

IN the course of a day's work it recently fell to the writer to call at the Imp studio. The first sight that attracted attention was a stage setting. In a corner was a prie-dieu, with a crucifix above it. The well-known figure of Frank Smith garbed as a bishop was standing by a table in the center of the room. On the table were two silver candlesticks. Visions of Jean Valjean, who within a year the eloquent Dr. Waters of Brooklyn has described as the greatest character in all fiction, arose within. A moment later Jean himself entered from up stage. There could be no mistaking him. There were the rough shoes, the smock frock, the unkempt hair, the look of the hunted, the man who believed, and with the best of reason, that all organized society was against him. With deep pleasure I accepted an invitation to sit by the camera and watch the rehearsal of the climax of a two-reel drama, "The Bishop's Candlesticks," which "Herb" Brenon was putting on. The gendarmes brought in the ex-convict, the captain inquired of the bishop if the candlesticks were his property, the faithful housekeeper grabbed them and upbraided the man who had violated the bishop's hospitality; the priest gently took the sticks from her, told the officers the utensils had been given the man, and the gendarmes retired. The bishop went to Jean, gave him the candlesticks and blessed him. Jean, amazed, humbled, contrite, passed out into the night—a man recreated. The bishop blew out his candles and retired to the corner to pray.

William Shay and Frank Smith in "The Bishop's Candlesticks."

Later, sitting in the little projection room watching the story of Kathleen Mavourneen, Jean Valjean came in and took a chair by the side of Mrs. Frances Brenon, the charming mother of the man who had produced the picture on the screen, and herself a talented writer of photoplays. How strange it seemed! Here was Jean, as I had seen him before the camera, now looking at himself as Terence O'More, the lover of Kathleen. From one illusion to another! The two men were as unlike as it is possible to conceive. But William Shay was underneath both.

* * *

"Hal" Wilson, whose character work for the Vitagraph Company made him so well known to picture followers, and who for the last two months has been with Director Haddock's Eclair company in Pawnee City, Okla., is back in New York again, the entire company having returned. Mr. Wilson, who is now at liberty, is being advised by some of his friends to make a tour of the picture houses and show films containing his more notable character work. Speaking of conditions in Pawnee City "Hal" said that the people certainly were hospitable. There was nothing the company wanted but it was granted if in the power of the townspeople. "We had some weather out there," said "Hal." "We had it colder than you did here. The thermometer was down to 8 below. Think of riding horseback in that! Mr. Static was working overtime. I remember one day we rode out to make a scene at 9 o'clock; the picture was not right. We went out again at 11 o'clock, then at 1 o'clock, and still we were to the bad. At 3 o'clock, though, we made it. When we left Pawnee City the entire town was out to say good-bye; it was a regular send-off. The afternoon before we left I was passing three Indians, two very tall chaps and one very short. They were all very much illuminated. Somebody was taking chances on sixty days in jail and $50 fine for selling them the stuff. I just overheard the little fellow say to his two companions: 'Ain't it too bad the movin' picture people are going away?' As the stolid red men made no answer the short one got around in front of the two others and, shaking his clinched fist just about opposite the neck of one, added: 'Say yes, yer long-legged goodfornothings, or I'll—I'll—lick yer!'"

President Zukor, of the Famous Players' Film Company, in answer to an inquiry said that his company will not begin the release of its weekly feature films until well into the summer. These specials, by the way, are not to be confused with the plays in which the more famous stars are to appear. It is the intention to make quite a number of the special releases in advance of issue, not only to provide against contingencies, but also in conformity with the policy of the company to move conservatively. Many of the players who will appear in these pictures will not be at liberty until the close of their season on the road.

* * *

Siegmund Lubin is now a life member of the Screen Club. He is the second licensed manufacturer to enter the new social organization, the other being G. M. Anderson, the second vice-president. Others recently elected to membership are: Resident, Albert Blinkhorn, Bert Ennis, Robert V. Ferguson, Fraunie Fraunholz, Charles L. Fuller, K. W. Linn, James O'Neill, George DuBois Proctor, Matt V. Snyder, Lawrence Trimble, F. C. Gunning; resident lay, Carl E. Ackerman, A. H. Byrd, J. A. Gausman, Kenneth O. Renaud, Clarkson P. Ryttenberg, Herbert K. Sanborn, Raymond Snyder, Frank A. Tichener; non-resident, Ben Greenhood.

* * *

"Pop" Hoadley, of the Universal scenario staff, is receiving the sympathy of his many friends. On the night of Wednesday, Feb. 26, his home in Weehawken, N. J., was destroyed by fire.

* * *

The City Theater, in Fourteenth Street, owned by the Fox Amusement Company, is giving a program these days which it may safely be said is without precedent anywhere in the world. Beginning about 9:40 o'clock each morning there is thrown on the screen in succession every licensed release of the day. Sometimes also there is shown the "special" scheduled for the same date. Two commercials start the day's program at 9 o'clock. At 2 o'clock the vaudeville program begins, and between that hour and 5 o'clock eight acts are given, with a change in the pictures shown between the turns. At 2 o'clock a ten-piece orchestra comes on, playing two overtures for each picture. The price of admission is 10 cents before 12 o'clock, 15 cents until 5 o'clock, and after that 15, 20 and 25 cents prevails. Samuel Fried, a young man of wide experience in amusement houses, is the manager. He is assisted by Louis Silverstein, the treasurer.

* * *

Miss Hetty G. Baker, of Hartford, Conn., an enthusiastic photoplaywriter, who was one of the diners at the Photoplaywrights' dinner on Saturday evening, spent the week in New York City, being registered at the Martha Washington Hotel.

* * *

John Bunny and Flora Finch were in Washington on Inauguration Day. They were staged in the suffragette parade of the day previous. Surely this ought to make comedy.

* * *

The Universal Film Manufacturing Company's theater in its headquarters is being decorated. When finished it will be one of the finest exhibition rooms anywhere.

* * *

The Herald Square Theater showed pictures of President Wilson's inauguration on March 5.

### "ROSARY" AUTHOR'S HOME IN PICTURES.

"In Another's Nest," is the title of a coming release of the American Film Manufacturing Company, which will probably be given an additional interest when it is known that the entire picture was made on the grounds and through buildings of the famous Glendassry Estate, home of the late Robert Cameron Rogers, author of "The Rosary." Needless to say it is one of the show places of the show place city of Santa Barbara. The esthetic sense will be delighted with the results obtained in "In Another's Nest."

### BRADY, THE POSTER MAN.

Mr. Arthur Brady wishes us to state that he has no silent or active partner in the poster, advertising and printing business conducted by him at 124 East 14th Street, or at 71 West 23rd Street. For some time past parties have been claiming partnership in his business for some ulterior motive and he desires to advise the trade that all such claims are absolute untruths. He has been sole owner of the business since its inception and at no time has any one had any interest whatever.

### $100,000 PICTURE HOUSE PLANNED.

J. J. McClusky, of New York, has taken a ninety-nine year lease on two lots on Sixteenth and Curtis Streets, Denver, Colo., where he will begin the erection of a $100,000 moving picture house about the first of next May. Plans have been drawn for this expensive picture house and all is in readiness for the commencement of the work.

# Flickers.

THE latest and most important public event of the present day was the inauguration of the new president, Woodrow Wilson. The International News Service Co., New York, whose business it is to report current events to the various newspapers of the country, and also supply them with photographs of same, had a half dozen of their best moving picture cameramen in Washington during the inaugural ceremonies, and secured fine close-up views of the outgoing and incoming presidents, in various positions and places along the line of march, at the Capitol and the White House, and also clearly portrays the new president addressing the 400,000 patriotic and enthusiastic citizens gathered for the occasion.

Warner's Feature Film Co. demonstrated their alert and on-the-job business methods, by securing the exclusive rights for the International Events pictures, which, as soon as taken, were hurried aboard trains and sent on to New York, where they were developed and prints struck off and exhibited in New York City at ten o'clock on the morning of the fifth, about twenty-four hours after the big event happened.

* * *

Chas. A. Pryor, president and general manager of the Yale Feature Film Co., New York, is at present putting the finishing touches to a new four-reel production for that company, entitled, "Stampede for Gold." The picture is being staged in Tonopah, Nev., amid the natural surroundings such as required for a production of this kind. Exterior and interior views of all of the biggest mines and the methods employed for working of same are shown in these four reels. The stampede for the gold fields, showing the mad rush for claims, is very interesting and exciting. During the wild dash across the country several horses stumble, and in the mixup following quite a few injuries were reported, but fortunately none was of a very serious nature.

* * *

I had the pleasure of meeting Wm. I. Rupert, special representative of the Vitascope Co., New York, who is one of the regular fellows. Mr. Rupert wants it known that the smoking fraternity of the film industry can always be accommodated when they visit his office. He buys in thousand lots and hands them out the same way.

* * *

The El-Kay Feature Film Co., a new corporation buying and selling feature productions, and located in the Exchange Building, 145 West 45th Street, have appointed as their general manager, Mr. M. E. Krieger, of Pittsburgh.

* * *

From the offices of Warner's Features, we heard that a new company working under the name of The Pyramid Film Co., would release their product beginning April 2nd, through the above company, and every week thereafter.

* * *

The first Martha Russell picture, entitled, "Their Lives By a Thread," and staged by the Satex Film Co., Austin, Texas, will be released shortly through the Warner Feature Film Co.

* * *

Mr. Child, general manager of the Vita Film Co., New York City, acquainted us with the fact that his special representative, Mr. Orcutt, has just returned from an extended trip abroad with several good contracts, and a few excellent negatives of two and three reel features which will be marketed on the State rights basis.

The Vita Film Co. has also contracted for the weekly release of the product of a new English company. The first subject, which will be ready for early shipment, is known as "The Bloomsbury Burglars."

* * *

W. C. Toomey, general manager of the Mutual Film Corporation, and a party of friends left New York Monday afternoon in a special car for the inauguration at Washington, and returned Wednesday morning.

* * *

A Mr. Jas. Cartwright, of Staten Island, N. Y., called at the offices of the Moving Picture World this week and asked us to publish a notice relative to the disappearance of his daughter, whom he presumes has joined some moving picture company. The parents of the young lady are very anxious to get some word from her, and we trust that she or some of her friends who are acquainted with her whereabouts may read this.

* * *

Wm. J. Hanley, traveling representative of the Famous Players Co., located in Pittsburgh, Pa., is at present in New York City, after covering over eighty cities in the Keystone state, and reports great success in this territory for the productions of the above company, and has been promised return dates for all future features. MAC.

## REX HAS "COME BACK."

An innovation in the motion picture world has been introduced by the Rex Company in its masterful production of two-reel features. This concern is now one of the largest identified with the Universal Film Manufacturing Company, and the popularity of its pictures has been marked. There are not many producing companies in America with as brilliant array of talent as has the Rex Company. Such well-known and capable artists as Wilfred Lucas, formerly a director with the Biograph Company; Otis Turner, formerly a director of the "101 Bison" Company; Phillips Smalley and his wife, Lois Weber, and Ethel Grandon, of "101 Bison" fame, are numbered in the ranks of the Rex.

What promises to be one of the sensational pictures of the year is "The Great Ganton Mystery," which this company has just completed. The film, a two-reel drama, is remarkable for its clearness and strength. Another notable offering is "Thou Shalt Not Steal." If the burning of midnight oil and talent counts for anything, the Rex will easily lead its competitors. The members of this company do not work by the clock, indeed, they seem tireless in their efforts to give the public the very best there is to be obtained in the way of big motion picture features.

Smalley, Turner and Lucas are directors of note, whose productions have made tremendous hits throughout the country. Lois Weber is perhaps responsible for as many unique scenarios as any other woman in America. Besides, she is one of the most capable motion picture actresses of the day. Miss Grandon needs no introduction to the public, having appeared in many of the best plays produced by the "101 Bison" Company.

In "The Great Ganton Mystery," this company has given to motion picture lovers a marvelous drama, which rivals the best plays of recent years. It is a live, gripping and absorbing piece that will prove a headliner wherever shown. "Thou Shalt Not Steal" and "The Empty Box," are also marvels of artistic merit. Some of the best work these capable people ever did is shown in these pictures. The Rex Company is a part of the life of Southern California. Its studio at Universal City is one of the most complete in the country, and every facility for taking pictures has been provided. Whether it is an Indian story, or a society drama, makes little difference. The artists are familiar with both, and the results is ever the same—realistic, impressive, instructive.

The Rex Company is practically three in one; that is, the company is so divided, three separate and distinct plays may be put on at the same time. At the head of one of these divisions is Lucas. Smalley directs another, and Turner still another.

## ONE FEATURE EVERY WEEK.

The Great Northern Special Feature Film Company has another surprise in store for its patrons in the form of a feature release each week. As the pioneer concern in the production of feature subjects, the Great Northern not only has maintained its high standard of excellence, but has been arranging its acting and manufacturing resources for some time past with a view to supplying its patrons with one feature every week. This is now made possible, and the company announces its readiness to supply territorial rights buyers with one of its features of quality every seven days. Although the undertaking is one involving much outlay and effort, the Great Northern Special Feature Film Company, finds itself equal to the task and assures its patrons that there will be no deterioration in the quality of the productions.

Among those announced are, "A Clown's Revenge," a thrilling story of circus life; "The Stolen Treaty," a drama of court intrigue; "A Daughter's Sacrifice," emotional and sensational drama, and "The Mystery of the House on the Corner," said to be a thrilling detective drama.

## AN HONEST MAN FOUND.

Diogenes may again raise his head. Even in an age of widespread corruption an honest man has been found—in a film, though, only. The single possessor of honest aims is the hero of the Thanhouser release of Sunday, March 9, and so proud is the picture producer of his find that he labels the reel simply, "An Honest Young Man!" The story tells how a man of wealth will have none but an honest young man wed his daughter. A youth comes along whom the girl likes, and her father tempts him with a five-hundred-dollar bill, left in a place from whence it may be taken with impunity. But—the young man returns it, so all turns out well. Just the same, you are shown why he brought the bill back, and you find the cause of his honesty a series of accidents that verily made him think the bill a "hoodoo."

## 'TIS SAID, IF YOU SEE IT IN THE SUN, IT'S SO.

(From the Evening Sun, March 1.)

The Moving Picture World is the most widely read magazine devoted to moving picture news in the United States.

# Manufacturers Advance Notes

### AN ADVENTURE ON THE MEXICAN BORDER (Lubin).

This is a two-reel special of the Lubin Company and a dramatic photoplay showing the heroism of the American soldier. Love drives him to fault, but his manhood prevails and shows him to be "true blue." It is a story of Romaine Fielding, who is directing the Lubin Company at Nogales, Arizona, and it is safe to say that this excellent actor is giving true atmosphere.

On the United States side of the line dividing Mexico from the United States the United States soldiers camped, with a view of protecting the international line and the citizens. Fifty yards on the other side are the Mexican soldiers. One of the bright-eyed senoritas of the southern race captivates two officers, one a captain of her own nationality, the other a lieutenant belonging to Uncle Sam. Both of these men have a silent battle to gain the girl's hand. The captain of the Mexican troops, being the older of the two, wins the maid by his quiet love and kindness. The irrepressible trooper tries to take the senorita's heart by storm, but is repelled. On the spur of the moment, to punish his rival, the lieutenant tells a falsehood, but after coolly analyzing the situation the lieutenant raises above all petty personal feelings and delivers the captain from jail, returns him to his fiancee across the line, and goes back to take his place and await his puishment.

**Scene from "An Adventure on the Mexican Border" (Lubin).**

### "INNOCENCE" (Pathe).

Dramas are as a rule built upon stereotyped lines, but this Pathe Freres film, entitled "Innocence," released March 15th, is unusual. It features a story in which the innocence of a child precipitates one dramatic situation after another and these are more keenly felt because the suffering entailed is not caused by premeditated malice, Fate herself holding the reins entirely in her possession.

Tom Johnson, the chief clerk of Shaw's jewelry establishment, is intrusted with a costly necklace to be delivered at eight o'clock to the wealthy Van Cliffs. That night at his home, Johnson is rollicking with his young son when the package drops from his pocket. He is at his dinner when he discovers the loss. In the meantime, the child's doll has become broken and to fix the head on the shoulders the boy stuffs the jewel case into the doll. When questioned the boy does not understand and says he has not seen the necklace.

Johnson is accused of stealing the costly ornament. He is convicted and sentenced to prison. His spirit rebels at the injustice and he escapes, but has only arrived at his home when the police enter. Johnson hides in a trunk, but the boy, when questioned points to the trunk. Johnson returns to serve his sentence.

A few months later the doll breaks again and the jewel case opens. Not knowing how important is his discovery, he places the necklace about the neck of the house cat. Mrs. Johnson at her sewing finds the cat and the necklace. Overjoyed she rushes with the evidence to the authorities and then to her husband, where she unfolds the story that proves his innocence.

The story is gripping, finely acted and a feature compared to the ordinary run of dramatic productions. It will be released March 15th.

### "THE SOVEREIGN SOUL."

Contending demands of motherhood and queenhood form the vital issue in the Gaumont release, "The Sovereign Soul." Dramatic is the closing scene when the queen, whose son has been kidnapped by a warring enemy, declares that her duty toward her country is greater than that of her love for her son—that, as a queen, it is fitting that she uphold the example of thirty thousand mothers of the country who have already sacrificed their sons to the cause.

This scene is enhanced by appropriate settings and the majestic mien of the queen-mother as she stands before the council of war; lines of grief worn by tears of sorrow, ageing her face.

**Scene from "The Sovereign Soul" (Gaumont).**

The story is developed well, the climax approached skillfully. The picture ends at the psychological moment when the queen with uplifted hand says, "The war will go on." Her words mean death to her boy, whom the enemy has declared will be the first victim in the event of the continuation of hostilities.

Well executed is the kidnapping of the crown prince, after the three spies have overpowered his nurse in the royal palace grounds. Although the juvenile actor could have done better, and his facial expressions are incongruous with the fear of the moment, yet the acting of the adults overbalances this defect.

In these tumultuous times, when rivers of red are flowing in Mexico and the soil of the near east is stained with the crimson flood of Turks and allies, this film is propitiously timed.

### "A MONTANA MIX-UP" (Essanay).

One of the most pleasing and screamingly funny comedy of errors is seen in this exceptionally excellent Western feature.

Maizie Mackay, finished with her term at boarding school in Los Angeles, leaves her sweetheart, Bud Stone, and returns to her father's ranch near Ash Forks, California. A few weeks later, Bud, lonesome and downhearted, wires Maizie's father that he is coming on, to ask a very important question. The day of his arrival the cowpunchers from Mackay's ranch meet Bud at the railroad station with the bus. Mistaking a traveler's package for Bud's, the men throw it on the bus and drive away. Maizie welcomes her sweetheart with open arms. Life is one long, sweet song, until the mysterious package begins to wiggle and squirm in Bud's room, where it had been placed. The climax comes when the baby in the package cries and everybody hears it. Comical situations arise from Bud's peculiar situation in the matter. Bud has a lively time trying to explain to his sweetheart and his prospective mother and father-in-law, until the mother of the baby arrives on the scene and explains that the cowpunchers had picked up her baby instead of Bud's suit case. Maizie accepts Bud as a life partner and they are left to plan their future happiness.

Scene from "A Montana Mix-Up" (Essanay).

Arthur Mackley as Maizie's father proves convincingly that he is capable of doing comedy work as well as dramatic. Gladys Fields as Maizie pleases. This production is booked for release March 6th.

### "FROM THE MANGER TO THE CROSS" IN ATLANTA.

Mr. Montgomery, the well-known amusement man of the South, sends from Atlanta this dispatch to the World on the evening of March 6. It speaks for itself:

"By spending hundreds of dollars in advertising 'From the Manger to the Cross' here, I have worked up an interest in this subject that has caused not only the amusement seekers but hundreds of aged and infirm people to come out to-day and battle their way against a wind that greatly resembles a cyclone. Hundreds of persons are standing in line at the box office while hats are being torn from the heads of many. It is a pitiable sight to see them struggling for admittance. I have been so affected by this spectacle that I have invited all inmates of public charitable institutions to attend free Saturday. Ministers are profound in their praises. Many of them are meeting their friends and insisting on their seeing the pictures. The small capacity of the house will cause thousands to be turned away. Within the theater the crowds sit in tears, witnessing what is said to be the greatest Bible picture ever made."

### HALLBERG SHIPS EQUIPMENT TO CHINA.

J. H. Hallberg, "The Economizer Man," has just made shipment of one of his A. C. to D. C. outfits to the Arcade Amusement Company, Tientsin, China. Mr. Hallberg also reports the sale of one 110-volt D. C. Economizer to L. Sablosky, Norristown, Pa., and also one 110-volt D. C. Economizer to J. J. Sheehan, Waterbury, Conn. G. A. Stoney, Bennettsville, S. C., purchased through Mr. Hallberg a Power's No. 6A, 200 opera chairs and full line of supplies.

### "FRITZ AND OSCAR OUT OF LUCK" (Great Northern).

The temporary embarrassment which overtakes the "barnstorming" actor long has been made the subject of humorous stories and stage sketches, but in this Great Northern comedy release the broken-down thespian is shown in an entirely new series of adventures. The comedy forces of the Great Northern studios are represented in goodly numbers in this latest offering, and the result is a joyous one-reel subject which fairly bubbles over with fun. The unlucky heroes are Fritz and Oscar, rotund and smiling in spite of their ill luck. They induce the manager of an amusement place to rent them his hall and after hanging a huge curtain in the center of the room they proceed to sell tickets at doors on either side of the drapery. The wording of the announcement on the outside of the hall is so attractive that standing room is welcomed by those who were unable to obtain seats and then the audiences become impatient for the show. The demonstration on one side of the curtain attracts the attention of the good people who are seated on the other side, and when the barrier is torn down the two audiences join forces and start out on a hunt for the resourceful comedians. After a lively and humorous chase the thespians are overtaken in their flight and they are made to return the money which they have collected. Likewise they are pretty roughly handled, but they are stout and healthy and resume their travels to the next town, wiser and sorrier. This little adventure of Fritz and Oscar is sure to prove a gloom dispeller.

Scene from "Fritz and Oscar Out of Luck" (Great Northern).

### "HIAWATHA."

Hitherto "Hiawatha" has been presented in places so remote from the large cities of the East that those who are the most interested in the poem—the public school children to whom it is part of their curriculum—could not see it, but, now that it has been photographed, that disability has been removed and a great educational feature has been added to the repertoire of the moving picture houses. The greatest strain the teacher has to bear is arousing interest, and no child will look upon these wonderful pictures without receiving a great mental stimulus, which when once started upon any one subject can be easily directed along other lines. There is no figure in literature more lofty than "Hiawatha," to whom his people's welfare was all in all. He was sent to bring them peace and prosperity. He first won their admiration by his prowess, then their gratitude by wrestling with the forces of nature. All these and more are shown in these four reels of out-of-door photographs, one of the finest achievements of this newest form of dramatic art.

### "THE GREAT GANTON MYSTERY" IS TWO REELS.

"The Great Ganton Mystery," advertised in last week's issue of The Moving picture World, as a single reel subject, is, in reality, a two-reel Rex feature drama. The picture is one of the best genuine mystery stories ever produced on film, and goes to further extremities in portraying the revenge of a woman scorned in a manner absolutely beyond criticism and teeming with human interest and thousands of thrills than perhaps any other picture of its kind ever produced. It is a wonderful exemplification of the new standard of feature productions now credited weekly to the organized and rejuvenated Rex company.

# CORRESPONDENCE

## ILLINOIS.

NEARLY a dozen Illinois cities and towns are now involved in the Sunday picture show question. Nearly all of them are letting the issue go to the voters as the most satisfactory way of settling the matter and of taking the blame from the shoulders of municipal officials. The necessary petitions have been filed at Rockford to get the question on the ballot and unless some technicality arises the matter will be settled. There are many factors working against the Sunday show in that city. Mayor Bennett is reported as believing it is the opening wedge for a wide-open town and that the opening of the photoplay houses will be followed by Sunday vaudeville and theatrical performances. The churches and the inner semi-social organizations of the churches are at work passing resolutions. With the question assured upon the ballot in Freeport, one manager is so willing to assure the public of his good faith, that he announces his readiness to allow a committee of ministers to be appointed by the council as a board of censorship for all the films he shows. The Geneva city council has acted on the keep-the-young-folks-at-home theory and has passed an ordinance allowing the photoplay houses to open on Sunday afternoons and nights. Dixon tackles the Sunday issue with an ordinance requiring a license, abolishing all entertainment and vaudeville and demanding a respectable board of censorship for the pictures. The license fee is determined by the size of the house; places seating less than 300 will pay $25 a year and all over that $50 a year.

Rev. Father Linden, pastor of Our Lady of Good Counsel Roman Catholic Church at Aurora, is using sacred moving pictures in his Sunday afternoon and evening services.

The Woman's Club of Galesburg has voted to share the expense of showing the Edison film "The Street Beautiful," at the Main Street theater for two afternoons each week for a month.

The city council at Zion City turned down an amendment to an ordinance which would compel moving picture theaters to pay a license. In the discussion Acting Mayor W. F. Millar, declared "I think the moving picture show a mighty fine thing. For my part I think it's a healthy amusement for the children."

The Colonial, 138-140 East Main Street, Danville heralds the fact that it has put the price of admission down to five cents for everyone and is giving two big vaudeville acts and two reels of pictures with a western each day. No vaudeville was shown when the Kalem feature "From the Manger to the Cross," was presented.

Tony Jannus, St. Louis aviator is showing in Illinois houses, 3,000 feet of film portraying his flight from St. Louis to New Orleans down the Mississippi. An operator accompanied Jannus on his aerial journey and claims to have secured some interesting pictures.

Industrial films of Baltimore, Md., were shown at Jacksonville and inspired the Young Men's Booster Club to take steps to have a set of similar views made of that city. The president appointed a committee consisting of Paul Fritchey, Robert Reed and Claude Vail to investigate the proposition. The pictures of Baltimore were shown at the Majestic through the courtesy of Manager Green M. Luttrell.

Vernon C. Seaver, who has done unusual things with his Peoria picture houses, his advent into the Chicago amusement world and his twenty-two car circus, has taken a twenty-year lease on the unfinished Temple Theater in the 200 block south Jefferson Street, Peoria, and will convert it into a hippodrome. The seating capacity will be increased from 1,270 to 2,200. A rental of $10,000 a year will be paid.

William A. Peterson who recently sold out his moving picture interests in Quincy has returned to his former home at Bloomington, where he has purchased the Main Street theater.

The Allardt Feature Films of Chicago, has been incorporated with a capital stock of $5,000 to manufacture moving picture films and supplies. The incorporators are Sidney Stein, Samuel Spitzer and Charles Rudolph.

James Stillwell has opened a moving picture show in the Price building at Allendale.

Truman Hardin and Harry Aldrich of Mason City, have leased the J. J. Pritchett building in that city, where they have opened a moving picture theater.

The Star Picture Show at Griggsville, has closed. It may be re-opened in the spring under canvas.

A new front has been given the Lyric at Morrison.

Manager L. W. Guiteau of the Majestic at Freeport, is planning to enlarge the front of the theater and also to increase the seating capacity. If the negotiations with the owner of the building do not fail this place, which is the pioneer of the Freeport picture houses, will have a new large screen.

Charles Smith, one of Elgin's first moving picture men, is now the manager of the Modern Star theater in that city. L. S. Williams, of Chicago, who has been in charge, has gone to Kentucky to assume the management of a theater; Arthur Johne, who has been operator went with him as assistant while Gladys Johne, who has been singing went to Evanston, where she has an engagement. The new management will specialize in feature productions and began with "The Resurrection."

Edward Fellis, of Hillsboro, has been in St. Louis purchasing the material for his new theater, to be erected on the Maddox block. It will seat 1,000 persons. S. E. Hurst, of Indianapolis, has rented the Bremer building in Hillsboro and will open a photoplay house.

The Grand theater at Macomb has been redecorated. The lighting plan has also been changed.

Carl Duncan, of Killbuck, Ohio, has leased the opera house at Vermont and will operate it under the name of the Lyric. An indirect lighting system and other things not generally to be found in small town picture houses are promised. Duncan has been associated with his father in the management of the Duncan theater at Killbuck.

Pinelman & Morest, owners of the Gem and Savoy at Quincy, have installed now Power's 6A Cameragraphs in their houses.

Johnson & Strong have opened a moving picture show at Malden.

The Progress Motion Picture Company made a series of local pictures at Mattoon under the direction of Manager Kepner of the Grand theater.

Frankfort citizens are chafing over the delay in installing their electric lighting system because they believe that the current will bring them a picture show.

N. A. Henderson has closed the Colonial at Charleston. He probably will re-open it in the summer.

Louis G. Nichols, of Decatur, has announced that he will open the Orpheum, a moving picture show in the 1200 block, East Eldorado Street. The place will seat between 800 and 900 persons. Bids will be asked soon and it is expected to open about June 1.

MIDWEST SPECIAL SERVICE.

## SPRINGFIELD, ILL.

THE committee from the Social Study Club, which a few weeks ago sprang into the limelight by declaring that the moving picture shows of Springfield were showing objectionable films, has practically given the photoplay managers a clean bill of health. J. W. Freund, William Schmidt and George N. Kramp were appointed to visit the different houses, and following a faithful performance of this duty reported, as far as they could ascertain, that the shows were of the highest class and with few objectionable parts as far as the children are concerned.

The Sangamon County Medical Society saw the film "The Error of Omission," at the Lyric recently.

Manager H. T. Loper, of the Lyric has installed a cash register in his box office, facilitating record-keeping in connection with the sale of tickets.

Springfield friends of Ben Drum, formerly with the Springfield News, but now with the General Film Company, at Denver, Colo., have received word of his marriage to Miss Eleanor B. Nichols, of Chicago. Drum broke into the moving picture business as manager of a Chicago house.

MIDWEST SPECIAL SERVICE.

## CHAMPION, ILL.

THE dedication of the new Lincoln Memorial Hall at the University of Illinois, February 12, was an interesting subject for the Pathe weekly. In addition to the most notable array of college presidents and statesmen, there are many good subjects in the building itself for photographing. The same event gave Governor Edward F. Dunne, of Illinois, another chance to gain the title for the state's most filmed executive. The Progress Motion Picture Company caught him as he greeted President James of the University. The Progress company has a great many Champaign and Urbana people in its series of local pictures which were taken under the direction of Manager David Udell of the Neil theater.

The New Era Amusement Company, of Indianapolis, has announced its intention of building on the site of the old Orpheum Theater at the foot of Hickory Street, a $75,000 vaudeville theater.

Chief of Police Lindstrum, of Urbana, the twin city of Champaign, has begun an active crusade against the practice of overselling admissions to picture shows. One manager was brought into prominence after, it was charged, he had ignored warnings both from the chief of police and chief of the fire department.

Talbert Williams, of Champaign, who opened a picture show in the Modern Woodmen of America Hall, at St. Joseph, has secured a new location in that city in the Reese building. Ewing's band of this city furnished music for the opening in the new house. Williams now has opposition. Frank Rice, ranking as village marshal has secured the quarters vacated by Williams and opened a show.

MIDWEST SPECIAL SERVICE.

## NORTH DAKOTA.

J. P. BUCKWALTER, of the Selig Company, was a guest aboard the special train sent out by the students of the Agricultural College of North Dakota to spread the gospel of better farming throughout the state. Films of the train were made which will be used to advantage.

Archie Miller of Devils Lake, N. D., has leased the opera house at Minot and has opened a picture show.

J. Jansen Fuhr, the Norwegian author and journalist, has been striking pay dirt with his 6,000 feet of pictures, showing a trip through Norway. The films are eagerly sought by the homesick Scandinavians in the state.

MIDWEST SPECIAL SERVICE.

## INDIANA.

H. E. BUCKLEN, owner of the Bucklen theater at Elkhart, is reported to be one of the capitalists who offered Thomas A. Edison a million dollars for an option on the combined moving and talking picture. P. J. Brady, a Cleveland attorney who made the trip to Orange, N. J., is a son-in-law of Bucklen.

The Dailey Amusement Company, of South Bend, has been incorporated with a capital stock of $10,000 to do an amusement business. The incorporators are Ephraim F. & I. Dailey and Charles MacDougal all of Fort Wayne.

Church congregations of Elkhart, by rising votes criticised Senator W. P. Krau, who is chairman of the senate committee on public morals for favoring the bill which will permit theaters and moving picture shows to open on Sunday.

MIDWEST SPECIAL SERVICE.

## IOWA.

MANAGER GEORGE MERCER, of the Garrick at Burlington, put on a picture show while repairs were being made to the stage following a fire which caused damage estimated at between $10,000 and $12,000. Mr. and Mrs. Mercer were asleep on the second floor of the building and were in danger of suffocation from smoke.

Captain Amundsen's crowd at the Coliseum, Davenport, February 12, was increased from the tri-cities, Davenport, Rock Island and Moline, by the news two days before of the death of Captain Scott and his Polar explorers. The films are very popular in the middlewest.

A. J. Pruvot, city electrician of Sioux City, has returned from the national convention of his fellows at St. Louis to inform the residents of that city that the garage is more deadly than the picture show, and that the owner of the automobile does more to contribute to the fire menace than the "explosion" of a reel.

E. M. Henie has purchased a site on Sycamore Street, between Second and Third Streets in Muscatine, where he will erect a new moving picture theater. He also owns a picture house in Clinton, Iowa.

The Princess moving picture theater at Fort Madison, Iowa, was destroyed by fire February 8, causing a loss of about $2,200. The blaze is blamed to defective electric wiring.

Manager McCray of the Princess moving picture theater at Wapello, recently tendered his house for a benefit for Miss Ella Lindsay.

It is reported that Oxford will have a new moving picture show.

The Vinton Amusement Company, of Vinton, is now giving afternoon performances at the Columbia. More three and four-reel features will be used,

Albert Vennink, secretary of the Humane Society at Sioux City, caused the arrest of Albert Bessman, proprietor of the Empress on a charge of exhibiting a film that was undesirable. The film was shown to Police Judge H. F. Dims and representatives of the Humane Society. It was contended that two murders, which were objected to, were eliminated by speeding the reel at that spot in the film.

MIDWEST SPECIAL SERVICE.

## NEBRASKA.

PICTURE show proprietors at Fremont, have decided not to attempt to give Sunday performances pending a decision upon the issue by the courts.

Voters of Alliance will pass upon the Sunday picture show question at the regular spring election April 7. The matter was put up to the city council but the solons referred it back to the court of last resort.

Moving pictures showing the large amount of concrete work at the Mississippi River Power Company's big dam at Keokuk, Iowa, were shown at the cement show at Omaha.

The firm of Livingston & Dunbar, which had been conducting the "Best" theater at Fremont, has been dissolved. Dunbar will continue the management of the place.

House Bill No. 644 by Greuber, of Thayer, introduced in the state legislature authorizes the governor to appoint a board of examiners for moving picture shows. Senate Bill No. 377, by Placek of Saunders, is of the same intent, creating a board of examiners and regulating exhibitions.

W. F. Stoecker, of Omaha, and others who own picture shows at that place have been at the state capital in the interests of legislation affecting the photoplay houses. They announce themselves as favoring a censorship and making it impossible for saloonmen and other to exploit lewd pictures which injure the industry. Mr. Stoecker has been made a colonel on the staff of Governor Morehead.

MIDWEST SPECIAL SERVICE.

## PHILADELPHIA.

ONE of the most important questions now up before the general business men of Philadelphia is the proposed merger of the various trade bodies of this city into one large and influential body, which is to be known as the New Board of Trade. At the present time there is in this city about 108 various trade associations, made up of men in every line of business. These associations have long been trying to place Philadelphia on the commercial map, but for some reason, either owing to lack of interest or that they do not have the proper backing, nothing has ever been accomplished. A short time ago Alba B. Johnson, president of the Baldwin Locomotive Works, proposed that the business men of this city consolidate into one body and work to one end, that end being a larger and better Philadelphia. Already almost every business man has come to the front with a statement in favor of the move, and it is expected that within the next month Philadelphia will have the greatest trade body in the world.

This means much to the moving picture business. It means more people, and more people means more nickels in the pockets of the exhibitors, and then more profits for the film exchange men. A couple hundred thousand more people in this great city, will require more places of amusement, and men interested in this line should be awake to the opportunity to develop the city. Mr. Edward Kruapa, of the Monarch Film Exchange, is one of the strong backers of the new organization, and he sees the possibilities of this great movement and what it means to the moving picture exhibitors of Philadelphia.

A recommendation was made in the Pennsylvania Assembly to appropriate $7,500 to put in operation the State Board of Moving Picture Censors, which will pass on all pictures to be offered for public exhibition.

The Wayne Amusement Company is having plans drawn for a moving picture theater which will be erected in the near future at the corner of Dounton street and Germantown avenue. Just what the seating capacity of the new theater will be could not be learned, but it was stated that the house will be one of the finest in that section.

Ben H. Zerr, proprietor of the Schuylkill avenue theater, at Reading, Pa., is distributing souvenirs to his patrons in the form of parcel post zone maps and calendars, and a surprising number of people are attending the theater to see the excellent pictures he exhibits and also to get one of the post maps.

The building of a new theater at Fifth street and Onley avenue has just been started and it is expected that the picture house will be opened to the public in about six months' time.

There is a rumor afloat that the Calehuff Supply Company, Inc., which is located at No. 50 North Eighth street, is about to change its place of abode. Just where this supply company will move is a question.

G. P. CONGDON.

## LOUISVILLE.

THE expected agreement between the members of the Louisville Photoplay Association, the striking musicians and the operators, has failed to materialize, and the situation has changed little during the past week. The exhibitors have reiterated their offer of open shops to the union men, the latter refusing to consider this proposition, holding out for union shops. Several members of the Association's committee are in favor of conceding the demands of the strikers in this particular, the majority holding firm to the open shop offer, however. At present there seems little chance for any agreement being reached. Oscar Sheck, of the national organization, is still in Louisville endeavoring to adjust the trouble.

The Princess Amusement Company, controlling several moving picture theaters, has tendered the use of the Casino to a Louisville church, and noonday services are being held in the theater during Lent. The services last from 12 to 12:30, and have been attended by scores of business men. While the generosity of the company has attracted much favorable comment, it will doubtless prove to be bread cast upon the waters. Attendance at the Casino has increased to a marked extent, and no loss will be sustained by the interruption to the daily routine.

Irvin C. Simon, president of the Princess Amusement Company, has been appointed manager of the proposed Jefferson Theater, work on which will begin shortly. Coincident with the election of the prominent moving picture magnate, came the announcement to the effect that the Jefferson Amusement Company will erect theaters in other cities, the Louisville house to be the first of a string to be established. The Jefferson will go up in the rear of the Tyler Building, the entrance being on Jefferson street. W. Allen Kinney, also of the Princess Amusement Company, is secretary of the Jefferson Amusement Company, and a member of the board of directors. Others interested in the concern include Col. P. and Col. John H. Whallen and Owen Tyler. The Whallen Brothers now control the Buckingham Theater, devoted to burlesque and moving pictures. The Jefferson Theater will be ready for the public by mid-summer, running vaudeville and motion pictures.

Protesting against the passage of the Zearing bill, providing for the legalizing of Sunday theaters in Indiana, the Jeffersonville, Ind., Ministerial Association has begun a crusade against motion picture theaters and others being open on the Sabbath. This move followed the introduction in the Indiana State Legislature, now in session at Indianapolis, of a bill by Representative Zearing, designed to remove present obstacles to Sunday performances throughout the State. The Jeffersonville Ministerial Association is attempting to stir up sentiment against the bill, but public opinion, at least in Jeffersonville, appears to be the other way. Many residents of the little city across from Louisville seem to think that the animated picture theaters are sources of good rather than evil. It is believed that the Zearing bill stands an excellent chance of becoming a law, sentiment generally being in its favor, despite isolated protests.

Exhibitors of Lexington, Ky,, are having their troubles, both the white and colored ministerial associations of the Fayette city being in the midst of active campaigns designed to result in the closing of the animated picture theaters on Sunday. Mayor J. E. Cassity, of Lexington, was a member of the congregation which heard the Rev. Mark Collis preach on a "Safe and Sane Sunday, recently. Dr. Collis asserted that theaters, cigar stands, groceries and other establishments should be forced to observe the Sabbath. The minister read the statute on the books providing that only such business places defined as absolute necessities may remain open on Sunday. In the same city the colored ministers of Baptist churches have adopted resolutions condemning motion picture theaters, putting them in the same class with saloons, The resolutions are prefaced by the following remarks: "The Sunday moving picture shows and the evidences of open saloons are seen from intoxicated persons and crowds collected in the saloon districts, and other forms of vice and crimes committed on Sunday, are not only detrimental to the highest good of our citizenship, but a violation of the law."

Work on the National Theater, to go up at Fifth and Walnut streets, was stopped by the Building Trades Union, which alleges that non-union labor is being employed on the new theater. The trouble will be adjusted at once, it is thought, and excavation will proceed. The Selden-Breck Construction Company secured the main contract, sub-letting the excavation to the Henry Bickel Company, which is the object of the union's ire.

A meningitis scare at Flemingsburg, Ky., has resulted in the temporary closing of the Princess Theater by Manager Edward F. Breeze. The house will be re-opened as soon as the authorities have the situation better in hand,

George L. Anderson, Jr., who has conducted the Cozytorium at Mt. Sterling, Ky., for several months past, has decided to abandon that town, moving the plant to Morehead, Ky. Mt. Sterling failed to support the moving picture house to the satisfaction of Mr. Anderson, competition being keen in the Bluegrass town.

The Gem Theater, of Frankfort, Ky., has reopened for business following the fire which caused damage of $1,000. Mr. Taylor, the owner of the house, purchased two Power's 6-A machines by long distance telephone from A. F. Mayer, of the Central Film Service Company, of Louisville and had the theater running twenty-four hours after the blaze.

M. A. Neff, head of the Motion Picture Exhibitors' League of America, is making efforts to substitute a new draft of the proposed ordinance fixing the license fees of theaters of Cincinnati, appearing before the Ways and Means Committee of the council recently. Mr. Neff asks for a license fee of $75 for theaters seating less than 300 persons, and $150 for those seating more than 300, with a sliding scale for both classes when they seat more than 300. Mr. Neff stated that there are now in Cincinnati 61 motion picture theaters, seating 18,206 persons, and paying an annual license tax of $9,650 under the old ordinance. Under the new law they would pay $5,075. Mr. Neff proposes that the difference in revenue be made on vaudeville and other playhouses. The latter seat 26,543 persons, and pay a license fee of $5,800 under the present schedule. Under that proposed by Mr. Neff, the "legitimate" theaters would pay $8,275 annually, The total revenue under existing conditions is $15,470, while that derived under the president's plan would aggregate $16,050. The committee considered the proposal, but decided to take no action at present.

G. D. CRAIN, JR.

## NEW ENGLAND.

A RECENT incorporation is the Machat Feature Film Company, of Boston, Mass. This is a $150,000 concern, with M. Louis Machat, Anna Machat, Aaron Shapiro and Isaac Shurnik as the promoters.

Five persons were injured in a $50,000 fire in the Family Theater, Worcester, Mass., that broke out in the early evening of February 19. This house is situated at 110 Front Street, and there were about 300 persons inside at the time. Louis Cartier, the Family Theater's operator, deserves a world of praise for his presence of mind, as it was due to him that a serious panic was averted. Mr. Cartier informed the audience that there was a fire in the theater, but that there was no cause for alarm. This notice had the desired effect, and the audience left the house, with no sign of panic. Three of the five persons injured were firemen. The creditable work of Operator Cartier will be fully realized when it is understood that flames swept through the auditorium just after the audience had filed out.

The Colonial theater, Milford, Conn., is doing a capacity business these days with a good grade of Mutual film service. The Colonial is a cosy, up-to-date theater, and the size of its audiences testifies to the quality programs that are always given by the management.

Colonel "Bill" Stanton, manager of Mr. Harry Katzes' Auditorium theater, Fitchburg, Mass., is making a distinct success of his house. The Auditorium plays vaudeville and pictures, with an occasional road-show. This theater is now showing much better results than it did before Col. Stanton assumed charge of the management.

It is understood that Moe Marks, proprietor of the Comique theater, Lynn, Mass., with his brother, Mitchell Marks, have secured the site of the Sagamore Hotel Building, and will erect a theater in Lynn, to seat about 3,000 persons. The house will cost about $150,000, so it is rumored, and will be ready by early fall. The Comique theater is doing a very nice business with photoplay programs, with Al. Newhall as the manager. "Mitch" Mark is now in Buffalo, New York, and is the original picture man of New England, having built the first real photoplay theater in that section—the Comique theater of Boston.

Messrs. Alden and Snow have purchased the Gem theater, Winchendon, Mass., and will make a few needed improvements and adopt a policy of vaudeville and photoplays. Licensed pictures are to be used. The Gem is a modern and well constructed theater, and should do very nicely, provided quality programs are given.

A panic was averted in Jacques Theater, Waterbury, Conn., last week, when smoke from papers being burned in a yard, in the rear of the theater, alarmed the audience. James Devine quieted the audience, by explaining the cause of the smoke, adding that there was no cause for worry.

William T. Howley, formerly manager of the Academy theater, Lowell, Mass., was recently appointed general manager of the Tremont theater circuit. Mr. Howley is an able executive, and popular with the trade.

A. V. Vanni, manager of the Bijou theater, New Haven, Conn., is doing a capacity business in his house, with vaudeville and picture programs. Manager Benjamin Jackson of the Grand theater of that city, is also doing as much business as his theater can handle. Both Mr. Jackson and Mr. Vanni are sure that local conditions make it imperative that vaudeville acts be used, in connection with their picture programs and, to judge by the size of the audiences, they know whereof they speak.

Paul Rainey's African Hunt pictures are still great favorites in New England, and Manager Julius Cahn had full houses the week he exhibited them at his Colonial theater, Lawrence, Mass. The Colonial usually plays legitimate attractions, but on the week of February 17, turned to the pictures.

Howe's moving pictures were exhibited at the Court Square theater, Springfield, Mass., from February 27 to March 1. The Court Square plays the pictures but seldom, although Howe's pictures have filled several successful engagements there in the past.

The Nelson theater, Springfield, Mass., operated by William Fox, is to have its former manager, Joseph Carr, back on the job once more. Mr. Carr was called from the Nelson theater to assume the management of Fox's Gotham theater, New York. Edward Shields, who managed the Nelson in Mr. Carr's place is now in Bridgeport, Conn., where he will preside over the new Fox vaudeville and picture house there. Both Mr. Shields and Mr. Carr are understood to be among William Fox's star managers, and are relied on to do the business.

The Municipal Playhouse, Northampton, Mass., has reported a deficit of about $1,500, made during the first nine months. Why not play good programs of pictures and vaudeville, and show a healthy profit? Evidently "high-brow" stock company attractions do not strike a very responsive chord in the hearts of Northampton folks.

"Leave to Withdraw" was given to the bill in the Massachusetts Legislature calling for the inspection of all pictures exhibited in Massachusetts by the district police. The police now censor all films to be used on Sundays, but not during the week.

Since Mr. McGann lost his license to operate the Woburn theater, Woburn, Mass., due to action of the mayor, no other photoplay theater has been given a right to open. As a result, the town with 15,000 inhabitants, is without means of amusing itself, and the inhabitants are loud in their disapproval of the mayor's attitude.

Mayor Patrick J. Moore, of Pittsfield, Mass., has evolved a most peculiar method of giving licenses to local theaters for Sunday performances. He has decided to issue licenses, but with the understanding that the shows be held for charitable purposes only. More than this, the mayor will issue but one license each Sunday, with the various theaters taking their turns.

A new incorporation is the Connecticut Film Manufacturing Company, which has filed its certificate of incorporation at New Haven, Conn. This is a $10,000 concern, with Giovanni B. Tomassi, Charles W. Bauby, and Benjamin G. Salvini, as the promoters. The charter of the company allows it to enact moving picture plays, duplicate films, rent pictures, and to own and manage motion picture theaters. The concern expects to erect a factory at Chesire, where it will manufacture photoplays.

The legislature of Vermont closed its session at Montpelier, without having anything brought to its attention, relative to the moving picture industry.

Moving pictures are now going at full blast at State House, Providence, R. I. Free shows are given daily in one of the hearing chambers by the State Board of Health. Dr. Gardner T. Swarts, secretary of the Board of Health, is the prime mover of the exhibitions. As these columns have related, the Health Board has been waging war with the aid of motion pictures in its endeavor to show the public the need for dental inspection, and hygienic work. A pure milk campaign has also been waged by exhibitions of pictures, showing the deadly results of using bad milk. The Board is now exhibiting these pictures in the State House to convince the Assemblymen of the utmost importance of continuing the work. It is understood that the legislators are much taken up with these "free shows," and that attendance is all that can be desired. In fact, so they say, many solons are now to be found in the exhibition room, when they would be expected to be found attending to legislative business.

On Monday, February 24, B. F. Keith's theater, Boston, presented Edison's talking motion pictures. Two subjects were presented, a lecture describing the workings of the new Edison invention, and the Edison minstrels. Keith's National Theater, Boston, also exhibited the talking pictures. On Sunday, February 23, the newspaper advertising of Keith's Theater featured the pictures strongly and the vaudeville acts took second place.

"The Miracle" was presented at the Colonial theater, Boston, the week of February 24, at prices ranging from twenty-five cents to one dollar fifty. The reception tendered "The Miracle" as well as the talking pictures in Boston will be recorded in these columns of next week.

Arthur K. Peck is to fill an engagement at Tremont Temple, Boston, starting March 8, when he will present a series of travel talks, with motion pictures as the main attraction. "Rural and Historic England," "Azores to the Bay of Naples," and "Italy" are the subjects. Prices will be up to one dollar.

The exhibition of feature films is greatly on the increase throughout the New England territory, and the various exchanges renting this grade of service are very busy these days.

Goldstein Brothers Amusement Company, owners of a string of New England theaters, devoted to vaudeville and pictures, report that their Plaza theater, Springfield, Mass., is doing annually well this season, and is now one of the best paying theaters of the circuit. This is saying a great deal, as all the Goldstein theaters are winners.

The Dreamland Theater, Bellows Falls, Vermont, reports excellent business, with programs of vaudeville and pictures as the policy. Manager T. F. Kiniry is always on the look-out for new attractions and pays Boston frequent visits, to find "something good for my patrons." Mr. Kiniry is the oldest exhibitor in Bellows Falls, and recently renovated and enlarged his theater, which immediately resulted in bigger box-office returns.

Edwin Bower Hesser will present "Kolb Brothers' Photographic Exploration of the Colorado River Canyons," for two weeks, starting March 3, at Tremont Temple, Boston. Moving pictures showing the shooting of 300 rapids in a trip of 1,400 miles over the route only previously covered by Major Powell are to be exhibited.

Vaudeville and photoplays constituted the Washington's Birthday entertainment for the prisoners at the Charlestown, Mass., prison. Deputy Warden Allen arranged the show that was greatly appreciated by the prisoners.

Charles Edison, son of Thomas Edison, who is studying storage batteries at the Massachusetts Institute of Technology, Boston, had his first view of the talking moving pictures on February 22, at a private exhibition at Keith's theater, at which President Charles L. Edgar of the Edison Electric Illuminating Company, a party of friends, and a few newspaper men were present.

Manager Johnson of the Empire Theater, Chelsea, Mass., reports that business at his new house is fairly brisk, and that he hopes that the good shows always offered will make for better business before long. With 1000 seats, the Empire is in a position to give long programs and should prosper in the end.

Marcus Loew's Orpheum Theater, Boston, is doing a truly tremendous business, under the able management of Victor Morris. One of the features soon to be given at the Orpheum is a girl's driving contest, in which fifteen young women will take part, and a prize given to the winner. A good grade of Licensed pictures are shown at the Orpheum.

Conn's Theater, Concord, N. H., has been purchased from Mr. Conn by John J. Quigley, a Boston vaudeville agent. The house will be a vaudeville and picture house, and Mr. Quigley should find it a money maker, as the theater is new and modern in every way.

Manager Al. Rosenberg, of the Rockland Theater, Rockland, Me., believes that the chief reason that the business of the one-night stands has fallen off is the vaudeville and picture show, where a man can take his family twice a week at little cost. Mr. Rosenberg finds that this form of entertainment satisfies the public best. Manager Rosenberg ought to be an authority on this subject, as his Rockland Theater very often gives programs of vaudeville and pictures, although it formerly played legitimate attractions exclusively.

When these columns made note of the fact that Hathaway's Theater, New Bedford, Mass., had given up the policy of motion pictures to give stock-company attractions, we hazarded the guess that it would return to the exhibition of pictures before long. We guessed correctly, as Hathaway's is scheduled to return to "real popular amusement" on March 1.

Both the Victoria and Pastime Theaters of Lawrence, Mass., have taken on a new lease of life under the efficient direction of Manager "Bill" White. Mr. White knows what his patrons desire—and he doesn't hesitate to give it to them. Result—big business.

W. T. Howley, manager of the Academy Theater, Lowell, Mass., reports excellent business. This house is run on up-to-date lines, and is a winner.

Keith's Hippodrome, Portland, Me., was used by the Portland Council No. 103, United Commercial Travelers, who gave a minstrel show on February 14th and 15th at this theater.

A report of big doings in the film exchange business of St. John, Canada, drifts down to Boston. According to the story, the General Film, the Gaumont and Kinetograph folks are having a war all of their own, with the result that the local photoplay theaters are switching from one concern to another, as prices are being cut to meet this fight for business by the three exchanges. The Gem Theater has left the General Film Company, and is securing service from the Kinetograph folks, while the Nickle is now using General Film service.

Manager Victor Morris, of Marcus Loew's Orpheum Theater, Boston, scored a success when he inaugurated his new "Song Demonstrators' Contest." The various song publishers send representatives to the Orpheum to demonstrate their latest bits. The audience is the judge, and after the various demonstrators have finished a cup is awarded to the most sucocessful competitors. The Ted Snyder Company won the first prize on February 3, with "At the Devil's Ball."

Revere Beach, the "Coney Island" of Boston, is scheduled to have a magnificent amusement building, as the plans which have been in the course of preparation for a year are now approved. A beautiful theater, to seat 1000, will form an important part of the structure, with vaudeville and pictures as the policy.

Motion pictures are to enter into the instructions of the students at Yale College, New Haven, Conn., which is a distinct innovation. The mining engineering classes of the Sheffield School will be shown the operations of getting ore from a mine, and the processes it goes through, until ready for shipment. It is especially interesting to note this fact, as Connecticut has been backward in using the Cinematograph for purely educational purposes.

HENRY.

## PORTLAND.

EUGENE LEVY of Seattle, Wash., and the Peoples Amusement Company of Portland, Ore., have secured the state rights of both Oregon and Washington for "Satan," which will be exhibited throughout the circuits of both concerns. All other houses that are in the circuit belonging to either the People's Amusement Company or that of Eugene Levy, will be enjoined from exhibiting the film.

"Cleopatra," which was exhibited at the Peoples Theater in Portland, for seven days, was attended by large crowds and the film will be booked once again. The management of the Peoples wired Chas. L. Gaskell, manager for Helen Gardner, who starred in the play, offering $1,500 for her appearance for one week in Portland. Her previous contracts prevent her coming to Portland, but contract has been closed for her appearance to play the Peoples Circuit beginning January 1st, 1914.

Ed Berg, manager of the Sunnyside Theater, has been transferred to manage the Grand Theater at The Dalles, Ore.

Unusual attractions are being booked by I. Leeser Cohen, manager of the Globe Theater. This is seen by the anticipation of the audience that attend each performance of the Globe programme.

Plans have been completed for the installation of the new pipe organ that is to be installed in the Circle Theater, Portland. Manager Kerr is sparing no expense to please the theater-going public to book the best of films that can be found in the patents market.

What will be the biggest moving picture show theater in Portland, with a capacity of 1300 people will be built at the northwest corner of Eleventh and Washington streets in the shape of a new two-story 60 x 100 foot brick building, and will be called the Portland theater. The new theater will cost $50,000. The new Portland theater will be thoroughly modern in every respect, and will occupy the greater portion of the two-story building. It will have a 60 foot frontage on Washington Street, and part of this will be given over to stores. The theater will be finely finished in white terra cotta and marble. It is to be of brick, well trimmed and will have a sloping floor, which will be covered with carpet. The best opera chairs will be used in equipping the theater, and the stage will be especially large. More attention is being given to the consideration of the acoustic properties than is usual in moving picture houses, as the pictures may be varied with singing and small vaudeville stunts. The building will be heated with furnace heat, and will be constructed to conform with the fire regulations that can be termed absolutely fireproof of the class "A" construction.

Fred Dawson, a druggist of Albany, while in Portland the other day, said that his town will soon have a corner on the moving picture business if a theater war now in progress there is not settled. "There were three shows originally," said Mr. Dawson, "and Mr. Bly, a showman of Salem, came to Albany and started to build a fine theater right in the centre of the business district. Then one of our theater men, to even up, has commenced another very fine, large theater near the first new one, so that there are two being built, meaning five shows almost together."

The Majestic Theater of Portland has gone Independent again. This house is aiming to run hereafter nothing but feature films.

In the semi-annual report of the Vice Commission of Portland, much credit and praise was paid to the motion picture industry and the houses of this city. Special mention was made to the effect that it staved off considerable crime.

Special feature films are to be run at the Peoples' Theater, which are being called for by its patronage. Among those booked to be exhibited in the near future are "The Miracle," "Salome" and Pilgrim's Progress."

Melvin G. Winestock, manager of the Peoples' Amusement Company, announces that Helen Gardner has accepted the contract made between her and the Peoples' Amusement Company for her appearance at the People's Theater for the first week of January, 1914.

An agreement has been made between the managers of the three houses at The Dalles, whereby vaudeville will not be allowed to be presented in either of the motion picture houses.

Ralph Radnor Earle, cameraman for the Pathe Weekly, dropped in Portland the other day with a batch of news of his successful york and of the loss of camera and other paraphernalia, which was destroyed by fire at Oroville, California. His equipment costing nearly $2,500.00, was destroyed and he escaped with nothing but his suit and overcoat.

E. N. WEINBAUM.

## Among the Exhibitors.

**Denver, Colo.**—Plans have been prepared for the erection of a new playhouse on Curtis street.

**Philadelphia, Pa.**—Louis A. Finberg has the contract to remodel the old office building of the U. G. I. Co., at 1918 North Front street, into a moving picture theater.

**Walnut Creek, Cal.**—H. F. Smith of Walnut Creek, was awarded the contract for the new theater building in Concord, which will be erected by Jno. Rosa.

**Topeka, Kan.**—Gordon Brothers will begin the erection of a theater building on West 8th avenue.

**Lake Charles, Ia.**—Plans are being prepared for the erection of a theater at Longville.

**New York, N. Y.**—Plans have been prepared for the erection of a theater building on site of old Brewster carriage factory for the Mitchell H. Mark Realty Corporation.

**Modesto, Cal.**—The Modesto Choral Society has taken over the new theater recently leased by W. J. Poland of San Francisco, and will open it as a picture house.

**Dallas City, Ill.**—Lloyd Longcor has purchased an interest in the Felsman moving picture show.

**Philadelphia, Pa.**—Geo. Hogg is estimating on a moving picture theater on the east side of Broad, above Louden street, for the Logan Amusement Co.

**Oshkosh, Wis.**—It is reported that the store building at 29 Main street, will be remodeled and used as a vaudeville and moving picture theater.

**Bloomington, Ill.**—St. Joseph is to have a moving picture theater.

**Philadelphia, Pa.**—There is a rumor that No. 1213 Girard avenue is sought after as a site for a large vaudeville theater.

**Louisville, Ky.**—Plans for a new theater building to be constructed at Center and Walnut streets were filed.

**Denison, Tex.**—J. C. Young of Commerce, Tex., has leased the Brooks Tone theater for the exhibition of moving pictures.

**Ottawa, Kan.**—The Airdome, at the corner of Fourth and Main streets, this city, is to be torn down and removed to the corner of Tecumseh and North Main streets, according to the announcement made by Robert L. Bailey, owner of the Airdome.

**Lagrange, Ill.**—Plans have been prepared for the erection of a moving picture theater on Hillgrove avenue.

**Hartford, Conn.**—A. J. Des Champs will build a brick moving picture house at No. 1255 Main street.

**Kalamazoo, Mich.**—A motion picture house is to be erected at Washington avenue and Portage streets.

**Philadelphia, Pa.**—A picture theater is to be built at the corner of Ridge avenue and Oxford street, to cost $6,000.

**Hugo, Kan.**—Hugo business men are planning a fine theater for this town.

**Visalia, Cal.**—The Visalia Board of Trade is promoting the object of erecting an opera house here.

**West Chester, Pa.**—A. D. Heald, agent, has rented the Imperial Hotel to Jno. S. Garrett, Jr., who will open it as a picture house.

# Calendar of Independent Releases.

## Universal Film Mfg. Co.—Current Releases

### SUNDAY, MARCH 9th, 1913.

REX—Troubled Waters (Drama)

CRYSTAL—Ma and the Boys (Comedy)

CRYSTAL—Knights and Ladies (Comedy)

ECLAIR—Cocoa Cultivation (Industrial)

ECLAIR—The Tester Tested (Comedy)

### MONDAY, MARCH 10th, 1913.

IMP—The Fringe of Sin (Drama)

NESTOR—Papa's Helping Hand (Comedy)

NESTOR—When Hubby Entertains (Comedy)

CHAMPION—Fond Heart Saves the Day (Drama)

### TUESDAY, MARCH 11th, 1913.

GEM—Billy's Troubles (Comedy)

GEM—The Twin and Shoshone Falls (Comedy)

101 BISON—The Flaming Arrow (2-reel Drama)

### WEDNESDAY, MARCH 12th, 1913.

NESTOR—The Cause (Drama)

POWERS—Hawkin's Roomer (Comedy)

ECLAIR—The Stronger (2-reel Drama)

UNIVERSAL—The Animated Weekly No. 1, 1913 (Topical)

### THURSDAY, MARCH 13th, 1913.

IMP—From Death—Life (Drama)

REX—Thou Shalt Not Steal (2-reel Drama)

FRONTIER—A Mexican Renegade (Drama)

### FRIDAY, MARCH 14th, 1913.

NESTOR—With a Grain of Salt (Drama)

POWERS—The Curse (Drama)

### SATURDAY, MARCH 15th, 1913.

IMP—Bink's Gouty Foot (Comedy)

IMP—Leo's Vacation (Comedy)

101 BISON—Indian Blood (2-reel Drama)

MECCA—The Fisher Lady (Drama)

### ADVANCE RELEASES.

### SUNDAY, MARCH 16th, 1913.

REX—An Empty Box (Drama)

CRYSTAL—Calicowan (Comedy)

CRYSTAL—Who's the Goat? (Comedy)

ECLAIR—When He Wants a Dog, He Wants a Dog (Comedy)

ECLAIR—The Lizards (Natural History)

### MONDAY, MARCH 17th, 1913.

IMP—Kathleen Mavourneen (Three reels—Drama)

NESTOR—The Village Choir (Comedy)

CHAMPION—The Honeymoon Lodging (Comedy)

### TUESDAY, MARCH 18th, 1912.

GEM—Billy Wins (Comedy)

BISON—The Battle of Bull Run (Three reels—Drama)

### WEDNESDAY, MARCH 19th, 1913.

NESTOR—Her Friend the Bad Man (Drama)

POWERS—The Downfall of Uriah Snoop (Comedy)

ECLAIR—For Better or For Worse (Two reels—Dr.).

UNIVERSAL—The Animated Weekly No. 2—1913—(Topical)

### THURSDAY, MARCH 20th, 1913.

IMP—The Satchel Game (Comedy)

REX—Was She To Blame (Drama)

FRONTIER—Branded By His Brother's Crime (Drama)

### FRIDAY, MARCH 21st, 1913.

NESTOR—Roses of Remembrance (Drama)

POWERS—By the Curate's Aid (Comedy-Drama)

VICTOR—The Younger Sister (Drama)

### SATURDAY, MARCH 22nd, 1913.

IMP—Saved By Parcel Post (Comedy)

IMP—Leo's Love Letter (Comedy)

BISON—(Title not reported)

MECCA—The Lineman and the Reformer (Drama)

## Mutual Film Corporation—Current Releases

### SUNDAY, MARCH 9th, 1913.

MAJESTIC—The Biter Bitten (Drama)

THANHOUSER—An Honest Young Man (Drama)

### MONDAY, MARCH 10th, 1913.

EXCELSIOR—A Cadet's Honor (Drama)

AMERICAN—Calamity Anne, Detective (Drama)

KEYSTONE—A Strong Revenge (Drama)

### TUESDAY, MARCH 11th, 1913.

MAJESTIC—Chappie's Code (Drama)

THANHOUSER—Just a Shabby Doll (Drama)

### WEDNESDAY, MARCH 12th, 1913.

RELIANCE—The Reprobate (Drama)

BRONCHO—The Sergeant's Secret (2-reel Drama)

### THURSDAY, MARCH 13th, 1913.

AMERICAN—Brother Love (Drama) 1000

KEYSTONE—The Two Widows (Comedy)

KEYSTONE—Foiling Fickle Father (Comedy)

MUTUAL—Chasing a Son-in-Law (Comedy)

MUTUAL—Life in India (Typical)

MUTUAL—Mutual Weekly No. 11 (Topical)

PUNCH—Father Tamed (Comedy)

PUNCH—His First Kodak (Comedy)

### FRIDAY, MARCH 14th, 1913.

KAY-BEE—The Sins of the Father (2-reel Drama)

THANHOUSER—The Idol of the Hour (Drama)

### SATURDAY, MARCH 15th, 1913.

AMERICAN—The Orphan's Mine (Drama) 1000

RELIANCE—A Regained Reputation (Drama)

### ADVANCE RELEASES.

### SUNDAY, MARCH 16th, 1913.

MAJESTIC—Frau Van Vinkles Crullers (Comedy)

THANHOUSER—Babies Prohibited (Comedy)

### MONDAY, MARCH 17th, 1913.

EXCELSIOR—Her Dreams of Yesterday (Drama)

AMERICAN—When a Woman Won't (Drama) 1000

KEYSTONE—(Title Not Reported.)

### TUESDAY, MARCH 18th, 1913.

MAJESTIC—The City Fellow (Drama)

THANHOUSER—(Title Not Reported.)

### WEDNESDAY, MARCH 19th, 1913.

RELIANCE—The Judge's Vindication (2-reel Drama)

BRONCHO—The Pride of the South (3-reel Drama)

### THURSDAY, MARCH 20th, 1913.

AMERICAN—The Lesson (Drama) 1000

KEYSTONE—(Title Not Reported.)

MUTUAL—The Suitor and the Monkey (Comedy)

MUTUAL—Cossacks in the Ural Country (Military)

MUTUAL—Mutual Weekly No. 12 (Topical)

PUNCH—(Title Not Reported.)

### FRIDAY, MARCH 21st, 1913.

KAYBEE—(Title Not Reported.)

THANHOUSER—(Title Not Reported)

### SATURDAY, MARCH 22nd, 1913.

AMERICAN—An Eastern Flower (Drama)

RELIANCE—The Grafters (Comedy)

## Film Supply Co.—Current Releases.

### TUESDAY, MARCH 11th, 1913.

GAUMONT—The Bond of Brotherhood (Drama)

### WEDNESDAY, MARCH 12th, 1913.

GAUMONT—Gaumont's Weekly No. 1, 1913 (Topical)

SOLAX—Officer Henderson (Comedy)

### THURSDAY, MARCH 13th, 1913.

AMMEX—Wine, Women and Reformation (Drama)

GAUMONT—Sweet Familiar Faces (Comedy)

PILOT—Lincoln For the Defense (Drama)

### FRIDAY, MARCH 14th, 1913.

LUX—Indian Justice (Drama) 695

LUX—The Baker and the Sweep (Comedy) 288

SOLAX—The Plans of the House (Drama)

### SATURDAY, MARCH 15th, 1913.

GAUMONT—(An Educational and Topical Subject)

GREAT NORTHERN—Fritz and Oscar Out of Luck (Comedy)

GREAT NORTHERN—Environs of Silkeborg, Jutland, Denmark (Scenic)

### ADVANCE RELEASES.

### TUESDAY, MARCH 18th, 1913.

GAUMONT—The Sovereign Soul (Drama)

GAUMONT—The Butterfly

### WEDNESDAY, MARCH 19th, 1913.

GAUMONT—Gaumont's Weekly No. 2—1913 (Topical)

SOLAX—In the Wrong Flat (Comedy)

### THURSDAY, MARCH 20th, 1913.

AMMEX—Title not reported.

GAUMONT—Simple Simon Suffers Sorely (Comedy)

GAUMONT—Vichy and Its Waters (Scientific)

PILOT—Till Death Us Do Part (2-reel Drama)

### FRIDAY, MARCH 21st, 1913.

LUX—Miss Simpson's Jewels (Comedy) 555

LUX—Pat Wishes to Economize (Comedy) 400

SOLAX—The Way of the Transgressor (Drama)

### SATURDAY, MARCH 22nd, 1913.

GAUMONT—(An Educational and Topical Subject)

GREAT NORTHERN—Title not reported.

# PILOT FILMS

**"ONE-REEL FEATURES"**

**ONE EVERY WEEK**

**RELEASE OF MARCH 13th**

## LINCOLN FOR THE DEFENSE

TO THE TRADE:

This historical story will probably be well remembered by the public. It deals with an incident in Mr. Lincoln's career where he left a very important political meeting at Springfield to go across country to defend a poor farmer boy who is on trial for murder. We were fortunate in finding Mr. Day, who has made a very life like Lincoln, and with the untiring efforts of our Director, Mr. Vale, we are able to present to you a very excellent picture for this release. I am confident that it is going to be very well received everywhere. We have prepared some very strong paper, one-sheets and three-sheets.

TWO-REEL SUBJECT. Our release of MARCH 20th is a two-reel subject, entitled "TILL DEATH US DO PART." This is the first two-reel subject we have prepared. I consider it the best picture we have made up to date, and strongly recommend it to you.

I am pleased to announce that the Pilot Company is now making a wonderful wild animal picture. Contrary to the current vogue, however, it will be a comedy.

GEO. A. MAGIE, Secretary.

**PILOT FILMS CORPORATION**
120 School Street, Yonkers, N. Y.

**WE WANT GOOD SCENARIOS**

# Calendar of Licensed Releases.

## Current Releases.

### MONDAY, MARCH 10th, 1913.

| | |
|---|---|
| BIOGRAPH—A Girl's Stratagem (Drama) | |
| EDISON—Bees and Honey (Apiculture) | 350 |
| EDISON—It Wasn't Poison After All (Comedy) | 650 |
| KALEM—The Open Switch (Drama) | |
| KALEM—Absent Minded Joe (Comedy) | |
| LUBIN—The Soul of a Rose (Drama) | 1000 |
| PATHE—Pathe's Weekly No. 11 (Topical) | |
| SELIG—Diverging Paths (Drama) | 1000 |
| VITAGRAPH—Red and White Roses (Special—2 parts—Drama) | 2000 |
| VITAGRAPH—Put Yourself in Their Place (Comedy). | |
| VITAGRAPH—Firemen's Drill (Educational) | |

### TUESDAY, MARCH 11th, 1913.

| | |
|---|---|
| CINES—His Grandchild (Drama) | 1000 |
| C. G. P. C.—French Artillery Maneuvres (Military) | |
| C. G. P. C.—The Stickleback (Scenic) | |
| C. G. P. C.—The Chateau of Chambord (Scenic) | |
| EDISON—Jan Vedder's Daughter (Comedy-Drama) | 1000 |
| ESSANAY—A Bottle of Musk (Comedy) | 1000 |
| LUBIN—A Lucky Chance (Drama) | 1000 |
| SELIG—The Ferrets (Drama) | 1000 |
| VITAGRAPH—The Way Out (Comedy-Drama) | 1000 |

### WEDNESDAY, MARCH 12th, 1913.

| | |
|---|---|
| ECLIPSE—The Lost Wager (Comedy) | |
| ECLIPSE—Picturesque Spalato Dalmatia (Scenic) | |
| EDISON—A Modern Horse (Industrial) | 350 |
| EDISON—Aunt Elsa's Visit (Comedy) | 650 |
| ESSANAY—The Misjudging of Mr. Hubby (Comedy) | 1000 |
| KALEM—The International Spies (Drama) | 1000 |
| KALEM—The Grim Toll of War (2 parts—Special—Dr.) | 2000 |
| PATHE—A Timely Bath (Comedy) | |
| PATHE—A Tour in the Alps (Scenic) | |
| SELIG—Juggling With Fate (Drama) | 1000 |
| VITAGRAPH—His Honor, the Mayor (Comedy) | 1000 |

### THURSDAY, MARCH 13th, 1913.

| | |
|---|---|
| BIOGRAPH—The Spring of Life (Comedy) | |
| BIOGRAPH—Tightwad's Predicament (Comedy) | |
| ESSANAY—Old Gorman's Gal (Drama) | 1000 |
| LUBIN—When John Brought Home His Wife (Drama) | 1000 |
| MELIES—A Gambler's Heart (Drama) | 1000 |
| PATHE—The Love That Turned (Drama) | |
| SELIG—The Great Wall of China (Educational) | |
| SELIG—The Fugitive (Drama) | |
| VITAGRAPH—The Deceivers (Drama) | 1000 |

### FRIDAY, MARCH 14th, 1913.

| | |
|---|---|
| C. G. P. C.—Over the 'Phone (Comedy) | |
| C. G. P. C.—The Luxemburg Gardens (Scenic) | |
| EDISON—A Youthful Knight (Comedy-Drama) | 1000 |
| ESSANAY—An Old, Old Song (Drama) | 1000 |
| KALEM—The Indian Maid's Warning (Drama) | |
| KALEM—Jones' Jonah Day (Comedy) | |
| LUBIN—Jones' Waterloo (Comedy) | |
| LUBIN—Sixes and Nines (Comedy) | |
| MELIES—Loved By a Maori Chieftess (Special—2 parts—Drama) | 2000 |
| SELIG—The Sands of Time (Drama) | 1000 |
| VITAGRAPH—Sisters All (Drama) | 1000 |

### SATURDAY, MARCH 15th, 1913.

| | |
|---|---|
| BIOGRAPH—The Unwelcome Guest (Drama) | |
| CINES—The Girl and the Horseshoe (Drama) | 1000 |
| EDISON—The Gauntlets of Washington (Drama) | 1000 |
| ESSANAY—Broncho Billy and the Step Sisters (Dr.) | 1000 |
| KALEM—The Woe of Battle (Drama) | 1000 |
| LUBIN—An Adventure on the Mexican Border (Special—2 reels—Drama) | 2000 |
| LUBIN—The Heart Brokers (Comedy) | 1000 |
| PATHE—Innocence (Drama) | |
| VITAGRAPH—The Dog House Builders (Comedy) | |
| VITAGRAPH—Quebec Zouaves (Educational) | |

## Advance Releases.

### MONDAY, MARCH 17th, 1913.

| | |
|---|---|
| BIOGRAPH—The Power of the Camera (Comedy) | |
| BIOGRAPH—A Delivery Package (Comedy) | |
| EDISON—Kathleen Mavourneen (Drama) | 1000 |
| KALEM—The $20,000 Corot (Drama) | 1000 |
| LUBIN—Greed for Gold (Drama) | 1000 |
| PATHE—Pathe's Weekly No. 12 (Topical) | |
| PATHE—Notre Dame (Special—3 reels—Drama) | |
| SELIG—Love Before Ten (Comedy-Drama) | 1000 |
| VITAGRAPH—The Mouse and the Lion (Drama) | 1000 |

### TUESDAY, MARCH 18th, 1913.

| | |
|---|---|
| CINES—Their Country Relation (Comedy) | 400 |
| CINES—Who's Champion Now (Comedy) | 600 |
| C. G. P. C.—The Vengeance of the Kabyle (Drama) | |
| EDISON—The Portrait (Drama) | 1000 |
| ESSANAY—The Housekeeper of Circle C (Comedy) | 1000 |
| LUBIN—Dolores Decision (Drama) | 1000 |
| SELIG—Turn Him Out (Comedy) | |
| SELIG—Peking, China (Scenic) | |
| VITAGRAPH—The Birthday Gift (Drama) | |
| VITAGRAPH—According to Advice (Comedy) | |

### WEDNESDAY, MARCH 19th, 1913.

| | |
|---|---|
| ECLIPSE—An Innocent Offender (Drama) | 1000 |
| EDISON—Mother's Lazy Boy (Comedy) | 1000 |
| ESSANAY—Finnegan (Comedy) | 1000 |
| KALEM—Prisoners of War (Drama) | 1000 |
| PATHE—The Escape (Drama) | |
| SELIG—The Sheriff of Yavapai County (Drama) | 1000 |
| VITAGRAPH—The Strength of Men (Special—2 reels—Drama) | 2000 |
| VITAGRAPH—The House in Suburbia (Drama) | 1000 |

### THURSDAY, MARCH 20th, 1913.

| | |
|---|---|
| BIOGRAPH—Near to Earth (Drama) | |
| ESSANAY—The Tale of a Clock (Comedy) | 1000 |
| LUBIN—Jim, the Burglar (Comedy) | |
| LUBIN—Mr. Jinks Buys a Dress (Comedy) | |
| MELIES—Honor Thy Mother (Drama) | 1000 |
| PATHE—Deedee's Blind Master (Drama) | |
| SELIG—The Ex-Convict (Drama) | 1000 |
| VITAGRAPH—The Wonderful Statue (Com.-Drama) | 1000 |

### FRIDAY, MARCH 21st, 1913.

| | |
|---|---|
| C. G. P. C.—Rastus Loses His Elephant (Comedy) | |
| C. G. P. C.—The Death Head Moth (Nat. Hist.) | |
| EDISON—The Dean's Daughters (Drama) | 1000 |
| ESSANAY—The Pathway of Years (Drama) | 1000 |
| KALEM—The Answered Prayer (Drama) | |
| KALEM—The Celery Industry in Florida (Industrial | |
| LUBIN—Friend John (Drama) | |
| LUBIN—Tramandra, the Gypsy (Special—2 reels—Dr.) | 2000 |
| SELIG—The Dancer's Redemption (Drama) | 1000 |
| VITAGRAPH—A Matter of Matrimony (Comedy) | 1000 |
| VITAGRAPH—Mine Rescue Work of American Red Cross Society (Educational) | |

### SATURDAY, MARCH 22nd, 1913.

| | |
|---|---|
| BIOGRAPH—Fate (Drama) | |
| CINES—Life In Somaliland, East Africa (Typical) | 200 |
| CINES—A Motorcar Romance (Drama) | 800 |
| EDISON—The Risen Soul of Jim Grant (Drama) | 1000 |
| ESSANAY—Broncho Billy's Sister (Drama) | 1000 |
| KALEM—The Honor System (Drama) | 1000 |
| KALEM—The Battle of Bloody Ford (Special—2 reels—Drama) | 2000 |
| LUBIN—Pete, the Artist (Comedy) | 1000 |
| PATHE—When They Were Kids (Drama) | |
| VITAGRAPH—Belinda, the Slavey (Comedy-Drama) | 1000 |

**PHOTOPLAYER'S POSTCARDS**

**150** Association, Mutual and Universal Players to select from. Any assortment you select. Send for Booklet.

Single Thousand - - $4.00
40c per 100
Five Thousand Lots - Per M 3.50
Ten " " - " " 3.00

We Handle Superior High Grade Quality Postcards Only

**LICENSED POSTERS**

ONE SHEETS, Kalem, Lubin, Biograph & Vitagraph 10c each
Selig, Essanay, Kleine, Edison & Pathe 15c "
THREE SHEETS, Vitagraph 30c each ALL OTHERS 35c "
SIX SHEETS, ABC, 65c each, Selig & Kleine 75c "

*Agents wanted in the United States and Canada*

"IF ITS ANYTHING TO ADVERTISE A PICTURE THEATRE, WE HAVE IT."
**EXHIBITORS'** ADVERTISING & SPECIALTY CO. Arthur D. Jacobs, Pres. & Gen. Mgr. **30 Union Square, N.Y.**

*Write for free Catalogue and Advertising Matter.*

# Mutual Film Corporation

**EXECUTIVE OFFICES**

**60 WALL STREET - NEW YORK**

**RENTAL OFFICES COVERING THE ENTIRE COUNTRY**

**Sole Distributors in the U. S. and Canada for**

| | | |
|---|---|---|
| **Thanhouser** | **Punch** | **Majestic** |
| **Kay-Bee** | **Broncho** | **American** |
| **Keystone** | **Mutual Weekly** | **Excelsior** |
| **Mutual Edu.** | **Reliance** | **And Other Films** |

## Regular Weekly Releases are Selected from the World's Markets

## Every Day is Feature Day for Mutual Exhibitors

Carefully selected and balanced subjects, presenting a PEERLESS PROGRAM, strengthened by dramatic and sensational two and three reel features. The following list of miltiple reel subjects show that

## The Mutual Program is the Greatest Feature Program in the World

| | |
|---|---|
| THANHOUSER—"Cymbeline" | March 25 |
| BRONCHO—"The Pride of the South (3)" | March 19 |
| KAY-BEE—"The Sergeant's Secret" | March 14 |
| BRONCHO—"The Sins of the Father" | March 12 |
| KAY-BEE—"The Lost Despatch" | March 7 |
| BRONCHO—"The Barrier" | March 5 |
| RELIANCE—"The Man from the Outside" (3) | March 5 |
| BRONCHO—"The Lure of the Violin" (3) | February 26 |
| THANHOUSER—"Sherlock Holmes Solves the Sign of the Four" | February 25 |
| MAJESTIC—"The Message in the Cocoanut" | February 25 |
| KAY-BEE—"The Counterfeiter" | February 21 |
| RELIANCE—"The Bells" | February 19 |
| BRONCHO—"The Sharpshooter" | February 19 |
| BRONCHO—"The Wheels of Destiny" (3) | February 12 |
| KAY-BEE—"The Favorite Son" | February 7 |
| RELIANCE—"The Strike Leader" | February 5 |
| BRONCHO—"When Life Fades" | February 5 |
| AMERICAN—"Andrew Jackson" | February 3 |
| KAY-BEE—"When Lincoln Paid" | January 31 |
| BRONCHO—"The Struggle" | January 29 |
| THANHOUSER—"The Dove in the Eagle's Nest" | January 28 |
| KAY-BEE—"The Mosaic Law" | January 24 |
| BRONCHO—"A Shadow of the Past" | January 22 |
| KAY-BEE—"The Little Turncoat" | January 17 |
| BRONCHO—"A Bluegrass Romance" | January 15 |
| KAY-BEE—"The Paymaster's Son" | January 10 |
| BRONCHO—"In the Ranks" | January 8 |
| KAY-BEE—"The Great Sacrifice" | January 3 |
| BRONCHO—"The Burning Brand" | January 1 |
| RELIANCE—"Duty and the Man" | January 1 |
| KAY-BEE—"The Law of the West" (3) | December 27 |
| THANHOUSER—"The Star of Bethlehem" (3) | December 24 |
| KAY-BEE—"The Dead Pays" | December 20 |
| RELIANCE—"Fires of Conscience" | December 18 |
| BRONCHO—"His Sense of Duty" | December 18 |
| KAY-BEE—"Blood Will Tell" | December 13 |
| THANHOUSER—"Aurora Floyd" | December 10 |
| KAY-BEE—"For the Cause" | December 6 |
| RELIANCE—"Old Mademoiselle's Secret" | December 4 |
| BRONCHO—"His Squaw" | December 4 |
| THANHOUSER—"The Forest Rose" | November 29 |
| KAY-BEE—"The Invaders" | November 29 |
| KAY-BEE—"The Army Surgeon" | November 22 |
| BRONCHO—"The Civilian" | November 20 |
| RELIANCE—"Don Caesar de Bazan" | November 20 |
| MAJESTIC—"Hazel Kirke" | November 17 |
| KAY-BEE—"The Altar of Death" | November 15 |
| SOLAX—"Flesh and Blood" | November 15 |

# LICENSED FILM STORIES

## VITAGRAPH.

**THE MOUSE AND THE LION** (Mar. 17).—John Burling, a detective, rounds up some members of the Night Hawk gang. Bill Hanks, the chief, swears to get even with him. Tim, a little street Waif, entering the saloon where the gang are consulting with Maime, a female accomplice, overhears some of their threats. He is discovered and kicked out of the place by Hanks. The next day, Tim, half starving, picks up a purse in the street which he has seen a lady drop. He is tempted to steal it, but in the end gives it back to her. Burling sees this, is struck with the boy's honesty, and being in need of a page boy, hires him and dubs him "Buttons." Maime visits Burling and leaves him an address to come to to investigate a robbery which has occurred at her home. Tim recognizes her as she goes out, follows her and has his suspicions confirmed by seeing her with one of the gang on the street. He goes to warn his master, but Burling has already gone. Tim discovers the address from his employer's blotting pad, follows Burling, who is trapped by the gang, and thrown bound into a cellar of a house on the river bank, to wait until the flood tide rises when he will be drowned. Dick discovers the place, wriggles in through a small hole in the wall, releases Burling and supplies him with a weapon. When the gang descend to taunt their victim, Tim and Burling turn the tables on them and they are caught in their own trap.

**THE BIRTHDAY GIFT** (Mar. 18).—Left alone by the death of her mother and the imprisonment of her father for theft, little Alice goes to live with her uncle and aunt. The latter does not take kindly to the child. The little one longing for a mother's love determines to give her aunt a birthday present. Unknown to her foster-parents, she washes dishes and does little odd jobs in the homes of the neighbors, for which she receives small sums of money. She saves the money in her bureau drawer. Her aunt finds it and comes to the conclusion that she has stolen it, following in the foot-steps of her father. She tells her husband and he kindly questions Alice, who tells him how she got the money, and her object. This revelation of the child's thoughtfulness and love, brings her very closely to the hearts of her aunt and uncle, and proudly they adopt her as their own child.

**ACCORDING TO ADVICE** (Mar. 18).—He is a likely young chap, and doesn't hate himself at all. He can't understand why the ladies do not recognize his many charms. He reads in a newspaper an article which convinces him he lacks confidence in his wooing, and a woman always loves a brave, bold admirer. In the Park, he walks fearlessly up to a nurse-maid and tries to captivate her. She hands him the baby's nursing bottle, and leaves him wondering what it all means. He meets a chorus girl and intrepidly approaches her. She hands him a paper bag and tells him to help himself. He draws out a lemon. The girl laughs and trips away. He is puzzled. As he goes further, he fares worse. He makes one final effort to conquer the ladies. He is so beat up, he is obliged to take to his bed, where he has plenty of time to learn that it does not pay to be too previous or strenuous in the art of [illegible].

**THE STRENGTH OF MEN** (Special 2-parts Mar. 19).—**PART ONE**—In the unsettled and undeveloped forests of the Far North, Mr. Cummings, who is the foreman of the Canadac Lumber Company, lives with his daughter, Marie, in their cabin of logs on the mountain side. One night during a particularly hard winter, their quiet is disturbed by groans, and on opening the door, Mr. Cummings finds Jan Larose, a young French-Canadian, lying helpless in the snow. He brings him in, doctors his frost-bitten hands and Marie nurses him back to health. The young people become very fond of each other and after Jan's recovery, Marie's father gives him employment with his company. By hard work and thrift, Jan acquires quite a bank account. He still further augments his savings by taking a position as Guide and Rodman, with a Government Surveyor, which occupation takes him away from Marie.

While he is absent, Clarry O'Garry, who has broken his leg, crawls to the Cummings' cabin, and asks for help. He is taken in and Mr. Cummings acts the Good Samaritan and cares for the injured man. During his stay, he falls desperately in love with Marie. She is a good-hearted and good-natured girl and while she finds Clarry entertaining, he doesn't appeal to her in the same way as Jan, with whom she is very much in love. One day Jan returns unexpectedly from his surveying trip and finds Marie teasing Clarry in a coquettish way, and at once Jan becomes very jealous and tells her that since she loves another, he will soon take his departure and never return. She tries to reason with him without committing herself, but this does not appease Jan. One day Jan and Clarry meet in the woods. They exchange hot words and grapple with each other in desperate combat. Jan, although a smaller man, is exceedingly wiry, and overpowers Clarry leaving him beaten; and making his way further into the forest, he is determined never to see Marie again.

During his travels he discovers gold on the banks of Pelican Creek and stakes the land for a claim. He hastens to the Claim Office to register his rich find. Later the same day, Clarry, who has followed Jan, discovers Jan's stake and he replaces the claim with his own. He then takes up the race with Jan for the Recorder's Office, and both reach there at the same time.

**PART TWO.**—They both lay claim to the stake and the Recorder, to settle it, is obliged to send an agent to investigate it. After a lapse of six days, the agent returns and reports that it is an open question who made it first. It is then agreed that the men re-stake the claim by making a simultaneous start; the one reaching the point first to take possession. Preparations are made for the contest. Both men start in birch bark canoes with Indian aides. The race through whirling rapids and surging torrents is a terrific one. They are put to a superhuman test of endurance. When they traverse one stream, they are obliged to make a portage across land to the next. In preparation for the race, O'Garry has had his Indian guide hide a canoe on the last portage, so he would not have to carry his own canoe, thus gaining by the trick, an advantage over Jan. Clarry reaches the last portage first, leaves his canoe on the bank and hastens on to secure the hidden boat. When Jan and his aide reach the land they discover that O'Garry has left his canoe behind. They suspect his trickery. While they are crossing this piece of land, the forests are seen to be in a blaze. It is a perfect holocaust and laps everything before it. O'Garry reaches the place where he has hidden the canoe, and finds it burnt and then he waits with his Indian companion the coming of Jan and his aide. They meet and in the midst of the fiery and smoking furnace, the two men engage in deadly battle, while their Indian guides are in fierce combat, each striving to prevent the other from assisting either of the two white men, who, with the ferocity of beasts fight on until Jan is crushed by a falling tree. With his leg broken he lies helpless. He cries for mercy. At the same time O'Garry gives a screech of pain as the fire and smoke pierce his eyes, and make him sightless. If they remain where they are, they will be cremated by the insatiable flames. They realize their fate and quickly each agrees to help the other. Clarry lifts Jan from the ground and places him upon his back. He must furnish the means of locomotion and Jan will provide the sight. Thus they are enabled to make their escape to the water's edge where they are met by Mr. Cummings and Marie; who, seeing the forest fire, have paddled down stream and are led to the two men by their cries for help. Marie and her father assist them into their canoe and bring them safely to their home.

After weeks of care and nursing, both men recover from their injuries. All anger and animosity have left them. They have learned their lesson and found how dependant we are upon each other and there is something of greater value in life than the possession of gold. The final test of their strength is their love for Marie and she makes Jan her choice. Clarry congratulates Jan and is glad to admit that Marie's happiness is his own. Both men are anxious that the other take possession of the rich stake to which they had both laid claim, but finally they agree to share it and work it together, each anxious to help the other. The past is all forgotten in the tranquillity and strength of brotherly love.

**THE HOUSE IN SUBURBIA** (Mar. 19).—Rejected by June Trowbridge, John Doane is inconsolable. He confides in his partner, Gerald Brooks, who advises him to make love to someone else and arouse June's jealousy. On their way to lunch, they notice a poster announcing the appearance that evening of Vesta Voorhies, a famous actress. The name seems familiar to Tom and she turns out to be an old friend of his. After the performance that night, he takes her to dinner and tells her of his recent experiences. She sympathizes with him and agrees to help him win June. The opportunity comes when June happens into the restaurant and sees him dining with the actress. It arouses her envy, if not her jealousy. According to the plan laid out by Vesta, Tom invests some money in a bungalow in a suburban town and when he meets June, he tells her that he is engaged to be married to the young lady she saw him with at the bungalow, which he had purchased for a home. June is delighted to assist him, but during the purchasing of the furniture, she differs with him so materially in taste, that they are unable to agree upon the same selections. She becomes very angry, quarrels with him and abruptly leaves him.

After considering the whole matter, Tom comes to the conclusion that June and he are no match and after all, he is convinced that he loves Vesta Voorhies. He immediately cables her to Europe, where she has gone to fill a foreign contract. He asks her if she is willing to sign a life's contract with him and make him her leading man. She replies at once that she will accept his offer and they will close their engagement at his house in Suburbia.

NAT. B. SMITH
LECTURER
68 Hudson St., Hoboken, N. J. Phone 1361 Hoboken

MAKE YOUR OWN MOVING PICTURES!
Our Motion Picture Camera does the work! It is simple to operate, and does as good work as any high priced machine. Just the thing to make local subjects. Send for full information.
PRICE $75.00.
MOTION PICTURE CAMERA CO., Inc.
Dept. A., 5 West 14th Street, New York.

56 DIFFERENT PICTURES Of Licensed Actors and Licensed Actresses
$2.25 PER 1000 | SOMETHING NEW—POST CARD SIZE BEST OFFER EVER MADE | $2.25 PER 1000
BUSINESS BOOSTER—A FINE SOUVENIR—BUILDS UP YOUR MATINEES
PRINTING HERALDS FOR ALL FEATURES
SAMPLE SET OF 35 POST CARD SIZE PHOTOS, 25c.
FEATURE SLIDES 20c.
SIGNS AIR BRUSH SIGNS AND ALL OTHER KINDS
POPULAR PRICES FOR CLASSY WORK
A. BRADY 124 EAST 14th STREET, NEW YORK
71 West 23d Street (Masonic Building) New York

# Song Slides.

## A. L. SIMPSON, INC.

"When I Dream of Old Erin"—Pub. by Marvin Lee Music Co., Chicago, Ill.
"That's What the Gypsy Said"—Pub. by J. Fred Helf, N. Y.
"Spipper Susie Greene"—Pub. by Walter Jacobs, Boston, Mass.
"When She's Old Enough to Marry"—Pub. by F. B. Haviland Pub. Co., N. Y.
"A Poor Little Boy Loved a Rich Little Girl"—Pub. by F. B. Haviland Pub. Co., N. Y.
"Nora McNamara."
"Arrah! Come In Out of the Rain, Barney McShane."
"The Song that Reaches Irish Hearts (The Wearing of the Green)."
"Heart of Gold."
"Go Find a Sweetheart from the Emerald Isle."
"A Wee Little Drop o' the Cruiskeen Lawn."
"I Love You Just Because I Do."

## SCOTT & VAN ALTENA, INC.

"In My Beautiful, Beautiful Dreams"—Leo Feist.
"Dixie Spells Home, Sweet Home"—Crown Music Co.
"In a Little White House of Our Own"—Chas. K. Harris.
"Oh! So Sweet"—Leo Feist.
"Goodbye Boys"—H. von Tilzer.
"My Parcel Post Man"—Waterson, Berlin & Snyder Co.
"At the Yiddisher Ball"—Leo Feist.
"Green Grass Grew Around"—H. von Tilzer.
"Every Flower Has a Sweetheart"—Jos. Stern.
"Why Did You Make Me Love You"—Smith & Brown.
"My Turkish Opal"—Jos. Stern.
"Down On Jasper's Farm"—Will von Tilzer.
"I Could Die Dancing With You"—Smith & Brown.
"Yoo Hoo! That's Me"—Tell Taylor.

**In answering advertisements please mention The Moving Picture World.**

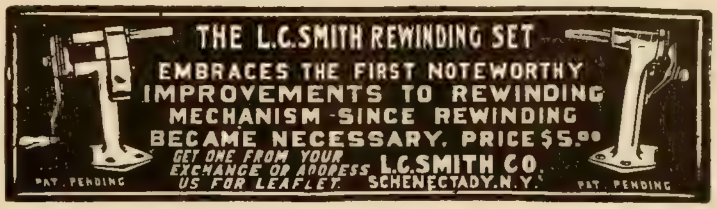
BINDERS

*For the* Moving Picture World

Only a few hundred left. Will sell our stock of these binders at *60 cents* each, postage paid. Will hold about ten issues each.

MOVING PICTURE WORLD
17 MADISON AVENUE, NEW YORK CITY

**SLIDES of All Kinds**
Send for Catalogue "W" of our new line of beautiful
ANNOUNCEMENT SLIDES
Each slide illustrated from life and most exquisitely colored.
*Advertising Slides at Reasonable Rates*
Our Song Slide Catalogue of 500 different songs free to anyone for the asking.
SCOTT & VAN ALTENA, 59 Pearl St., New York City
THE SLIDES THAT HAVE SET A STANDARD



THE L.C. SMITH REWINDING SET
EMBRACES THE FIRST NOTEWORTHY IMPROVEMENTS TO REWINDING MECHANISM SINCE REWINDING BECAME NECESSARY. PRICE $5.00
GET ONE FROM YOUR EXCHANGE OR ADDRESS US FOR LEAFLET.
L.C. SMITH CO.
SCHENECTADY, N.Y.
PAT. PENDING
PAT. PENDING

Gaumont
Itala
Vitascope
Roma
FOR ILLINOIS

The best features in Illinois
can be obtained from
THE M&F FEATURE FILM SERVICE
The House of Legitimate State Rights
167 W. Washington St., Chicago, Ill.

The Great Aerial Disaster
In The Claws of the Leopard
The Theft of the Secret Code
The Palace of Flames
and many others

Full Lobby Display with each Feature

COMING -- The Wandering Jew
*Eugene Sue's Masterpiece*

Several Features for sale. Write for List.

"Get It from White"
Everything for the moving picture house.
**BRASS FRAMES, $5; FRENCH CONDENSERS, $1.50 PER PAIR**
Standard parts for all machines; and remember, when you "Get it from White," you will "sure" come back. Send for Catalog.
**WHITE SPECIALTY CO.**
124 E. 14th St., New York City
MASONIC BLDG.
71 West 23rd Street

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

UTILITY TRANSPARENCY CO.
1733 West 9th St. Brooklyn, N. Y.

**THE WONDERFUL STATUE** (Mar. 20).—Mr. Dennis, has a daughter, Lillian, who is in love with a young sculptor, Dick Harvey. Her father refuses to give his consent to the match. Lillian begs her father to reconsider his decision, and he relents in a measure and says that he will consent on the one condition that Harvey produce within three months a statue as beautiful as any masterpiece of the old Greek sculptors.

Harvey sets to work and finishes the statue. Mr. Dennis asks that it be sent to his home for inspection. Lillian and her aunt, Miss Brown, visits the studio. While examining the statue, the aunt stumbles against it, and it is thrown to the ground and broken to pieces. At first the position seems hopeless, but a bright idea comes to Lillian. She will dress herself in white and pose as the statue in her father's library. Her father is delighted with the statue, he is short-sighted and Lillian, knowing this, has hidden his spectacles, so he does not detect the deception. Her father refuses to part with it, gives Harvey a check for $20,000.00 and the young sculptor takes his departure. The old gentleman sits and gazes enraptured at the wonderful statue; he even has his meals brought to him, that he may remain with it.

Lillian becomes exhausted and when her father is not looking, steals some food, drinks his wine, and turns off the lights. This causes her father to become alarmed, believing the statue bewitched, and he takes up a chair, about to destroy it, when Lillian, terrified, jumps down from the pedestal and screams. Her father faints. Harvey puts the pedestal in the case, and when Mr. Dennis revives, offers to take it out for him, but Mr. Dennis says no; he does not want to look at it any more, that he shall take it away. He then takes Lillian's hand and places it in Harvey's.

**A MATTER OF MATRIMONY** (Mar. 21).—On his return home from sea, Captain Silas Harvey finds his little cottage closed. A note on the door informs him that his maiden sister and housekeeper has married a traveling minister and gone to the next town to live. The Captain tries to run the house himself, makes a dismal failure and decides to get married. He counts the possible candidates contemplatively upon his fingers as he considers their several qualities.

Ignoring his next-door neighbor, Miss Nancy Stimpson, who really has been very kind to him, the Captain sets out to woo and to win. His first call is upon the widow Bassett, whom he finds working in her little garden in front of her cottage, and learning heavily toward her over the fence, the Captain makes ardent advances and succeeds only in smashing down the widow's fence and trampling down her garden and is forced to beat a hasty retreat. His next stop is at the home of the widow Haskell, who meets him at the door, and the Captain follows her into the kitchen, where his attempts to be both useful and amiable, are a flat failure, and covered with flour, he departs in deepest disgust, as she pursues him with a rolling pin.

He next ventures to pay his respects to a single woman, the spinster, Martha Hopkins, who receives him in her prim way in her little parlor, where she succeeds in keeping the Captain at arm's length in spite of his affectionate advances, until, when he attempts to embrace her, he finds himself alone. He makes his way homeward with but little use for women. Upon his steps he finds a tray, containing a well-cooked dinner, and a note from Nancy Stimpson, who was wise enough to understand that the way to a man's heart is through his stomach. The Captain eats her dinner with great relish, and then decides to propose to her. As an excuse, he takes back the tray and the dishes, pops the question which she answers in the affirmative, making the two happy in the anticipation of future bliss and happiness.

**BELINDA, THE SLAVEY** (Mar. 22).—As an inmate of the poorhouse, Belinda is a wretched specimen of the slavey type. When Miss Finch, the keeper of the boarding house, is in need of help; she chooses Belinda as a maid of all work. She is so grateful for the chance to better her condition, she is willing to do anything for the happiness of her mistress. Harry Lamb, a gay young chap, takes board at Miss Finch's home, and falls in love with Miss Kitty, another boarder. Mr. Lamb shows Miss Finch many attentions, merely as a matter of policy. She comes to the conclusion that Lamb is in love with her and she determines that he shall be hers. Harry decides to write Kitty of his love, and at the same time, he sends his week's board money to Miss Finch. He gives the two envelopes to Belinda, she takes them to the kitchen, opens them, reads them and shows them to the grocer's boy, who is very sweet on Belinda. She knows that the boarding house keeper is in love with Lamb, and hoping to help her, takes the note addressed to Kitty, and places it in the same envelope with the money, to Miss Finch. She then delivers the note to Miss Finch, who is delighted. The first time she gets the opportunity, she caresses Harry so strenuously it arouses Kitty's jealousy; everything is off between Harry and her.

Lamb has told the landlady he would leave at the end of his week and is about to do so, when she meets him in the hall and after a severe struggle, retains im, with the assistance of the grocer's boy, who carries him back to his room. Lamb is in a plight until he finally thinks up an idea. He goes to a photographer, who is a friend of his, and tells him his troubles. The photographer gets his wife and children to pose with Harry in a photograph, which Harry plans to bring to the notice of Miss Finch, making her believe that he is a married man. He gets the photograph and leaves it in his room. Belinda discovers it and takes it to her mistress, who is so overcome, she faints. Belinda revives her, and they go in search of Lamb, whom they find just about to leave the house. They give chase, in company with the grocer's boy. After pursuing him for three or four blocks, meeting with several mishaps, he luckily catches a passing trolley car and makes good his escape.

## LUBIN.

**GREED FOR GOLD** (Mar. 17).—Jim Brooks and Dan Reeves, prospectors, accidentally locate on the same claim. Reeves, an old man in bad health, suggests that rather than have trouble, they form a partnership, which is signed and witnessed in the home of Joe Johnson, a young miner. Reeves leaves all the business to Brooks, who files the claim in his own name. On the day the partnership is formed, Reeves learns that his daughter, Ella, is about to visit him; he takes his copy of the agreement and placing it in a tin box, secrets it among the bricks in the fire place of his cabin. A few hours later he finds a nugget on the claim and the excitement causes his death.

When Brooks arrives on the claim he finds the dead body of Reeves, and decides to rob his daughter of her share in the mine. Ella arrives at the little mining town and is met by Brooks, who tells her that her father, who was an employee of his, has died. Joe Johnson and his mother inform her of the partnership and offer her a home. Joe remembers that the blotter used at the signing of the papers was a new one, and that by holding it before a mirror the signatures are legible enough for him to invoke the aid of the sheriff. In the meantime, Brooks has employed Tom Calhoun, a worthless prospector, to assist him in working his claim, and during an altercation when Calhoun attempts to steal his gold, a can of powder is knocked into the fire place; the explosion which follows wrecks the cabin and kills the two men. Joe and Ella, who are on their way to the claim with the sheriff, see the explosion and on their arrival at the cabin Joe discovers in the debris Reeves' copy of the partnership, which effectually establishes Ella's right to the mine. Later a new partnership is formed for life between Ella and Joe.

**DOLORES' DECISION** (Mar. 18).—Richard Marston, stock broker, is one morning attacked with a fit of nervous break down. He sends for the doctor, who gives temporary aid, but tells him to immediately go south and rest up or the consequence will be serious. Marston, his wife, and Roy, his son, pack up and hasten to a bungalow at Snake River, Florida. A few doys pass and Roy encounters Dolores, a girl who runs a motorboat for hire. She lives with her father and mother and little sister, Rosita, in a shack near the shore. The baby girl visits the Marstons and is petted and treated kindly by them. Marston discovers Roy's attachment for the boat girl and is annoyed. The little girl falls sick and Marston visits the shack and gives the mother money. The doctor is called and advises that if the child gets worse that he be sent for quickly. Marston receives a message that his stocks are being raided and he must catch the next train for New York. He hastens to the boat house to get Dolores to take him to the nearest station, which is 30 miles up the river. Just at that time Rosita gets worse and Dolores must go in haste for the doctor. Marston storms and demands that he shall be taken to the railway. He has a million at stake, he offers $10,000 for the service of the boat. Dolores refuses the offer and turns her boat down the river for the doctor. The child's life is saved and Marston's millions also. He then resolves that Dolores is the right sort of a girl to be his daughter-in-law.

**MR. JINKS BUYS A DRESS** (Mar. 20).—Mrs. Jinks asks Mr. Jinks for money with which to purchase a dress; he pleads inability. They have a quarrel, in the midst of which Jinks leaves the house. He enters a saloon and emerges therefrom considerably under the influence of liquor. He staggers down the street. A window in which is displayed ladies' dresses fitted on forms attracts his attention. After looking at them he decides to buy one for Mrs. Jinks. He enters the store, selects one and requests that it be sent to his house; but it cannot be delivered before the next day.

Jinks decides not to keep his wife waiting so he buys it, form and all. Reaching the street he feels that another drink will not hurt him, so he enters a saloon and causes excitement among the company. The bartender tells him that ladies cannot be served. Jinks explains and everyone laughs. Jinks leaves the saloon and proceeds home, followed by a crowd. They reach a business section. On the outside of the stores are forms dressed in wrappers and forms dressed in men's suits. A street piano commences to play. Jinks stops, looks at the figure and at the piano; he is struck with an idea; he gives the piano player some money and tells him to continue playing and suddenly he seizes the figure and commences to dance. The idea is contagious. The crowd makes a rush for the forms on the outside of the stores and all join in the dance. The owners of the forms rush out and try to get to the dancers, but they are prevented by the crowd. A cry of police is raised. Jinks and the young men run away, carrying the forms with them. A chase ensues and the young men throw down the forms. Jinks is captured and taken to the police station, where he explains. The officers are amused and Mrs. Jinks is sent for. She examines the dressed-up form and requests that it be sent to her home. Jinks is in the parlor with a towel around his head when Mrs. Jinks walks in having on the dress she has taken from the form. She sits down, smooths his head and lovingly forgives him.

**JIM, THE BURGLAR** (Mar. 20).—Jim Brown is out of a job; he decides to turn crook. He succeeds in entering a house, where he sees a nice cake on the table. After he has devoured most of the cake, he finds a note which the lady of the house has left as a caution to her husband, "Not to eat this cake as it has been poisoned for the rats." This gives Jim a scare and he beats it for an antidote.

On his second job he is caught by the man of the house in the nursery, and as he is being held at the point of a gun, prior to the telephoning for the police, the baby happens to awaken and starts to cry. The man makes Jim walk the baby up and down and play child's nurse.

Still undaunted, Jim steals into the room of an actress at a hotel. He finds no one in the room to molest him and as there is a jewel case well filled with jewels on the bureau, he takes the same and leaves the place well satisfied with his loot. Imagine his surprise upon taking them to sell, when he is told they are imitation and only gets two dollars for the whole lot.

Jim determines that his next job will be something big, so he decides to crack a safe. He drills and bores and labors for three hours, at the end of which time the safe is opened. When Jim grabs the cash box, he discovers that it is empty, with the exception of a note from the absconding bookkeeper, saying that he has taken all the ready cash and gone. This is the straw, and Jim determines that honesty is the best policy.

**FRIEND JOHN** (Mar. 21).—John Franklin, a stolid Quaker, devotes his simple life to the Lord and horses, worshipping the former, shoeing the latter. His sister, Priscilla, is housekeeper. In the depths of John's big, simple heart, love is growing for Ruth, daughter of the Rogers, staunch Quakers. Howard Clark, an idle, rich young man, makes it his business to become acquainted with the young Quakeress, and when she chides him for his reckless, sinful ways, he tells her that he would reform if she would help him. The girl is seized with the idea that the Lord has sent this man to her to be saved and she resolves to perform her mission.

In the course of their talks, she falls in love with the reckless young fellow, and when he asks her to elope with him, she does so. The elopement causes grief to the old folks. John is greatly depressed.

Clark marries Ruth and they live happily for a while at his home in the city. But although Clark loves his little wife, he goes back to his old ways because Ruth clings to her old-fashioned ways and does not make free with his pleasure-loving friends. At last, lonely and miserable, Ruth returns to her home. Her father's harsh words anger her and although he does not refuse her admittance, she is too proud to accept his hospitality. From his blacksmith shop John sees Ruth stagering in the road. He takes her into his house where she sobs out her story. John hastens to the city, where he finds Ruth's husband in the midst of a midnight revelry. In front of all the guests, John drags Clark from the house and forces him to return to the village. When they arrive, they find that the stork has reached there ahead of them. The little mite awakens in Ruth's husband all the manhood that has been slumbering and when the happy family later return to their city home, Friend John at his forge is comforted in knowing that Ruth is happy.

**TAMANDRA, THE GYPSY** (Special, 2 reels—Mar. 21).—Walter Clark is engaged to his rich young cousin, Beatrice Irving. While on a visit to a gypsy camp, he meets Tamandra, and it is love at first sight. On a second visit alone to the camp Tamandra and he run off and are married, she marrying for his money. The young man and his gypsy wife are turned out of his uncle's house. After having learned the truth that Walter is dependent upon his uncle, she endures living in poor surroundings with him for a year. She leaves him and joins her tribe. Walter visits the camp and tries to win her back, but is driven off. A child has been born to Tamandra, but she conceals it from him.

Later on, in order to keep Walter from annoying her, she has an article published of her death. The uncle reads this and visiting his nephew, begs him to return. Back in his old home and a new love springs up between Walter and Beatrice. There is a lapse of time and on the eve of their marriage, Oscar, a gypsy, happens to inquire of the sexton about Walter's marriage. He tells Tamandra, who sends a note of congratulations to Walter, which he receives during the wedding ceremony.

On receipt of it he deserts Beatrice and rushes off to a monastery. He is admitted and joins the order. There is another lapse of time. Beatrice,

# Animal Pictures the Best Money-Makers in the World!

**Give your audience a real thrill in every foot of film you display and you will rake in profits that are almost incredible. That is the sort of thrills you will find in**

## "THE WIZARD OF THE JUNGLE"

(COPYRIGHT 1913)

*The Best Two Reel Animal Picture Ever Made!*

**This is the film in which Capt. Jack Bonavita, the world-famous animal trainer, risked and nearly lost his life in order to give you "something new, something thrilling." The animals are as wild as nature made them. The story is intensely absorbing. The settings and acting are great!**

**DON'T WAIT FOR SOMEONE ELSE TO SEIZE THIS GREAT BIG MONEY MAKER. GET IT YOURSELF. WIRE**

Posters in all sizes. Heralds, Booklets, Slides, Cuts

WIRE FOR YOUR TERRITORY NOW

To clear the road for our wonderland lion pictures we will close out at especially low prices the few remaining states on

**The Crusaders** 3 REELS

**Pilgrim's Progress** (Ambrosio Version) 3 REELS

**The Death Ship** 2 REELS

**If You Want a Bargain Wire for Territory and Prices**

WORLD'S BEST FILM CO.
1600 Broadway, Room 407, New York City

having felt the shock keenly, becomes a slum worker. One day while going her rounds, she accidentally meets Tamandra's child, who takes Beatrice to his mother's "poor one-room quarters." The mother dies and asks Beatrice to take care of the child. The child is taken home to the uncle. Beatrice and the child become great chums. One day while playing with the child, a band of monks are out for a walk:; they pass by and Beatrice notices that Walter is among them. She stops him and tells him about Tamandra's death and introduces the child and relates the story of Tamandra and the child's relationship. He realizes that it is his offspring, and forgetting his garb, hugs the child. Beatrice asks him to return. He hesitates and declares his vows to the order and that he has already renounced the ways of the world, and telling Beatrice that she should take the child as hers and raise it. She consents just as the other monks pass, and Walter falls in with them and returns to the monastry.

**PETE THE ARTIST** (Mar. 22).—Pete Brevardo, an artist, has obtained a reputation as a painter of portraits. A face he saw in the crowd was that of Belle Ritter, an elderly aristocratic maid, unknown to him. Her face impresses him powerfully. Belle is urged by her ward, Rita, a young girl, to have a life-sized portrait of herself made, and through a newspaper ad she comes to Brevardo's studio. He is overwhelmed with joy. He starts at once on the portrait and during the successive sittings he realizes that he is in love.

The old lady is single and wealthy and she admits (only to herself, of course), that she admires Brevardo. She brings Rita with her regularly on her visits to the studio, and Rita starts a courtship with Dobbs, assistant painter to Brevardo. On the day of the completion of the portrait, Brevardo, who has not yet shown the picture to Belle, urges her to postpone viewing it until it is framed and on display in the studio—visitor's day—when Brevardo wishes to gain fame by unveiling the portrait before his aristocratic friends.

On the next day, the portrait, properly curtained, is removed from its numbered position on the wall with several other portraits, while the studio is being brushed up for the visitors soon to arrive. The cleaning up is done by Mary, an awkward, grotesque dullard. In replacing the portraits on the wall she misplaces Belle's picture, putting it in position "3," instead of "5," and unwittingly substituting for it another portrait of the same size. A few moments later the studio is crowded with art lovers, among them Belle and her ward. Brevardo, with a glorious bow, undrapes the portrait he believes to be his masterpiece. Instead, there is revealed a portrait of an antique woman of colonial dress and mien. She is a scrawny old maid. Instead of pretty gray hair, she has stiff cork-screw ringlets. In her lap there is a cat. When Brevardo pulls aside the covering of the picture, Belle promptly faints in his arms. Rita shrieks, Brevardo is half paralyzed. The studio is in an uproar. The guests laugh heartily. Belle leaves in a fury, dragging the distressed Rita after her. Brevardo, in abject misery and despair, defaces the ugly portrait with one blow of a large brush dipped in dark paint. But he will not give in. He quickly secures the right portrait, and, with Dobbs as porter, immediately goes in an auto to Belle's home. Through Rita's diplomacy they smuggle themselves into the house, but the irascible Belle immediately orders them out. Poor Brevardo retreats before her outburst of temper into the parlor, and there Belle sees the real portrait. Her anger dissolves into smiles, and she is so impressed with the beauty of the portrait that she is soon reconciled. Dobbs and Rita enter the room and when they slyly pull aside the portrait rack, they discover Belle and Brevardo in an embrace that bespeaks wedding bells. The young folks break the news of their own engagement and rejoicing follows.

## SELIG.

**LOVE BEFORE TEN** (Mar. 17).—Willie Mason is impressed by the wedding of his big brother, Jack Mason. The junior members of the household mischievously "took in" some preliminaries of the courtship. Katie and Willie proceed to imitate the doings of the big brother and sister, and deserting the play room, agree to go the staid conventional older ones better by "eloping." Willie aids Katie to escape from the parental roof via the window and ladder. They go to a bakery and buy buns for their trip and then go to the park. About this time the family at home find a note printed from Willie that states he and Katie are going to get married like Jack and Edith. A call to the police station brings a good natured policeman, who recalls children of the description dining in the park. Eventually the precious pair of infants are found asleep in the railway station and restored to the arms of their anxious parents.

**TURN HIM OUT** (Mar. 18).—Nicodemus Nobbs, a toy vender, is recognized by Susan, the bonny servant of Mrs. Mackintosh Moke, through the window of the house as she is leaning out discussing the weather with the painter. Just at the moment Mrs. Moke, newlywed and timorous, comes hurrying terror stricken up the street pursued by Eglantine Roseleaf, a dandified "masher." Although the door is slammed in the face of this peripatetic nuisance, he lingers lovingly about and finally spies the ladder of the painter and climbs it. Susan meets the bold invader, but succumbing to a bribe, hides him in a closet. She then cleverly locks him up and reports to her mistress. She calls in Nobbs and tells him he must do some fighting for her. Moke, the master of the house, happens home unexpectedly and is promptly "fired" by the belligerent Nobbs before he has time to make explanations. While Nobbs is telling his adventure, Roseleaf manages to pick the lock and gets out just as the dilapidated Moke gets back in his own house. As neither knows the other that starts a new lot of comedy complications and eventually Moke is again cast out of house and home. He tries the original method of getting sent home in a trunk, but Nobbs is on the job and he gets a horrible jolting and is carried away in the trunk. It furnishes a series of laughter producing complications until matters are righted and Roseleaf is properly chastised.

**PEKIN, CHINA** (Mar. 18).—One of the oldest and most interesting cities of the world, a fine educational subject.

**THE SHERIFF OF YAVAPAI COUNTY** (Mar. 19).—Big "Bud" O'Neill, the sheriff of Yavapai County, is in love with Nellie Bowen, daughter of a wealthy rancher. This individual is short on gambling, and is regarded as easy or a "come on" by the sporting fraternity. This foolish old fellow, flushed with fusel oil is in the back room of the Spread Eagle, being systematically fleeced by a precious pair, when he is discovered by the sheriff. He forces the gamblers to refund. But they are sore and soon manage to again trap Bowen and hold him up getting back their own money with compound interest. The sheriff again intervenes; shooting commences, but the gamblers get away. But the daring and persistent officer follows them to their mountain roost and after a desperate hand to hand encounter brings them back to justice.

**THE DANCER'S REDEMPTION** (Mar. 21).—The story is based on the idea of a dancing girl, attaining redemption through playing the part of Magdalene, in a primitive passion play. This is founded upon an ancient Spanish custom which is still in vogue in the rural regions of southern Spain. It is considered the playing of the part purifies the subject of original sin, and completely regenerates Magdalene, a dancer in a cafe. She sees Jack Wilde, a hated "gringo" whom she immediately loves with all the ardor of her primitive nature and he honorably returns her love, but his father frowns upon any such mesalliance so emphatically that the poor girl is driven to despair. She is given an opportunity to appear in the passion play and takes advantage of this to secure regeneration and grace in the eyes of her obdurate parent; but it works the other way, for he is a practical party and does not believe in such a method for establishing the standard of caste. Her old lover, mad with rage, tries to take her by force. She turns sadly away from the door of the American's hotel, but is stopped by the kind old padre. He induces her to forsake the world and enter a convent, so that her redemption becomes truly complete.

**THE EX-CONVICT** (Mar. 20).—Wilbur Stone is falsely accused of a crime, convicted on circumstantial evidence and "railroaded" to the penitentiary. As an odd coincidence, Frank Fink, a hardened degenerate, is sent up at the same time and he becomes a prison parasite on Stone. Both men are released about the same time. Wilbur Stone has secured a good position and tries to forget the past when the drunken and dissolute Fink happens to stagger into the office where he is employed. He with criminal cunning threatens to tell Stone's "number" to his employer, and the latter in terror gives up "hush money" to prevent it. A new drain comes on Stone in the person of his twin brother who has heart disease. This unfortunate young man drops dead in Stone's apartment; and the resemblance to him is so striking that he concludes to suddenly disappear and leave the impression that the dead brother is himself. The drunken Fink invades the apartment with the usual demands for money, staggers over the dead man, is discovered there and finally convicted of murdering him. Stone reads this where he has sought new life in a distant city, and to save an innocent man from the noose rushes to the rescue and arrives at the eleventh hour. He succeeds and is again so thoroughly impressed in the esteem of his employer that he is advanced in office and his past is made honorable forgetfulness.

## KALEM.

**THE $20,000 COROT** (Mar. 17).—George Hale, Caleb Hamilton's private secretary, is in love with his employer's daughter, Mary.

A valuable painting—a famous Corot—which Hamilton has purchased for $20,000, is stolen from his library, the thieves cutting the canvas from the frame. Hamilton, greatly excited, summons detectives.

Hamilton discovers George making love to Mary and discharges him. George determines to reestablish himself in the old gentleman's favor by apprehending the thieves. He frequents a neighborhood famous as a resort for criminals, and in the rear of a saloon he sees two Italians who act suspiciously. He follows them to a cheap tenement and later he stations himself in front of the house disguised as a beggar.

Mary, interested in charitable work, visits a poor woman who has a room next to the Italians. Hamilton's detectives find the trail and raid the room, but find no trace of the painting. As they are leaving, Mary joins them and an Italian who oversees the affair, suspects the girl of being in league with the officers.

The thieves have cleverly covered the painting with a chemical solution which may be removed and when they find that they are being watched, they engage George to deliver the canvas to a notorious "fence," believing the young man to be a genuine beggar, anxious to earn a dollar.

Meantime Mary returns with blankets for the poor woman. She is captured by the Italians and made a prisoner. George loses no time in communicating with Hamilton and the detectives, who arrive at an opportune moment and assist him in liberating Mary and securing the painting.

**PRISONERS OF WAR** (Mar. 19).—Robert Vigron is an old veteran of the Civil War. He is broken in health and lives in abject poverty. Vigron has repeatedly applied for a pension, but n each case the Government has refused to grant his petition, stating that his war record shows that he was—or is believed to have been—instrumental in the escape of a notorious Confederate spy.

Congressman Howan and his daughter, Alice, visit near the homestead of the old veteran and the latter, with inborn gallantry and despite his age, risks his life in the rescue of the girl from a perilous situation. Alice, in gratitude, visits the old man, shows herself interested in his circumstances and induces him to tell her of his life and the reason why he is so destitute and neglected by the government whom he has served on the field of honor. It is then that the veteran tells his story.

We see two staunch friends become estranged when war is declared. Later, for old time's sake, Vigron is liberated by Edwin Worth when his execution has been ordered. There comes a time when Vigron is able to repay the debt and he does not fail. It is this action which stands as a stigma in his war rcord.

Alice is deeply touched by her old friend's narrative and interests her father in Vigron's behalf. As a result, the Congressman argues the case before the Committee and secures a pension for the worthy man. Alice has the supreme pleasure of bringing Vigron comfort and happiness for the rest of his days.

**THE ANSWERED PRAYER** (Mar. 21).—The poor widow reads to her little son the passage from the Bible, "Cast thy bread upon the waters," and impresses upon the boy the lesson of charity which brings its reward. Several days later the boy discovers that there is a single loaf of bread for the daily meal and his young mind gives a literal interpretation to his mother's teachings. He therefore steals from the house and coming to the seashore he throws the loaf into the surf, believing that it will be returned to him with manifold blessings.

A fisherman who lives with his little daughter has advertised for a housekeeper and as he strolls along the beach he discovers the boy and hears his story. Impressed with the little fellow's earnestness he accompanies him to the widow's home, where he finds to his joy that the good mother is his long lost sister.

**THE CELERY INDUSTRY OF FLORIDA** (Mar. 21).—This interesting industrial subject shows every phase of the cultivation and marketing of celery. We see the young plants taken from the seed beds, cultivated and sprayed and fertilized. The field with the full grown crop presents a striking scene as the harvesting begins. Dextrous hands, cut, sort, strip and pack the celery, which is shipped in specially constructed boxes.

**THE HONOR SYSTEM** (Mar. 22).—Richard Strong tarries at the bedside of his sick child and is late in arriving at the factory where he is employed. The foreman discharges him and high words ensue. During the quarrel the foreman assaults Strong, who to defend himself throws his assailant to the floor. The foreman is killed by the fall and Strong, found guilty, is sentenced to ten years in state's prison.

Surrounded by vicious associates and bullied by cruel guards, Strong changes from a kind and considerate man to a surly brute. The series of punishments he receives only develops his lodged hate toward mankind and he is placed in solitary confinement.

The new warden takes charge of the prison and is told that Strong is the most vicious character in the institution. He inaugurates the Honor System and directs particular efforts toward the reformation of Strong. It is some time before the hardened man can appreciate the warden's motive and not until the suits of stripes and the lock step are abolished does he fully understand that the new measures are the result of kindness.

One day the prisoner receives word that his wife is dying and the warden grants him permission to visit her for ten days. Strong does not betray

**Only a Tenderfoot on the Motion Picture Frontier!**

**BUT—**

**LONGFELLOW SUPPLIED A PERFECT SUBJECT**
**NATURE A PERFECT SETTING**
**RESERVATIONS SUPPLIED INDIANS THAT COULD *LIVE* THE PARTS**

**The Combination Could Only Produce a Perfect**

# "HIAWATHA"

**A FOUR PART MASTERPIECE**

**You That Have Been Waiting for Opinions of the Press**

## READ THESE!

"Hiawatha is a finely rounded and strikingly beautiful work, notable for its marvelous attention to details. It is, as far as I know, the only true picture of Indian life."
—*W. Stephen Bush in The Moving Picture World.*

" 'Passion Play of the Indians' scores distinct success. Many of the scenes drew rounds of applause through their sheer beauty."—*New York Sun.*

"A most worthy effort and an artistic success."—*New York Morning Telegraph.*

"The picture production of 'Hiawatha' is delightful. It carries with it a solemn charm of peculiar fascination."—*Moving Picture News.*

**Wire for Exclusive Territory**

A complete line of lithographs and photos for lobby display. Also a reading to fit the action, and a specially arranged score of Ojibway Indian music.

**F. E. MOORE,** **1212 Times Building** **New York**
**Phone, Bryant 2663**

his trust and returns to the prison at the appointed hour, his wife having gained strength.

Some time later a crazed convict makes a vicious attack on the warden and Strong saves the official's life. The grateful warden advises the Board of Pardons fully regarding the man's regeneration and, given his liberty, Strong returns to his wife and child and begins life anew.

**THE BATTLE OF BLOODY FORD** (Special—2 reels—Mar. 22).—Quite unintentionally, Agatha Elton, who resides in a small Pennsylvania village, permits two men to fall in love with her. Ralph Covington, an honest young farmer, pays ardent court and wins her promise. Meanwhile she has given her portrait to Rev. Carter Chase and the youthful clergyman experiences great difficulty in concentrating his thoughts upon the preparation of his sermons. At the Sunday services Agatha sings in the choir and her earnest efforts to help Rev. Chase in his work bring them constantly together.

One afternoon the minister, finding that he has no peace of mind, comes to the conclusion that he can rise to greater accomplishments in the community if Agatha becomes his wife. He goes to her cottage to propose. There he finds her in conversation with Covington and he realizes that a stronger bond than that of friendship exists between the couple. He returns to his study, broken in spirit.

The following Sunday, the services are interrupted when a messenger brings word that Fort Sumter has been fired upon. A company is recruited and Covington, commissioned a captain, leaves for the front.

Believing that Agatha is sorowing for Covington, the minister seeks to comfort her and in an unguarded moment he declares his own love. As the realization of his error comes over him, he begs forgiveness and returns home, where he has a struggle with his conscience.

The following Sunday Rev. Chase informs his congregation that he has decided to answer his country's call and in a few days he joins Capt. Covington at the front, just as a terrific battle is taking place. The ammunition is exhausted and Covington, returning with a new supply, is thrown to the ground, badly wounded by an exploding shell. His wagon takes fire and Chase, seeing the affair from the lines, rushes to his assistance. Chase drags Covington to a place of safety as the burning wagon, laden with powder, is hurled into splinters by the explosion. A bayonet charge follows and the Federals rout the enemy.

When the victorious Federals camp near a river, Virginia Merrill, a southern girl with northern sympathies, finds herself in the midst of hostilities. Capt. Covington, with a detachment of troops, crosses the river and Virginia overhears a Confederate plot to attack the camp while the southerners have the advantage in numbers. She sets forth to overtake Covington and finding he has crossed the river, the girl secures a horse and fords the stream under a rain of bullets from the Confederates who have discovered her flight.

Meanwhile, the camp is attacked and Chase is wounded. The Confederates leave to ambuscade Covington's party, which is returning, and the captain, severely injured, is about to drown during the battle at the ford, when Virginia sees his danger and, swimming out to him, she brings the officer to the shore.

Some time later, while Chase and Covington are convalescing in the hospital, they exchange confidences. Covington announces that the brave southern girl has won his heart, and Chase acknowledges his love for Agatha. A letter from the northern girl, in which she informs Covington of her love for the minister, opens the way. Covington replies that he is bringing her all the happiness in the world and she is unable to comprehend his meaning until he arrives in the village and brings the clergyman to her side.

## ESSANAY.

**"THE HOUSEKEEPER OF CIRCLE C"** (Mar. 18).—Arthur Mackley, receives a telegram, from a housekeeper stating that she will arrive that day. The cowpunchers on the ranch "hitch up," go to the station, meet the new housekeeper and kidnap her. The following day Mackley, wondering where the housekeeper can be, is about to ask two or three of his men on the ranch, when he discovers the new housekeeper seated on the lawn reading to an army of cowpunchers. The men scatter in all directions when they see Mackley approach. Mackley informs the lady that he has engaged her services. She decides he has not, by hitting him in the face with a book. Mackley, thoroughly disgusted, places a sign on a tree advertising for a housekeeper—the homelier the better. The boys play a trick on Mackley by dressing Harold Wheeler, one of the cowpunchers, as a girl. Determined not to lose the new housekeeper, Mackley proposes to Wheeler. The young love affair comes abruptly to an end when Mackley discovers that the young housekeeper has pin feathers.

**FINNEGAN** (Mar. 19).—Patrick Finnegan, a worthless sort, tired of being bossed by his wife, goes to New York and gets a job on the police force. Deacon Sweet, from the same village, is accused of flirting by his wife. He also goes to New York. Finnegan pawns his civilian clothes to pay room rent. Deacon Sweet pawns his minister's garb, and buys Finnegan's old suit. A few days later, Deacon Sweet is arrested by Finnegan for flirting. Mrs. Finnegan arrives at the police station and creates a scene by mistaking Deacon Sweet for her husband. Mrs. Sweet, jealous, starts a fight with Mrs. Finnegan. Everybody fights. It ends happily, however, when the real Finnegan enters and embraces his wife.

**THE TALE OF A CLOCK** (Mar. 20).—Doctor John Smith, Sr., orders a grandfather clock to be sent to his apartment. The clock is delivered to his son's office in the same building by mistake. The son, a young doctor, in his twenties, not having made a hit with his sweetheart's parents, decides to have the marriage ceremony performed in his office that afternoon. His sweetheart, Dora Dean, arrives at the office. John telephones a minister to come right over. They are nervously awaiting the arrival of the minister, when the door-bell rings. Suspecting it is Mr. and Mrs. Dean, Dora is pushed hurriedly into the grandfather clock. Mr. and Mrs. Dean enter and seeing Dora's hat on the table demand an explanation. John is about to give one, when the men call for the clock to take it to John's father's apartment. The clock is moved away with Dora in it. Mr. Smith, Sr., opens the lock and finds the prostrate form of Dora. John, Jr., is arrested by Mr. and Mrs. Dean. Dora, now recovered from her nervous breakdown, rushes to the police station, where she again meets her sweetheart. The two embrace each other lovingly. The parents forgive them, and all ends happily.

**THE PATHWAY OF YEARS** (Mar. 21).—John Mason, a man of 75, takes an old chest from his library, seats himself before the burning hearth, and fondly takes from the rustic box a small piece of jewelry which brings back to his mind the days when he was in love with a beautiful girl. The locket that she gave him on the day he proposed to her and was accepted, brings tears to the old man's eyes. The note that she wrote, telling him that she was going to be married to another, makes John Mason shudder. Then, the day he met his sweetheart's daughter on the street in rags, selling flowers, and how he promised his old love that he would take care of her daughter, always. The girl, a young lady now, in her twenties, engaged to Richard Dayton, a young chap of high ideals, makes the old gentleman, John Mason, happy, that he was of some consequence to his old sweetheart after all.

**BRONCHO BILLY'S SISTER** (Mar. 22).—Broncho Billy's sister, Geraldine, is in love with Fred Church, a worthless sort. Broncho Billy discovers Fred Church, the lover, in the town saloon filling himself full of liquor. Church requests Broncho Billy to drink with him, but the latter refuses emphatically. A little later Geraldine, confesses her love for Church to her brother. Broncho Billy tells Geraldine that she will be throwing her young life away by marrying such a degraded fellow. Seeing the look of disappointment on her face he finally consents, thinking that his sister might be able to reform Church. A year or so later Geraldine returns to Broncho Billy's home with her infant child, having been deserted. Broncho Billy, determined to find Church, discovers him hiding in a barn, a fugitive from justice. Church is taken to Broncho Billy's home, where at pistol point he is married to Broncho Billy's sister. The law then takes its course.

## MELIES.

**HONOR THY MOTHER** (Mar. 20).—Mr. Hepburn's home is a house divided against itself; on the one side he and his son, David, the only child by his first wife; on the other, his present wife and their son,. Phil. David receives all the harsh treatment of a step-child, in spite of which, he is the better young man of the two. He courts and wins the consent of the pretty Doris to become his wife.

Mr. Hepburn dies and David opens the letter his father had given him several days before: "My son David: Your mother, my first wife, and myself were divorced. Before she died she left you in my care, her estate which she had acquired in a way not approved by society. The will is in my desk. Your Father.'

David rushes to the desk, takes the will, and to protect his dead mother's honor, burns it, in doing which he is seen by his step-mother who accuses him of trying to defraud his step-brother. Rather than reveal the truth, he surrenders his rights and when confronted by his sweetheart even lets her think him dishonest.

David leaves the house of his boyhood forever, and obtains work in a neighboring fishing town, but the worry and longing soon break down his health. He suffers a sun stroke and, feeling his end near, sends for Doris in order to bid her farewell. She comes, only to see the last spark of life fade from his body. In his hand is the crumpled note from his father. Doris reads, and then burns it—the only one to have learned the truth. She is heartbroken at her recent unbelief.

## BIOGRAPH.

**THE POWER OF THE CAMERA** (Mar. 17).—Two convicts escape from the city jail and manage to elude their pursuers for quite awhile, by contriving a fake motion picture machine and posing as picture producers. But, like many of us, they become over confident and are finally apprehended by the guard.

**A DELIVERY PACKAGE** (Mar. 17).—Two men love the same girl, but, of course, as is usual in a case of this sort, one was the victor. The successful suitor on the eve of his wedding, fixes up the gilded cage in which his bird is to reside. On the way to the wedding, he meets the rejected one and with extreme braggadocio determines to further humiliate him, but this decision works like a boomerang.

**NEAR TO EARTH** (Mar. 20).—This is the story of Gato, an Italian emigrant, who lives with his wife, Marie, and his younger brother, Giuseppe, on a small truck farm in the West. Gato becomes so intent on his work that he neglects to show his wife the little attentions she demands. A foppish wandering Italian, Sandro, sees in this an opportunity to work his ends, but is prevented by the timely interference of Giuseppe.

**FATE** (Mar. 22).—Sim Sloane and his beloved son were the reprobates of the village, not what would be called lovers of peace and kindness. But granddad dwelt in a house filled more with love, and when Sim came in for his brutal sport, he soon went out assisted by granddad. Incited by ridicule and drink, Sim swore to get even. That was where granddad's new supply of powder came in. Sim appropriated it and although he wrecked the house of love, he destroyed through his venom the only thing he cherished in life.

## PATHE.

**PATHE'S WEEKLY, NO. 11, 1913** (Mar. 10).—**Newark, N. J.**—A huge smoke stack, 150 feet high, which has been standing forty years, is thrown down under the supervision of J. C. Percy, Mechanical Engineer.

**Delhi, India.**—The Viceroy, Lord Hardinge, accompanied by Lady Hardinge, enters the city with great pomp.

**New York, N. Y.**—Forty Indian chiefs, of various tribes arrive in this city to attend the Ground Breaking Exercises for the Rodman Wanamaker Indian Memorial.

**Schwerin - Mecklenburg, Germany.** — The Grand Duke and Grand Duchess of Hesse visit the court here.

**Gulfport, Miss.**—The Governors of Mississippi and Louisiana hold an al fresco reception here.

**Tiflis, Russia.**—The Chevaliers of St. George hold their annual fete in the presence of Count Vorontzoff Dackhoff, Viceroy of Caucasia, who distributes the prizes to the soldiers of the garrison.

**Phoenix, Ariz.**—Governor Hunt introduces Vice-President-elect Marshall as the speaker of the day at the Aztec Sun Fete.

**At Sea.**—A Turkish warship changes Mutt's ideas as well as his clothes.

**Washington, D. C.**—Woodrow Wilson is inaugurated President of the United States. And many others.

**THE ESCAPE** (Mar. 19).—Two convicts, Joe Norton and Charles Wendell, make their escape from prison and in their flight take different roads. Norton is wounded and nearly famished when he arrives at the farm of William English. He is nursed back to health and given work on the farm. English's daughter, Dorothy, is engaged to marry one of her father's employes, when she meets Wendell, now a prosperous business man. Wendell dazzles the girl with promises of great wealth and position until she consents to elope with him. Norton recognizes Wendell, learns the situation and as they are about to elope sends the girl back to her lover and, at the point of his gun, sets Wendell adrift out of the neighborhood.

**DEEDEE'S BLIND MASTER** (Mar. 20).—Deedee, a very intelligent fox terrier, is "general manager" of Blind Bill's newsstand. While groping his way about the street one day, Bill is struck by a motor car. Although not seriously injured Bill is taken to a hospital. The owner of the motor car, to makes amends for the injury, gives the hospital surgeons instructions to do everything they can to restore Bill's sight. A renowned surgeon is placed in charge of the case and performs a delicate operation. The operation is a success. Bill is the happiest man in the world, but Deedee does not share his happiness. The faithful dog finds that his services are no longer necessary and disappears. Bill's long search for Deedee, is rewarded by finding him attending to the wants of a cripple—an unfortunate really in need of his services.

**WHEN THEY WERE KIDS** (Mar. 22).—An old and long married couple look back upon the romantic days of their youth. Closing their eyes and allowing memory full sway they find themselves in a colonial setting, principals in a delightful love story in which a ragged little chap, by his courtesy wins the heart of a wealthy little lady and thus gets an opportunity to make his way in the world. The story ended, they open their eyes, smile upon each other and prove that "they lived happily ever after" by a fond embrace. Truly a delightful romance.

WATCH
FOR
THE MYSTERY OF
THE CORNER HOUSE

WONDERFUL, THRILLING DETECTIVE
DRAMA. BOUND TO BE TALKED ABOUT

GREAT NORTHERN SPECIAL FEATURE FILM CO.

**Great Northern Special Feature Film Co.** 42 E. 14th St., New York

HUNTED DOWN!

READ
What Harrison
the World Critic
Says in This Issue
ABOUT
. . . .

"TIGRIS"
WORLD'S MASTER CRACKSMAN

COPYRIGHTED

THE LIMIT
At Last Reached in
DETECTIVE
PRODUCTIONS

FOUR REELS

NOVEL POSTERS

*COMING SOON*

*ADDRESS TELEGRAMS*

*805 COLUMBIA THEATRE*

ITALA FILM
NEW YORK

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted**

## PENKERS.

**MOTHER COMPLETELY PROSTRATED.** — Recovery and health depend on your prompt return home. Write for funds—debts settled, college status that of sick leave. Authorities fine, say your standing will permit you to continue this year's course, next year's course to be literary. Nobody knows anything, no publicity.

**GEORGE S. BOULARD**—Or going by the name of Jack Lovet. Write home at once. Aunt Jennie very sick. AUNT EMMA, 142 W. 12th St., New York City.

**WANTED**—To know the whereabouts of Miss Nora Bostwick, last heard of in Lake Charles, La. Address C. C. CHAUNCEY, Ada, Okla.

## SITUATIONS WANTED.

**OPERATOR.**—No boozer. Best references. Capable of taking charge of business. Not a cheap man. Address REX, care of Moving Picture World, New York City.

**CAMERA WORK DONE.**—Local pictures taken. Camera outfit for sale. Address CAMERAMAN, 1409 Park St., Chicago, Ill.

**OPERATOR.**—Five years' experience, any machine. Sober and reliable, good references. Will go anywhere. State salary and all in first letter. Address D. S. SPRAGUE, Macomb, Ill.

**MAN EXPERIENCED**—In amusement line. Open for manager of picture and vaudeville house. Address E. H. LITTLE, 1368 Broadway, Room 16, New York City.

**MOVING PICTURE OPERATOR**—Wishes steady position. Four years' experience, all machines and spot lights. Address EDWARD RINCHEY, 108 8th Avenue, New York City.

**WANTED**—Position at once as operator, young man, experienced, not afraid of work. New England. Write. Address F. O. SMITH, 90 Oak St., Portland, Mo.

## HELP WANTED.

**WANTED**—First class Violinist, capable of playing pictures. If you are above average, write. Otherwise, postage is wasted. Address ALHAMBRA THEATRE, Utica, N. Y.

**WANTED**—A first class motion picture cameraman owning his own machine, permanent position. Give particulars and salary expected. Address MANAGER, 608 Wayne Co. Bank Bldg., Detroit, Mich.

## EQUIPMENT FOR SALE.

**FOR SALE, CHEAP**—3½ h.p. D. C. Dynamo, Voltmeter. Address BARNARD, Millbrook, N. Y.

**CHEAP THEATRE CHAIRS**—New and second-hand, always on hand at cut prices. $8 a dozen up. Address J. P. REDINGTON, Redington Bldg., Scranton, Pa.

**FOR SALE**—Road show, all or part, cheap. 155 feet of 10-foot side wall, 10 reels of film, Edison machine, engine and dynamo, couple of dozen folding canvas seats, and other goods. For particulars address GEORGE STEHLE, Marietta, Ohio.

## CAMERAS FOR SALE.

PRECISION CAMERAS WILL DO YOUR WORK RIGHT. THE CAMERA WITH THE PUNCH. TWO TYPES. WRITE US. PHOTO RECORDS CO., 38 W. 40th ST., NEW YORK CITY.

## FILMS FOR SALE.

**FOR SALE—500 SECOND HAND REELS**—Hand-colored, Westerns, Comedies, Dramas and 1-reel Features. Posters for all. For sale cheap. McINTIRE & RICHTER, 24 E. 14th St., New York City.

**DO YOU WANT TO MAKE MOVING PICTURES!**
**We sell and rent moving picture cameras, printer and perforators, new or second-hand. Educational films made, advertising films taken to order. Local films our specialty. Address SPECIAL EVENT FILM MANUFACTURING CO., Inc., 248 West 35th St., New York City.**

**STATE RIGHTS FOR SALE**—Will lease or play on per cent to responsible party, exclusive state rights, Buffalo Bill's Wild West, 3 reels in good condition, for Nebraska, Utah, Idaho and Montana. Also U. S. official 1913 inspection of Panama Canal, 2 reels, new, for Utah, Idaho, Wyoming and Nebraska. Surety bond required. Will furiish list of towns played. Address BOX 402, Kemmerer, Wyoming.

## FILMS WANTED.

**WANTED TO BUY**—White Slave Traffic, Cry of Children, Strike Films. Also Suffrage and similar films. Address MORRIS KAPLIN, Duluth, Minn.

## THEATRES FOR SALE.

**THEATRE AT AUCTION**—Best small theatre in New Haven, Conn. If interested see advertisement on page 1164.

## MISCELLANEOUS.

**HAVE YOU FAILED TO SELL YOUR SCENARIO? If so, there is a reason and the Scenario Department of "THE MAGAZINE MAKER" will help you. Headed by Herbert C. Hoagland of Pathe Freres, and Russel E. Smith. Address THE SCENARIO DEPARTMENT, "THE MAGAZINE MAKER," 32 Union Square East, New York City.**

**WANTED**—Moving picture camera in exchange for Royal-Pioneer Motorcycle, 5 h.p., free engine, magneto, excellent condition. Thoroughly overhauled recently. Address DAVID CLARIN, 109 Park Avenue, Plainfield, N. J.

**MANAGERS**—Why buy roll tickets? We furnish double roll coupon tickets free. MICHIGAN CENTRAL REALTY CO., Alpena, Michigan.

**PARCEL POST HANDBOOK**—With large map, rules and regulations for ascertaining rates of postage to any point in the United States. Mailed upon receipt of 25c. Address CHARLES GUNBY, 199 Third Avenue, New York City.

---

## C. G. P. C.

**THE VENGEANCE OF THE KABYLE** (Mar. 18).—Messaoud, an Arabian land owner, meeting Aicha, the beautiful daughter of a neighbor, takes advantages of the law allowing him more than one wife and marries her. The new bride forces Flouka, Messaoud's first wife, to become her servant. Flouka rebels and is being roughly treated by Messaoud when an American, passing by, interferes. He takes Flouka with him as his housekeeper. Some time later Messaoud calls upon the American and assures him that he bears him no ill-will. While the men are drinking together Messaoud poisons the American's drink. But he has been observed by Flouka and, seeing an opportunity to be revenged upon Messaoud and at the same time save her defender's life, she reverses the position of the drinks, making Messaoud the victim of his own treachery.

**RASTUS LOSES HIS ELEPHANT** (Mar. 21).—Rastus, a circus attendant, with an elephant on his hands, stops with the elephant in the street to greet his friend Mirandy. Taking advantage of his keeper's momentary laxity, Jumbo starts out for himself. A vegetable cart is first to claim his attention and when he has finished with it he is in high glee. The police interfere with him and he resents their interference, chasing the brave officials out of headquarters and through some of the funniest situations imaginable.

**THE DEATH HEAD MOTH** (Mar. 21).—A study of the largest species of the butterfly family, remarkable for the skeleton head marked on its back.

## Among the Exhibitors

**La Porte, Ind.**—The Hall Theater was purchased by La Porte business men and it will be converted into a fine show house.

**Troy, N. Y.**—Geo. Spence, Jr., has been awarded the contract to remodel the Novelty Theater.

**Louisville, Ky.**—A permit was issued for the erection of the National Theater at 5th and Walnut streets. Cost about $175,000.

**Philadelphia, Pa.**—Wm. H. Schultz is preparing estimates for the erection of a moving picture theater at Germantown avenue and Dounton street, for the Wayne Amusement Co.

**DO YOU WANT TO MAKE MOVING PICTURES!**
**We Sell and Rent Moving Picture Cameras, Printers and Perforators, New or Second-Hand. Educational films made, Advertising films taken to order. Local films our specialty.**
**SPECIAL EVENT FILM MANUFACTURING CO., INC., 248 West 35th Street, N. Y. C.**

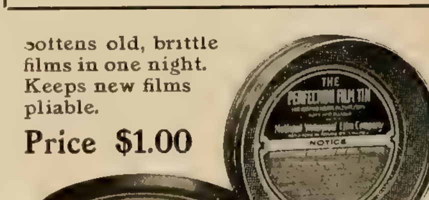
**Schenectady, N. Y.**—Ned Kurnblite, proprietor of the Star Theater, associated with New York capitalists, is planning a new theater to be erected on the site of the Star. Cost, $100,000.

**Pleasantville, Ia.**—P. B. Owens, a professional showman, will open a moving picture show in the Brown Building.

**SIEGFRIED**
in 3 Reels. Conceded Ambrosio's Greatest Triumph. It Pulls—Grips—Thrills. It is marvelous—Wonderful—Extraordinary. New York Exhibitors Booked through **McINTYRE & RICHTER**, 23 East 14th St., New York City.

**THE SONG SLIDE SERVICE CO.**
**12 Union Square New York City**
Latest and best illustrated songs to rent and for sale. Also stock and Special Brass and Glass Slides. Write, 'Phone or Call.

Softens old, brittle films in one night. Keeps new films pliable.
**Price $1.00**



**National Waterproof Film Co.**
**4200-4202 W. Adams St., Chicago, Ill.**

**Philadelphia, Pa.**—Stuckert & Sloan have invited estimates on plans for a moving picture theater to be built on the site of the Wood residence, corner of Broad and Thompson streets, for Kahn & Greenberg.

**Albany, N. Y.**—A permit was issued to A. C. Davis for the erection of a vaudeville theater, to cost $5,000, at 318 Congress street.

**New York, N. Y.**—Plans have been prepared for the erection of a new moving picture theater in the Evans Block, at Broadway and Riverside Drive.

**Tacoma, Wash.**—Jno. Seiferi, manager of the Circuit Theater, will erect a motion picture theater, to cost $45,000, an site of the present Circuit Theater, at 916 Pacific avenue.

**Milwaukee, Wis.**—Saxe Bros. plan the erection of a $1,000,000 theater at 3rd Street and Grand avenue.

**Philadelphia, Pa.**—F. J. Boas has been awarded the contract for the erection of a new theater, to cost $175,000, at the corner of Germantown avenue and Maplewood streets, for Nixon & Zimmerman.

**Van Wert, O.**—The management of the Auditorium Theater will remodel the house.

**Lehi, Utah.**—Plans for a new opera house are completed for this city.

**Cresson, Pa.**—Cresson is to have a new theater building, to cost about $20,000. Corporation is to be formed by business men of the town.

**Danbury, Ia.**—A stock company, composed of the business men, will erect a $12,000 opera house on a lot owned by the city.

**Baltimore, Md.**—A moving picture theater will be erected on Madison avenue, near North avenue, by Samuel E. Reinhardt.

**Denver, Colo.**—A contract has been let for the erection of a $100,000 moving picture theater for the United States Theater Co., J. J. McClusky of New York, and others, promoters.

**Philadelphia, Pa.**—Bids will be advertised for a $15,000 moving picture theater to be erected at 5th street and Olney avenue by Jno. McKenna, for Frank Hess.

**Topeka, Kan.**—A new theater building will be erected between Kansas avenue and Jackson street, on West 8th avenue, east of the Daily Capital Building, by Gordon Bros. Cost, $40,000.

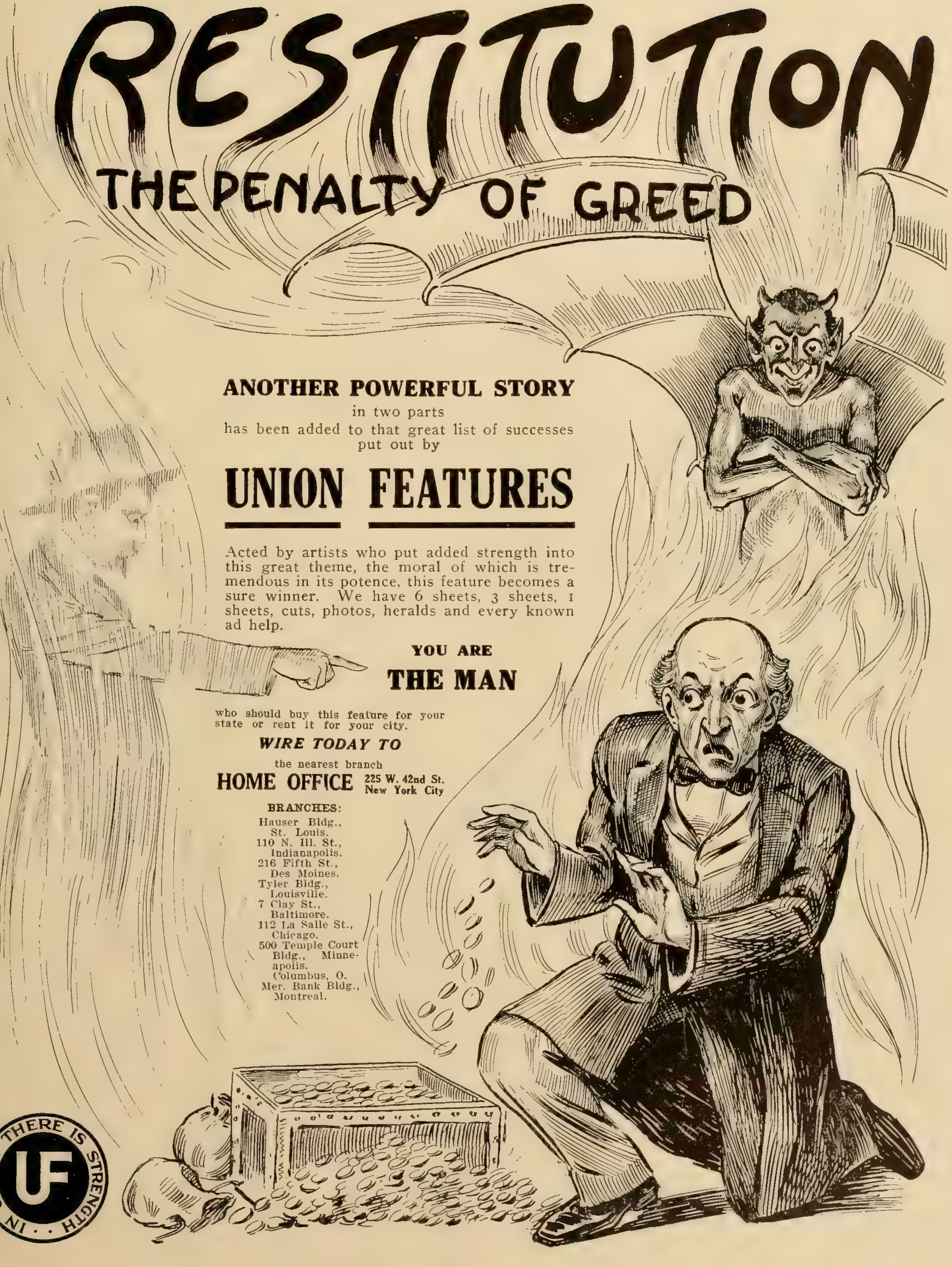
**Roseburg, Ore.**—At the regular meeting of the Elks' Lodge, plans were adopted for the erection of a modern theater to cost $40,000, and it will be financed by Roseburg parties.

**Albert Lea, Minn.**—T. C. Thompson, manager of the Royal Theater, is planning upon enlarging his theater.

**Greensboro, N. C.**—T. J. Murphy, mayor, is having plans prepared by Hook & Rigers, Charlotte, N. C., for an opera house.

# RESTITUTION

## THE PENALTY OF GREED



**ANOTHER POWERFUL STORY**
in two parts
has been added to that great list of successes
put out by

# UNION FEATURES

Acted by artists who put added strength into this great theme, the moral of which is tremendous in its potence, this feature becomes a sure winner. We have 6 sheets, 3 sheets, 1 sheets, cuts, photos, heralds and every known ad help.

**YOU ARE**
**THE MAN**

who should buy this feature for your state or rent it for your city.

***WIRE TODAY TO***

the nearest branch

**HOME OFFICE** 225 W. 42nd St.
New York City

**BRANCHES:**
Hauser Bldg., St. Louis.
110 N. Ill. St., Indianapolis.
216 Fifth St., Des Moines.
Tyler Bldg., Louisville.
7 Clay St., Baltimore.
112 La Salle St., Chicago.
500 Temple Court Bldg., Minneapolis.
Columbus, O.
Mer. Bank Bldg., Montreal.

UF
IN UNION THERE IS STRENGTH

# INDEPENDENT FILM STORIES

## UNIVERSAL

### IMP.

**THE SATCHEL GAME (Mar. 20).**—Hiram Hardhead, a farmer, has been corresponding with a party in New York who guarantees to make him $20,000 for $1,000 if the said Hiram will meet a designated party at the Pennsylvania Terminal in New York and bring his money. Hiram, flushed with anticipation of riches, breaks off a match between his daughter and a neighbor's son and repairs to the city. His wife has discovered the bunco correspondence and that the money saved from her economies of years has disapeared. The daughter enlists her lover to protect her father and his money if possible. The manner in which the boy does this nullifies the clever trickery used in the Satchel Game.

The bunco men are left possessed of the idea that each has cheated and deceived the other. Hiram, moaning over the possession of "tin cimbel and honest bricks," is rendered joyous again by the restoration of his money, and needless to state the youthful lovers find all obstacles removed from their path.

**KATHLEEN MAVOURNEEN (Mar. 17).**—The story of this three-reel subject is given in the review written by George Blaisdell, published on page 978 of our last week's issue. Exhibitors will please note this.

### CHAMPION.

**THE HONEYMOON LODGING (Mar. 17).**—Jack and Gertrude marry. They go to New York on their honeymoon, where they take lodgings. Later, they return to Jack's farm. In a foolish lover's quarrel, Gertrude leaves him. She goes to New York and rents the room where she and Jack spent their honeymoon. She secures a position in an office. Jack is despondent, leaves his farm and goes to New York in search of his wife. He loses his wallet containing his money and has to look for work. He secures a position as night watchman of the building in which Gertrude is employed. He goes to the same lodging house and Mrs. Stubbs, the landlady, rents him the same room, he occupying it by day and Gertrude by night, without either knowing that the other is doing so. Mrs. Stubbs is thus drawing double rent for the room. One night he forgets his keys and hurries back to get them. Gertrude is in bed. Reconciliation takes place. A year later Jack buys back his farm. They invite Mrs. Stubbs to live with them and to assist in caring for the newly born twins.

### UNIVERSAL.

**ANIMATED WEEKLY, NO. 52 (Mar. 5). Masque Carnival.**—The annual Grotesque Fete is held at Nice, France.

**The Mexican War.**—Devastation at Mexico City. Sub-title: Refugees in Camp.

**Pushball at Athens.**—This novel game is played by the Georgia University teams.

**"What's What" in New York.**

**The Soldiers and Sailors Monument.**—To the memory of those who fought in the Civil War.

**Derby Election.**—Exciting scenes in "Old Ireland" at the Declaration of Londonderry's Poll.

**Disastrous Granary Fire.**—Millions of bushels of wheat are destroyed by fire at Philadelphia, Pa.

**Wheels of Commerce.**—Cutting ice in the Adirondacks.

**Famous Indian Chiefs.**—Assemble in New York City to assist in breaking ground for monument site, at Fort Wadsworth.

**Change in Administration.**—Uncle Sam speeds the old and welcomes the new.

**United States Men O' War's Men.**—Middies at Guantanamo, Cuba, prepare to go to Mexico.

**Ski Jumping.**—At the famous winter resort, Chamonix, France.

**Victorian Steeplechase.**—This classic race is won by the United Kingdom at Melbourne, Australia.

**Fashions.**—Easter hats.

**Who's Who in Stageland—Carter De Haven.**—The famous musical star poses for the ANIMATED WEEKLY.

### NESTOR.

**THE VILLAGE CHOIR (Mar. 17).**—The choir practices and the quartette, driven to desperation by the frequent false notes played by the near sighted organist, complain. He leaves in a huff. The minister tells them that his daughter will be on hand next Sunday and will play for them. Mary arrives. She is introduced to the quartette who, during the week days, sow seeds and plough. The minister is writing a sermon when the deacon enters and demands the payment of the mortgage on the church. He is insistent, but promises to wait upon meeting Mary, when his heart melts at the sight of her loveliness.

On Sunday the music is faultless. It is the male portion of the quartette now at fault. Forgetfulness is the fault, caused by too close an interest in Mary.

At the close of the sermon the minister announces that a basket picnic will be given to raise the mortgage on the church. The day of the picnic arrives and the deacon soon finds that Bob is a strong favorite with Mary. He is very angry. He sees Mary tie a ribbon on her basket so that Bob shall buy it. He determines to frustrate their scheme and tells the minister that he will buy Mary's basket for he knows which one it is. Mandy, an elderly person with her eye on the deacon, changes the ribbon on Mary's basket to her own. The baskets are auctioned and Mandy's basket is put up first. The deacon buys it, much to his disgust and Bob's and Mary's enjoyment. Mary decides that her basket is not safe, so she and Bob borrow it when nobody is looking and depart for a more serene scene. The deacon is not to be denied, and having more money he outbids the boys and buys all the baskets, only to discover that Mary's is not amongst them.

The deacon departs in anger. He seeks out the minister and demands immediate payment of the mortgage. The auctioneer comes up with the necessary amount from the sale of the baskets—all supplied by the deacon himself. The church is free and the only two unhappy members are Mandy and the deacon. The rest rescue the baskets which the deacon has left and have a good time.

**HER FRIEND, THE BAD MAN (Mar. 19).**—Not having time to take their gold to town and knowing it would be unsafe to take it with him, John bids his wife, Mary, and their little girl, Marie, goodbye and leaves the gold with her. But he had not gone far away, before two desperadoes, Bill and Jim, who have seen Mary put the bag away, enter and ask her for food. While she is waiting on one, the other slips into her room and secures the treasure and, although Mary quickly holds them up with her rifle, they manage to get Marie between them and Mary as a shield, make their escape; but not until she has called for help and attracted the attention of a gunman, who is eluding the sheriff. Bill and Jim make off. Firing, Jim wounds Bill, who is carrying the gold and he falls from the horse. Sid takes the gold in exchange for his horse. Delighted with his bargain, he hurries on to avoid the sheriff, who takes Bill into custody and later captures Jim. Marie has run out to secure help for her mother. The child becomes confused and finally lost, so instead of reaching their neighbors, she finds herself in the desert. Sid also makes for the desert and it is the outlaw who rescues the little girl and brings her safely home. He learns that the gold belongs to Mary. At the cottage he is taken into custody by the sheriff, but John, who has just returned, declares he would use his influence to have Sid released and give him a fresh start in life.

**ROSES OF REMEMBRANCE (Mar. 21).**—Old Joaquin sits in the garden, gazing pensively at the grave under the rose bush. Several tourists catch the old man in a reminiscent mood and he tells them the story of the rose bush. It is as follows:

The scene is an army post headquarters. A coach arrives containing Donna Vasquez, her daughter, Giulia, and their friends, escorted by Joaquin. A wheel comes off the coach and Lieutenant Walton and his brother officers offer assistance, which is refused by the haughty Donna Vasquez. The ladies get on the horses and proceed on their journey, but Walton and Guilia have passed admiring glances and Walton has managed to possess himself of a pretty lace handkerchief in the brief interval.

Walton is captivated by Giulia's beauty. He finds an opportunity to return the handkerchief and later he is instrumental in saving her from a runaway accident. Acquaintanceship ripens into love, only interrupted by the recall of Walton. Before he leaves the lovers plant a rose bush together, he promising to return for her when the roses bloom.

Joaquin, unaware how far the friendship has gone, asks the Donna for Giulia's hand. He receives her consent, but the girl tells them her heart rode out with the American. The haughty Donna banishes the girl. Joaquin takes her to the Padre, who receives her into the mission. Then comes the waiting and the longing! Walton is killed tearing down the Confederate flag and nailing up the flag of the Union. Joaquin bears the news to Giulia. There is a thread of hope left in his heart.

Giulia tells him she will remain faithful to Walton's memory, and ever and anon they meet and care for the rose bush and now Joaquin sadly keeps his tryst alone.

### BISON.

**THE BATTLE OF BULL RUN (Mar. 18—3 reels).**—At the time the play opens the Southern army is harassing the Unionists. The Northern spy force is augmented and Grace, whose brother, Harry, is already in the secret service, joins it.

She meets Harry and together they take a coach to the Southern town they have selected to spy upon. A prominent colonel in the Southern army deals with dispatches, and it is this man that Grace investigates while Harry awaits events.

The colonel has a sweetheart, May, and Grace manages to get an introduction to her at a ball by purposely tearing her dress and appealing to May for help. This leads to an acquaintance with the Colonel, and she practices all her woman's wiles and fascinations upon him and he is impressed with her. Grace learns that important dispatches are to be forwarded and plots to get into the colonel's house. She manages matters cleverly, and contrives to have her carriage break down before his residence. The colonel endeavors to get rid of her, but she stalls him off until the arrival of May, when he has to hide her in the next room. May comes to warn him about Grace, for she is suspicious and her woman's intuition tells her that Grace is there for no good. The colonel tries to defend Grace, who gets a chance to change the dispatches for false ones, but drops a letter by mistake, and escapes by way of the window, giving the dispatches to her brother.

May sees the letter of commendation from the North. A servant has seen Harry. The colonel rides off after him. He catches up with him as they ride into the battlefield, and in a hand-to-hand duel Harry is killed by the colonel, who is himself mortally wounded by a stray bullet.

Grace returns to Washington and receives compliments and rewards. She returns to her home with a clouded conscience, and while sitting looking at her reward, the spectres of Harry and the colonel appear and beckon her. She is forced to go with them, and together they appear on the battlefield and they show her their own bodies, and slowly they fade away and their spectres enter their dead bodies.

She comes to and staggers to the stairs to get assistance. She faints and falls down the stairway and dies.

### REX.

**WAS SHE TO BLAME? (Mar. 20).**—Jack Gorman, a laborer, and an abusive, hard drinking man, treats his more refined wife as a drudge. Mary stands it until she sees an advertisement asking for a companion to an invalid girl. She steals away and secures the position. The invalid, Nell, is sister to the Rev. Charles Spencer, and Mary is soon happy again. Jack Gorman goes to Arizona and is very badly injured in a mine explosion. He is reported dead and Mary reads an account of the fatal accident in a newspaper. She nearly faints but foolishly fails to tell her sympathetic friends the cause. Jack is taken to a Los Angeles hospital and eventually recovers.

Poor Nell goes to her Maker, and Mary prepares to leave, but Spencer loves her and tells her she must be his wife. Jack reads the notice of the marriage and calls upon the minister begging for help. Spencer gives him money and advice, and Mary sees the man she thought dead in a looking glass as he is leaving the house.

The following day Jack gains admittance to see Mary. He endeavors to be familiar, but she repels him. He demands money. Spencer returns to the house unexpectedly and overhears the demand of the man and the protests of his wife. He interferes and the truth is told. Gorman tells the minister he wants money and not the woman, and Spencer, throwing off his coat, beats the brute and sends him away.

The following day Spencer and Mary agree that there is but one thing to do. Mary must return to Jack and try to affect a reformation. Jack has climbed to the small balcony and overhears. The balcony gives way, he falls and is killed. Spencer and Mary agree to bury the past.

**THE PEACEMAKER (Mar. 23).**—A self-sacrificing young woman, living in a small village, can have the handsome young blacksmith for the asking. But he has to work hard for his living and although she likes him well, she cannot see her way clear to encumber him with the care of her family, for her mother is weak and ill and her little sister must have the necessary schooling to fit her for life. She, therefore, keeps on putting off the marriage.

A stranger, born in the village, having made money, returns to view the scenes of his childhood. He is recognized by an old man as he steps into the blacksmith's shop to ask where he can obtain a room and board. The blacksmith directs him to the home of his sweetheart, knowing that the addition will be welcomed by her.

There the stranger takes up his habitation, and being a man of discernment, notes the beauty of her character. He even falls quietly in love with her, but will not let her see it because he knows of the relationship with the blacksmith. She, on her side, admires this quiet man.

The little sister returns home for a holiday and is an arrant little flirt. She is disappointed at the elderly appearance of the boarder, for she had determined to try and capture him. Instead she turns to the young blacksmith and sets her cap

# The YALE FEATURE FILM CO.

*CHAS. A. PRYOR, President and General Manager* (INCORPORATED)

SUITE 619, GAIETY THEATRE BUILDING
1547 BROADWAY NEW YORK CITY

***Coming March 20th, 1913***

# The Tonopah Stampede for Gold

***A Great Four Reel Feature***

This picture is now in course of construction at Tonopah, Nevada, and is the most thrilling melodramatic picture ever made. It shows the early days of Tonopah, the rush for gold, the strikes, and also many scenes both exterior and interior of the biggest mines in the world, including MIZPAH, BELMONT, BUCKEYE, WESTEND, TONOPAH EXTENSION, MIDWAY, HALIFAX, MERGER, ETC. This picture is the last word in moving pictures and over 500 artists are employed, the principal parts being played by Gov. TASKER L. ODDIE, present Governor of Nevada, and JIM BUTLER, the discoverer of the famous MIZPAH and BUTLER mines, and produced under the direction of CHAS. A. PRYOR, President of THE YALE FEATURE FILM CO. These pictures show the gold and silver veins in the depths of the mines fifteen hundred feet underground. See the thrilling race for claims. The Assay Office. Sensational runway down the mountainside, every minute replete with action. This shows every process the ore goes through until it is made into bars of gold and silver bullion. This is a typical Western picture, made by Western mining men, and is true to every day life. You cannot afford to miss this feature.

A full line of high colored eight, three and one sheet lithos accompany the picture, which consists of four reels of the most thrilling, sensational and educational action ever made.

WRITE OR WIRE FOR TERMS TO

# THE YALE FEATURE FILM CO., Inc.

SUITE 619, GAIETY THEATRE BUILDING
1547 BROADWAY NEW YORK CITY

for him. She is so pretty and bright that he loses his head, and although he tries to be faithful to his original love, he finds himself more and more captivated by this winsome little body.

The stranger looks on and disapproves. He determines to try and right the wrong for he has no mind to see the woman he thinks so much of suffer. He shaves his beard and deliberately puts himself in the way of the girl. She is surprised at the difference in him and thinks of the money he has and the fine time she can have. The older woman finds herself hurt at the change instead of being glad at it. She is depressed and sad. Having succeeded in attracting the girl from the blacksmith, the stranger goes to the blacksmith and has a talk with him, and the latter is ashamed and contrite. He meets the woman and tries to get upon the old footing, but she sorrowfully tells him that she can have no more to do with him—outside of friendship. The stranger does not hesitate to let the girl see he has been giving her a taste of her own medicine. She runs to the blacksmith, but he sends her away from him. He has no further use for her. The stranger, thinking his work is done and not feeling able to stay longer and see the woman's happiness with the blacksmith, tells her he is going. She is too proud to tell him she loves him and the day approaches and he bids her goodbye. He starts off with a dull heart and something in his manner bids her throw away her pride. She cannot bear to see him pass out of her life. She calls affrightedly—he turns and sees. He returns and folds her in his arms.

## ECLAIR.

**BUSINESS MUST NOT INTERFERE** (Mar. 23).—This time the trouble is with Snookums and the telephone, and his father has a real struggle to satisfy him. Snookums has a drum and father wants to telephone, but since Snookums believes in having a good time, and having a good time with him, at that present minute, means getting all the noise possible out of his drum; father has his troubles in trying to use the 'phone. The way father rushes around in order to figure out how he is going to keep baby pleased and still be able to use the 'phone gives ample opportunity for many, many laughs.

**THE DYTISCUS** (Mar. 23).—The Dytiscus is a species of the water beetle and they are abundant in stagnant water. The pictures give an unusually accurate idea of the development of this carnivorous insect." These scientific subjects are difficult to make, owing to the details necessary and this particular film contains a struggle between a Tripon which has been caught in the jaws of the Dytiscus for which the camera man had to wait a number of days before the exact positions desired could be secured.

# MUTUAL FILM CORPORATION.

### AMERICAN.

**WHEN A WOMAN WON'T** (Mar. 17).—Ed and George loved Betsy, but Betsy was a flirt. What more natural then, that Betsy should give to each a locket containing her picture and inform each of her unswerving love and devotion. But Betsy wouldn't marry a common village boy and they both set out, therefore, together to make their fortunes and win the coquettish Betsy.

Mining together, the boys accidentally came across each other's locket and there was trouble immediately. They took a few pot shots at each other by way of showing their faith in the flirtive Betsy. And, could they have been suddenly transported to their home town just then they would have seen Betsy pledging herself forever more to quite another chap.

Anyhow, a stray bullet uncovered a vein of gold. Also, it brought a natural cessation in hostilities, for gold veins are too rare to be thus ignored, even where love is concerned. So they agreed to divide the spoils of their claim and put the matter squarely before Betsy.

They returned and inquired the whereabouts of Betsy. A good-natured villager pointed her out, hanging fast to the arm of her recent husband. Beholding this sad blighting of their fondest hopes, Ed and George, who had a genuine fondness for each other, looked each other in the eye, shook hands, and decided then and there to lavish their joint wealth on two separate and distinct girls whom kind Dame Fortune, in good time, would see fit to send to them.

**THE LESSON** (Mar. 20).—Ed Williams and Bessie Thompson were country sweethearts. One day an automobile stopped and a handsome city man alighted, asking a drink of water. He was charmed at the sight of the fresh country beauty of Bessie, and took board with her father.

The days passed and Bessie grew to love the handsome stranger. But one day a letter came and the stranger after reading it, with a muttered exclamation slipped it into his pocket. From there it fell to the ground and Bessie picked it up. It read "My dear Herbert: Sorry to disturb your vacation, but you should be present at the Courcy reception for business reasons. Your wife, Jeanette."

Bessie, with the knowledge of this man's perfidy, found it easy to turn with more love toward the country sweetheart whom she had spurned for him.

**AN EASTERN FLOWER** (Mar. 22).—Harmonica Jack was not only foreman but a popular man as well. Phyllis, the ranch girl, loved him but to her Jack was merely pleasant. One day an Eastern girl came to see her friend Phyllis. The inevitable happened—Jack and the Eastern girl fell in love. Phyllis suffered cruelly in silence.

A good-for-nothing greaser also sees and desires the Eastern girl. He plans to kidnap her, but Phyllis overhears. Torn between her desire to see Jack and her friend irretrievably separated and her plain duty, Phyllis decides for the latter. She informs of the plot and the greaser is brought to justice.

## MUTUAL EDUCATIONAL.

**THE SUITOR AND THE MONKEY** (Mar. 20).—The Viscountess Ball was studying over two letters, one from the wealthy Baron and the other from Alfred, who was poor but who really loved her. It was a question of much money or much love. The pretty little lady was also troubled over another matter. Her pet monkey had died. She really felt that in either case, whether she chose the baron or whether she was to wed Alfred, she would probably be happy since one could give her what the other did not have. So she decided upon an unusual method of trying out these two men to see which could come the nearest to pleasing her, and giving her what she wanted. She gave them a task. The one who would find for her a monkey as clever as the pet she had so recently lost, would become her lord and master.

The two suitors started on the hunt for a clever monkey, and Alfred found that his wealthy rival was on the way to a dealer in trained animals, expecting with his wealth to be able to purchase what the lady fair desired. Alfred then rushed to the dealer, and after a hurried consultation seemed to be very much pleased. The baron arrived shortly after and was shown an unusually strange specimen, recently brought from Africa, a monkey which was said to be the most wonderful ever captured. Satisfied that he now could claim the beautiful viscountess as his bride, the baron had his new purchase forwarded at once to the lady's home. Upon arrival he proudly offered his gift to the viscountess, but they were both terrified a moment later when the monkey released himself from the cage and began to pursue the baron about the room. The wealthy suitor made a hurried exit while the lady fair was preparing to seek safety in another room, but the minute the baron was gone, the charming bride-to-be was greatly surprised to find the monkey at her knees telling her that she need not be frightened since it was Alfred himself and not a monster.

That settled all discussion; the baron's chances were gone and Alfred became the happy groom.

**COSSACKS IN THE URAL COUNTRY** (Mar. 20).—On the same reel is an unusually fine series of pictures of those wonderful horsemen, the Cossacks, who live in the southern part of Russia. These men form an important division of the Russian army, and their skill as horsemen is known over the entire world. Some of their wonderful and unusual tricks of horsemanship are shown in the picture.

## EXCELSIOR.

**A CADET'S HONOR** (Mar. 10).—Dick passes the entrance examinations to a big military academy, and very much pleased, he calls upon his sweetheart to tell her of his good fortune. She promises to wait for him and be faithful to him. He leaves his home town, assuring Alice that he will never forget her and will return after graduation to claim her as his wife.

He enters school. In the company of his fellow students he visits different girls known as the belles of the college town. He meets Helen Jackson, the college widow, who is being "rushed" by Dale. She likes Dick and they are soon going to parties and dances together, much to Dale's disgust. Still under Helen's fascination, the boy does not write to Alice who is heartbroken at his neglect. Dale, of a jealous disposition, looks about for some way to become revenged on the chap who has taken his girl away. One of the students receives a five hundred dollar bill which he places in an envelope and leaves in his room. Dale steals this and hides it in Dick's desk. It is found there by the officer in charge of the barracks who is searching the entire building. Dick is branded as a thief and is expelled in dishonor. He goes to Helen to assure her of his innocence, but she does not believe him and refuses to have anything to do with him. Returning home, his parents comfort him and Alice forgives him and believes in his innocence. At the academy, the envelope in which the five hundred dollar bill came is found in Dale's coat and he is accused and forced to admit his guilt. He is expelled and Dick is recalled and honorably installed among his fellow students. He has learned a lesson, however, for when Helen meets him and tries to make up with him, he puts her out of his life and remains faithful to the girl who has been faithful to him.

## RELIANCE.

**THE REPROBATE** (Mar. 12).—In an industrious, narrow-minded village, Larry is known as a reprobate because of his lazy life and the fact that he insists upon fishing on Sunday. In the poorer section of the town a starving mother pawns her wedding ring to buy food for her hungry child. The charitable ladies and the deacons visit her home and pry into her affairs. When one of them sees she wears no wedding ring, they all leave, highly indignant that they should have come in contact with such a person. The mother dies and the little girl goes out alone in the world in search of food. She enters the minister's garden where he is busy with his sermon. He cannot bother with the crying baby; he is too busy. She follows the charitable ladies but they do not even see her. But when she finds Larry, he takes her into his arms and his heart and sets a meal before her. Next Sunday he is the first at the church, and as he marches up the aisle, the ladies and minister look at him in surprise and wonder if Larry is fit to have the care of the child. The minister alone understands and bids "the reprobate" go his way, for he is a better man than any of them. And Larry goes off with the child—but not to fish—for the sweet responsibility of the baby means something to him—and he is going to train her in the way she should go.

**A REGAINED REPUTATION** (Mar. 15).—Mr. Beacon buys a diamond sunburst for his wife. He is followed home by Sarna, a crook, who looks through the window of the Beacon home and sees the husband giving the jewel to his wife. The Beacons go out motoring, but Mrs. Beacon forgets the pin which she leaves on her dresser. A cop, Hogan, comes to visit Mary, the cook, in her kitchen, and sitting down to enjoy a fine dinner, he removes his hat and coat. Sarna gets into the house and takes the sunburst. He is about ready to get away when the auto returns. He realizes he cannot escape without being caught, and as he is looking about for somewhere to hide, he sees the cop's hat and coat. He puts them on and going out to the front door meets Mr. and Mrs. Beacon on the steps. As they enter the house Sarna jumps into the auto and drives off at top speed. Hogan, as the master and mistress enter, looks about for his things and finds them gone. He is told of the cop on the steps and rushes out to see the machine disappearing in the cloud of dust. Hogan feels badly to think that he should have let a thief get away with a robbery almost under his nose. Seeing his motorcycle nearby gives him an idea. He will win back his reputation! Jumping on the cycle he starts in hot pursuit of the car and overpowering Sarna, he jumps into the car and clasps the handcuffs on him. The Beacons, who have followed in a friend's car which they met on the road, congratulate Hogan as he leads the prisoner off, after the sunburst has been restored to its rightful owner.

## MAJESTIC.

**THE BITER BITTEN** (Mar. 9).—Lawrence, employed by a large banking house, receives his share in a yearly division of profits and hurries to surprise his wife. On reaching the flat he finds a note from her saying that she has gone shopping. The house is upset, but Lawrence attempts to get himself some lunch, grumbling at her absence. He has no sooner seated himself at the table when the bell rings and a C. O. D. package arrives. He pays for it, but other packages arrive and he is frantic at the extravagance. When the last one has been paid for, his money is nearly all gone and he determines to teach her a lesson. He therefore puts the bedroom in a disordered condition and leaves a note saying that her extravagance has driven him to embezzle—that detectives even now may be after him. To add more color to the plot he gets the remainder of the day off, and going to a costumer's, disguises himself as a detective and returns to the flat to frighten his wife. In the meantime, however, she has returned, found the note and rushed off to the bank to plead for mercy with the president. He comforts her but gives the note to the bank detectives who hurry after Lawrence. He is in the apartment when the officers arrive and the disguise adds to the suspicions of the detective who refuse to believe the story he tells and hurry him off to jail. The wife sees her husband being arrested and follows to the station house. He is flung into a cell and she telephones to her father who joins her in short order. The bank president has arrived and the explanation satisfies him. Suspicion is laid by word that the bank examiners have found no shortage in their annual examination completed that noon and Lawrence is released, completely cured of any desire to play practical jokes again, but having succeeded in showing his wife the danger of extravagance.

**CHAPPIE'S CODE** (Mar. 11).—Chappie, a clever young crook released from prison, earnestly resolves to live right. Returning to the city he seeks his old "pal" and sweetheart, "The Fairy,"

MONOPOL
FILM CO.
145 W. 45th ST.
N.Y.

UPHOLDING
THE TRADE MARK OF
QUALITY, EFFICIENCY AND EXPERIENCE

THE CYCLONIC IMPLEMENT
OF UNANIMOUS POPULARITY THAT
FAIRLY SWEPT COMPETITION
INTO OBLIVION WAS THE FIRST
MARION LEONARD FEATURE PRODUCTION

# AS IN A LOOKING GLASS

AND THIS IS BUT THE FORERUNNER OF
FUTURE GREAT MASTERPIECES
SOON TO BE RELEASED

---

Film received this A. M. We were most anxious to see it on the screen. We took down the program at the Royal Theatre that we had for today and decided to run "As in a Looking Glass" this afternoon and evening. We have done an excellent business with it without any newspaper publicity whatever and every one that we speak to in regards to the production declare it the most wonderful and beautiful Dramatic production they have ever seen. The 3rd of last January, fifteen years ago, I started in the moving picture business, nothing over 50 foot subjects and you can imagine my feelings at sight of this "masterpiece."

Yours,

DAYTON FEATURE FILM CO.

(Signed) Will Hemsteger, Mgr.

and finds that she, too, has reformed and is working in a small jewelry shop. His joy at this discovery is turned to sorrow upon learning that she is to marry her employer, but he bravely gives her up. Chappie's old gang is still operating in defiance of the police, and the chief of detectives decides to make Chappie go back to his old associates, win their confidence and betray them. When Chappie refuses to do this, the police begin a series of persecutions that will force him to do their bidding. He is hounded about; they won't let him hold any job, "put his landlord wise" and keep him moving, and refuses to allow him on the streets at night. Unable to get work, penniless, hopeless and homeless, his condition grows desperate. Then the shop where "The Fairy" works is robbed. Without searching for any clues they arrest Chappie. He stoutly asserts his innocence even through a brutal "sweating," but when they find a photo of the "Fairy" in his pocket, they threaten to arrest her as his accomplice. He, although innocent, agrees to confess to the crime if they will not molest her. The jeweler going to headquarters accidentally sees the photo and learns of "The Fairy's" past life. Returning to the shop, he bitterly denounces her and refuses to have anything more to do with her. In the meantime, a wealthy Mr. Brown discovers that his chauffeur is the thief and has him arrested. The thief confesses and clears Chappie and in the presence of all the interested parties the story is unfolded. Brown sympathizes with Chappie, offers him employment and dares the police to persecute him further. And "The Fairy," ignoring the now repentant jeweler, with a heart full of love and gratitude, gives herself to the faithful Chappie.

## KEYSTONE.

**THE SLEUTHS AT THE FLORAL PARADE (Mar. 6).**—Advantage was taken of the fact that a floral parade was being held at Pasadena, Cal., in which the Keystone car was entered and won second prize, to produce a comedy film around the incident. Fred Mace and Mabel Normand are invited to take part in the parade, and Mack Sennett plans to keep her away and take her place. Accordingly Mabel is locked up in her dressing room, but she escapes after considerable difficulty. She rushes to the line of march and makes frantic and amusing efforts to catch the Keystone automobile, while the two sleuths attempt to dodge her. Mabel gets into difficulties with the police who are endeavoring to maintain order, and is championed by Ford Sterling, who is among the spectators. She finally gains her rightful place in the auto.

**A RURAL THIRD DEGREE (Mar. 6).**—Si marries a guileless country maid, and receives among his wedding presents a bottle of liquor. The bride samples it in Si's absence, and being unaccustomed to drink, is overcome and falls on the table in a stupor. Si discovers her just as a party of neighbors are coming to congratulate the young couple, and hides her in the yard, laying her on a bench. An inquisitive visitor finds her and reports to the constables that Si has killed his wife, and he is apprehended. The rustic sleuths emulate the stories they have heard of famous detectives, and put Si through the third degree, bringing about screaming situations. As a last resort they blindfold Si and bring in the "body" of the dead woman. In a melodramatic scene the bandage is removed from Si's eyes, and at that moment the "corpse" comes to life.

## BRONCHO

**SINS OF THE FATHER (2 reels—Mar. 12).**—Bill Hines, a famous cracksman, lives with his daughter whom he compels to assist him, disguised as a boy. Mary is a sweet, gentle girl who abhors the life her father leads, but is dominated by him. A detective shadowing Hines sees him loitering around a bank, and suspecting that Bill has designs upon it lays a trap for him. That night when Bill effects an entrance he meets a warm reception from the squad of detectives lying in wait for him, and is captured after a desperate struggle. Mary escapes, pursued by the officer, and makes her way to the top of a building, thence onto the roof of an adjoining house. Nearly fainting with fear, she raises the skylight and enters, dropping into a room in which a good priest is praying. The priest is startled, but will not listen to her pleadings to help her escape. In desperation she pulls off her cap, permitting her long hair to fall over her shoulders, and the priest is thunderstruck to discover she is a girl. His sympathies are aroused, and when the pursuing detective arives the priest secretes her in the room and saves her from capture.

Mary tells him the sad story of her life, and the priest determines to aid her, sending her to Father Pizzato, at Rockridge, Ariz. She joins a band of emigrants, who are attacked by Indians, and a sensational battle ensues. The emigrants are saved from destruction by the timely arrival of a troop of cavalry who rout the redskins. Lieutenant Colt meets Mary, and sees her safely to Father Pizzato's mission.

Bill Hines receives a heavy sentence, and is put at hard labor. One day he makes a dash for liberty, and though fired on he manages to escape. Hungry, penniless and hunted, he joins the army and is sent to a distant post. Three months later, Mary attends a military ball, escorted by Lieut. Colt, and meets her father. He tries to force her to go away with him, and she confides in the priest, who advises her to stand firm. The next afternoon the pay for the fort arrives and Bill determines to steal it. He attempts to secure the assistance of Mary, and that night she hears him at work and tries to prevent the robbery. She surprises Bill, but he throws her to the floor, and grasping the money bags tries to escape. Lieut. Colt sees him at the window and fires, and Bill falls back in the room—dead. People rush into the room, and Mary is plunged in sorrow, fearing that exposure is inevitable, and that Lieut. Colt will cease to love her, but he leads her gently outside and tells her that Father Pizzato has told him her story, and the only thing that matters is their love. The picture closes with the kindly priest placing her hand in that of Lieut. Colt in an affecting scene.

## KAY-BEE.

**THE SERGEANT'S SECRET (2 reels—Mar. 14).**—Lieut. Jim Brice is the wayward son of the Colonel. Troubled over his boy's conduct, the Colonel requests Sergt. O'Grady to keep an eye on him. Jim frequents a gambling house kept by a Spaniard named Gomez, and one night loses heavily, being finally compelled to give Gomez his I. O. U. for $1,000. Upon his return home, Jim, in a tipsy condition is seriously upbraided by his father, who threatens to disown him in a highly dramatic scene. Jim has been carrying on a clandestine courtship of a pretty Indian maid, Winona, and he promises to elope with her and build a home away in the wilderness. Gomez takes advantage of the desperate financial situation of Jim, and demands payment of his I. O. U., agreeing, however, to cancel the indebtedness if Jim will tip him off when the payroll money for the fort will arrive. Jim gives him this information, and Gomez and his band waylay the stage dressed as Indians, and massacre the escort. When Jim learns of this he is stricken with remorse, but dare not reveal his knowledge, for fearof implicating himself. The Indians are believed to have been the guilty parties, and with a strong guard of soldiers the Colonel calls at the Indian camp and demands that the Indians deliver to him the guilty parties, telling them that if the culprits are not given up within twenty-four hours they must suffer the consequences. At the scene of the battle, Sergt. O'Grady finds a cuff link and suspects that white men have done the deed. He says nothing, but does some clever detective work. In the saloon Gomez is playing cards, and O'Grady gives the cuff link to the porter and tells him to let on that he has just picked it off the floor. Gomez claims the button, exhibiting the mate as evidence of ownership. Jim has been distracted, and takes a drink. His sister sees him enter the saloon and sends O'Grady in after him. When Jim comes out his sister puts her arms around him and tries to make him come home. Winona sees Jim's sister and thinks her a rival, and her heart is filled with jealousy. Jim decides to call at the robbers' hiding place and demand that they return the money. Winona follows him, stealthily, and sees the gang. Fearing for her people, and burning with a desire for revenge, she tells the chief where the money and the thieves are. He decides to capture them, and save himself and his people from the unjust wrath of the soldiers, and starts out with a large company of braves in war paint. O'Grady has also trailed Gomez to his hiding place, and rushes to the fort for assistance just as word reaches the Colonel that the Indians are on the war path. The Colonel immediately starts out to intercept the Indians, leaving word for his son to accompany O'Grady and capture the bandits. In the hut Jim has met with surly resistance to his demands, and he is finally knocked down and bound. The Indians attack the hut, and Gomez releases Jim and permits him to defend himself from the redskins. The Colonel reaches the village and is informed of the object of the Indians, and gallops toward the hut. O'Grady, at the head of his men, drives off the Indians and breaks in the door of the hut, in which the bandits have been all killed and Jim is mortally wounded. As the Colonel reaches the scene with his soldiers, O'Grady tells him Jim died fighting the bandits, keeping from the father the real story of his son's disgrace. Jim is buried with all military honors, and the old sergeant watches the funeral procession with a grim look on his face, resolved to guard his secret.

# FILM SUPPLY COMPANY

## GREAT NORTHERN.

**FRITZ AND OSCAR OUT OF LUCK (Mar. 15).**—This is a humorous little tale of two portly comedians who find themselves "down and out" in an obscure village far away from the scenes of their earlier triumphs. They have reached the end of their financial resources and decide, after much furious thinking that something desperate must be resorted to if they are to eat and get back to the Rialto. They engage a large hall, after impressing the landlord with their supposed fame and hang a curtain across the center of the room. Then they cause to be advertised an announcement that two of the world's most famous comedians will appear and that as a matter of courtesy, Madame Bernhardt will consent to supply a classical dance. The entire village turns out to enjoy the advertised treat and standing room is at a premium. At one of the hall, divided by the curtain, Fritz takes the money from the expectant amusement seekers and at the other end, Oscar performs a like service. When the hall has been filled to capacity on either side of the curtain, the two scheming comedians depart silently and swiftly. Time passes, and the audiences, for there are two, become impatient. Hand clapping and whistling are heard on one side of the curtain and this is repeated on the other side. Finally the audiences become suspicious and the curtain is pulled aside. When the trick is discovered the two audiences join issues and with a cry of rage the villagers scour the countryside in search of the scheming comedians. They are overtaken after an exciting and comical chase and what happens to Fritz and Oscar must be seen to be fully appreciated.

## GAUMONT.

**GAUMONT WEEKLY, NO. 52 (Mar. 5).**—**The Spanish Boy Scouts.**—Barcelona organization five thousand strong celebrates second anniversary.

**The Carnival at Nice.**—Annual flower pageant brings great throngs to French resort.

**Blessing the Waters.**—Black Sea, at Constanza, Roumania, scene of ceremony and sports.

**A Dock for Submarines.**—Curious cradle for under water boats is launched.

**An Indian Memorial.**—Rodman Wanamaker and fifty red men dedicate proposed site on Staten Island, N. Y.

**The Leopard's Spots.**—They form the latest fad in French fashions.

**Water Sports at Sydney.**—Australian City boat teams perform unusual feats.

**Skiing.**—Norwegians enjoy national winter pastime.

**The Kaiser's Birthday.**—Germany remembers the 54th anniversary of Wilhelm's advent into the world.

**The Dog Show.**—The Westminster, N. Y. Kennel Club prize winners.

**THE SCULPTOR'S STRATAGEM (Mar. 6).**—Preston Parr, sculptor by inclination, goes for a dip in the ocean. While he is dipping he sees a maiden fair. He follows her to the hotel. She is the daughter of Hector David, an art critic.

Mr. David has high ambitions for his daughter and that it would have been folly, for a humble sculptor to mention his ambitions to become a son-in-law. Therefore, on the grounds of art only, Parr invites David to visit his studio. The critic has severe tastes and he doesn't wax enthusiastic over the clay of the young sculptor.

Parr takes one of his statues and goes down to the sea, where he buries it, covering it with seaweed. He leaves part projecting. He suggests to the critic and his daughter that they go fishing. Parr adroitly steers the critic into the place where he will find the buried "treasure." The critic is highly delighted. He believes it to be an ancient piece of art long buried.

He heralds his discovery in the newspapers. He offers it for sale. There gather many collectors. David describes the statue as being mentioned by Cæsar in his account of the naval fight won against the Britons.

This antiquity raises interest to the extent that one bidder offers $10,000. David looks indignantly at the man who would offer such an insignificant sum. In great fear and trembling lest his bid be accepted, Parr, who probably owned as much as thirty cents at one time, says reverently, "I double the bid. Surely this work of infallible art is worth it." Another man bid $30,000. It is sold to him.

Parr then decides that a confession would be in good order.

When the critic arrives at the studio the following day there is an exact duplicate of the statue that had been found on the seashore and had just been sold. Parr brings them forward and discloses the two missing arms of the other statue. "I'll give these two arms for your daughter's hand," said he to the amazed art critic. "If you don't agree, I will tell all to the world." "Then I would have to return the antique friend's money," moans the art critic. The latter sees that he is in a bad predicament. If he refuses Parr will tell the world that Hector David, art critic, has been hoaxed, and that he doesn't know more about statues and sculpturing than does an entry clerk in a sausage factory. David sees the joke and gives his blessing.

**ON THE BRINK OF DISHONOR (Feb. 25).**—Mr. and Mrs. Darrell, contentedly married, invite Mr. and Mrs. Lorrimer, their city neighbors, to spend a week at their country home. Mr. Darrell finds Mrs. Lorrimer interesting. His interest grows. Mrs. Darrell notices it. Mrs. Darrell, looking out of her window, sees her husband and Mrs. Lorrimer in earnest conversation.

In the evening Mrs. Darrell sees the silhuoette of Mrs. Lorrimer in the hallway. It moves toward Mr. Lorimer's study. Mrs. Darrell follows. She sees Mrs. Lorimer sit at a desk and write a note. She leaves it on the table and silently returns to her room. rs. Darrell opens the note, which is addressed to her husband. It reads: "I am deeply hurt by your wife's attitude. To-

## ONE, THREE AND SIX SHEET POSTERS *Now Ready on*

***LUBIN'S TWO REEL SPECIAL, Released March 21st***

### "TAMANDRA, THE GYPSY" and

***KALEM'S TWO REEL SPECIAL, Released March 22d***

### "BATTLE OF BLOODY FORD"

ALSO THREE SHEETS for these regular releases for the week of March 17th.

**KALEM**
The $20,000 Corot.
Prisoners of War, and
Threes and Sixes.
The Honor System.

**LUBIN.**
Greed for Gold.
Dolores' Decision.
Mr. Jinks Buys a Dress.
Friend John.
Pete, the Artist.

**BIOGRAPH.**
A Delivery Package.
Near to Earth.
Fate.

**A. B. C. COMPANY** Cleveland, Ohio

---

# SWAMPED!

with Letters and Telegrams of Praise from Buyers and Exhibitors from every nook and corner of America and Canada.

## PALACE OF FLAMES (Outsold) and GREAT AERIAL DISASTER (Selling)

### Have Taken the Country by Storm

It takes but a glance at an **Itala Feature** to find the reason. Big films are in demand and **Itala** plunges big money in every one to make big sales.

NEXT MONTHLY RELEASE NOW READY

# THE SHADOW OF EVIL

COPYRIGHT 1913

A wonderful story of city and sea with a realistic steamship disaster and railroad accident, shown in **two parts**

BEAUTIFULLY TONED AND TINTED THROUGHOUT

**POSTERS** ONE SHEETS, THREE SHEETS, SIX SHEETS IN SIX COLORS.

**12 Cents Per Foot**
One print required for each 3,000,000 population.

**HERALDS** PHOTOS, SLIDES, CUTS, ETC. ALL SPECIAL.

SEND 25 CENTS FOR POSTER SAMPLES, HERALDS, PRICES

Coming Soon **"TIGRIS"** World's Greatest Detective Film

**ITALA FILM CO. of America**

HARRY R. RAVER
Manager

Columbia Theatre, New York

THROUGH FILM SUPPLY CO.

MARCA DEPOSITATA
ITALA-FILM
·TORINO·

morrow I shall be at your old shooting lodge, Louvray, at four o'clock. Until then we must not be seen together. Agnes Lorrimer." Mrs. Darrell seals the letter and puts it where she knows her husband will find it. She then writes to Mr. Lorrimer, who has gone away, telling him that his wife has the tryst appointment at the Louvray Lodge. Mr. Darrell and Mrs. Lorrimer meet at the Lodge. Suddenly the door is opened. Mrs. Darrell confronts them.

Mr. Lorrimer has received the anonymous letter. Enraged at the possibility of his wife's unfaithfulness, he hastens to the Darrell home. Mrs. Lorrimer is out. He takes a revolver and hurriedly goes out. Mrs. Darrell is accusing Mrs. Lorrimer and Mr. Darrell of their shame when the outraged wife sees Mr. Lorrimer dash up on his horse. Mrs. Darrell now regrets the move which will bring dire trouble to her husband. Accordingly, to save him she has to save Mrs. Lorrimer.

She pushes Mrs. Lorrimer into an adjoining room. When Lorrimer rushes in, revolver in hand, there is only Mr. and Mrs. Darrell to receive him. He is quick to see, however, that all is not right. He senses the "double cross." The door, unfortunately, had not been altogether closed. He hears his wife move within. He dashes aside the door and, grasping the culprit by the hand, jerks her into the room where the Lorrimers wait. In spite of the suspicious circumstances it might never had become known to Lorrimer had not his glance fell upon the table. Here, where it had been carelessly laid down, was another note to Darrell. It read: "My dear Friend: It would be a crime for you to ruin your wife's happiness. Also for me to break the heart of my husband. I will find an excuse for leaving your house tonight. Agnes."

There is an exchange of glances, a little anguish mixed with relief, and all four go out into the world to attain the conclusion which every spectator may draw for himself.

## THANHOUSER.

**AN HONEST YOUNG MAN** (Mar. 9).—Two magnates of Wall Street who had had many dealings with each other, met at a summer resort. One was accompanied by his daughter, and the other by his son, and each parent boasted of the good qualities of his offspring. One man told of his boy's business ability, the other of his girl's beauty and accomplishments. Day by day they increased their boasts until finally the statement was made that the son "was so honest he wouldn't rob a blind man." For the first time a statement was questioned, for the father of the girl, blase after so many years on the stock exchange, could not conceive that such a man existed. The boy's father was confident of his heir's fidelity and willingly agreed that the matter should be tested. The father disguised himself as a blind man, mutely appealing for charity with a tin cup, and in that cup he displayed a $500 bill which was to test the youth's honesty. The other broker gave warning when the son approached and from a place of hiding watched to see how the experiment turned out. A moment later the father's head was bowed in shame, for his son took the bill.

The other broker jibed and jeered at the unhappy parent, but consented to delay judgment until the young man returned, the boy's father being convinced he would purge himself of evil. It turned out as he had expected. Some hours later the youth came rushing back, trembling with emotion, restored the $500 bill and in addition poured into the cup his own money and jewels.

"It was conscience," said the happy father.

"I can't understand it," mused the other broker, but convinced against his will, he brought his daughter forward to give her the pleasure of meeting an honest man, one who had learned the ways of virtue in Wall Street.

There was another story, but the young man never told it. It involved a series of astonishing misfortunes and when he saw that his hoodoo was working overtime he tried to appease it and did.

For, as said before, he was an honest young man from Wall Street.

**JUST A SHABBY DOLL** (Mar. 11).—The little girl tripped into the library one evening "to kiss papa good night." She found him with a doll in his hands, a shabby disreputable toy, which had never been of any great intrinsic value. It puzzled the little girl and she asked questions. The father was in a reminiscent mood that evening, so he took his little daughter on his knee, and told her the wonderful history of the shabby doll.

It seems that years before a friendless little newsboy met a little girl who was beautiful and kind and rich. The boy was able to do some favors for the little girl, and she was so kindly in her appreciation of them that the boy decided nothing was too good for her. Therefore at Christmas time he wasted an extraordinary amount of money, he thinks now it was twenty cents, in the purchase of a doll, which seemed to him to be a thing of beauty.

Well, the years passed, and the ragged newsboy grew up to be a fine, manly youth, while the little girl developed into a beautiful woman. They loved each other, but the girl's father pointed out that the young man did not have sufficient funds to support the girl in the station of life to which she was accustomed. The young man went west to make a fortune, and at first had many trials and suffered long from illness. When he made the fortune and came east with it the girl he loved had disappeared. He learned that her father had lost all his money, and that the girl had wandered out into the world to earn her own living, but he did not know where she was. Then one day while a guest at a house party, a child displayed the doll she had taken from the trunk of her governess, and the governess came in to reclaim it, and the boy recognized the girl he had sought and every one rejoiced and the marriage bells rang soon afterwards.

The little girl who heard the story rejoiced when she found that her parents were the principals in it, and vowed she would cherish "the shabby doll" as long as she lived.

**THE IDOL OF THE HOUR** (Mar. 14).—The young artist had searched Paris for a suitable model to pose as a shepherdess in a new picture which he hoped would win him fame. But none of the models pleased him, and at last, feeling that he could not do justice to the picture, he decided to postpone his work and take a walking trip through France.

In a little hamlet far removed from the cities, the artist found the model for his picture, a beautiful peasant girl, tending her sheep on the hillside. He tried to induce her to return with him to Paris, but she demurred, and he went back to Paris alone. But the girl thought often of the stories he had told her of the wonders of the French capital, and the simple country life palled upon her, until one day she left her country home forever and journeyed to the great city. The artist received her joyfully. She was a great success as a model, and the painting made the artist famous.

As time passed, the liking that the girl had for the artist grew into love; but it was not reciprocated, for to the man, she was merely a beautiful model. The model was the idol of Paris, but although many of her admirers were far richer than the artist she cared only for him. The artist gave his love to another woman and married her.

When models cease to be young, they are no longer in demand, and this the former shepherdess learned all too soon. Slowly she sank in the social scale until at last she was glad to earn her living as a cleaner in office buildings.

One day the woman, now old, was sent into a studio building to scrub the floors. She entered a studio and commenced her work. A man sitting at an easel, painting, turned as she entered, then seeing that it was only the scrubwoman, continued his work. But the woman stood aghast, her heart struggling with conflicting emotions. For the artist was the man whose reputation she had made, and whom she had loved in the years gone by. Her heart filled with yearning, she stretched out her arms to him as he sat, busily working at his painting; then as a realization of her position came to her, she picked up mop and pail and staggered out of the studio and his life forever.

## SOLAX.

**IN THE WRONG FLAT** (Mar. 19).—While Violet is away from home, her husband, the Rev. John Smith, gets tired of boarding and takes up housekeeping. It so happens that Rev. Smith rents rooms in the same house in which lives a Mr. Jack Smith and his wife, Nora, and this causes much trouble. Violet Smith comes home from the country, goes into the wrong flat, and no one being home, makes herself comfortable. Later, she hears someone moving in the next room, thinks it is her husband and kisses the wrong man. Jack Smith and his friend, Harry Rogers, who is visiting him, upon finding out that there is a strange woman present, plan to get rid of her and while doing so, in walks Nora, Jack's wife. This starts a whole lot of excitement, in which Jack Smith tries to keep his wife, Nora, from going into the room where Rev. Smith's wife, Violet is, and Harry tries to stop laughing. This is rather a compromising situation for both. After much trouble and many funny incidents, Violet's husband, the Rev. John Smith, hears the noise, goes down to see what the trouble is, finds his wife in the other man's flat, and after more trouble and excitement, comes explanations which ends by the Rev. Smith taking Violet in his arms.

**THE WAY OF THE TRANSGRESSOR** (Mar. 21).—Margaret Summers is married to Philip Summers, a mean-spirited adventurer who skates dangerously on the edge of the law. He ill-treats her and makes her thoroughly miserable. Finally he gets into trouble with the police and returning home packs up some things in a bag, takes Margaret's earrings from her, strikes her and deserts her.

Forced to do something to earn her living, she obtains a position in the office of Gerald Pribyl as a stenographer. Pribyl becomes interested in he and eventually seems about to propose marriage to her. She learns of the death of Summers and then, when Pribyl does propose marriage, she feels free to accept him. They are married.

One evening Pribyl is forced to leave on a business trip, and bids his wife and child farewell. A strange man has been seen hanging about the house. When Pribyl has gone a burglar makes his way into the library where the safe is kept behind a screen and proceeds to open it. Margaret hears a ring at the bell and goes to the door. Summers walks in calmly and makes himself at home. Margaret is horrified at the situation.

Summers makes his statement brief. He wants money, and a lot of it. If he doesn't get it he proposes to wait until Pribyl returns, and explain the situation to him. Margaret is desperate. Summers proceeds to establish himself to wait, and starts for a table on which are a decanter and glasses. The burglar believes he is discovered and in a panic springs from his concealment and shoots Summers dead. Margaret is horrified, but suddenly sees that her problem is solved. She picks up the burglar's weapon when he has fled and on the arrival of her husband allows him to think that Summers was a burglar and that she shot him. The police are notified and remove the body.

## PILOT.

**LINCOLN FOR THE DEFENSE** (Mar. 13).—This picture play illustrates an episode in President Lincoln's life prior to his election for Congress. It is historically accurate in every particular. It is the day before his final address to the electors and his success depends upon his final speech, which he has positively promised his political managers to make. A letter arrives from a poor mother whose boy is to be tried for murder, and she begs Lincoln to apear in his defense and save her child. Despite the protestations of his political managers, he determines to chance losing the election, in order to save the child. He tramps to the little courthouse, and in an impassionate plea to the jury tells them how this woman befriended him when he was a poor boy, and how he had held the accused in his arms as a baby, and by appealing forcibly to their paternal feelings, he succeeds in having a verdict brought in of not guilty.

## MISCELLANEOUS

### KINEMACOLOR

**VENICE, CALIFORNIA.**—Kinemacolor proves that it is not necessary to take a long sea voyage in order to see "A City of the Sea," for there is a veritable Venice on the southern coast of our own California. Although not so old, of course, and constructed on a smaller, more modern scale, this American Venice has plenty of room to grow without encroaching on the sea, and in its miniature way is just as picturesque, if not as dirty, as the ancient city on the Adriatic. Neither is it necessary to sail to the Hawaiian Islands in order to see the celebrated sport of surf board riding, for Venice boasts a number of natives and visitors who are expert as the original Kanakas. It is an impressive sight to see these bold swimmers riding the Pacific rollers while standing upright on a board, but it is a ticklish trick as well, and Old Neptune's untamed seahorses frequently give their riders a spill, which adds to the comedy effect. This film concludes with the remarkable performance of a cowgirl lasso expert, who dons a brown velveteen coat while keeping the riata constantly circling in a ring around her.

**NIAGARA FALLS.**—The Niagara River extends between Lakes Erie and Ontario, having a descent of 326 feet throughout its course of 36 miles. The Falls, preceded and succeeded by rapids, are the largest in the world. The Canadian or Horseshoe Fall, is 6240 feet wide, with a descent of 158 feet, and the American Fall is one-third the width of the Canadian, with a descent of over 162 feet.

Some wonderful effects are obtained in the film which gives extraordinarily beautiful views of the clouds of spray and of the sun shining through the mist, giving rainbow effects. We see the Clifton House Hotel on the Canadian side; the Canadian-American Bridge and the famous steamer, "Maid of the Mist," going towards the base of the Falls, just above the Cave of the Winds; below the American Falls—a rising panorama; the view from Goat Island—a rainbow effect is clearly discernible here; the Horseshoe Falls; the American Falls—close view. Same from below. Crossing the rapids by the bridge of Sister Island; the bend of the Horseshoe Falls seen from above; Lookout Point, from which visitors observe the Horseshoe Falls; the American Falls—the two Falls from the Suspension Bridge—the American Falls are the nearer and the Horseshoe may be observed some distance beyond; at the foot of the Canadian Falls; the American Falls from the Canadian shore. This view gives a clear idea of the breadth of the Niagara Falls—the distance here is nearly a mile across. The "Maid of the Mist" proceeding towards the Falls and returning.

**A SCRAP OF PAPER** (2-reels).—It tells the story of a foolish letter, written by a young girl, Louise, to her young lover, Prosper, hidden in their post-office—a statue.

Three years later the girl returns, the wife of Baron Ravel. The lover also returns, and both try to get prosession of the letter in the statue, their efforts producing many comedy situations. A mischievous cousin, Suzanne, sees them, and

# UNCLE SAM

INSISTS THAT

# The Greater New York Film Rental Co.

**Stay in Business to Supply Licensed Film and Specials to all Exhibitors**

## JUSTICE

**has been done**

You need no longer fear the dictation of **"The Powers That Be."**

## The Greater New York Film Rental Exchange

is now ready to serve films at popular prices in the following states:

**State of New York**
**State of New Jersey**
**State of Massachusetts**
**State of Pennsylvania**
**State of Maine**
**State of Rhode Island**
**State of N. H.**
**State of Vermont**
**State of Conn.**

You can select your own program at

## The Greater New York Film Rental Exchange

You can book ten days ahead at

## The Greater New York Film Rental Exchange

You can take what you like and if you don't want it you don't have to take it. We do not try to dictate what you must exhibit in your theatre when getting your service of

## The Greater New York Film Rental Exchange

Only pictures released by the **licensed** manufacturers of the **Motion Picture Patents Company** are supplied by us to exhibitors.
You have the choice of **42 regular releases** and **4 specials** per week when booking with us.
Our object in bringing this Ad to your notice is to let you know what a good, dear uncle you have in

## THE GREATER NEW YORK FILM RENTAL COMPANY

**116-118 East 14th Street, New York**

**Write, Wire or Call for Our Representative.**

interferes just as Prosper succeeds in lifting the statue. The letter falls to the floor. Dinner is announced. Suzanne remains with Prosper and begs for the letter. He refuses; she wagers she will get the letter and make him burn it before her eyes. He accepts.

The search takes place in Prosper's rooms, to which he conducts Suzanne, and laughingly goes out. In possible and impossible places she searches finally finding it in an old envelope in a tobacco jar. Meanwhile Louise, growing impatient, takes a handsome shawl and comes to Prosper's rooms. The Baron, recognizing the shawl, follows. Louise is hidden, but she leaves the shawl. Suzanne claims to have worn it and the Baron leaves, Louise going home by another way.

Suzanne destroys all matches, twists the letter up and throws it on the hearth. When Prosper returns she pretends to be asleep. On awakening she asks for a cigarette. Prosper, finding no matches, lights the twisted letter in the fireplace and then throws it out the window. The scrap of paper is picked up by the Baron, an old naturalist receives it from him and wraps a beetle in it.

Suzanne and Prosper, alarmed, make a desperate hunt for the scrap of paper. They enter the drawing-room just as the Baron is about to read it. Suzanne quickly claims it as hers, Prosper declaring he wrote it. Taking a candle from the table, Suzanne begs Prosper to burn it, he refusing unless she will marry him. The scrap of paper is burned and four people made happy.

**THE ENCHANTED LEG.**—A grouchy old Dutchman, Hans, has two daughters, whom he treats abominably. From morning till night it is nothing but cross words and frowns. Hans also has a wooden leg, with which he kicks all who cross his will. The oldest daughter, Gretchen, has a lover, Fritz, but Hans wants her to marry an old skinflint, Peter, by name. Fritz is forbidden to come to the house, and despite the appeals of Gretchen, Hans sets the day for her to marry Peter. The younger daughter is crying in the yard, when a fairy appears to her. On learning the cause of those tears, the fairy throws a spell of enchantment over that wooden leg of Hans.

From now on laugh follows laugh. Hans tries to kick, but the leg will not obey him. Peter informs Hans that Gretchen has gone to the church to marry Fritz. Thither comes Hans, but at the church the leg will not let him enter, instead it whirls him about in circles. The young folks hasten home after the wedding frightened, but willing to face the consequences. The leg rushes Hans home, makes him go to the closet and get out his choicest viands for the wedding feast.

When Hans is fully punished, and acknowledges the error of his ways, the fairy removes the enchantment, and on the arrival of old Peter, the leg kicks him out the door. Her mission over the fairy vanishes, leaving a united family around the table.

## UNION FEATURES.

**THE MIRAGE.**—Arlette, the daughter of an old music master, possessed a wonderful voice. Although simple and untrained in the ways of the world, she was fortunate enough to secure a position with a famous Parisian Opera Company.

Then she felt that indeed her dreams of a wonderful success had come true. But in this same organization was Gaby Dablys, who became extremely jealous of Arlette on account of her meteoric success. Her jealousy prompted thoughts of vengeance.

One night, just before Arlette's first entrance, she induced her to partake of some wine, which she had previously drugged. Overcome by the powerful narcotic, Arlette made a miserable failure.

The chagrin and disgrace of it all caused the poor girl to lose her reason. In this pitiful condition she was brought back to her father's house.

The revenge of Gaby was short lived. Slowly but surely remorse overtook her. At last, unable to stand the lashings of her conscience, she went to the home of Arlette to endeavor to alleviate the suffering she had caused.

For weeks and weeks she cared for her, watching and waiting for a flash of reason in those staring and vacant eyes, but to no avail.

One day, while seated at the piano, Gaby unconsciously wandered into the old familiar role of Arlette. Slowly the haunting melody called back her fleeting reason. Her first rational thought was one of revenge, but Gaby pleaded so hard for forgiveness, that Arlette was touched with pity. Extending her arms to the thoroughly repentant Gaby, all is forgotten.

**THE IRON MASTER.**—When Gerval, the Iron Master, refused to sell out to the Steel Trust, Durville, the agent of the monopoly, planned to ruin him.

In the firm of Gerval was one restless and evil spirit, Bertrand, by name, who listened to the counsels of Durville and immediately set about to stir up discord and strife among the workmen, which would eventually end in a strike. His actions caused his discharge by Hubert, the superintendent, a tried and true friend of Gerval.

The men, angered by the dismissal of Bertrand, demanded the resignation of Hubert on threat of a strike. Rather than have this occur, Hubert wanted to forfeit his position, but Gerval refused to accept this sacrifice and dumbfounded Hubert by asserting in the presence of the workmen that he—Hubert, was the owner, and himself, Gerval, the superintendent.

That afternoon the strikers attacked Gerval's home. In the rioting, Germain, the daughter of Gerval, was injured by a rock hurled by Bertrand.

This sobered the men, as the girl was a great favorite with them, and Durville, overcome by shame and remorse, ceased the presecution of Gerval, and the strike was ended.

Germain soon recovered, and shortly there was a wedding. Hubert, the new Iron Master, was now very near to his old employer Gerval—he was his son-in-law—the husband of Germain, and so Gerval insisted that he continue in charge of the works.

## AMBROSIO.

**MARITZA** (2 reels—Mar. 8).—In the harem of Mohammed Pasha, one of the most influential of the young Turks, Maritza, a young and beautiful Christian girl from Macedonia, is held captive.

One day, by chance, she sees Captain Nicholas Joutcheff of the Bulgarian Legation, who has been sent to deliver into the Pasha's hands a diplomatic protest concerning the freedom of Macedonia. Admiration between these two young people soon ripens into love. A secret meeting is arranged in which they plight their troth. War is declared and Joutcheff leaves Constantinople to join his regiment. Maritza also leaves the capitol, and, as a nurse, cares for the wounded Turkish soldiers.

During an encounter Joutcheff is captured and taken prisoner by Mohammed Pasha, who offers him his liberty if he will reveal the secrets of the Bulgarian position. This he promptly refuses to do, and is ordered by the Pasha to be shot at sunrise.

Maritza, hearing of the fate of her lover, though filled with grief, immediately devises a plan to liberate him. As she has now become head nurse, and having won the Pasha's favor by her sweet smile and acquiescence to his caresses, she has little trouble in obtaining the use of his motor car on the pretense of carrying supplies from the strong room to the hospital. From the strong room she then takes enough gold to bribe the soldier who is guarding her lover. After some hesitation the guard is persuaded to accept the gold and extract the cartridges that are to be used at the execution of Joutcheff. He also delivers the message in which Maritza informs Joutcheff of her plan.

Joutcheff plays his part so cleverly falling at the first volley, that the soldiers thinking him dead leave him. Maritza quickly joins him and jumping into the Pasha's car, they soon leave the city behind. All goes well until the car is damaged beyond repair and they are compelled to complete the journey on foot. Suddenly they are confronted by a body of Turkish soldiers who have been sent to capture them and seeing that their escape was cut off and their ruse discovered, they decide to fight until the end rather than surrender, as there is still a hope of escape, for they are near the Bulgarian outposts.

Snatching a gun from a dead soldier, Joutcheff opens fire on his pursuers and continues to shoot until he is wounded. Maritza taking the gun from him uses their last cartridge when in the distance she sees the Bulgarian troops approaching. She runs forward but the troops have arrived too late. On her return she finds her lover dead, and at the same time she receives a fatal wound and dies on her lover's breast.

**THE CRITIC** (2 reels—Mar. 15).—Henry Roberts, a theatrical critic on the Daily Record, one of the largest and most influential newspapers in the country, is a man wholly without principle, using the power his position gives him to further his own interest.

One of the persons powerless to combat with his influence, is Helene, a beautiful actress entering upon her career, and whose ambition causes her to endure his attention, she being aware that he can ruin her career if he so wishes.

While attending a reception one evening, she meets Oscar Payne, a rising young poet of great promise, but who is of a reticent disposition and tries to avoid public attention. He is asked to read some of his poems, but consents only at the request of his mother, whom he idolizes and the persuasion of his old teacher, Louis Miles. This gentleman had once been a great dramatist, but at the present time in so greatly reduced circumstances, that he is forced to appeal to Roberts, the critic for financial aid, which is promptly refused.

Roberts' jealousy being aroused by the rising fame of the young poet and his attentions to the actress, makes frequent and unjust attacks on the character and poems of his rival, through his influence in the press. The crisis is reached when both men meet at Helene's apartment and a violent quarrel is avoided only by the promise of the young girl to give her hand to the one writing the best comedy, she being confident that Payne will be successful.

Payne soon finishes his comedy and, with the assistance of Helene, is enabled to read it for approval to the editors of the paper on which Roberts is critic. The play is highly commended.

Roberts, however, is unable even to start his comedy and as a last resort, seeks the aid of the old dramatist. Ignorant of the fact that Louis Miles is Payne's old teacher and friend, he asks him to write his comedy for him. This the dramatist refuses to do and immediately informs Payne of the plot.

The information is received at a most opportune time, as the now thoroughly enraged Roberts has determined to ruin the careers of both young people. They, however, devise a plan whereby they hope to outwit their persecutor and win success for themselves. Louis Miles gives the unsuspecting critic the comedy Payne has written, but which he, Roberts, thinks was written for himself.

Thus the comedy is produced and is a great success. Roberts appears before the curtain in answer to the call for "Author" and is accepting all the applause. Suddenly Louis Miles jumps on the stage and publicly denounces his deception. Roberts is hissed off, and Payne, the real author, receives great ovation. The last fall of the curtain discloses the actress and the poet in a fond embrace.

## MONOPOL.

**AS IN A LOOKING GLASS** (3 reels).—Mrs. Despard, a butterfly of society, finding herself widowed and without means, sends her little daughter Lena, to live with fisher folk in a seacoast town, while she seeks ways and means to continue the life of luxury and ease she has become accustomed to. With the aid of a young adventuress, she conducts a gambling house for the sons of the wealthy, and prosperity smiles upon her until her partner after a severe quarrel leaves her. Unfortunately, the partner, young and attractive, starts a rival gambling house and the scions of the wealthy soon become conspicuous by their absence. Desperate, the widow seeks other means of attracting the men, and lighting upon a letter and photograph of her daughter, decides upon bringing her to the city and make her the magnet that will draw the trade to the gambling tables.

Upon her arrival at the seacoast town she first realizes that her daughter is far more beautiful than she had anticipated, and comes to the conclusion that with her innocent, unsophisticated ways, she will indeed prove an attraction for her gambling house. In spite of the girl's announcement that she loves one of the men in the village, the mother brings her to the city and to her home. Her hopes are more than realized. When her former clients hear of the new beauty they flock to their old rendezvous. Baron von Bulow, one of the habitues, falls in love with Lena, and offers the mother $50,000 if she will arrange for a marriage between them. The love of money overcomes all maternal instincts, and the mother, by professing that ruin stares her in the face, and that she will commit suicide unless Lena marries the wealthy baron, finally achieves the desired result.

A year passes; the Baron becomes tired of his new toy, and soon his home becomes the meeting place of questionable companions whose bacchanalian feasts last till the early morning hours. During one of these parties, the Baron insists that his wife mingle with his guests, and upon her refusal, tells her of the shameful barter, when he bought her body and soul from her mother. Frenzied almost to insanity, Lena rushes to her mother for a denial, and to her horror learns that the Baron's statement was only too true. Lena in an insane frenzy attacks her mother, and returns to her husband's home, vowing to make the world pay for her suffering. She soon becomes the gayest one at her husband's gay parties, and by pretending infatuation for a jockey, one of her husband's friends, she wins sufficient money to get a divorce and become independent.

In her life thereafter, she becomes a social juggernaut, and all who come in her path, cast themselves before her and are crushed. Her influence in turn ruins a popular stage idol, a banker, a leader in society, and an officer in the army. She opens a gaming resort in partnership with an officer of the army, and soon the sons of the wealthy flock about as moths. Prosperity obtained, she seeks new fields to conquer, and is herself conquered by Cupid's dart. She learns that the man she loves, Algy Balfour, is engaged, and with the aid of her confederates the engagement is broken, leaving Algy free to fall an easy victim to her charms. She explains to her partner that Algy will make a splendid victim to pluck, and thus satisfies him as to her absence from the gaming tables.

Love finally conquers. Lena marries Algy and severs all connection with her former associates, and tries to be what nature had ordained her for, a good and loving wife. Her happiness, however, is short lived. Her former partner finds her and threatens to expose her to her husband. Again and again she silences him with bribes, until the demands become too frequent and she cannot meet them. Horror and fear of exposure, and conscience-stricken by her past, she ultimately ends her life. Her last words are to her husband—an assurance of love that will last into the hereafter.

# ANNOUNCEMENT!

By Special Arrangement With

## The M. P. Sales Agency Company
OF LONDON

Largest Film Distributors in the World

## THE FIDELITY FILM COMPANY

**Will release in the United States and Canada**

## FOUR FEATURES EACH MONTH

especially selected for the American market from the large number handled by the M. P. Sales Agency throughout Europe and the oriental countries. This brings to the United States and Canadian State Right Buyers the most dependable and best feature service obtainable.

**EVERY FEATURE A REAL FEATURE**
**BECAUSE**
**IT IS THE BEST SELECTED FROM MANY**

---

**The April Releases will be**

### Ida, Queen of the Air

*FOUR REELS*

The famous Miss Ida Neilson as a circus queen. Many novelties, thrilling scenes. Comedy.

### The Gamekeeper's Wife

*THREE REELS*

A German love story. Novel scenes. Good marksmanship.

### The Queen of Spades

*THREE REELS*

The story of a famous and fascinating artist model.

### The Executioner's Secret

*TWO REELS*

The secrets of the torture chamber.

---

All features protected by World's Rights and copyrights.

**The Best Paper Obtainable. Six Sheets, Three Sheets, One Sheets, Photos, Heralds, Reading Notices, etc.**

Sample copies, with full line of advertising matter now on exhibition at company's New York office. Samples will be shown as soon as convenient in the principal cities for convenience of prospective buyers.

Call, write or wire and get a dependable weekly feature service.

## FIDELITY FILM COMPANY

145 West 45th Street, New York City

# A TRIP THRU BARBAROUS · MEXICO

A Five Reel Production Featuring the Present Revolution

**MADERO versus DIAZ**

**SHOWING ACTUAL WARFARE**

**THE:-** Insurrectos led by General Oroszo.
Battles fought in Mexico City.
Modern buildings crumble like egg-shells.
President Madero's last effort to conquer his bitter foe, Felix Diaz.

**SEE:-** Mexico as she really is today, mingling together its beauties and its terrors. A country full of wonderful scenery, interesting pleasure resorts, and amusements that have not changed since the days of Nero.

A five thousand foot masterpiece that will appeal to the masses.

STATE RIGHTS NOW SELLING:—We pay railroad fare to and from Chicago to State Right Buyers.

**WIRE, WRITE OR CALL**

AMERICA'S FEATURE FILM CO.
406-7-8 SCHILLER BLDG.
CHICAGO.

---

# MR. EXHIBITOR

## YOU ARE THE ONE WE WANT TO IMPRESS!

**DO YOU** know that when you obtain anything from us you get it on its merits, and if it doesn't satisfy you,

**DON'T HESITATE.** Send it back. We'll MAKE it right.

***If It's in the Moving Picture Line, We've Got It***

## Picture Theatre Equipment Co.

**21 East 14th St. Mail Orders Filled New York City**

# MAJESTIC

## COMEDY!!

*Sunday, March 9th*

## "THE BITER BITTEN"

With Miss Laura Lyman

A Smart Brisk Comedy
Excellently Acted

**Never Miss A Majestic**

*THE BITER BITTEN*

## DRAMA!!

*Tuesday, March 11th*

## "CHAPPIE'S CODE"

With Mr. Harry Fraser

A Strong, Thrilling Drama
Beautifully Produced

**Two Sure Hits A Week**

---

**RELIANCE.**

SATURDAY MARCH 8th

HAL
REID'S
HUMAN
HEART-
INTEREST
MASTER-
PIECE

IN ONE
ABSORBINGLY
INTERESTING
REEL
BEAUTIFULLY
PRESENTED

## GERTRUDE ROBINSON, in "JUST JANE"

*Wednesday, March 12th*
**"THE REPROBATE"**

*Saturday, March 15th*
**"A REGAINED REPUTATION"**

Two Powerful Dramas by GEORGE HENNESSY

*Coming March 19th* **"THE JUDGE'S VINDICATION"** *In TWO REELS*
By MARION BROOKS

**MUTUAL PROGRAM**

**RELIANCE.**

# European Feature Film Corporation

220 West 42d St., New York

## SIX GREAT FEATURES

All copyrighted and all North American rights
belong to us. Pirates Beware

## One, Three and Six Sheet Posters Now Ready

All Lithographed in America, Five Colors

ALL TERRITORY FOR SALE EXCEPT GREATER NEW YORK

### SALOME (Three Reels)

**By Savoia, Turin, Italy**

Needs no comment—the greatest European feature created in the past year—played to immense crowds at the New York Theatre last week. The biggest money-getter now before the public.

### ON THE STEPS OF THE THRONE (Four Reels)

**By Pasquali, Turin, Italy**

A wondrous story of cunning and adventure. Chains your attention every moment. Full of heart-throb punches.

### DAGMAR (Three Reels)

**Dy Deutsche Bioscope**

A beautiful story of heroism and numberless thrills. A tremendous European success. Consult all European trade papers.

### NEMESIS (Three Reels)

**By Deutsche Bioscope**

Turning crowds away in New York all the time. The greatest railroad film ever conceived—the awful battle on roof of passenger car going sixty miles an hour.

### SPECTER OF THE SEA (Two Reels) By Deutsche Bioscope

The finest supernatural sensation ever produced. Everyone clamoring to book this wonderful Exclusive. Heroine, Henny Porten, the beautiful Swedish actress.

### REVOLUTIONARY MARRIAGE (Two Reels) By Deutsche Bioscope

A magnificent high-class drama of the French Revolution.

STATES RIGHT MEN wire for prices for your territory before it is too late.

EXHIBITORS IN GREATER NEW YORK and vicinity, we are ready now to rent all the above features.

It will pay you to get acquainted with us.

**Telephone 5307 Bryant -:- Cable Address, "Dagmar" New York**

*An Exceptional Offer to State Rights Buyers.*

# HARRY WHITNEY AND "LUCKY" SCOTT HUNTING BIG GAME IN THE ARCTIC.

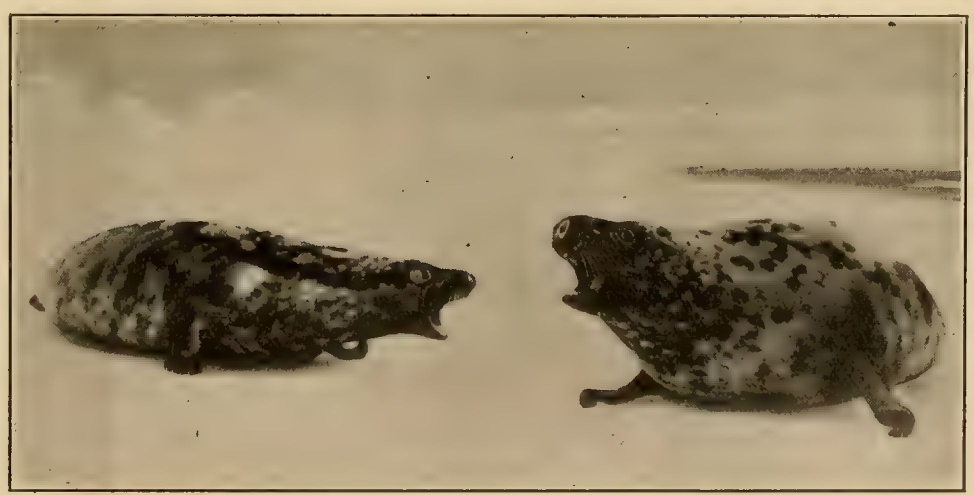
THE MOST REMARKABLE SERIES OF MOTION PICTURES EVER EXHIBITED.

A Sensational Polar Bear Hunt; Intimate Pictures of Eskimo Life; the Rescue of the Survivors of the *S. S. Algerine;* Dynamiting Thousands of Tons of Ice; Thrilling Pictures of a Blinding Arctic Snowstorm.

**FOUR OR FIVE REELS, GOOD PHOTOGRAPHY THROUGHOUT.**

A big line of Artistic Posters made in Five Colors by the Otis Lithograph Co. 1 sheets (two kinds), 2 sheets, 3 sheets (two kinds), 8 sheets (two kinds), 16 sheets and 24 sheets.

**Elaborate Photo Lobby Displays; Several Kinds of Heralds; Selection of Over 400 Slides.**



**An Exceptionally Interesting Lecture by Dr. J. G. Knowlton, Surgeon to the Expedition; 1, 2 and 3 column Newspaper Cuts.**

POSITIVELY THE BIGGEST LINE OF INTERESTING PRESS MATTER EVER CONCEIVED.

TERRITORY SELLING FAST. WIRE NOW!

# NORTHERN VENTURES, LIMITED

**Suite 1211, 145 WEST 45th STREET, NEW YORK CITY.**

# Important Announcement

Mr. Ponting, photographing artist to British Antarctic Expedition, will arrive in New York on March 12th on the Kaiser Wilhelm with complete and new series of films of

# Captain Scott's Expedition

These films show the entire work of the expedition from the time of reaching Antarctic to the final Polar journey. The last scenes illustrate the daily camping life of the Polar party that perished.

Mr. Ponting is the only authorized representative of British Antarctic Expedition and has sole powers to deal with American rights. He will also take action against the parties concerned in the duplication of the films recently shown, which merely represent the preliminary steps of the Expedition and its voyage to the Antarctic, where the real work began.

Address all communications for the present,

**MR. PONTING,** care of Box 485, Madison Square Post Office, N. Y. C.

# A REAL MONEY-GETTER

## For You State Right Buyers

Do you realize the possibilities of a powerful three-reel subject like

## New York Society Life and the Under World

The renters will all want it because it's a box-office winner. We have a wonderful display of advertising matter—6-sheets, 3-sheets, 1-sheets, photos, cuts, heralds. lobby display; and they are put up in money-getting style. *Write about your State at once.*

CHUCK CONNORS
The Famous Mayor of Chinatown

Are you alive? Do you know how many men are making fortunes with State-right features? We have a

## Great Title and a Greater Picture

You get action, excitement, tense dramatic situations, actual scenes in Chinatown, the Bowery and New York gang and political life. The photoplay is superb and the leading parts are handled by real artists of much picture experience, and many genuine East Side characters take part in dozens of scenes. Chuck Connors, himself, has a part in the story. Wire for the price on your State today.

**EXCLUSIVE Feature Film Co.,** 24 East 21st Street, New York City
JACOB WEINBERG, Mgr.

---

Copyright, 1913. Wray Physioc

# RAMO FILMS

## *Films of Quality*

RELEASES ANNOUNCED

March 12th—"THE BETTER WAY"

March 19th—"THE DIVIDING LINE"

March 26th—"THE GRIP OF JEALOUSY"

## A New Quality of Film is Here

THE DIRECTORS FILM CORPORATION

*Producers of* RAMO FILMS

Artistic Posters and Choice Photos Sent Free. Our Advertising Awaits Your Order.

Temporary Studios: 120 WEST 31st STREET - - NEW YORK CITY

*Released through FILM SUPPLY CO. OF AMERICA*

# YOUR PIANIST CAN PLAY SEVEN INSTRUMENTS WITHOUT LEAVING THEIR SEAT

Read the above statement again—get every word—think of it, ONE PIANIST ABLE TO PLAY SEVEN MUSICAL INSTRUMENTS WITHOUT LEAVING THEIR SEAT. Glance over your Orchestra payroll and figure what a saving this would mean to you. Look at it from a dollar-and-cents points of view. Consider the originality and attractiveness of it —consider every advantage—imagine the effect of having a complete orchestra playing and only one musician. Here's some ready money for you—here's a chance to save money and still have as fine an Orchestra as anybody could wish for. With the

## BARTON PIANO ATTACHMENT

it is possible for your Pianist to play any of the following instruments without moving from their seat: The Piano, Musical Bells, Marimba, Xylophone, Orchestra Bells, Pipe Organ, Drums (Snare and Bass), Tom Tom, Storm Effects, Cymbal, Triangle and Autohorn. All in one or separate. Operated by the Pianist's right hand alone. We furnish a complete Orchestra, including all musical effects above enumerated, in such a handy finished arrangement that only the Pianist is necessary, thus eliminating the additional expense of extra musicians. It is not necessary to buy a complete outfit—we would be glad to suggest which portions of this outfit would pay you best and which are best for a Theatre the size of yours. Write today for complete terms and information. A Postal will do.

**Your pianist does it all**

**Any pianist can play it**

**OSHKOSH METAL PRODUCTS CO**
**55 Ceape Street, Oshkosh, Wis.**

**Nothing to get out of order**

**Sold on Easy Payments**

---

# AN UNWRITTEN LAW

**DEMANDS THAT THEATRES, TO WARRANT THE NAME, MUST HAVE**

Showing half-sheet (14 x 22) 25c, and quarter-sheet (11 x 14) 15c each. Full sheets (22 x 28) are 40c each. Orders for cards amounting to $3.00 sent prepaid. Write for suggestion sheet and price list.

## ELECTRIC SIGNS

Ours are made to conform with Fire Regulations of any Locality. We make flat or raised **Electric Letter** signs, all-metal and glass **Illuminated Signs** of every description, and the famous

### ART GLASS ILLUMINATED SIGN
**the electric sign that is DIFFERENT**

The most attractive day and night display ever devised. Cheaper than "bulb" letter signs to maintain, and will last indefinitely. Made in plain or ornamental shape, one or two sides for swinging, upright or across the front. Write for illustrated circular and special price (according to size and wording desired) on that Electric Sign you've been thinking of and ought to have. We'll save you money.

**3 x 12 STOCK BANNERS, 75c each** for 6 or more. Single banner, 90 cents. Made for any subject. Eyelets in corners, and sent prepaid same day order is received.

**BANNERS TO ORDER** for Vaudeville, Announcements, etc. Classy Air-brush Work.
3 x 12....$1.25 3 x 18....$1.75
3 x 15.... 1.50 3 x 21.... 2.00
prepaid. Other sizes in proportion.

☞ **LOBBY DISPLAY CARDS** TO ORDER ONLY. CUTS SHOWN ARE OF OUR STANDARD GRADE.

Prices on "Better or Worse" upon request.

TERMS: CASH WITH ORDER

**THE SHOW CARD CO.** HEED BLDG. PHILADELPHIA

**The Largest Distributors of Theatrical Signs in the World**

# BEAUTIFUL—and up-to-date!

When *beauty* and *profit* go hand in hand as they do in KINEMACOLOR, how can you refrain from being interested?

A few are prejudiced—many are envious—ALL save those who are totally blind—ADMIRERS.

***WHY NOT JOIN THE SMART SET?***

**Kinemacolor Company, 1600 Broadway, New York City**

---

# CAUTION

ALL persons are warned against unauthorized use of Great Northern Features, all of which are protected by United States Copyright, and any infringement of which will be vigorously prosecuted. We have made ample provision for the distribution of our films through authorized sources, and no exhibitor need resort to dealings with underhand or pirating exchanges to procure our goods. As an example of this, we would cite our picture, "LOST MEMORY," the exclusive rights to which, for the Western District of Pennsylvania, are now the exclusive property of The Liberty Film Renting Co. of 105 Fourth Ave., Pittsburgh. Any exhibitor in that territory may book this picture by applying to the exchange mentioned. We were informed that a spurious copy, entitled, "STRUCK BY LIGHTNING," was circulating in that territory and when proceedings were instituted to prosecute the infringement and seize the unauthorized copy, it was spirited away. All persons are warned against booking this piratical copy, the use of which will only lead to unnecessary troubles for the exhibitor.

**Great Northern Special Feature Film Company**

**42 EAST 14th STREET** **NEW YORK CITY**

# DON'T BE AFRAID

To use the Universal Program just because a few houses got into trouble by overcrowding. Put in our service and be satisfied by playing to the capacity of your house

**Universal Film Exchange of New York**

**1600 Broadway and 111 East 14th St.**
**New York**

A REAL FEATURE

# The Wandering Jew

Eugene Sue's Sensational Masterpiece

STATE RIGHTS NOW SELLING

Extraordinary, Awe-Compelling but Beautiful and Astounding Romance Produced in a way that would have appealed to the Author

COMING RELEASES

**In the Sulphur Mines, or a Romance of Sicily,** *Three Parts*
**Louisa, or A Romance of the Circus,** - *Three Parts*
**A Heart of Gold,** - - - - - - *Three Parts*

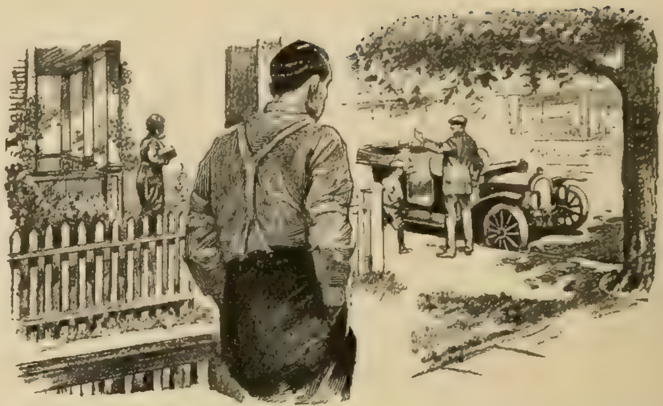
COPYRIGHTED

4,600 Feet

PIRATES BEWARE

ROMA FILM

ROMA AMERICAN FILM CO
145 WEST 45 ST
NEW YORK



# —Don't envy the trained man—be one

No use envying the man who has made good. Don't think he got where he is because he had a "pull." A "pull" doesn't amount to much unless you can deliver the goods, and the best "pull" in the world is **training.**

Just make up your mind today—**right now**—that you are going to be a **trained** man—that you are going to get the money and hold a good job. **You can do it.** The **American School of Correspondence** will show you how. This great school, with its sixty-five complete courses in **Engineering, Business and Law,** can soon give you the training necessary to become a successful man—a man who will be envied as you, perhaps, now envy the men above you.

## How the American School Will Give You the Training You Need

The **American School of Correspondence** was established fifteen years ago for the benefit of ambitious men and women everywhere. This school makes it possible for you to obtain the education and training you need without leaving home or giving up your work.

No matter where you live, the **American School** will train you in any branch of **Engineering, Business and Law,** or prepare you for entrance into any resident college. Remember: no need of your leaving home or giving up your present job.

Write the **American School** now, while the subject of making more money is on your mind. State how far you went in the public schools, what you are doing now, and what you would like to be. Your case will receive special attention.

The **American School** will tell you the best and quickest way to better your condition and get more money. Check the coupon and mail it now. Don't let this matter drag another day. Another year might slip by and find you at the same old job and prospects for a raise very slim.

**American School of Correspondence, Chicago, U.S.A.**

## YOUR OPPORTUNITY COUPON

Check the course you want and mail the coupon now

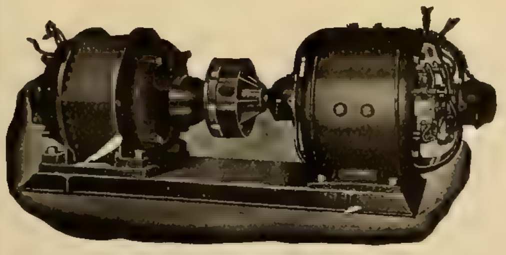
American School of Correspondence, Chicago, U. S. A.

Please send me your Bulletin and advise me how I can qualify for the position marked "X." M.P.W. 3-15-13

....Moving Picture Operator
....Architect
....Building Contractor
....Architectural Draftsman
....Structural Engineer
....Concrete Engineer
....Civil Engineer
....Surveyor
....Mechanical Engineer
....Mechanical Draftsman
....Steam Engineer
....Stationary Engineer
....Gas Engine Engineer
....Automobile Mechanician
....Electrical Engineering
....Elec. Light & Power Supt.
....Electrical Wireman
....Lawyer
....Bookkeeper
....Stenographer
....Private Secretary
....Accountant
....Cost Accountant
....Cert'f'd Public Acc'nt
....Auditor
....Business Manager
....Fire Ins. Inspector
....Fire Ins. Adjuster
....Fire Ins. Expert
....Sanitary Engineer
....Reclamation Engineer
....Textile Boss
....College Preparatory
....Telephone Expert

Name........................................

Address........................................



Hallberg A. C. to D. C. and D. C. Economizer

## This is HALLBERG'S A. C. to D. C. ECONOMIZER.

Many of the most prominent theatres in the country have installed the **Hallberg**, and I have received hundreds of inquiries regarding this much talked of device during the past few weeks. The splendid light and beautiful pictures it helps project either forces competitors out of business or compels them to also install this Hallberg A. C. to D. C. Economizer. After all, the pictures are what you are selling, if you are operating on alternating current and wish to get the best results, I offer you the logical solution of your problem. Write stating your voltage, cycles, phase of your current and length of throw. Will quote price then on outfit to meet your requirements.

**Exhibitors should**

***Write for price list of "USED MACHINE BARGAINS" and also second-hand current saving devices of all makes***

### I EQUIP THEATRES COMPLETELY

Hundreds of exhibitors in all parts of the country have benefited by my advice, without any charge, saving money in their original equipment, and by purchasing from me securing only the right goods and the best made

### FULL LINE OF M. P. SUPPLIES

**The HALLBERG TICKET DISPENSER**—Takes all standard tickets
Write for Circular giving full description and price.

**Free Circulars on all makes of M. P. Machines, but Hallberg's Big Catalogue, 100 Pages, costs you 25c by mail.**

## J. H. HALLBERG, 36 E. 23rd St., New York

I have been appointed distributor for all makes of motion picture machines under the new Sales plan. Dealers should apply promptly for contract.

---

# ELECTRA

EVERYONE who knows best, prefers "Electra" Pink Label Carbons; you won't find many experienced operators and exhibitors using any other kind.

Write for samples and test them thoroughly for steadiness and whiteness of light. Let comparison prove their superiority.

## HUGO REISINGER

Sole Importer

**11 BROADWAY NEW YORK**

## THE GREATEST OF THEM ALL!

### A WONDERFUL FEATURE!

# DRIVEN FROM HOME

## or the WAGES OF SIN

---

**3 REELS** **3000 FEET**

---

A melodramatic feature full of sensational and thrilling episodes. One that will be the largest money-maker ever offered to state right purchasers. Over 125 of the most interesting scenes ever taken before a motion picture camera.

Get in touch with us at once regarding our proposition on state rights. Elegant line of lithographs consisting of ones, threes and six sheets. Don't wait. Write or wire at once for territory.

---

***A Few Good States Open for Our First Release***

# THE GREAT TAXICAB MYSTERY

**It Has Already Made Good** **Exhibitors Anxious to Book**

**3 REELS** **SWELL LINE OF PAPER** **3000 FEET**

## COLUMBIA FILM CO.

**CENTURY BUILDING, ST. LOUIS, MO.**

## VITASCOPE FILMS

What Our Competitors Say About Them:

*They Are Rotten!!!!*

## VITASCO

What the State

*They Are*

The 20th Century

# THEFT OF THE S

READY FOR SHIPMENT

IN 3

# PENALTY

READY FOR SHIPMENT

IN TWO

# TRI

IN TWO

**A $25,000 Production**

# TRAGEDY

The most elaborately staged circus production ever projected
Exciting situations. Produced in co-operation with

**SEE THE STRUGGLE FOR LIFE UNARMED BETWEEN SENOR**

# VITASCOPE COMP

145 West 45th Street, New York, and at

## PE FILMS

Right Buyer Says:

*Excellent!*

## VITASCOPE FILMS

What the Exhibitor Says:

***We cannot do without them; they are getting us the money!***

## Film Sensation!

# ECRET CODE

PARTS

(SERIES SENSATIONAL)

# OF FOLLY

VIVIDLY PORTRAYING THE LIGHTS AND SHADOWS OF SOCIETY LIFE AND THE UNDERWORLD OF BERLIN

PARTS

# LBY

PARTS

# OF THE ARENA

on a screen, employing 25 African-bred Lions. Strong in plot.
the largest dealer of wild animals in the world.

## WOLFE AND NUBIO, THE WICKEDEST LION IN CAPTIVITY!

# ANY OF AMERICA

**Berlin, Paris, London, Vienna, Milan, Moscow**

# INDEPENDENT RELEASE DATES

## AMERICAN.

Mar. 1—High and Low (Drama)............1000
Mar. 3—The Greater Love (Drama)..........1000
Mar. 6—Jocular Winds (Drama)............1000
Mar. 8—The Transgression of Manuel (Dr.)...1000
Mar. 10—Calamity Anne, Detective (Drama)..1000
Mar. 13—Brother Love (Drama).............1000
Mar. 15—The Orphan's Mine (Drama)........1000
Mar. 17—When a Woman Won't (Drama)....1000
Mar. 20—The Lesson (Drama)...............1000
Mar. 22—An Eastern Flower (Drama)........1000

## AMBROSIO.

Jan. 25—A Romance of the Heart (2 reels) (Dr.)
Feb. 1—Between Life and Death (2 reels) (Dr.)
Feb. 8—What the Unknown Conceals (2 reels) (Dr.)..........................
Feb. 15—The Hand of Justice (2 reels) (Dr.)
Feb. 22—Marcus, the Venetian Tribune (2 reels) (Drama)....................
Mar. 1—Love Amongst the Lions (2 reels) (Dr.)
Mar. 8—Maritza (2 reels) (Drama)...........
Mar. 15—The Critic (2 reels) (Drama)........
Mar. 22—Love Levels All (2 reels) (Drama)..

## AMMEX.

Feb. 13—The Cowgirl and the Night (Drama).1000
Feb. 20—The Coward (Drama).................1000
Feb. 27—The Quality of Mercy (Drama)....1000
Mar. 6—Kith and Kin (Drama).............
Mar. 13—Wine, Women and Reformation (Dr.)

## BISON.

Feb. 26—The Coward's Atonement (2 reels—Drama) ...........................
Mar. 1—The Red Girl's Sacrifice (2 reels—Drama) ...........................
Mar. 4—His Brother (2 reels) (Drama).......
Mar. 11—The Flaming Arrow (2 reels) (Dr.)
Mar. 15—Indian Blood (2 reels) (Drama)....
Mar. 18—The Battle of Bull Run (3 reels) (Dr.)..............................

## BRONCHO.

Feb. 19—The Sharp Shooter (2 reels) (Drama)
Feb. 26—The Lure of the Violin (3 reels) (Dr.)
Mar. 5—The Barrier (2 reels) (Drama).......
Mar. 12—The Sergeant's Secret (2 reels) (Dr.)
Mar. 19—The Pride of the South (3 reels) (Drama). ........................

## CHAMPION.

Feb. 17—Her Stepmother (Comedy) ..........
Feb. 24—The Duke and the Actor (Comedy)..
Mar. 3—The Bum's Halloween (Comedy)......
Mar. 10—Fond Heart Saves the Day (Drama).
Mar. 17—The Honeymoon Lodging (Comedy)..

## CRYSTAL.

Mar. 9—Ma and the Boys (Comedy)..........
Mar. 9—Knights and Ladies (Comedy)........
Mar. 16—Calicowan (Comedy)................
Mar. 16—Who Is the Goat? (Comedy).........
Mar. 23—Lovers Three (Comedy).............
Mar. 23—His Twin Brother (Comedy)........

## ECLAIR.

Mar. 5—The Crimson Cross (3 reels) (Religious)
Mar. 9—Cocoa Cultivation (Industrial).......
Mar. 9—The Tester Tested (Comedy)........
Mar. 12—The Stronger (2 reels) (Drama)......
Mar. 16—When He Wants a Dog, He Wants a Dog (Comedy).....................
Mar. 16—The Lizards (Natural History)......
Mar. 19—For Better or for Worse (2 reels) (Drama) ......................
Mar. 23—Business Must Not Interfere (Com.)
Mar. 23—The Dytiscus (Scientific)...........

## EXCELSIOR.

Mar. 10—A Cadet's Honor (Drama)..........
Mar. 17—Her Dreams of Yesterday (Drama)..

## FRONTIER.

Feb. 12—The Ranch Girl's Measurements (Com.)
Feb. 19—The Girl of the Range (Drama)......
Feb. 26—The Stranger's Trail (Drama)......
Mar. 6—A Race for Life (Drama)............
Mar. 13—A Mexican Renegade (Drama)......
Mar. 30—Branded by His Brother's Crime (Dr.)

## GAUMONT.

Feb. 18—When All Was Dark (Drama)........
Feb. 18—The Vale of Ossola (Sc.)............
Feb. 19—Gaumont's Weekly, No. 50 (Topical)
Feb. 20—Love Thy Neighbor (Comedy)........
Feb. 22—(An Educational and Topical.).......
Feb. 25—On the Brink of Dishonor (Drama)..
Feb. 26—Gaumont's Weekly, No. 51 (Topical).
Feb. 27—Watch Your Step (Comedy).........
Feb. 27—Denizens of the Deep (Oceanography)
Mar. 1—(An Educational and Topical Subject)
Mar. 4—It's Delightful to be Married (Com.)
Mar. 4—Kittens (Natural History)...........
Mar. 5—Gaumont's Weekly, No. 52 (Topical)
Mar. 6—The Sculptor's Stratagem (Comedy)
Mar. 8—(An Educational & Topical Subject)

## GEM.

Feb. 25—Billy Joins the Band (Comedy)....
Mar. 4—Conscience (Drama)..................
Mar. 11—Billy's Troubles (Comedy)..........
Mar. 11—The Twin and Shoshone Falls (Com.)
Mar. 18—Billy Wins (Comedy)...............

## GREAT NORTHERN.

Feb. 15—Father and Son (Drama).............
Feb. 15—Danish Landscape at Jutland (Sc.)...
Feb. 22—The Indian Servant (Comedy).........
Feb. 22—Kullen, the West Coast of Sweden (Sc.)
Mar. 1—An Old Maid's Love (Comedy)......
Mar. 8—Outwitted (Comedy)................
Mar. 15—Fritz and Oscar Out of Luck (Com.)
Mar. 15—Environs of Silkeborg, Jutland, Denmark (Scenic) ..................

## IMP.

Mar. 8—In Old Panama (Comedy)............
Mar. 10—The Fringe of Sin (Drama).........
Mar. 13—From Death—Life (Drama).........
Mar. 15—Binks' Gouty Foot (Comedy)........
Mar. 15—Leo's Vacation (Comedy)...........
Mar. 17—Kathleen Mavourneen (3 reels) (Dr.)
Mar. 20—The Satchel Game (Drama).........
Mar. 22—Saved by Parcel Post (Comedy)......
Mar. 22—Leo's Love Letter (Comedy)........

## KAY-BEE.

Jan. 31—When Lincoln Paid (2 reels) (Drama).
Feb. 7—The Favorite Son (Drama)........
Feb. 14—Smiling Dan (Drama)................
Feb. 21—The Counterfeiter (2 reels) (Drama)..
Feb. 28—The Tell Tale Hat Band (Drama)....
Mar. 7—The Lost Despatch (2 reels) (Drama)
Mar. 14—The Sins of the Father (2 reels) (Dr.)

## KEYSTONE.

Feb. 27—A Red Hot Romance (Comedy)......
Feb. 27—A Doctored Affair (Comedy)..........
Mar. 3—The Sleuth's Last Stand (Comedy)..
Mar. 3—A Deaf Burglar (Comedy)..........
Mar. 6—The Sleuths at the Floral Parade (Comedy). ..........................
Mar. 6—A Rural Third Degree (Comedy).....
Mar. 10—A Strong Revenge (Comedy)........
Mar. 13—The Two Widows (Comedy)........
Mar. 13—Foiling Fickle Father (Comedy)....
Mar. 17—Love and Pain (Comedy)...........
Mar. 17—The Man Next Door (Comedy)......

## LUX.

Feb. 28—Pat as a Bird Fancier (Comedy)...... 518
Feb. 28—Arabella and the Wizard (Comedy).. 455
Mar. 7—Pat's Busy Day (Comedy).......... 465
Mar. 7—When the Stormy Winds Do Blow (Comedy).......................... 516
Mar. 14—Indian Justice (Drama)............ 695
Mar. 14—The Baker and the Sweep (Comedy).. 300
Mar. 21—Miss Simpson's Jewels (Comedy)... 555
Mar. 21—Pat Wishes to Economize (Comedy).. 400

## MAJESTIC.

Mar. 2—A Kimono Tragedy (Comedy)......
Mar. 4—Brass Buttons (Comedy).............
Mar. 9—The Biter Bitten (Drama)..........
Mar. 11—Chappie's Code (Drama)............
Mar. 16—Frau Van Vinkle's Crullers (Comedy)
Mar. 18—The City Fellow (Drama)...........
Mar. 23—The Wrong Miss Wright (Comedy)..

## MECCA.

Feb. 15—Panama Canal (Scenic).............
Feb. 22—The Call of Mother Love (Drama)....
Mar. 1—A Stranger In the Rockies (Drama)..
Mar. 8—The Inauguration of President Wilson (Topical) ......................
Mar. 15—The Fisher Lady (Drama)...........

## MILANO.

Feb. 8—A Life for a Life (2 reels—Drama)
Feb. 15—Out of the Depths (2 reels—Drama)..
Feb. 22—Parted at the Altar (2 reels) (Dr.)
Mar. 1—The Defeat of the Conqueror (2 reels) (Historical)........................
Mar. 8—The Victory of Virtue (2 reels) (Dr.)
Mar. 15—The Sins of the Father (2 reels) (Drama).........................

## MUTUAL WEEKLY.

Feb. 13—Mutual Weekly, No. 7 (Topical)....
Feb. 20—Mutual Weekly, No. 8 (Topical)....
Feb. 27—Mutual Weekly, No. 9 (Topical)....
Mar. 6—Mutual Weekly, No. 10 (Topical)....
Mar. 13—Mutual Weekly, No. 11 (Topical)....

## MUTUAL EDUCATIONAL.

Feb. 27—Father and God Father (Comedy)....
Mar. 6—Gontran's Surprise (Comedy).........
Mar. 6—Tiflis, Russia (Scenic)...............
Mar. 13—Chasing a Son-in-law (Comedy)......
Mar. 13—Life In India (Typical).............
Mar. 20—The Suitor and the Monkey (Com.)..
Mar. 20—Cossacks in the Ural Country (Mil.)

## NESTOR.

Mar. 5—Big Bob (Comedy)..................
Mar. 7—The Greatest of These Is Charity (Drama) ..........................
Mar. 10—Papa's Helping Hand (Comedy).....
Mar. 10—When Hubby Entertained (Comedy).
Mar. 12—The Cause (Drama)................
Mar 14—With a Grain of Salt (Drama).......
Mar. 17—The Village Choir (Comedy).........
Mar. 19—Her Friend, the Bad Man (Drama)..
Mar. 21—Roses of Remembrance (Drama).....

## POWERS.

Mar. 5—Eph's Dream (Comedy)..............
Mar. 7—In a Roman Garden (Drama)......
Mar. 12—The Hawkins' Roomer (Comedy)....
Mar. 14—The Curse (Drama)................
Mar. 19—The Downfall of Uriah Snoop (Com.)
Mar. 21—By the Curate's Aid (Comedy-Drama)

## PUNCH.

Feb. 27—Tracked to Florida (Comedy)........
Mar. 6—Impetuous Jim (Comedy)...........
Mar. 6—No Wedding Bells for Jones (Com.)
Mar. 13—Father Tamed (Comedy)............
Mar. 13—His First Kodak (Comedy)..........

## PILOT.

Feb. 27—The Doll and the Devil (Comedy)...
Mar. 6—How the Spirit of '76 Was Painted (Drama)..........................
Mar. 13—Lincoln for the Defense (Drama)....
Mar. 20—Till Death Us Do Part (2 reels) (Dr.)

## RAMO.

Mar. 12—The Better Way (Drama)...........
Mar. 19—The Dividing Line (Comedy).......
Mar. 20—The Grip of Jealousy (Drama)......

## RELIANCE.

Mar. 1—The Lure of the City (Drama)....
Mar. 5—The Man from Outside (3 reels) (Dr.)
Mar. 8—Just Jane (Drama)..................
Mar. 12—The Reprobate (Drama).............
Mar. 15—A Regained Reputation (Drama)....
Mar. 19—The Judge's Vindication (2 reels) (Dr.)
Mar. 22—The Grafters (Comedy).............

## REX.

Mar. 2—In the Blood (Drama)................
Mar. 6—The Stool Pigeon (Drama)...........
Mar. 9—Troubled Waters (Drama)...........
Mar. 13—Thou Shalt Not Steal (2 reels) (Dr.)
Mar. 16—An Empty Box (Drama)............
Mar. 20—Was She to Blame (Drama).......
Mar. 23—The Peacemaker (Drama)..........

## SOLAX.

Feb. 28—The Bashful Boy (Comedy)...........
Mar. 5—Napoleon (Comedy).................
Mar. 7—The Kiss of Judas (Drama)..........
Mar. 12—Officer Henderson (Comedy)........
Mar. 14—The Plans of the House (Drama)....
Mar. 19—In the Wrong Flat (Comedy)........
Mar. 21—The Way of the Transgressor (Dr.)

## THANHOUSER.

Mar. 2—The Way to a Man's Heart (Comedy)
Mar. 4—His Heroine (Comedy).............
Mar. 7—Her Neighbor (Drama)..............
Mar. 9—An Honest Young Man (Drama)....
Mar. 11—Just a Shabby Doll (Drama).........
Mar. 14—The Idol of the Hour (Dr.)..........

## VICTOR.

Feb. 21—The Appeal (Drama).................
Feb. 28—A Counterfeit Courtship (Comedy)....
Mar. 7—The Prima Donna (Drama)..........
Mar. 14—Love and the Workman (Drama)....
Mar. 21—The Younger Sister (Drama)........

ROLL TICKETS

PRICES

| | |
|---|---|
| Five Thousand . . . | $1.25 |
| Ten Thousand . . . | $2.50 |
| Twenty Thousand . . | $4.50 |
| Twenty-five Thousand . | $5.50 |
| Fifty Thousand . . . | $6.50 |
| One Hundred Thousand . | $8.00 |

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
SHAMOKIN, PA.

# WARNER'S FEATURES

## At Last

*You've been waiting for this—*

**"THEIR LIVES BY A THREAD"**

IN 3 REELS

*Featuring*

**MISS MARTHA RUSSELL**

PICTURESQUE SETTINGS FULL OF THRILLS

*Ready for Immediate Booking*

### *A Few of Our Big Sensations!*

Gene Gauntier, in "A Daughter of the Confederacy"

"Saved in Mid-Air"
"Mona Lisa"
"Peril of Plains"
"Regeneration"
"Raiders of the Mexican Border"
"Power of Civilization"
"Tracked by Wireless"
"Redemption"

## ONE FEATURE EVERY WEEK

*"Quality First—Service Always"*

**Twenty Branch Offices. Write or Wire Nearest One**

**NEW ENGLAND EXHIBITORS: Boston Office, Room 606, Gaiety Theatre Building**

**WARNER'S FEATURE FILM CO.**
**145 West 45th Street New York City**

# LICENSED
## RELEASE DATES

### RELEASE DAYS.

**Monday**—Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph (special release).

**Tuesday**—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.

**Wednesday** — Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.

**Thursday** — Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

**Friday**—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.

**Saturday**—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph (special release).

---

### BIOGRAPH.

Mar. 3—A Queer Elopement (Comedy).........
Mar. 3—Look Not Upon the Wine (Comedy)..
Mar. 6—The Wrong Bottle (Drama).........
Mar. 8—Broken Ways (Drama)................
Mar. 10—A Girl's Stratagem (Drama)........
Mar. 13—The Spring of Life (Comedy)........
Mar. 13—Tightwad's Predicament (Comedy)..
Mar. 15—The Unwelcome Guest (Drama)......
Mar. 17—The Power of the Camera (Comedy)..
Mar. 17—A Delivery Package (Comedy)......
Mar. 20—Near to Earth (Drama).............
Mar. 22—Fate (Drama) ......................

### CINES.

### (G. Kleine.)

Feb. 8—A Deal in Stocks (Drama)............1000
Feb. 11—For Mother's Sake (Drama)...........1000
Feb. 15—One on Them (Comedy)..............1000
Feb. 18—The Conjurers (Comedy)............. 570
Feb. 18—Views of Narni and Lake Trasimeno (Scenic)........................... 435
Feb. 22—His Redemption (Drama).............1000
Feb. 25—Fooling Papa (Comedy)............. 615
Feb. 25—When a Man's Married (Comedy)... 385
Mar. 1—A Martyr to Duty (Drama)..........1000
Mar. 4—Nipped in the Bud (Comedy)........ 575
Mar. 4—Wanted—A Husband (Comedy)...... 425
Mar. 8—The Ideal of Her Dreams (Drama)..
Mar. 8—Scenes In Monsone, North Africa (Scenic)..........................
Mar. 11—His Grandchild (Drama)............1000
Mar. 15—The Girl and the Horseshoe (Drama).1000

### EDISON.

Feb. 25—The Ranch Owner's Love-Making (Comedy—Drama) ....................1000
Feb. 26—The Newest Method of Coaling Battleships at Sea (Naval)..............
Feb. 26—All On Account of a Transfer (Comedy)
Feb. 28—A Will and a Way (Drama)........1000
Mar. 1—The Photograph and the Blotter (Drama) ..............................1000
Mar. 3—Curious Scenes in India (Scenic)...... 400
Mar. 3—Superstitious Joe (Comedy).......... 600
Mar. 4—Ann (Drama)..........................1000
Mar. 5—A Letter to Uncle Sam (Comedy)....1000
Mar. 7—The Lost Deed (Drama)..............1000
Mar. 8—The Priest and the Man (Drama)....1000
Mar. 10—Bees and Honey (Apiculture)........ 350
Mar. 10—It Wasn't Poison After All (Com.).. 650
Mar. 11—Jan Vedder's Daughter (Com.-Dr.)..1000
Mar. 12—A Modern Horse (Industrial)....... 350
Mar. 12—Aunt Elsa's Visit (Comedy)........ 650
Mar. 14—A Youthful Knight (Com.-Dr.)......1000
Mar. 15—The Gauntlets of Washington (Dr.)..1000
Mar. 17—Kathleen Mavourneen (Drama).......1050
Mar. 18—The Portrait (Drama)...............1000
Mar. 19—Mother's Lazy Boy (Comedy).......1000
Mar. 21—The Dean's Daughters (Drama)......1000
Mar. 22—The Risen Soul of Jim Grant (Dr.)..1000

### ESSANAY.

Feb. 27—Lady Audley's Jewels (Comedy)....1000
Feb. 28—Swag of Destiny (Drama)..........1000
Mar. 1—The Influence of Broncho Billy (Drama) ...........................1000
Mar. 4—Billy McGrath on Broadway (Comedy)1000
Mar. 5—The Discovery (Comedy)............1000
Mar. 6—A Montana Mix-up (Comedy).........1000
Mar. 7—A Mistaken Accusation (Drama)......
Mar. 7—The Hand of Fate (Drama)...........
Mar. 8—Broncho Billy and the Squatter's Daughter (Drama)..................1000
Mar. 11—A Battle of Musk (Comedy)........1000
Mar. 12—The Misjudging of Mr. Hubby (Com.)1000
Mar. 13—Old Gorman's Gal (Drama).........1000
Mar. 14—An Old, Old Song (Drama)..........1000
Mar. 15—Broncho Billy and the Step Sisters (Drama..............................1000
Mar. 18—The Housekeeper of Circle C (Com.).1000
Mar. 19—Finnegan (Comedy) ................1000
Mar. 20—The Tale of a Clock (Comedy)......1000
Mar. 21—The Pathway of Years (Drama).....1000
Mar. 22—Broncho Billy's Sister (Drama).....1000

### KALEM.

Mar. 3—The Sheriff of Stone Gulch (Drama). 1000
Mar. 5—The Blind Composer's Dilemma (Dr.)1000
Mar. 7—Parcel Post Johnnie (Comedy)......1000
Mar. 8—The War Correspondent (Drama)....1000
Mar. 10—The Open Switch (Drama)..........
Mar. 10—Absent Minded Abe (Comedy).......
Mar. 12—The International Spies (Drama)....1000
Mar. 12—The Grim Toll of War (2 parts)(Dr.)2000
Mar. 14—The Indian Maid's Warning (Drama)
Mar. 14—Jones' Jonah Day (Comedy).........
Mar. 15—The Woe of Battle (Drama).........1000
Mar. 17—The $20,000 Corot (Drama).........1000
Mar. 19—Prisoners of War (Drama)..........1000
Mar. 21—The Answered Prayer (Drama).....
Mar. 21—The Celery Industry in Florida (Ind.)
Mar. 22—The Honor System (Drama)........1000
Mar. 22—The Battle of Bloody Ford (Special 2 reels) (Drama)..................2000

### LUBIN.

Mar. 8—Pete Joins the Force (Comedy)......1000
Mar. 10—The Soul of a Rose (Drama).........1000
Mar. 11—A Lucky Chance (Drama)...........1000
Mar. 13—When John Brought Home His Wife (Drama)...........................1000
Mar. 14—Jane's Waterloo (Comedy)...........
Mar. 14—Sixes and Nines (Comedy)..........
Mar. 15—An Adventure On the Mexican Border (Special, 2 reels) (Drama).......2000
Mar. 15—The Heart Brokers (Comedy)......
Mar. 17—Greed for Gold (Drama)............1000
Mar. 18—Dolores' Decision (Drama)..........1000
Mar. 20—Jim, the Burglar (Comedy)..........
Mar. 20—Mr. Jinks Buys a Dress (Comedy)..
Mar. 21—Friend John (Drama)...............
Mar. 21—Tramandra, the Gypsy (Special, 2 reels) (Drama)....................2000
Mar. 22—Pete, the Artist (Comedy)..........1000

### MELIES.

Feb. 6—The Gypsy's Warning (Drama)........1000
Feb. 13—Unmasked by a Kanaka (Drama)....1000
Feb. 20—St. Joseph's Taper (Drama)..........1000
Feb. 27—Molly's Mistake (Drama)............1000
Mar. 6—The Misfortunes of Mr. and Mrs. Mott on Their Trip to Tahiti (Comedy) ..........................
Mar. 6—The Upa Upa Dance (Typical)....
Mar. 13—A Gambler's Heart (Drama)........1000
Mar. 14—Loved by a Moari Chieftess (Special, 2 parts) (Drama).................2000
Mar. 20—Honor Thy Mother (Drama)........1000

### ECLIPSE.

### (G. Kleine.)

Jan. 29—The Bulgarian Army in the Balkans (Military).......................... 500
Jan. 29—Hubby Does the Cooking (Comedy).... 500
Feb. 5—Curing a Temper (Comedy-Drama)....1000
Feb. 12—A Business Shark (Drama)............1000
Feb. 19—Snakes and Frogs (Nat. Hist.)....... 265
Feb. 19—Getting Even (Comedy).............. 785
Feb. 26—Blackpool, the "Coney Island" of England (Typical) .................... 300
Feb. 26—Animals in the London Zoo (Zoological) 315
Feb. 26—His New Watch (Comedy)........... 385
Mar. 3—Shylock (2 reels, special) (Drama)...2000
Mar. 5—The Wages of Transgression (Drama)
Mar. 5—Pottery Making in Dorset, England (Industrial)........................
Mar. 12—The Lost Wager (Comedy)..........
Mar. 12—Picturesque Spalato, Dalmatia (Scenic)

### PATHE.

Feb. 13—The Clutch of Conscience (Drama)....
Feb. 15—From Pen to Pick (Comedy).........
Feb. 17—Pathe's Weekly, No. 8 (Topical)...
Feb. 19—The Prodigal Brother (Drama)......
Feb. 20—Magie Tries Society Life (Comedy)..
Feb. 22—His Date With Gwendoline (Com.)..
Feb. 24—Pathe's Weekly No. 9 (Topical)....
Feb. 24—Mother (Special—2 reels—Drama)...
Feb. 26—The Infernal Pig (Comedy)........
Feb. 26—Glimpses of Provence, France (Scenic)
Feb. 27—The Pioneer's Recompense (Drama)..
Mar. 1—The Cheapest Way (Comedy).......
Mar. 3—Pathe's Weekly, No. 10 (Topical)..
Mar. 5—The Waterfalls of Idaho (Scenic).....
Mar. 5—The Hairy Ainus (Typical)..........
Mar. 6—An Equine Hero (Drama)............
Mar. 8—Going Some (Comedy)...............
Mar. 8—The Retreat from Moscow (Special—2 reels—Drama) ..................
Mar. 10—Pathe's Weekly, No. 11 (Topical)...
Mar. 12—A Timely Bath (Comedy)...........
Mar. 12—A Tour in the Alps (Scenic)........
Mar. 13—The Love that Turned (Drama).....
Mar. 15—Innocence (Drama).................
Mar. 17—Pathe's Weekly, No. 12 (Topical)..
Mar. 17—Notre Dame (3 reels—Topical)....
Mar. 19—The Escape (Drama)................
Mar. 20—Deedee's Blind Master (Drama).....
Mar. 22—When They Were Kids (Drama)....

### C. G. P. C.

Feb. 28—Native Industries In Soudan, Egypt (Industrial) ........................
Feb. 28—The Children of Japan (Typical).....
Feb. 28—Building Pontoon Bridges (Military)
Mar. 4—The Butterfly of a Day—the Ephemera (Nat. Hist.) .......................
Mar. 4—Cod Fishing From a Trawler (Vocational)...........................
Mar. 4—The Titmouse (Natural History).....
Mar. 7—Hydrogen (Scientific)................
Mar. 7—The Granja (Scenic)..................
Mar. 11—French Artillery Maneuvers (Military)
Mar. 11—The Stickleback (Scenic)............
Mar. 11—The Chateau of Chambord (Scenic)..
Mar. 14—Over the 'Phone (Comedy).........
Mar. 14—The Luxemburg Garden (Scenic)....
Mar. 18—The Vengeance of the Kabyle (Drama)
Mar. 21—Rastus Loses His Elephant (Comedy)
Mar. 21—The Death Head Moth (Nat. Hist.)..

### SELIG.

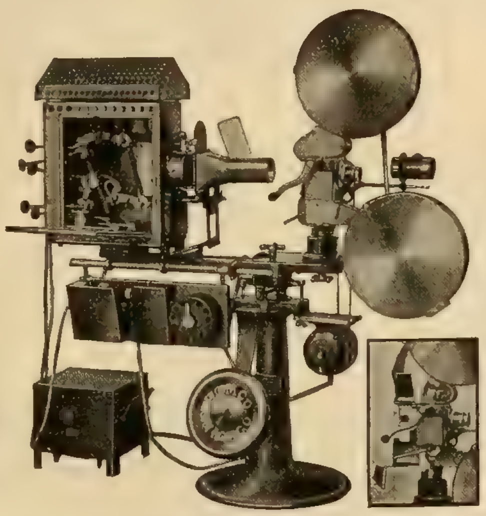
Mar. 3—The Deputy's Sweetheart (Drama)...1000
Mar. 4—The Collector of Pearls (Comedy)....1000
Mar. 5—The Story of Lavinia (Com.-Dr.)......1000
Mar. 6—The Spanish Parrot Girl (Drama)....1000
Mar. 7—A Husband Won By Election (Drama)1000
Mar. 10—Diverging Paths (Drama)...........1000
Mar. 11—The Ferrets (Drama)...............1000
Mar. 12—Juggling With Fate (Drama)........1000
Mar. 13—The Great Wall of China (Edu.)....1000
Mar. 13—The Fugitive (Drama)..............
Mar. 14—The Sands of Time (Drama)........1000
Mar. 17—Love Before Ten (Comedy—Drama).1000
Mar. 18—Turn Him Out (Comedy)............
Mar. 18—Pekin, China (Scenic)..............
Mar. 19—The Sheriff of Yavapai County (Drama) ...........................1000
Mar. 20—The Ex-convict (Drama)............1000
Mar. 21—The Dancer's Redemption (Drama)..1000

### VITAGRAPH.

Feb. 21—Cinderella's Slipper (Drama).........1000
Feb. 22—The Locket (Comedy)................1000
Feb. 24—Suspicious Henry (Comedy)........
Feb. 24—Four Days (Comedy)................
Feb. 25—When the Desert Was Kind (Drama).1000
Feb. 26—The Final Justice (Drama)........1000
Feb. 27—Tim Grogan's Foundling (Drama)....1000
Feb. 28—The Old Guard (Drama).............
Feb. 28—Governor Wilson (Topical)..........
Feb. 28—Pickwick Papers. First Reel—The adventures of the Honorable Event; Second Reel—The adventure of the Wstgate Seminary (Comedies)....
Mar. 1—Under the Make-Up (Drama).......1000
Mar. 3—O'Hara's Godchild (Drama)..........1000
Mar. 4—Hubby Buys a Baby (Comedy).......1000
Mar. 5—A Heart of the Forest (Drama)......1000
Mar. 6—That College Life (Comedy).........1000
Mar. 7—The One Good Turn (Drama)........1000
Mar. 8—He Waited (Comedy)................
Mar. 8—Black Diamonds (Industrial)........
Mar. 10—Red and White Roses (2 reels, special) (Drama)...................2000
Mar. 10—Put Yourself in Their Place (Com.)
Mar. 10—Firemen's Drill (Educational).......
Mar. 11—The Way Out (Comedy-Drama)......1000
Mar. 12—His Honor, the Mayor (Comedy)....1000
Mar. 13—The Deceivers (Drama).............1000
Mar. 14—Sisters All (Drama)................1000
Mar. 15—The Dog House Builders (Comedy)..
Mar. 15—Quebec Zouaves (Educational).......
Mar. 17—The Mouse and the Lion (Drama)..1000
Mar. 18—The Birthday Gift (Drama).........
Mar. 18—According to Advice (Comedy)......
Mar. 19—The Strength of Men (Special, 2 reels) (Drama) ...........................2000
Mar. 19—The House in Suburbia (Drama)....1000
Mar. 20—The Wonderful Statue (Com.-Dr.)...1000
Mar. 21—A Matter of Matrimony (Comedy)...1000
Mar. 21—Mine Rescue Work of American Red Cross Society (Educational).......
Mar. 22—Belinda, the Slavey (Comedy-Drama).1000

**SONG SLIDE SERVICE** are again becoming very popular. AMERICAN SLIDE & POSTER CO., First National Bank Bldg., Chicago, will furnish you with the best service in America. Week's supply in one shipment in advance. $2.00 or $3.00 per week. **BEST POSTER FRAMES MADE**

# To Theatre Owners



Motiograph 1002-M.

**Do You Read Advertisements? You Know, Don't You? We Advertise Only to Impress You—The Buyer.**

**HERE IS FOOD FOR THOUGHT**

*The Finest Theatres of America*, England, Scotland, Australia and Cuba *use the Motiograph Machine.* Is it not a well known fact that these large Companies operating several theatres in circuit, employ only such instruments (human and mechanical) as assure positive success?

**They Take No Chances; They Know by Experience**

**And HERE ARE SOME FACTS—**

*The Motiograph Machine is built in one factory*—its own. It is built *only* of the best material money will buy. It is built under the direct supervision of the officers of the Company. *It is not* an assembled product of many factories.

*The Motiograph Machine leads always* in improvements. No expense is spared in keeping far ahead of the times.

*The Motor Drive Motiograph is* ten years ahead of all others.

**MAKE YOUR OWN COMPARISON**—Don't take our word for it. We will send you proof. Also our latest catalog.

## THE MOTIOGRAPH MACHINE

**Is Approved by**

**THE NATIONAL BOARD OF FIRE UNDERWRITERS**
**THE CITY OF CHICAGO AND MANY OTHERS**
**THE MASSACHUSETTS DISTRICT POLICE**

## THE MOTIOGRAPH MACHINE

**Is Sold by our Distributors and Reputable Dealers Everywhere**

**If your Dealer "Knocks" There's a Reason. Write us Direct.** We will tell you why.

MANUFACTURED BY

**The Enterprise Optical Manufacturing Co.**

**564-572 West Randolph St. CHICAGO. ILL.**

EASTERN OFFICE
30 E. 23RD STREET, NEW YORK CITY.

WESTERN OFFICE
833 MARKET ST., SAN FRANCISCO.

DISTRIBUTED BY

E. E. Fulton, } Chicago.
Kleine Optical Co., } Chicago.
Feature Film & Cal. Light Co., Pittsburgh.
R. D. Marson M. P. Co., Boston.

J. H. Hallberg, New York City.
Picture Theatre Equipment Co., New York City.
Williams, Brown & Earle, Philadelphia.
Calehuff Supply Company, Philadelphia.

Headquarters for

## ASBESTOS

CURTAINS and PICTURE BOOTHS

*Send for Booklet* **C. W. Trainer Mfg. Co.**
39 Pearl St., Boston, Mass.

---

## Your Own Film Camera

BUY THE JUNIOR PROFESSIONAL, GUARANTEED FILM MAKING OUTFIT YOU NEED IT, SOONER OR LATER, ALL SUPPLY, MACHINES, LENSES.

**Eberhard Schneider,** 219 Second Ave., N. Y.

---

## Costumes for Photo Plays

**VAN HORN & SON**

manufacturers of theatrical and historical costumes.

PHILADELPHIA, PENNA.
Established 1852.

---

**We buy and sell Second Hand Films and Moving Picture Machines**

**WESTERN FILM BROKERS**

538 S. Dearborn Street Chicago, Ill

---

## MR. EXHIBITOR

INCREASE YOUR RECEIPTS

Install a WURLITZER orchestra. Thousands have made money by so doing. Write for catalogue today.

WESTERN AUTOMATIC MUSIC COMPANY
1810 Main St., Dallas, Tex.
703 Fannin St., Houston, Tex.

---

## ATTENTION!

FEATURE FILM MANUFACTURERS—EXPERIENCED PRODUCER AT LIBERTY

LATE COLUMBIA, ATLAS, AMERICAN, SELIG 2 AND 3-REEL FEATURES A SPECIALTY

**WILLIAM D. EMERSON**
THE EMPIRE
63d and B'way NEW YORK CITY

---

**THE SIMPSON SOLAR SCREEN**

The only Metallic Screen without seams, patented. Buy the real thing. Beware of imitations

ALFRED L. SIMPSON, Inc.
No. 113 W. 132nd St., N. Y. City

---

## The "Fotoplayer"

***"Music for the Pictures"***

**130 Kearny St., San Francisco, Cal.**

---

## VEILED PROPHET

or HINDOO MYSTERY, 3 Reels of Extraordinary mysterious scenes. Here's a production that excels every heretofore achievement. It Pulls! Attracts! Holds! Book through McINTYRE & RICHTER, 23 E. 14th St., N. Y.

---

**Changeable Illuminated**

## PROGRAM SIGN

WRITE FOR CATALOGUE

**ZENITH MFG. CO.**
Box 252 Cincinnati, Ohio

---

## Theatre Pipe Organs

All sizes of Pipe Organs for Theatre purposes built to order.
Write for catalogue and estimates.

THE WM. SCHUELKE ORGAN CO.,
Milwaukee, Wis.
T. D. HUME, Chicago Representative,
711 Transportation Bldg., Chicago, Ill.

---

FOR CHICAGO AND ILLINOIS
THE SUPERB PRODUCTION

## Helen Gardner in Cleopatra

6,000 feet.

Send for list of other features we have for rent and for sale.

NORTHERN FEATURE FILM EXCHANGE,
405 Schiller Bldg., Chicago.

---

THE BEST

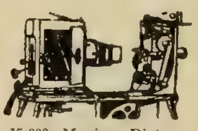
## SCENERY

AND

THE FINEST SHOW PAINTINGS AND DYE DROPS AT LOWEST PRICES. Tell us what you need. and we will send LOWEST estimate and catalog.

**ENKEBOLL SCENIC WORKS,** Omaha, Neb.

---



WE MANUFACTURE MOVING PICTURE REPAIR PARTS,

Stereopticons, Arc Lamps, Rheostats and Accessories, Wholesale and Retail. (Catalogue.) A Trade List of 563 Exchanges and Supply Houses — $1.15. Over 15,000 Moving Picture Theatres in State Form at 20 cents per hundred. Booklet with 500 scattered names for 25c. Free list showing number in each State. **L. HETZ, 302 East 23rd Street, New York**

---

*The "Mirror Screen" is the best*

## "Mirror Screen" Co.

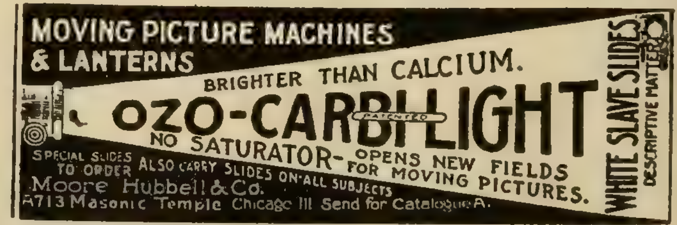
F. J. REMBUSCH
President

**Shelbyville, Ind.**

Branch Offices { Chicago, Room 403, 169 West Washington
New York, 922 Sixth Avenue.

Write for Catalogue of our New *"SNOW WHITE"* Finish Screens

---



MOVING PICTURE MACHINES & LANTERNS

BRIGHTER THAN CALCIUM.

OZO-CARBI-LIGHT

PATENTED

NO SATURATOR—OPENS NEW FIELDS FOR MOVING PICTURES.

SPECIAL SLIDES TO ORDER

ALSO CARRY SLIDES ON ALL SUBJECTS

WHITE SLAVE SLIDES

DESCRIPTIVE MATTER

Moore Hubbell & Co.
A713 Masonic Temple Chicago Ill Send for Catalogue A.

---

## SLIDES

GET THE BEST AND FORGET THE REST
That means,
NIAGARA SLIDE CO., LOCKPORT, N. Y.
New catalog of course.

---

MARYLAND —— PENNSYLVANIA —— DELAWARE

EXHIBITORS TAKE NOTICE—*One Release Every Week!*

We are not the Largest Buyers, but the Best. QUALITY is what counts with us, not QUANTITY. : NOW READY FOR BOOKING

## PARSIFAL :: A SICILIAN HEROINE

A GREAT LENTEN FEATURE

A POWERFUL PRODUCTION DEALING WITH A VITAL SUBJECT. HIS LIFE FOR THE CAUSE, Released March 1, 1913.

WRITE, PHONE OR CALL FOR OPEN DATES.

**EUROPEAN-AMERICAN FEATURE FILM CO.** 1202 Race St., Phila, Penn.

---

## MR. EXHIBITOR:

## INSURE YOUR FILMS

WRITE FOR INFORMATION

**EXHIBITORS FILM INSURANCE COMPANY**

W. L. ALLEN, Agent, BERWYN, PA.

---

## LARGEST CUT RATE FILM EXCHANGE IN THE UNITED STATES

6 reels, $4.00; 12 reels, $8.00. Will ship to responsible parties anywhere. New and second-hand moving picture machines, stereopticons and song slides for sale. We carry complete line of moving picture machines, parts and supplies.

UNITED AMERICAN FILM BROKERS
American Bank Bldg. Knoxville, Tenn.

---

## Few States Left

Great Western Feature

**Curse of the Great Southwest**

**Cheyenne Feature Film Co.**
F. J. Carroll, Mgr.
Room 1018 1480 Broadway, N. Y.

Watch for Big Announcement

---

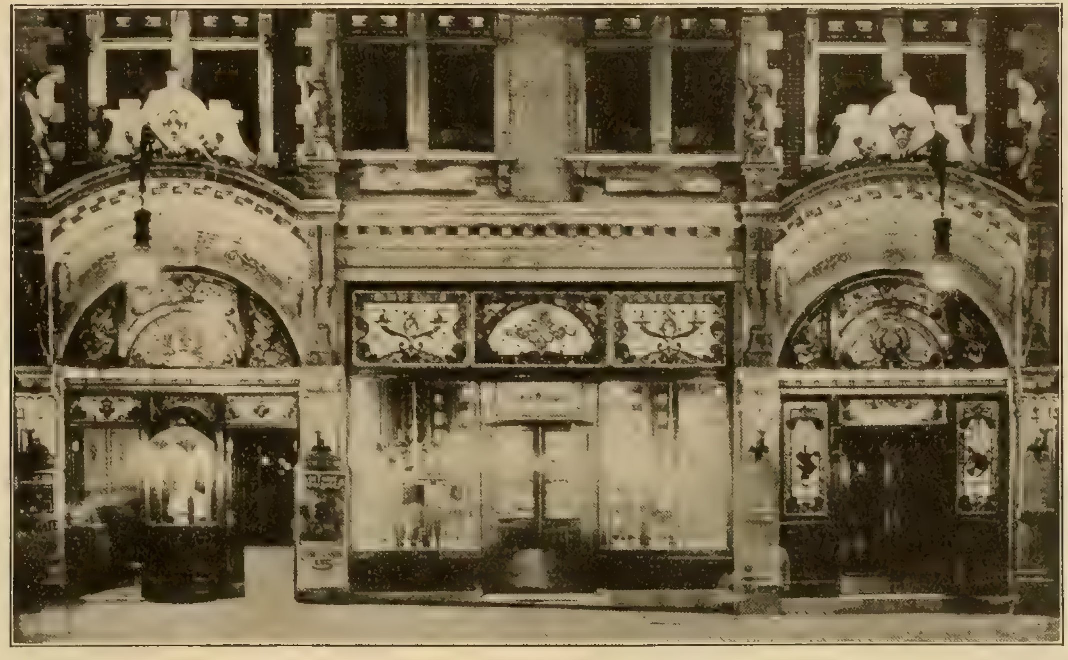
## CRYSTALLIZE YOUR SCREEN

## SATEEN

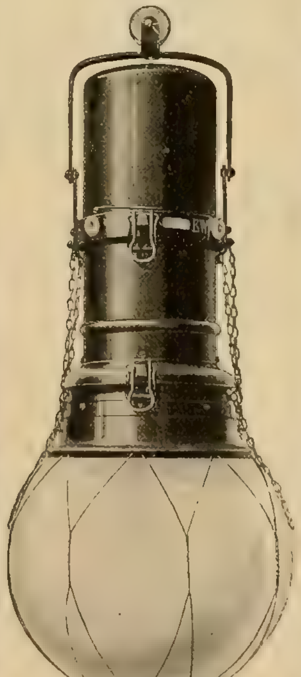
A crystallizing water color. Makes a pure white Satin Finish. Produces a clear, soft mellow picture; free from glare or flicker. Fifty per cent whiter than Alabastine. Two cans cover a curtain 12 x 15. Price, $1.50 per can.

**A. G. THOMAS, 1705 Fairacres Ave., Pittsburgh, Penna.**

# PRICE BARGAINS



**"ALBA"**



SPREADS THE LIGHT.

*ON WORLD FAMOUS*

## ELECTRIC FLAMING ARC LAMPS

ACCOUNT OF REDUCTION OF FACTORY PRICES

## LIGHT

ATTRACTS THE

## Pleasure-Bent People

THESE LAMPS ARE MADE BY GERMANY'S OLDEST AND LARGEST LAMP MANUFACTURERS

*DON'T MISS THIS OPPORTUNITY!*

Write us what current you use, A.C. or D.C. and we will quote you STARTLING PRICES

**CHARLES L. KIEWERT CO.**

NEW YORK
165 Greenwich St.

MILWAUKEE
114 Huron St.

SAN FRANCISCO
19 Sutter St.

**"AUROLA"**

CONCENTRATES THE LIGHT.

## F. H. RICHARDSON'S
# HANDBOOK
## *For Managers and Operators*

***Just Published Second Edition 430 Pages***

Complete instruction on the EDISON, MOTIOGRAPH, POWERS, SIMPLEX and STANDARD machines with detail illustrations of all parts.

Chapters on Electric Wiring and Insulation, Electric Economizers, Transformers and Generating Sets, Resistance Devices, Lenses, Carbons, Screens, Stereopticons, Theatre Lighting and General Equipment, etc., etc.

The most thorough, comprehensive and complete book on the subject. Profusely illustrated and handsomely bound in dark-red cloth-board covers.

**$2.50 Per Copy Post Free $2.50**

*Kindly address all orders and remittances to*

***Chalmers Publishing Company***
**Box 226, Madison Square P. O., New York City**

---

World's Largest Mfrs. **WURLITZER** Established 1856

Wurlitzer PianOrchestra in Healy Theater, Fort Worth, Tex.

Write for 32-page booklet, showing

**Wurlitzer Automatic Musical Instruments**

in the leading picture theatres of the country.

The Wurlitzer Instruments furnish better music than musicians and reduce expenses. 50 different styles; time payments; big catalog free. If you can't call, write to our nearest branch.

## The Rudolph Wurlitzer Company

CINCINNATI 117-121 E. 4th
NEW YORK 25-27 W. 32d
CHICAGO 329-331 S. Wabash
PHILADELPHIA 1835 Chestnut
ST. LOUIS [illegible] Pine St.
CLEVELAND 800 Huron Road
BUFFALO 701 Main
LOUISVILLE 436 W. Greene
COLUMBUS, O. 57 E. Main

---

What the management of Saxe's Lyric Theater, Minneapolis, Minn., conceded to be the world's Finest Motion Picture Institution in the world has to say about Mirroroide:

> Minneapolis, Minn., Feb. 24, 1913.
>
> The J. H. Genter Co.,
> Newburgh, N. Y.
>
> Gentlemen:
>
> The screen I ordered from you has arrived and I have tested it out in every conceivable way for the past thirty days and find it to be without question the best screen I know of.
>
> I have been experimenting with screens for the past five years and have tried almost everything on the market, but not until using your **MIRROROIDE** surface did I obtain results that perfectly satisfied me. I am sure a demonstration of this screen to any live exhibitor will commend its adoption into their respective theaters.
>
> You may refer any of them to me direct and I shall be glad to commend it to them personally.
>
> Very respectfully,
> S. L. ROTHAPFEL.

It's up to you! Mr. Exhibitor, it's up to you! Get our large free samples. Do it now! Mirroroide is guaranteed for five years not to turn black, peel, crack or in any way deteriorate. It can be washed with soap and water. Over 3,200 in use. They all say it's the Peer of them All.

## The J. H. Genter Company
**NEWBURGH, N. Y., U. S. A.**

---

# Endorsed by Men Who Know

Expert picture men everywhere who understand the profit and prestige value of dependable lens equipment place the stamp of unqualified endorsement on

## Bausch and Lomb
## Projection Lenses

They insure the highest degree of brilliancy and sharpness possible—pictures that are as bright and clear as real life.

Good operators insist upon Bausch & Lomb objectives and condensers. They know from experience that their use means the approval of audiences and a growing business.

The Edison and Nicholas Power machines are regularly equipped with our lenses. They can be procured also through any film exchange.

**It will pay you to read our interesting free booklet 62D. It contains much of value to owners and operators.**

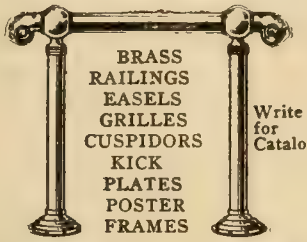
## Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

**SCENARIOS WANTED**
Special Attention to
**COMEDIES**

**KINEMACOLOR**
1600 Broadway New York

**McKENNA**



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
KICK
PLATES
POSTER
FRAMES

Write for Catalog.

**McKenna Bros. Brass Co.**
**PITTSBURGH**

**DO THIS NOW!**

If you have not seen any of the recent Universal releases (particularly 2 and 3-reel features), come to the nearest Laemmle office for a screen demonstration. You will be simply thunderstruck with the superfine quality of the whole Universal program, and you'll become a Universalite as sure as fate. Don't put it off any longer. Do it NOW!

CARL LAEMMLE, President

**The Laemmle Film Service**

204 West Lake Street, Chicago, Ill.
Sykes Block, Minneapolis, Minn.
1312 Farnum Street, Omaha, Neb.
421 Walnut Street, Des Moines, Iowa.

The Biggest and Best Film Renter in the World

**Ornamental Theatres**

**PLASTER RELIEF DECORATIONS**
Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

**THE DECORATORS SUPPLY CO.**
2549 Archer Avenue, :: CHICAGO, ILL.

**SLIDES MADE IN A HURRY**

We have added a large force of slide makers, and are able to turn out slides in double quick time. Write for Slide Catalogue, also our General Supply Booklet. They are valuable to you. One like cut, 40 cents, including postage. Simplex, Motiograph, Powers and Edison machines always on hand.

**ERKER BROS. OPTICAL CO.**
608 OLIVE STREET ST. LOUIS

OUR OPERATOR
Just a moment Our Operator Is getting Stuck Up
PASTE

**ANOTHER ENTERPRISE TRIUMPH**

**TOGO CALCIUM GAS OUTFIT**

*Complete with Rubber Tubing and Keyless Jet*

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.
PORTABLE and ready for instant use - $25.00.

*Anyone Can Operate It*

MANUFACTURED BY
he Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago
FOR SALE BY ALL DEALERS

# FOR SALE

Three-reel features in first-class condition with lobby display at 4c per foot:

HUNTING IN THE JUNGLES.
ROOSEVELT IN AFRICA.
AROUND THE WORLD IN 90 MINUTES.
WORLD'S GREATEST AUTO RACES
LIGHTS AND SHADOWS OF NEW YORK.
CHILDREN'S FAIRY TALES. H. C.
ARABIAN NIGHT STORIES. H. C.
ALL STAR VAUDEVILLE. BIG LAUGH SHOW.
FAMOUS DETECTIVE ADVENTURES.
AT THE CIRCUS. WHITE SLAVE.
PECK'S BAD BOY. DANGERS OF PARIS.
OVER AND UNDER THE SEA.
HUMPTY DUMPTY. THE PASSION PLAY.

**C-C FILM CO., 167 W. Washington St. Chicago, Ill.**

---

# EXHIBITORS! WAIT!

Before booking features find out what your patrons want, then send for list or call to

**Eagle Feature Film Co., Inc.**
**House of Features Only**

Chas. H. Streimer, Mgr.
5 East 14th St.
Telephone 2771 Stuyvesant.
New York City.

---

# AUCTION SALE

## STAR SAN CARLINO THEATRE

**857 Grand Avenue, New Haven, Conn.**

The lease, good will and part equipment of the finest motion picture or vaudeville and picture theatre in New Haven, on Friday, March 14, 1913, at 4 o'clock. Seating capacity, orchestra, 300, balcony 200. Stage fully equipped with scenery. Three large dressing rooms. Four large exits arranged perfectly to handle the crowds. House now running. Have had many offers, but have held out for my price—$2,500, which is very low. Now you have your chance and buy at your own price. Remember the date, Friday, March 14. Remember the place, 857 Grand Avenue, New Haven, Conn.

**THE MODEL PICTURE HOUSE OF NEW HAVEN**

---

# NEW ENGLAND EXHIBITORS

**Do You Know That We Have**
***REAL FEATURE, REAL MONEY-MAKER, REAL MASTERPIECE***
***for Every One of the Following?***

**AMBROSIO RELEASES**

GARIBALDI (I MILLE), or SICILIAN HEROINE—in 3 Reels.
PARSIFAL—(Wagner's Opera), Special for Lent, in 3 Reels.
SIEGFRIED—(Wagner's Opera), in 3 Reels.
LA SANTARELLA—Musical Operetta, in 3 Reels.
NELLIE THE LION TAMER—A Sensational Story. A Really Great Lion Picture.
THE SHIP—Wonderful Tragedy by the Greatest Italian Poets, D'Annunzio, and Many Others. 1, 3 and 6 Sheet Posters.

**GREAT NORTHERN FILM COMPANY RELEASES**

DR. GAR EL HAMA—Sequel to Dead Man's Child, in 3 Reels.
GREAT OCEAN DISASTER—in 2 Reels.
CONQUERED, or MADCAP COUNTESS—A $25,000 Production.
FORTUNE TELLER'S DAUGHTER—in 3 Reels.
THE BRIDE OF DEATH—in 3 Reels.
THE EPISODE OF THE PAGEANT—Historical Film of 1912-1913, in 3 Parts.

*Wire or call at once for open dates to*

**MAJESTIC FEATURE FILM CO.**
224 TREMONT STREET BOSTON, MASS.

---

# Many Good States Still Open

: : FOR : :

***The Miracle, The Balkan Traitors, Shipwrecked in Icebergs, Society Life in Paris***

AND MANY NEW FEATURES COMING.

**NEW YORK FILM COMPANY**
**145 West 45th Street, New York City**

---

# POSTER FRAMES

There is no greater attraction for the front of your house than a neat **Poster Frame.** We are making the prettiest and most attractive frame known to the Moving Picture trade, with electric lights and plain, solid brass finished and oxidized for size poster 28 by 42. Circular with cut showing correct style on request.

We handle all kinds of Moving Picture Supplies, carbons, condensers, repairs parts, ets. 12" reels special to hold two feature subjects; will fit magazines for No. 6 and No. 6A. Standard, Simplex and Edison type B, 75 cents each, prepaid.

**STERN MANUFACTURING COMPANY**
**109 N. 10th St., Philadelphia, Pa.**

***Largest and oldest Moving Picture Supply House in the country***

---

# FOR SALE — FEATURES!

| | | | |
|---|---|---|---|
| Blazig the Trail | 2 reels | | $65.00 |
| Post Telegrapher | 2 " | | 65.00 |
| The Crisis | 2 " | | 65.00 |
| Dead Man's Child | 3 " | (Ohio) | 85.00 |
| Mysteries of Souls | 3 " | " | 85.00 |
| Wreck of the Aurora | 3 " | " | 85.00 |
| Last of the Frontignacs | 3 " | " | 85.00 |
| Floradora | 3 " | | 100.00 |
| Lured from Home | 3 " | | 100.00 |
| St. George and the Dragon | 3 " | (Ohio) | 200.00 |
| Paul Revere | 3 " | South ½ Ohio | 160.00 |
| Dalton Boys | 3 " | Ohio | 250.00 |
| Dalton Boys | 3 " | W. Va. | 150.00 |
| Wage Earners | 3 " | Ohio | 250.00 |
| Secret Service Steve | 3 " | " | 250.00 |
| Midnight Express | 3 " | " | 250.00 |

Renovated and in A1 condition.
Plenty of paper at 7c per sheet, heralds, $1.00 per thousand. Herald plates for last four subjects, $10.00 each. Discount of 10% on three or more subjects taken at one time. Terms, 25% with order (draft) balance C. O. D., subject to inspection. Above features also for rent.

**Royal Feature Film Co., Schultz Building, Columbus, Ohio**

---

# Von Duprin Self-Releasing Fire Exit Latches

*"Made On Honor."*

Absolutely Reliable. Safeguard Against Panic Disasters.

Approved by New York Board of Underwriters, City of New York Bureau of Buildings.

Applied on thousands of Buildings in more than 500 Cities in the U. S. A. and Canada.

Send for Catalogue No. 10 D.

**VONNEGUT HARDWARE CO.,**
**General Distributors,**
**Indianapolis, Ind.,**
**U. S. A.**

**Can you afford to be without them?**

*Safe Exit Is a Universal Demand*

FARCE — COMEDY

DRAMA — TRAGEDY

**VITA FILM SALES CO., EXCHANGE BLDG., 145 W. 45th St., N. Y.**

One Every Two Weeks
In Two Reels

EXCLUSIVE PROTECTED TERRITORY

6—3—1 and ½ Sheet Paper
Lobby Photo Frames

— SOON —

**Lew Lake & Co. in**
**The Bloomsbury Burglars**
1760 FEET

**BUYERS GET ON OUR MAILING LIST**

Exchangemen, Write for Agency Proposition
Watch for Next Announcement

---

# SECOND HAND FEATURE FILMS

**Bought and Sold**

**INTERNATIONAL FILM TRADERS**
Largest Dealers in Films in the U. S.
5 West 14th St., New York

---

## INAUGURATION OF WILSON

| | | | |
|---|---|---|---|
| 20 Slides, Plain | $5.00 | Colored | $10.00 |
| 40 Slides, Plain | 10.00 | Colored | 20.00 |

with lecture or self explaining. 1 sheet letters free with each set.

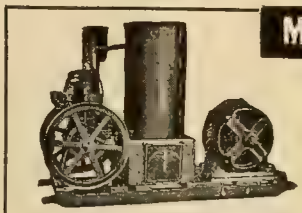
## MEXICAN REBELLION

| | | | |
|---|---|---|---|
| 20 Slides, Plain | $5.00 | Colored | $10.00 |
| 40 Slides, Plain | 10.00 | Colored | 20.00 |
| 60 Slides, Plain | 15.00 | Colored | 30.00 |

One sheet letters, advance slide and lobby display free with each set self explaining or with lecture.

**A. J. CLAPHAM.** **130 West 37th Street, New York.**

---



**MOVING PICTURE ELECTRIC LIGHT PLANT**

Used and Highly Endorsed by the United States Army.
BIGGEST SENSATION IN THE MOVING PICTURE WORLD

Can be operated by a boy 10 years old. One customer writes: "Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."

Write to-day for Bulletin 101. It is a mighty interesting booklet.

(163) DETROIT ENGINE WORKS, Dept. 102, DETROIT, MICH., U. S. A.

---

## Make Your Lobby Display Attractive

ROYAL
IMPROVE
YOUR
Lobby
FRAME YOUR POSTERS
BRASS EASELS AND BRASS RAILING
BRASS POSTER FRAMES FOR EASELS AND WALLS

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at 101-103 Fourth Ave., New York, N. Y.

*Write for Catalog.*

***Established 1882***

**THE NEWMAN MFG. CO.**
715-721 Sycamore St.,
Cincinnati, O.

---

**MAKE YOUR OWN SLIDES**
**WITHOUT AID OF PHOTOGRAPHY**

From Newspaper Cuts, Post Cards, Etc. Announcement Slides, Advertising Slides, Slides from Political Office Seekers' Cards, just the thing for elections. Slides can be made in a few minutes, plain or in colors. Where colored picture is used, colors will appear on slide same as in original. Complete outfit and directions, $1.00.

**MIDLAND TRANSPARENCY CO.**
313 Ramge Bldg. Dept. W Omaha, Neb.

---

FOR SALE FOR SALE
**Motion Picture Cameras**

I am introducing upon the American market one of the famous motion picture cameras of Europe. Send me your name and I will mail you full particulars, together with introductory price.

R. B. KENNEDY, 640 Broadway, New York.

---

**COMPENSARC**

This Machine cuts 2/3 from your Light Bills

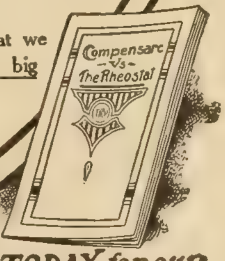
Mr. Manager

If you are on a 110 or 220 volt circuit and you are using a rheostat to reduce the voltage to 35 at the arc in your lamp, you are paying for ²/₃ more "juice" than you are actually using. Can you afford to waste all this energy supplied from the line, over and above what you really need?

**The Fort Wayne Compensarc**

saves all this waste by reducing the voltage without losing any: makes a clearer, whiter, steadier light, and eliminates all danger of fires caused by overheated rheostats.

We have a little 22 page booklet "Compensarc vs. Rheostat" that we want to send you. It will tell you plainly how you can make a big saving and a better light. Send us your name and address.



**FORT WAYNE ELECTRIC WORKS**
*of GENERAL ELECTRIC COMPANY.*
1408 Broadway
Fort Wayne, Indiana

824

*Send TODAY for our FREE descriptive booklet*

EASTMAN motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

"Agfa"

CELLULOID POSITIVE CELLULOID NEGATIVE
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

**RAW FILM SUPPLY CO.**
15 EAST 26th STREET - - NEW YORK
Tel. Mad. Sq. 7876 Cable Rawfilm New York

FILM LECTURES

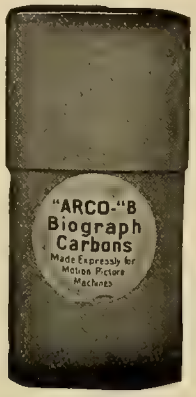
By W. STEPHEN BUSH

How to Put On the Passion Play (Pathe Freres' World Renowned Production) .................$1.00
How to Put On "The Crusaders, or Jerusalem Delivered" (World's Best Film Co.)......... 1.00
Key and Complete Lecture for "Dante's Inferno" (Milano Film Co.; Five Reels) ................ 1.00
"Life of Moses" (Vitagraph Five-Reel) ......... .10
$5.00 per Hundred to Exchanges for This One.

Copyrighted and For Sale Only by
CHALMERS PUBLISHING CO.
BOX 226 MADISON SQUARE P. O. N. Y. CITY

American Moving Picture Machine Co.
MANUFACTURERS OF THE
STANDARD
Automatic Moving Picture Machine

101-102 Beekman Street New York



*Use the Real*
Projector Carbon
"Biograph"
Brand

L. E. Frorup & Co.
232 Greenwich St., New York City

EXHIBITORS' HEADQUARTERS
CALEHUFF SUPPLY COMPANY
(Incorporated)
50 North Eighth Street, Philadelphia, Pa.

Jobbers in Edison, Powers and Motiograph Machines and Parts
Machines Repaired by Expert Mechanics. Genuine Parts Only Used

SPECIALTIES

Mirror Screens
Chairs
Tickets
Pianos
Bio & Electra Carbons
Special Gundlach Lenses
Condensers
Edison Transformers
Ft. Wayne Compensarcs
Asbestos State Booths
Asbestos Wire
Switches
Plugs
Spotlights
Gas Making Outfits
Limes
Film Cement
Branch General Disinfectant Co.
Scenery, Stage Effects
Theaters Bought, Sold, Rented

CHAS. A. CALEHUFF, Pres. and Gen. Mgr.

PATRIOTIC NOVELTIES
FOR
MOVING PICTURE THEATRES
*NOW BOOKING*
LOUISE M. MARION
IN HER
NEW ILLUSTRATED POEMS
and FILM LECTURES

LOUISE M. MARION
Studio 469 W. 23rd St. New York
TERMS REASONABLE
Telephone, Chelsea 5114

High-Class Vaudeville Sketch
*entitled*
"MOTHER and SON"
*with*
*Strong Specialties*

**Now Booking. Managers! Wire for Open Dates to Pack Your House**

**THE KNIGHTS OF RHODES**

The great spectacular and historical Ambrosio feature in three reels.

**New York State.**

**THE PENALTY OF FOLLY**

or The Apaches' Revenge, showing the underworld of Berlin. A Vitascope Feature.

**New York and New Jersey States.**

**Owned and Controlled by**

**THE EUREKA FEATURE FILM CO., Inc.** 32 UNION SQUARE, NEW YORK
PHONE, 1863 STUYVESANT

**A Sure Success**

Three-Reel Educational Feature

**"A Day at Tuskegee"**

Showing nearly one hundred Industrial Activities and scenes of

**Booker T. Washington's**

Famous Industrial Institute at Tuskegee, Alabama

*"Booker T. Washington has devised the best system of vocational education in America."*—Harry Pratt Judson, Prest. University of Chicago.

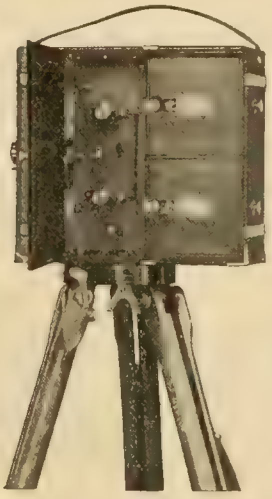
**Great Lobby Display, Including Photos and Life Size Portrait of Mr. Washington**

**State Rights Open**

**Anderson-Watkins Film Company**
**184 . Washington St., Chicago, Illinois**

**EXHIBITORS**

Who desire a *real Motion Picture Camera* for taking *real standard-sized pictures* of *detail* and *brilliancy*, should not waste time and good money on experimental outfits, but should by all means purchase our



**NEW "AMERICAN" MODEL 2 MOTION PICTURE CAMERA**

We give our written guarantee with all our equipment covering a period of one year from date of purchase.

Our NEW AMERICAN MODEL 2 MOTION PICTURE CAMERA is specially designed and adapted for the use of Camera men who desire a moderate priced outfit, and is just the proper equipment for taking local, scenic and industrial views.

**PRICE COMPLETE, $200.00**

**With Panoramic Tripod as shown in cut - $255.00**

Panoramic Tripod, $55; Panoramic and Tilting Top Tripod, $90. Our famous "AMERICAN" PROFESSIONAL CAMERA, $350. We also manufacture a complete line of Printers, Perforators, Lenses and Studio equipment. Agents for all standard brands of film.

**SEND FOR CIRCULARS**

**AMERICAN CINEMATOGRAPH CO.**
DEPT. A
Electrical Building, Jackson and Desplaines Street, Chicago

**R. D. MARSON MOVING PICTURE CO.** 597 Washington St. BOSTON, MASS.

**SPECIALTIES**

MIRROR SCREENS
ASBESTOS BOOTHS
COMPENSARCS
MERCURY ARC RECTIFIERS
MIRROR SCREENS
GUNDLACH LENSES
HALLBERG TICKET DISPENSERS
WILEY SMALL TICKET DISPENSERS
MIRROROIDE SCREENS
CARBONS—ALL SIZES ELECTRA AND BIO

NEW ENGLAND
**DISTRIBUTORS**
*—FOR—*
**POWERS**
**MOTIOGRAPH**
**SIMPLEX**
**Machines and Repair Parts**

Machines repaired without charge for labor.

**FEATURE FILMS**

BEASTS OF THE JUNGLE
GRIP OF THE VAMPIRE
LUCRETIA BORGIA—Colored
HOP O' MY THUMB—Colored
BURIED ALIVE
GRIP OF THE VAMPIRE
SING SING TO LIBERTY

**Film Service**
**Exclusive for New England**

EVERY CHANGE WILL INCLUDE A FEATURE AND SINGLE REELS FROM FILM SUPPLY WHICH INCLUDES PILOT, GAUMONT, RAMO, LUX, SOLAX, GAUMONT WEEKLY, ITALA, GREAT NORTHERN, AMMEX, AMBROSIO, MILANO.

# Radium Gold—

# —Fibre Screen

Saves ½ Light Bill
Reproduces All Natural Colors
Made Without Seams

**Have a 5-Year Guarantee**

We Ship for Your
Approval. Write To-day
Sending Size

**American Theatre Curtain Supply Co.**
**105 N. Main Street, St. Louis, Mo.**

# FIRE!! FIRE!!

**5c.** per day will protect you on a Three-Reel Program.

***You Need Insurance!***

What assurance have you that you will not have a fire *tonight?*

STATISTICS SHOW

Your chance for fire once every three years, comes as sure as taxes and death.

Send your money and get a policy *AT ONCE!*

| | |
|---|---|
| **$ 6.00 for One Film** | **One Year Insurance** |
| **$12.00 for Two Films** | |
| **$18.00 for Three Films** | |

*Address*

**EXHIBITORS FILM INSURANCE CO.**
**421 Saks Building, Indianapolis, Ind.**

F. J. REMBUSCH, President M. M. MILLER, Secretary

# Bound Volumes for 1912 of Moving Picture World

JANUARY to MARCH; APRIL to JUNE;
JULY to SEPTEMBER; OCTOBER to DECEMBER

Four Volumes in Substantial Cloth Board Binding with Index, $1.50 per Volume, Express Charges Collect or 70c Extra for Each Volume to Cover Postage

ADDRESS ALL ORDERS AND REMITTANCES

**Moving Picture World** Box 226, Madison Square
P. O., New York City

# STOP WORRYING!

## Let Us Develop and Print THAT Negative

Give us a trial and be convinced that our Work is the best

**SEND FOR SAMPLES AND PRICES. TITLES $ .08 PER FOOT.**

**ROMAN FILM CO., Inc., Phone Bath Beach 1575, 1668 Bath Ave., BROOKLYN, N. Y.**

---

## FEATURES FOR SALE

No junk, cut-outs or hashed up subjects. We buy new prints and sell them after 30 days' run. We guarantee these Features to be in excellent condition.

| Title. | Make. | Length. | Price. |
|---|---|---|---|
| The Franco-Prussian War | Deu. Bio | 3500 | $175.00 |
| Theodor Korner, the Franco-Prussian War Hero | Deu. Bio | 3500 | 175.00 |
| The Wonder (a miracle play) | Deu. Bio | 2500 | 125.00 |
| Shanghaied | Great Northern | 2400 | 125.00 |
| In Darkest Russia | Great Northern | 2400 | 125.00 |
| All the World's a Stage | Great Northern | 2500 | 100.00 |
| The Spy | Great Northern | 2400 | 100.00 |
| Dangerous Play | Great Northern | 2300 | 100.00 |
| The Price of Beauty | Great Northern | 2000 | 90.00 |
| The Harem Captives | Pathe | 2000 | 80.00 |
| The Last Performance | Pathe | 2000 | 100.00 |
| Colms. Dancer's Necklace | Pathe | 1500 | 60.00 |
| In a Vulture's Grip | Pathe | 2000 | 100.00 |
| The Wedding Torch | Kunts film | 2000 | 100.00 |
| Society Life of Paris | Kunts film | 2000 | 90.00 |
| The Boy Scout Hero | Cosmopolitan | 2100 | 110.00 |
| Kidnapped. Rescued in a Motor Car | Cosmopolitan | 1250 | 60.00 |
| The Phantom Bandit, or Zigomar vs. Le Rouquim | Eclair | 3600 | 150.00 |
| For Her Mother's Guilt | Skandinavisk | 2000 | 110.00 |
| The Battle of Life | Meester | 2000 | 100.00 |

A large assortment of original mounted posters with every feature.
Films shipped C. O. D. Examination privileges deposit, $10.00.

**Simmond's Features, 310 Grant Building, San Francisco, Cal.**

---

# ROCK BOTTOM BARGAINS

## Used Machines of All Makes for Sale

**We Buy :-: We Sell :-: We Trade**

**WHY NOT TRADE YOUR OLD WORN OUT MACHINE ON THE PURCHASE OF NEW ONE**

**Send for our list of USED MACHINE BARGAINS**

WE SELL NEW MACHINES of all the standard makes and carry a stock both of machines for immediate delivery and of GENUINE parts for same.

DO YOU USE DISINFECTINE? Kills all poisonous germs and odors.

Send for sample. Sells at $2.50 per gallon with sprayer.

WE SELL A DANDY ECONOMICAL TICKET DISPENSER at only $18.00 and you use just the ordinary roll ticket. Save money—use up your tickets.

IT CAN'T BE BEAT and YOU CAN'T BE BEAT.

**AMUSEMENT SUPPLY COMPANY**
**and the Chicago Projecting Co.**
**107a No. Dearborn Street CHICAGO, ILLINOIS.**

---

# Simplex

## THE PEERLESS PROJECTOR

DESIGNED RIGHT
MADE RIGHT
RUNS RIGHT
WEARS RIGHT
IS ***ALL*** RIGHT

**WE CAN PROVE IT**

WRITE TODAY FOR CATALOGUE A

*MADE AND GUARANTEED BY*

**THE PRECISION MACHINE CO.**
**317 East 34th Street :: :: New York**

---

## FILMS FOR RENT—FILMS FOR SALE

| Title. | Make. | Length. | Price. |
|---|---|---|---|
| In the Clutches of Loan Sharks | Pathe | 3000 | $175.00 |
| His Rogues' Gallery Record | Deu. Bios | 2500 | 150.00 |
| In a Golden Cage (Saharet) | Monopol | 3300 | 250.00 |
| The Dice of Life " | Monopol | 3000 | 150.00 |
| Russian Revenge | Drankoff | 2000 | 150.00 |
| The Firebug | Monopol | 2000 | 150.00 |
| The Jewess | Messter | 1800 | 175.00 |
| The Gypsy Girl | Elite | 2700 | 175.00 |
| On the Steps of the Throne | Pasquali | 3000 | 300.00 |
| The Red July (Socialist Drama) | DeKage | 3000 | 300.00 |
| Romance of a Poor Girl | Pathe | 2800 | 150.00 |
| Ring that Binds | Messter | 3000 | 150.00 |
| Gambler's Victim | Exclusive | 1500 | 100.00 |
| Airman's Secret | Pasquali | 1800 | 100.00 |
| In a Siren's Power | Messter | 2400 | 100.00 |

One thousand reels Independent Films, some exclusive, at from five to twenty-five dollars per reel. Write for Bargain List.

**G. W. BRADENBURGH, 231-233 N. Eighth Street, Philadelphia, Pa.**

---

# EYE COMFORT LIGHTING System

So necessary to the success of every Motion Picture Theatre that we engineer 60 Theatres a month.

This is a free service to Motion Picture Theatre Managers.

**Distance, Screen to Rear of Auditorium**……………………
**Ceiling Height**……………………
**Width of House**……………………
**Name** ……………………

NATIONAL X-RAY REFLECTOR CO.
Chicago New York
235 W. Jackson Blvd. 505 Fifth Ave.

THE FOOS

ELECTRIC

Generating Set

will furnish direct current for your show and give you better quality of light than you can get from the best Central Station service. With a Foos Engine you can save 50 to 75 per cent. of the money you have to pay for electric current and have all the light you want when you want it.

*Send for Bulletin F-98.*

**The Foos Gas Engine Co.**
**809 Linden Ave. Springfield, O.**

The World's Greatest
**Theatre Chair**

**Sanitary, Space-Saving, Life-Saving, Money-Saving**

To Use this Chair is to Make Your Business Grow. Write today for Circular A.

**HARDESTY MFG. CO., Canal Dover, O.**

SCENARIO WRITERS!

If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made salable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism for a fee of $2.

Exhibitors!

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

**Epes Winthrop Sargent**
Box 70, Madison Square Station
New York City

*It pays to discriminate when you buy*

THEATRE SEATING

**WRITE TODAY** for Cat. V2 (Moving Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan.

Widest range of styles and prices. Large stocks.

**American Seating Company**
818 S. Wabash Ave., CHICAGO 15 E. 32nd St., NEW YORK

Steel standards will not break

*Get Our Prices Before You Buy*

**THE WISCONSIN SEATING COMPANY**

New London
Wisconsin, U. S. A.

Send for our prices before buying

OPERA Latest in Seats

Best in Seats CHAIRS

**BENNETT SEATING CO.**
36 EAST 3rd ST. CINCINNATI, O.

**CHEAP**

STEEL FRAME THEATRE CHAIRS

ABSOLUTELY NON-BREAKABLE

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

*Second Hand Chairs*

Also seating for Out-of-door use. Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich. New York: 150 5th Ave. Pittsburgh: 318 Bissel Blk. Philadelphia: 1943 Market St. Nashville, Tenn.: 315 No. 4th Ave.

FOR MOVING PICTURE THEATRES

Complete System of keeping your accounts, including leatherette cover book, good for one year. Price $1.00. Sample sheet sent on receipt of 2c. stamp.
ADDRESS, CHAS. D. McCUTCHEON,
3105 HAUSSEN ST., CHICAGO, ILL.

Orchestra Music
FOR
MOVING PICTURES

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

Piano, 58 cents each; both No.'s $1.15
Violin, 40 cents each; both " 75c
Cornet, 35 cents each; both " 65c
Drums, 30 cents each; both " 55c

Send for free sample pages.

**CLARENCE E. SINN**
*1501 Sedgwick St., Chicago, Ill.*

**When Your Picture Machine Needs Repairing**
**Why don't you send it to us?**

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

*We Buy Second-hand Machines.*

**GEO. M. HOKE SUPPLY CO., 176 N. State St.,** Bet. Lake & Randolph **Chicago, Ill.**

OPERA

CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. NO. 31

115-117 So. Wabash Ave., Chicago, Ill.
**The A. H. Andrews Co.**
Branches in all Leading Cities
New York Office, 1165 Broadway.
Seattle Office, 508-10-12 First Ave., So.
San Francisco Office, 728 Mission St.

# MÉLIÈS FILMS

**DON'T FAIL TO BOOK**

**The Great Two-Reel Feature**

# LOVED BY A MAORI CHIEFTESS

A magnificent production taken in the wonderful Geyserlands of New Zealand, employing only natives of that country in the leading parts. You cannot afford to miss this. Remember, it's a

**Special Release - MARCH 14th**

**One, Three and Six Sheet Posters**

PRODUCED IN NEW ZEALAND

MAORI ARCHITECTURE ~ PHOTOGRAPH OF A CARVED WINDOW FRAME

*THE OPERATOR'S STANDBY*

# Power's Cameragraph

## No. 6A

*Means* Perfect Projection
Ease of Operation

Pictures projected absolutely without flicker.

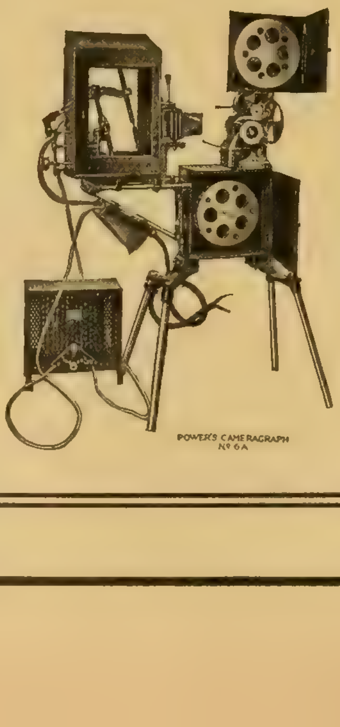
**ASK ANY OPERATOR**

Operation so easy that it almost runs itself, *though it does a man's work.*

**ASK ANY OPERATOR**

A 6A in the booth means satisfaction to both Operator and Audience.

**ASK ANY OPERATOR**



WE DO OVER 65% OF THE ENTIRE MOVING PICTURE MACHINE BUSINESS

**MERIT TELLS**

Our new Spring Catalogue G gives full details.

MANUFACTURED BY

**NICHOLAS POWER COMPANY, 90 Gold St., New York**

*The Leading Makers of Moving Picture Machines*

Vol. 15. No. 12 March 22. 1913 Price. 10c.

H. E. HOFFMAN

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Superior Law" (Eclair).

17 Madison Avenue
Telephone Madison Square 3510

NEW YORK

Post Office Box 226
Madison Square Station

THE HEART OF A CHILD.

MEN WANTED
THE HEART OF A CHILD

# THE THANHOUSER THREE-A-WEEK

*"The Best All-Round Acting Company in Pictures"*

is the verdict of many exhibitors on the Thanhouser Players. Good playing WITH good stories AND good production AND good photographs make the DEMANDED picture. There is no Independent brand of photoplay in the country that is in greater demand than the Thanhouser. There are no players that enjoy greater popularity in the Independent theaters than the Thanhouser.

## Sunday, March 16. "BABIES PROHIBITED"

See the desperate efforts of a young couple to find a flat where babies are tolerated. A well-acted Sunday comedy with

Lila CHESTER AND Harry BENHAM

## Tuesday, March 18. "THE HEART of a CHILD"

See the warm human feeling of kid for kid, as daintily developed here! A well-acted "kid" drama with

The Thanhouser KID AND Leland BENHAM

## Friday, March 21. "WON AT THE RODEO"

See the most marvelous "broncho busting" on record, and a dozen narrow escapes from death. A well-acted Western thriller, with

Flo LA BADIE AND William RUSSELL

Next Week: Features with James CRUZE and Marguerite SNOW, ean DARNELL and William GARWOOD, Victory BATEMAN and Riley CHAMBERLAIN, Mignon ANDERSON, and Dave THOMPSON.

Coming! Sunday, Mar. 23: A grab-bag of gallantry—"HER GALLANT KNIGHTS."

Thanhouser Film Corporation, New Rochelle, N. Y.
Winter Studio: 651 Fairview Place, Los Angeles, Cal.

# FIVE-A-WEEK
# ESSANAY

## "A Chain Is Only As Strong As Its Weakest Link"

## The Strongest Links in the Chain of Photographic Success
## ESSANAY PHOTOPLAYS

---

Released Tuesday, March 18th.

**"THE HOUSEKEEPER OF CIRCLE C"**

A comedy riot of mirth from beginning to end. A Western feature.

Released Wednesday, March 19th.

**"FINNEGAN"**

A comedy sensation. Irish wit reigns supreme in this magnetic story.

Released Thursday, March 20th.

**"THE TALE OF A CLOCK"**

Another side-splitting farce-comedy with "Billy" Mason, Ruth Hennessy and others.

Released Friday, March 21st.

**"THE PATHWAY OF YEARS"**

A powerfully strong dramatic feature of power and passion.

Released Saturday, March 22nd.

**"BRONCHO BILLY'S SISTER"**

A tale of brotherly love. Gripping in every detail. A Western drama with G. M. Anderson.

---

**SPECIAL!** Released Monday, March 31st **SPECIAL!**

## "THE SPY'S DEFEAT"

(In Two Reels)

THE GREATEST SPECTACULAR HISTORICAL PHOTOPLAY EVER PRODUCED. A ROMANCE OF THE FRANCO-GERMAN WAR. A REVELATION IN THE ART OF PHOTOGRAPHY AND, ABOVE ALL, A MASTERPIECE.

**ONE, THREE AND SIX SHEET POSTERS IN FULL FOUR COLORS, BEAUTIFULLY LITHOGRAPHED, CAN BE SECURED FOR "THE SPY'S DEFEAT." ORDER FROM YOUR EXCHANGE OR DIRECT FROM THE MORGAN LITHOGRAPH COMPANY, CLEVELAND.**

---

**EXHIBITORS!!! A Word to the Wise is Sufficient! Book this Magnificently Beautiful Production.**

---

SUCCESS ASSURED, PROVIDING YOU USE THREE SHEET POSTERS OF ALL ESSANAY SATURDAY RELEASES. LITHOGRAPHED IN FULL FOUR COLORS, PRICE 35c. EACH. YOU CAN ORDER THESE FROM YOUR EXCHANGE OR DIRECT FROM THE **ARMSTRONG LITHOGRAPH CO.**, CLEVELAND, OHIO. YOUR LOBBY DISPLAY IS INCOMPLETE WITHOUT PHOTOS OF ESSANAY PLAYERS, SIZE 8 x 10, PRICE $3.00 PER DOZEN. CAN BE SECURED FROM THE PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

## ESSANAY FILM MANUFACTURING CO.

**521 First National Bank Bldg., Chicago, Ill.**
Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

**Never in all the history of moving pictures has such a magnificent group of**

*2 and 3-Reel*

# FEATURES

**been released in any country in the whole world!**

***DEMAND THEM!***

## *Beauty and The Beast*

A 3-reel spectacular production even finer than "Snow White"

## *Robinson Crusoe*

One of the most lavish 3-reel productions ever made in America

## *The Great Ganton Mystery*

A 2-reel Rex that will create a profound sensation. Released March 27th. Fight for every "Rex," beginning immediately. This one is the best detective story ever filmed!

## *Beaford's Hope*

A 2-reel drama produced by Lincoln J. Carter himself. A house-packer!

## *Taps*

A 2-reel 101-Bison Civil War drama with intense interest in every foot of it!

### A Night of Anguish

A 2-reel American Eclair, done in the Eclair's usual masterly manner

### A House Divided

A 3-reel Civil War drama that will thrill every spectator from head to foot

### A Half-Breed Parson

A 2-reel 101-Bison Indian story that is a positive crackerjack. Demand it!

### The Battle of Bull Run

Last call on this glorious 3-reel feature. It's released March 18!

### For Better or Worse

A 2-reel American Eclair, absolutely new and great in every detail. Demand!

### Until Death

Another 2-reel Rex that will prove "the Rex has come back better than ever"

### Superior Law

A 3-reel Eclair with enough action and plot for ten reels. Watch for it!

### The Light in the Window

A 2-reel 101-Bison—a tragedy of war times—a story of strength

### Kathleen Mavourneen

Last call! This 3-reel Imp will be released on St. Patrick's day, March 17

### The Calling of Louis Mona

A 2-reel Powers with a story strong and unique. Released, Friday March 28

### The Bishop's Candlesticks

A 2-reel Imp adapted from Victor Hugo's classic "Les Miserables"

## Universal Film Manufacturing Co.

**1600 Broadway, New York, Western Address, Hollywood, Cal.**

UNIVERSAL FILMS
TRADE MARK

# The Strongest and Cleanest Film Program in the World!

| | |
|---|---|
| Monday<br>Mar. 24 | **IMP**—"Damages in Full" (Drama)<br>**NESTOR**—"Their Combination Suit" and "Dad's Stenographer" (Split Comedy)<br>**CHAMPION**—"An Interrupted Suicide" and "A Trim and a Shave" (Split Comedy) |
| Tuesday<br>Mar. 25 | **GEM**—"Billy's Mistaken Overcoat" (Comedy)<br>**101 BISON**—"The Light in the Window" (2 reel War Drama) |
| Wednesday<br>Mar. 26 | **NESTOR**—"Forcing the Issue" (Drama)<br>**POWERS**—"Having Their Pictures Taken" (Comedy)<br>**ECLAIR**—"A Night of Anguish" (2 reel Drama) |
| Thursday<br>Mar. 27 | **IMP**—"To Reno and Back" (Comedy)<br>**REX**—"The Great Ganton Mystery" (2 reel Drama)<br>**FRONTIER**—"The Tenderfoot's Turn" (Drama) |
| Friday<br>Mar. 28 | **NESTOR**—"The Mining Expert's Ordeal" (Drama)<br>**POWERS**—"The Calling of Louis Mona" (2 reel Drama)<br>**VICTORIA**—"That Boy from Missouri" (Comedy) |
| Saturday<br>Mar. 29 | **IMP**—"Innocent Dad" and "Nervous Leo" (Split Comedy)<br>**101 BISON**—"The Half Breed Parson" (2 reel Drama)<br>**MECCA**—"The Criminals" (Drama) |
| Sunday<br>Mar. 30 | **REX**—"Her New Chauffeur" (Comedy Drama)<br>**CRYSTAL**—"It's a Bear" and "The Drummer's Notebook" (Split Comedy)<br>**ECLAIR**—"Marry In Haste" (Comedy) |

(Scene from "Calamity Anne's Beauty")

## "Cupid Never Ages"

**(Release Monday, March 24)**

Featuring Jack Kerrigan, Jessalyn Van Trump, Louise Lester and George Periolot. A splendid picture, illustrating a quaint old story in which love is the whole thought. You will like it.

## "Lonesome Joe"

**(Release Thursday, March 27)**

A tale of the seashore and the days gone by. An interesting, pleasing story, backed by remarkably fine photography and choice California settings.

## "Calamity Anne's Beauty"

**(Release Saturday, March 29)**

Another delightful yarn of that eccentric old woman, Calamity. She longs for beauty, and Dr. Stickum promises. What happened to Calamity, Dr. Stickum and his professional beauty is a charming story with a roar of laughter every ten feet. Don't fail to book it if your audience likes comedy—real comedy with plenty of pep and go. *One and three sheet posters with this subject.*

---

# THREE CALIFORNIA-MADE PICTURES EACH WEEK

"Flying A" pictures are *all* made in California; that means superb settings, beautiful semi-tropical gardens and splendid estates or great mountain ranges—as the story needs. Also, you know quite well, it means photography clear, stereoscopic, such as no Cooper-Hewitt or Aristo lamps could ever make.

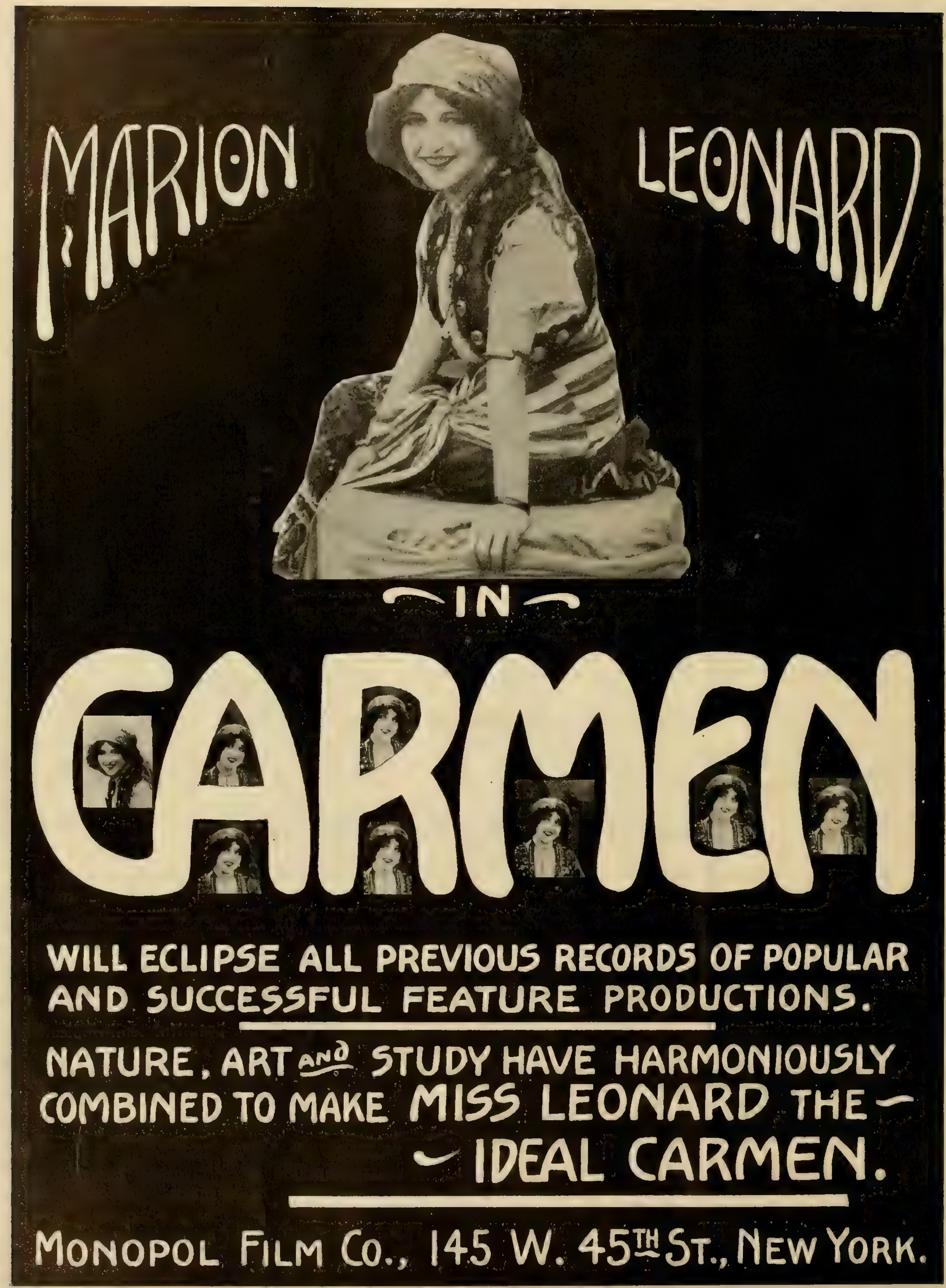
No finer stock companies operate on the Pacific Coast than those of the American. Not only widely popular, but carefully trained—a harmoniously-working aggregation of picture stars of genuine intrinsic ability. You get the best entertainment in "Americans" all the time.

## ORDER NOW

Your exchange will supply beautiful lithographs of those popular "Flying A" favorites, Jack Kerrigan, Pauline Bush and Jack Richardson, for lobby display. No better drawing card.

# American Film Manufacturing Co.

**6227 Evanston Avenue, Chicago, Illinois**



MARION LEONARD

IN

CARMEN

WILL ECLIPSE ALL PREVIOUS RECORDS OF POPULAR AND SUCCESSFUL FEATURE PRODUCTIONS.

NATURE, ART AND STUDY HAVE HARMONIOUSLY COMBINED TO MAKE MISS LEONARD THE IDEAL CARMEN.

MONOPOL FILM CO., 145 W. 45TH ST., NEW YORK.

MARCA DEPOSITATA
ITALA-FILM
·TORINO·

# ITALA
# BIG FILMS

MARCA DEPOSITATA
ITALA-FILM
·TORINO·

BIG because ITALA MAKES NOTHING BUT FEATURES. The Most Perfect Cinematograph Organization in the World devotes its Entire Effort to the Production of Modern, BIG FILMS. Every one must be of a character to excite Universal Comment and command Heavy Sales. ITALA FILMS are sold on their merit to the Most Critical and Exacting Buyers in the World who are out of the "10c Feature" class entirely and willing to pay for REALLY BIG FILMS that will induce BIG RECEIPTS.

## REGULAR BUYERS WANTED FOR THE REMAINING OPEN TERRITORY

Protection under the U. S. Copyright laws will be given our customers. Approximately One Production per Month will be offered, accompanied by a full line of Advertising matter. Buyers who contract for an extended period will be assured exclusive rights for all releases of ITALA BIG FILMS.

*Specify Territory wanted when writing for Details.*

**COMING**

## TIGRIS

**The Master Cracksman**

*Four Reels*

The Most Astounding Detective Story ever conveyed to Film. Pronounced by the Press to be the Greatest Sensation of the present season. TERRITORY SELLING.

**COMING**

## THE SHADOW OF EVIL

**A Heart Interest Drama**

*Two Reels*

With a Realistic Storm at sea and shipwreck, a Railroad Catastrophe and a brave woman's fight for Home and Happiness. Great Story and Scenes. TERRITORY SELLING.

**THE GREAT AERIAL DISASTER:** *Three Reels*

Now playing to tremendous business in many States. Wonderful Story and Novel Scenes. WRITE FOR LIST OF OPEN TERRITORY.

## THE PALACE OF FLAMES

*Three Reels*

Has Created a Furore all over the World. Over 1,000,000 feet sold to date. Michigan, Wisconsin and Oklahoma still open. Wire for option. QUICK ACTION ADVISED.

## A LIVING TOMB

*Two Reels*

Superb Drama. A Photographic Gem. A FEW STATES OPEN.

**SOULS IN TORTURE**—*Two Reels*

LIMITED TERRITORY OPEN.

## ANOTHER GREAT ZACCONI FILM COMING

Featuring the Eminent Italian Tragedian, famous for his Interpretation of "Old Andrew" in THE PALACE OF FLAMES. Watch for THE MISSING MAN.

**CLEAN SWEEP SALE OF SHORT FILMS**

All remaining ITALA COMEDIES not yet released and a few "cold copies" will be disposed of quickly at sacrifice prices to make way for FEATURES. WRITE FOR BIG BARGAIN LIST.

**In the First Instance Address ITALA FILM CO. OF AMERICA**

**HARRY R. RAVER, General Manager, Columbia Theatre, New York, U. S. A.**

THROUGH FILM SUPPLY

# Broncho Headliners

## The "Iconoclast"

*Three reels of superb dramatic rendition and sensationalism released March 26th. One-, three- and six-sheet posters.*

### Scenes Laid in New Mexico

A massive production, with a plot so unique that its like has never been seen in America. It deals with a heretic land owner in New Mexico who grinds down his peons, attempts to prevent a railroad from crossing his lands, incites the Indians to revolt, which results in sensational scenes of conflict which are stopped by the U. S. soldiers, and meets a tragic death at the hands of the outraged populace.

The battle for control of the peons between the iron-handed master and the good priest presents dramatic scenes and acting beyond description.

Three battles are shown in which hundreds of people are engaged—the fight between the peons and the railroad men which is stopped by the priest, the attack by the Indians on the village, and the thrilling descent of the Government troops upon the redskins.

Even excluding the scenes of conflict and sensationalism, the dramatic story unfolded would still prove a wonderful feature.

**Broncho Motion Picture Co.**

Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

---

# Keystone Comedies

*A Split Reel, March 17th*

## "Love and Pain"

Jones wants to die, and changes his mind when his sweetheart comes back to him. He thinks he is poisoned, and his life is saved (?) after amusing efforts.

## "The Man Next Door"

The man next door was a flirt, and he got into serious difficulties.

"THE MAN NEXT DOOR"

*A Split Reel, March 20th*

## "A Wife Wanted"

The rancher advertised for a wife. Ruben was running away from his wife, and got a job on the ranch. He monopolized the pretty girl who answered the ad, until his vengeful spouse appeared on the scene.

## "The Rube and the Baron"

The country Rube's girl is being forced to marry a baron. The Rube proves he is not such a Rube after all, by the clever manner in which he manages to get the girl.

*A Split Reel, March 24th*

## "Jenny's Pearls"

Jenny loses her pearls. The ham actor and his wife are broke and claim to know where the jewels are. The pearls are found and the actor gets into hot water.

## "The Chief's Predicament"

The experience of a country sleuth with the blackhand.

**KEYSTONE FILM CO.**

Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

---

# Kay-Bee Features

**COMING! COMING!**

**Another Stupendous Military Drama**
**In Two Reels, Released April 4th**

## "With Lee in Virginia"

*On Friday, March 28th, a one-reel feature is released, entitled*

## "Texas Kelly at Bay"

***Wonderful lariat throw by a girl, rescuing a man dangling in midair on the side of a precipice—daring leap from the back of a horse onto a stage coach, at full gallop—while his pal drives the coach out of danger Kelly holds the pass and prevents the bandits from following—wild battle in the hills as Texas Kelly fights with the enraged bandits.***

Kelly's sweetheart meets a dashing youth in college and breaks her engagement with Kelly. He is heartbroken, but wins her love back again when on her return the coach she is driving in is held up by bandits and the driver shot. As the driverless horses come plunging down the road Texas Kelly's pal leaps upon the coach, while Kelly keeps the attackers at bay.

**N. Y. MOTION PICTURE CO.**

Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

# Important Announcement

Mr. Ponting, photographing artist to British Antarctic Expedition, will leave for New York about March 12th with complete and new series of films of

## Captain Scott's Expedition

These films show the entire work of the expedition from the time of reaching Antarctic to the final Polar journey. The last scenes illustrate the daily camping life of the Polar party that perished on return trip after reaching

## THE SOUTH POLE.

Mr. Ponting is the only authorized representative of British Antarctic Expedition and has sole powers to deal with American rights. He will also take action against the parties concerned in the duplication of the films recently shown, which merely represent the preliminary steps of the Expedition and its voyage to the Antarctic, where the real work began.

Address all communications for the present,

**MR. PONTING,** Box 485, Madison Square Post Office, N. Y. City

# ALL OVER

the country the demand for "THE PRISONER OF ZENDA" is unprecedented! The enthusiasm it has created is not only unequalled, but unapproached! We scorn superlative boasting; yet we are convinced that we have produced the film sensation of the year, of many years; and we are convinced not by our own inclination to be, but by the volume of encouraging endorsement which we have received from the most important critics—***the exhibitors!***

## JAMES K. HACKETT

In His Famous Popular Dual Role

## "THE PRISONER OF ZENDA"

BY ANTHONY HOPE

**IN MOTION PICTURES**

*Licensed by the Motion Picture Patents Company*

represents an artistic and commercial triumph unparalleled in the history of the film, the critics agree with us!

**Effective variety of unusual lithographs, heralds and what-not to insure your success; special music by Joseph Carl Briel, composer of "The Seventh Chord" and "Queen Elizabeth" orchestration.**

## WIRE FOR STATE RIGHTS!

*and be in a state of progress!*

## FAMOUS PLAYERS FILM COMPANY

**216 Empire Bldg., Pittsburg**
**E. M. Porter, Manager**

**809 Morton Bldg., Chicago**
**Frank Meyer, Manager**

**Executive Offices, Times Building, N. Y. City**

ADOLPH ZUKOR, **President**

DANIEL FROHMAN,
**Managing Director**

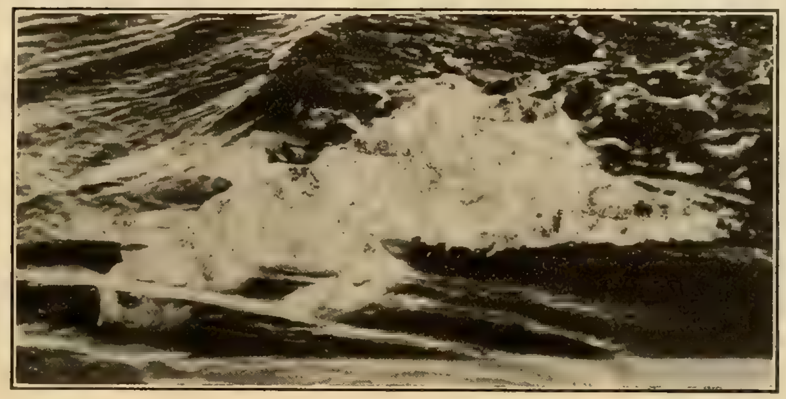
**Write for Elaborate Illustrated Booklet!**

# A REVELATION
TO
# State Rights Buyers

---

# HARRY WHITNEY AND "LUCKY" SCOTT HUNTING BIG GAME IN THE ARCTIC.

**Positively the most remarkable series of motion pictures ever taken in the Land of the Midnight Sun. Proclaimed by critics and the press to be the most instructive and entertaining motion pictures ever shown to the public**



**Played to Crowded Houses at the Foy Auditorium, New Haven, Conn., during the week of March 2nd. Prices 50c. and $1.00. Crowds were Turned Away.**

The biggest line of advertising ever arranged for the benefit of State Rights buyers.

Lithographs made by the Otis Lithograph Co., in five colors, ranging from 1 sheets to 24 sheets.

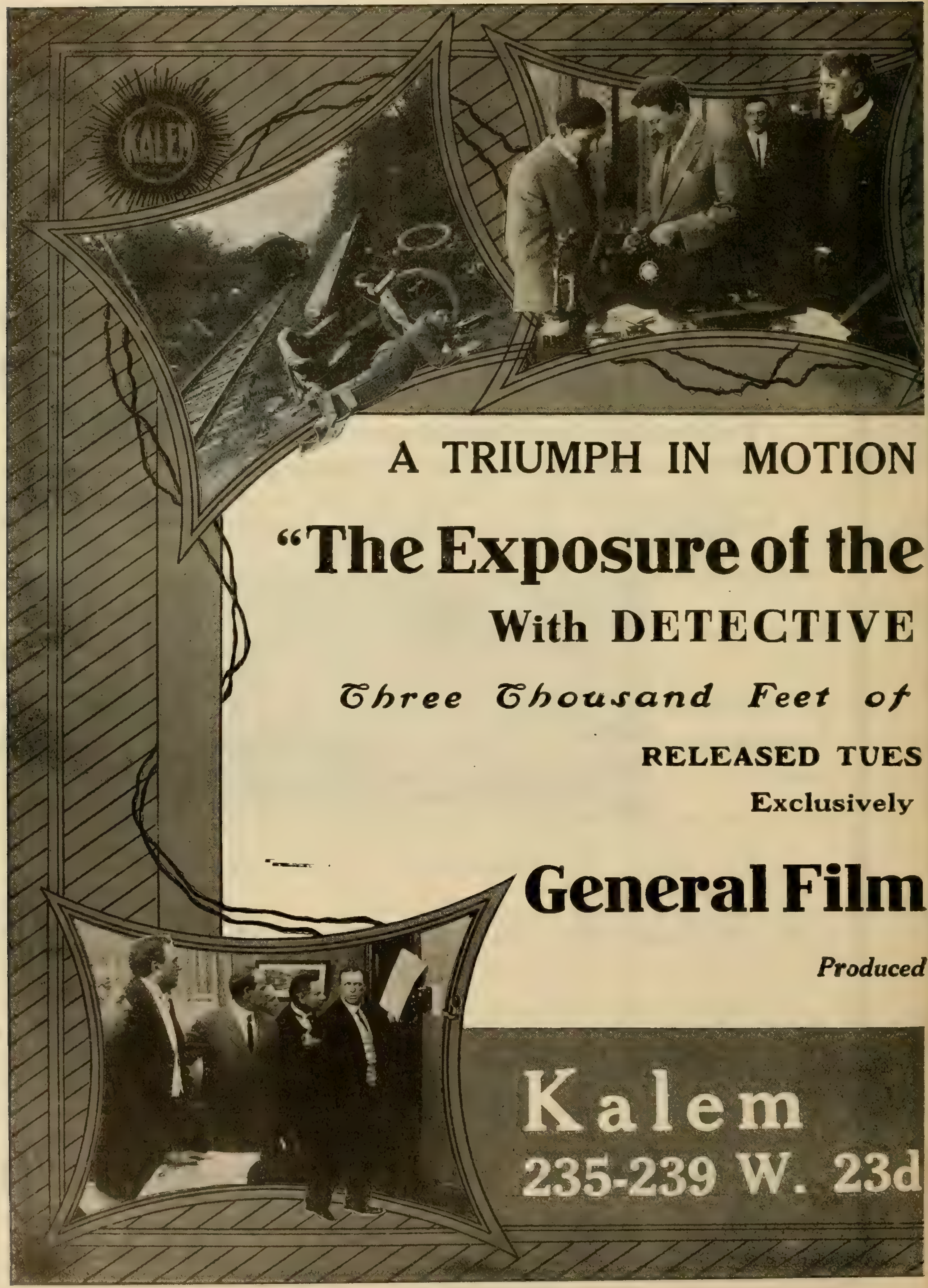
Lobby Displays, Photos, Slides, Heralds, Lecture, Press Matter and other Advertising Novelties.

**Territory is selling fast. To get in on this clean up, wire now!**

---

# NORTHERN VENTURES, LIMITED

**Suite 1211, 145 WEST 45th STREET, NEW YORK CITY.**



A TRIUMPH IN MOTION

**"The Exposure of the**

**With DETECTIVE**

*Three Thousand Feet of*

**RELEASED TUES**

**Exclusively**

**General Film**

*Produced*

**Kalem**

**235-239 W. 23d**

PICTURE PRODUCTION!!

**Land Swindlers"**

**WILLIAM J. BURNS**

*Intense Dramatic Interest*

**DAY, APRIL 1st.**

**Through the**

**Company**

*by the*

**Company**

**St., New York**

**GOLD** **SILVER**

## The Yale Feature Film Co. and Vaudeville Agency, Inc.

Suite 619, 1547 Broadway New York City

*CHAS. A. PRYOR, President and Gen'l Manager*

**COMING, MARCH 20th, 1913 COMING**

### The Greatest of All Features

# The Tonopah Stampede for Gold

**Positively the Most Sensational 4 FOUR REEL 4 Feature Ever Attempted**

Produced under the personal direction of Mr. CHARLES A. PRYOR, President and General Manager of the YALE FEATURE FILM COMPANY (Incorporated) AND WITH the assistance and co-operation of JIM BUTLER, the FATHER of Tonopah and the discoverer of the principal mines, and GOVERNOR TASKER L. ODDE, present GOVERNOR of the State of Nevada.

Showing the stampede for Gold in the early days, the race across the deserts, the finding of the Gold, the staking of claims and the exterior and interior of the second richest SILVER Mine in the WORLD, the BELMONT.

Showing the depths of the mine 1500 feet below the surface, showing the digging of the raw silver, the ore crushers and refiners and then eventually showing tons of GOLD and SILVER being refined and made into raw Bullion for shipments to the mints.

DID YOU EVER SEE TEN MILLION DOLLARS AT ONE TIME? See these pictures, which are the most interesting ever made. Over five hundred artists employed in the staging of one of the finest melodramatic, soul-stirring pictures ever made, THE PICTURES WITH THE PUNCH.

The following is an extract from the "TONOPAH DAILY BONANZA," under date of February 28, 1913:

"During the staging of the Great Picture, 'The Tonopah Stampede for Gold,' the following moving-picture actors met with serious injury yesterday: Mr. Arthur Bigelow, who plays the character lead, and Mr. A. N. Murphy, the Juvenile man, were racing for the register of deeds office to file the original mining claim. At breakneck speed the horses stumbled and fell, turning two complete somersaults, throwing their riders and rolling on top of them. Mr. Bigelow's left arm was broken, and he also sustained a fractured nose and various other bruises. Mr. Murphy had a gash cut on the side of his head ten (10) inches long, requiring seventeen (17) stitches. In spite of the catastrophe Mr. Charles A Pryor, who was directing the play, had his operator, Mr. Charles Wynard, continue the film for ten minutes, getting the entire scene in motion pictures while awaiting the ambulance for the injured men. It is needless to say that this will be a wonderful picture."

GET THIS FEATURE AT ONCE. A full line of advertising accompanies same. WRITE or WIRE for prices and terms to the YALE FEATURE FILM COMPANY (Incorporated), 1547 BROADWAY, Suite 619, Gaiety Theatre Building, or to Mr. A. M. MURPHY, Tonopah, Nevada.

**SILVER** **GOLD**

# THE HOUSE OF SELIG

## WAR! WAR!! WAR!!!

**THE UPPERMOST QUESTION OF THE DAY**

*The public are talking, eating, dreaming, sleeping and thinking of this one subject. They can scarcely think of anything else. War is in the air.*

**CASH IN ON IT**

**EXTRA SPECIAL ANNOUNCEMENT**

**Selig's Great Spectacular War-Time Masterpiece**

## "PAULINE CUSHMAN—THE FEDERAL SPY"

IN TWO REELS

***Will be Released as a Special on March 24th***

The most timely, elaborate and thrilling subject of its nature ever produced. Mammoth battle scenes, thrilling incidents, vivid realism, historic correctness of detail, spectacular effects—all woven into an absorbing romance in which over 1,000 people take part. Complete assortment of publicity aids.

***BOOK THIS MASTERPIECE TODAY***

---

## Selig's Invincible Five-a-Week

***March 24th*** **THE OLD CLERK**

A drama of the human interest type which depicts some of the follies of placing a business on too modern a basis.

***March 25th*** **THE SCALES OF JUSTICE**

A dramatic romance of police and politics showing how one policeman was discharged from the force through a "frame up," and how later, he was able to reinstate himself.

***March 26th*** **THE LIFE TIMER**

A story of the West in which circumstantial evidence is shown to be poor grounds for convictions. On same reel with

**SHANGHAI, CHINA**

An exceptionally interesting educational subject.

***March 27th*** **THE FOOD-CHOPPER WAR**

An unusually excellent comedy of rural types in which two old life-long rivals are outwitted by their children.

***March 28th*** **SALLY IN OUR ALLEY**

A feature. One of the most picturesque dramas of the year. Adapted from Carey's famous poem of the same title. Quaint settings, early English atmosphere, clever action.

TRADE S MARK

**Selig Polyscope Co.**
**Chicago, U. S. A.**

— STUDIOS —
CHICAGO - LOS ANGELES
PRESCOTT, ARIZ.
CANON CITY, COLO.

— FOREIGN OFFICES —
LONDON - BERLIN
ST. PETERSBURG - PARIS
BUDAPEST - RIO DE JANERIO

# LUBIN·FILMS

## Five Splendid Releases Each Week

**"DOLORES' DECISION"** 1000 feet Tuesday, March 18th

Money has no charm when life is at stake.

---

*Split Reel, Thursday, March 20th*

**"JIM, THE BURGLAR"** 400 feet Thursday, March 20th

From a burglar to carrying the hod.

---

**"MR. JINKS BUYS A DRESS"** 600 feet Thursday, March 20th

Buying a dress for his wife lands him in jail.

---

**"FRIEND JOHN"** 1000 feet

**Friday, March 21st**

John Franklin, a Quaker blacksmith, loves Ruth Rogers, but Howard Clark, a city roue, comes into her life and Ruth believing that the Lord has sent him to her that she may save his soul, elopes with him. Clark grows ashamed of his little Quakeress. John shows him the error of his ways and teaches him a lesson.

---

**"PETE THE ARTIST"** 1000 feet

**Saturday, March 22nd**

Pete Lang comedy—a servant girl causes trouble.

---

**"A MOONSHINER'S WIFE"**

**1000 feet Monday, March 24th**

A Western story—full of intense situations.

"Friend John."

**"TAMANDRA, THE GYPSY"** —2 REELS— Friday, March 21st

The remarkable beauty of Tamandra, a gypsy girl, causes a young man to forsake his sweetheart. After his marriage to the gypsy, he is in turn forsaken, enters a monastery, and love and duty play many capers in the adjustment.

**HEROES, ONE and ALL** —2 REELS— Saturday, March 29th

A thrilling picture which displays the real bravery of a merchant, policeman, fireman and a pretty telephone operator—a spectacular fire scene.

**COMING! APRIL 9th "THE TOLL OF FEAR"**

One of The Grandest Two Reel Features Ever Produced

**LUBIN 5 COLOR POSTERS --- One, Three and Six Sheets**
**Order from your Exchange, or from A. B. C. Co., Cleveland, O.**

LUBIN

**LUBIN MANUFACTURING CO.** PHILADELPHIA U.S.A

LUBIN

# COMING EDISON FILMS

## TEA AND TOAST

**Comedy (600)—Released Monday, March 24th**

Dyspepsia drives a grouch and his dog to the country. He is to have toast and tea only, but an obstinate female insists on feeding him corned beef and cabbage. The argument grows so heated that the dog joins in. Exit female.

## BREAD ON THE WATERS

**Drama (1,000)—Released Tuesday, March 25th**

A mother's note, begging her disgraced son to make a man of himself, leads to the redemption of another man who, in his gratitude, undertakes to restore the young chap to his parents. It is a difficult task, but love and perseverance win the battle.

## THE UNPROFITABLE BOARDER

**Comedy (1,000)—Released Wednesday, March 26th**

An unscrupulous fellow works the "rich uncle" story on his landlady until she finds him out, and then he begins all over again at a new place, making love to the landlady's daughter in the bargain. But he finally gets his reward—and a little more.

## A WAY TO THE UNDERWORLD

Being the ninth story of "What Happened to Mary." Produced in collaboration with "The Ladies' World."

**Drama (1,000)—Released Friday, March 28th**

If Mary's uncle can suppress her for two weeks, her fortune reverts to him. Billy Peart imprisons her in a room on the seventh floor of a boarding house. But Mary makes a rope of the bed clothes and slides to safety, hiding in a Salvation Army mission.

## BETWEEN ORTON JUNCTION AND FALLONVILLE

**Drama (1,000)—Released, Saturday, March 29th**

Warned by the station agent, a girl dashes on horseback to the rescue of her engineer lover, who is rushing to a head-on collision with a freight train. She stops both trains, thanks to the agent whose love for her had prompted him to make a sacrifice.

## THE ELDER BROTHER

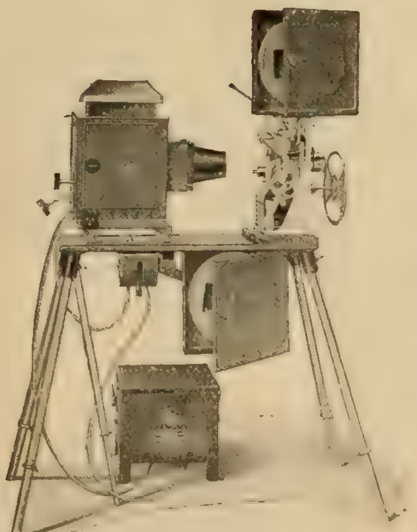
**Drama (1,000) Released Monday, March 31st**

They both love the same girl, but the younger and weaker brother wins her affections. Her father, however, refuses to give his consent because of the dissipations of the younger man, but the other, nobly sacrificing his own love, pleads for the happiness of his brother.

---

## The EDISON KINETOSCOPE

### UNDERWRITERS' TYPE "B"



**Price, with Rheostat, 110 volts, 24-40 amperes, $225.00**

**Price, with 110 volt, 60 Cycle Transformer . 245.00**

THE best tonic on earth for a sick moving picture show is the Edison Kinetoscope. It restores the circulation of nickels and dimes—tones up the whole show.

That is because the Edison Kinetoscope projects the kind of pictures that people want to see—pictures that are clear and crisp and as steady as a rock—and because the Edison Kinetoscope runs the longest time at the least cost for repairs. Don't give up if your attendance is dropping off. Install the Edison Kinetoscope and walk on easy street. Send today for Catalog 500 and a copy of the Edison Kinetogram.

**Thomas A. Edison, Inc., 239 Lakeside Ave., Orange, N. J.**

# YOUR BEST GIRL

**YOU WILL GET HER IF YOU INSIST**

ALSO, YOU WILL GET

**THE BEST FILM MADE**

IF YOU INSIST ON GETTING

# PATHÉ'S WEEKLY

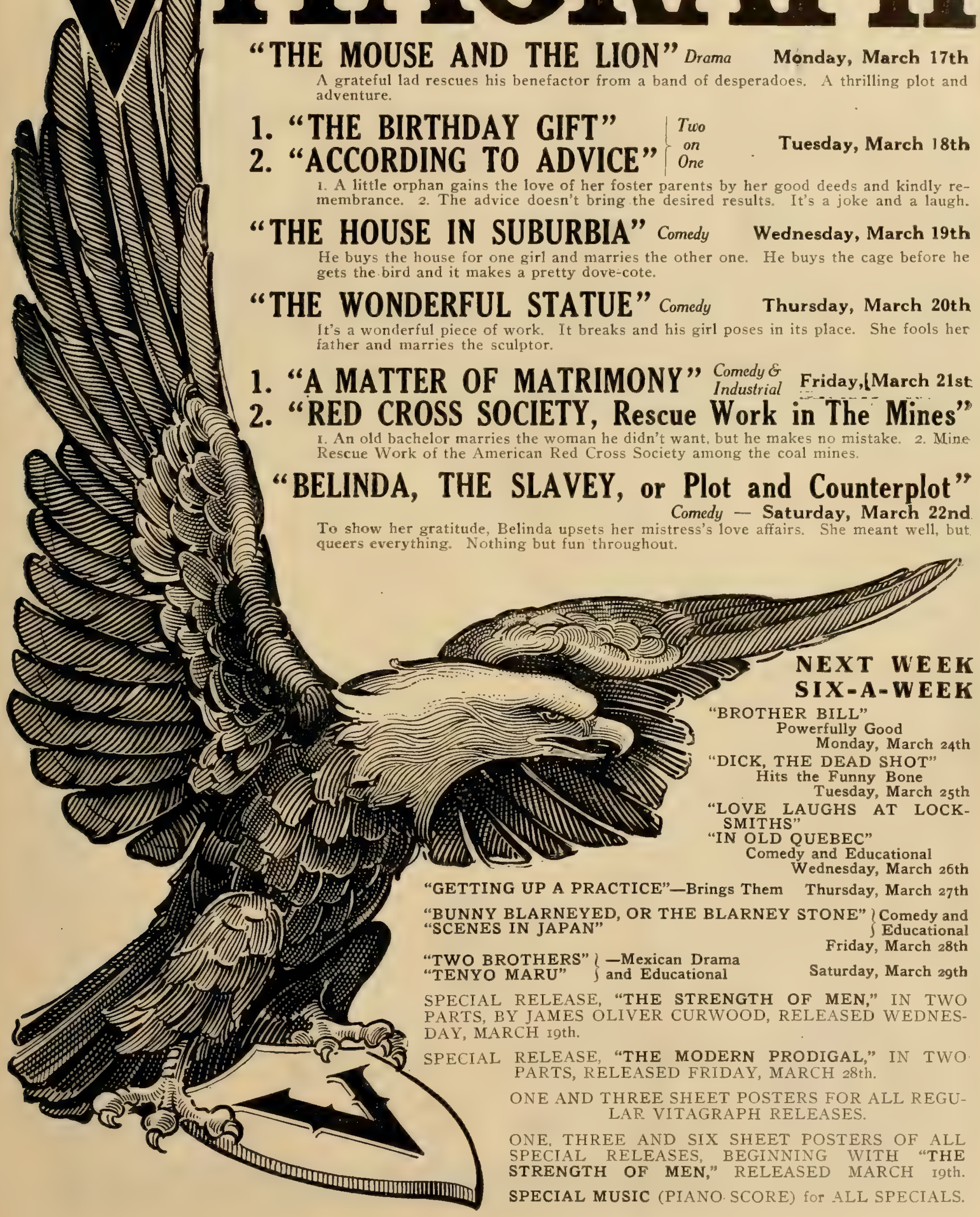
**BOOK IT EVERY WEEK**

**NO MATTER WHAT HAPPENS**

IF IT'S INTERESTING IT'S IN

# PATHÉ'S WEEKLY

# VITAGRAPH



**"THE MOUSE AND THE LION"** *Drama* **Monday, March 17th**

A grateful lad rescues his benefactor from a band of desperadoes. A thrilling plot and adventure.

**1. "THE BIRTHDAY GIFT"**
**2. "ACCORDING TO ADVICE"** *Two on One* **Tuesday, March 18th**

1. A little orphan gains the love of her foster parents by her good deeds and kindly remembrance. 2. The advice doesn't bring the desired results. It's a joke and a laugh.

**"THE HOUSE IN SUBURBIA"** *Comedy* **Wednesday, March 19th**

He buys the house for one girl and marries the other one. He buys the cage before he gets the bird and it makes a pretty dove-cote.

**"THE WONDERFUL STATUE"** *Comedy* **Thursday, March 20th**

It's a wonderful piece of work. It breaks and his girl poses in its place. She fools her father and marries the sculptor.

**1. "A MATTER OF MATRIMONY"** *Comedy & Industrial* **Friday, March 21st**
**2. "RED CROSS SOCIETY, Rescue Work in The Mines"**

1. An old bachelor marries the woman he didn't want, but he makes no mistake. 2. Mine Rescue Work of the American Red Cross Society among the coal mines.

**"BELINDA, THE SLAVEY, or Plot and Counterplot"**
*Comedy* — **Saturday, March 22nd**

To show her gratitude, Belinda upsets her mistress's love affairs. She meant well, but queers everything. Nothing but fun throughout.

**NEXT WEEK**
**SIX-A-WEEK**

"BROTHER BILL"
Powerfully Good
Monday, March 24th
"DICK, THE DEAD SHOT"
Hits the Funny Bone
Tuesday, March 25th
"LOVE LAUGHS AT LOCKSMITHS"
"IN OLD QUEBEC"
Comedy and Educational
Wednesday, March 26th
"GETTING UP A PRACTICE"—Brings Them Thursday, March 27th
"BUNNY BLARNEYED, OR THE BLARNEY STONE"
"SCENES IN JAPAN" Comedy and Educational
Friday, March 28th
"TWO BROTHERS" —Mexican Drama
"TENYO MARU" and Educational Saturday, March 29th

SPECIAL RELEASE, **"THE STRENGTH OF MEN,"** IN TWO PARTS, BY JAMES OLIVER CURWOOD, RELEASED WEDNESDAY, MARCH 19th.

SPECIAL RELEASE, **"THE MODERN PRODIGAL,"** IN TWO PARTS, RELEASED FRIDAY, MARCH 28th.

ONE AND THREE SHEET POSTERS FOR ALL REGULAR VITAGRAPH RELEASES.

ONE, THREE AND SIX SHEET POSTERS OF ALL SPECIAL RELEASES, BEGINNING WITH **"THE STRENGTH OF MEN,"** RELEASED MARCH 19th.

**SPECIAL MUSIC** (PIANO SCORE) for ALL SPECIALS.

# The American Princess

Miss Alice Joyce presented in an international drama of exceptional power, based upon a recent European romance.

**Released Monday, March 31st** **Special 1 and 3-Sheet Posters**

## The Sacrifice

### A Classic Rural Drama

In the gay social life the girl forgets the faithful grandparents until the old folks, through a great sacrifice, save her husband from financial ruin.

**Released Wednesday, April 2nd**

## Fatty's Deception

### A Screaming Comedy

Here's Fat Bill again! This time he tries to slip one over on his rival in a ludicrous foot-race.

**(On the same Reel)**

## New York Public Markets

**(Industrial)**

**Released Friday, April 4th**

## A Mississippi Tragedy

An all-star cast of Kalem favorites in a gripping story full of thrills and replete with the atmosphere of picturesque old river days. Don't miss this feature.

**Released Saturday, April 5th** **Special 1, 3 and 6-Sheet Posters**

## Detective Wm. J. Burns in The Exposure of The Land Swindlers

**Special Release Tuesday, April 1st** **(In Three Parts)**

**An Extraordinary Headliner** **Special 1, 3 and 6-Sheet Posters**

KALEM

# Kalem Company

## 235-239 West 23rd Street, New York

# INDEX

## TO CONTENTS.

ADVERTISING FOR EXHIBITORS..........1211
AMONG THE PICTURE THEATERS..........1230
APRIL 8, EXHIBITORS DAY..........1228
AT THE SIGN OF THE FLAMING ARCS....1225

"BY DESIGN OF HEAVEN" (Gaumont).....1227

CALENDAR OF INDEPENDENT RELEASES...1234
CALENDAR OF LICENSED RELEASES.......1236
CHICAGO LETTER ..........1205
COMMENTS ON THE FILMS (Licensed).......1219
COMMENTS ON THE FILMS (Independent)....1221
CONVENTIONS SCHEDULED ..........1229

DOINGS AT LOS ANGELES..........1207

FACTS AND COMMENTS..........1223
FLICKERS ..........1224

FLORENCE TURNER GOING TO ENGLAND..1225
INDEPENDENT FILM STORIES..........1252
INDEPENDENT RELEASE DATES..........1272
INQUIRIES ..........1214

LETTERS TO THE EDITOR..........1224
LEGISLATIVE CLEANUP IN INDIANA.......1228
LICENSED FILM STORIES..........1238
LICENSED RELEASE DATES..........1274
"LIFE OF DANTE, THE" (Ambrosio)........1202

MANUFACTURERS ADVANCE NOTES.........1232
MEXICAN INSURRECTION PICTURES........1206
MOTION PICTURE EXHIBITORS LEAGUE....1228
MORE GLIMPSES OF THE FUTURE..........1199

"PAULINE CUSHMAN," FEDERAL SPY (Selig) ..........1201

PHOTOPLAYWRIGHT, THE ..........1213
PICTURE IN THE PULPIT, THE..........1209
PRESIDENT DYER TALKS ON GENERAL FILM ..........1197
PRESIDENT MACK OF THE MASSACHUSETTS LEAGUE ..........1229
PROJECTION DEPARTMENT ..........1215

SAMUELS, F. E., GOING TO LONDON........1198
SONG SLIDE RELEASES ..........1241
STORIES OF THE FILMS (Licensed).........1238
STORIES OF THE FILMS (Independent)....1252

" 'TILL DEATH DO US PART" (Pilot)........1203

"WEB, THE" (Vitagraph)..........1200
"WITH THE EYES OF THE BLIND" (Edison).1204

## TO ADVERTISERS.

**CARBON IMPORTERS.**
FRORUP, L. E..........1280
KIEWERT, CHARLES L. ..........1268
REISINGER, HUGO ..........1281

**ELECTRICAL & MECHANICAL EQUIPMENT.**
AMUSEMENT SUPPLY CO..........1271
BELL & HOWELL ..........1241
BENDER, GEORGE ..........1282
CALEHUFF SUPPLY CO..........1280
DETROIT MOTOR CAR CO..........1284
ENTERPRISE OPTICAL CO..........1283
FORT WAYNE ELECTRIC WORKS..........1283
HALLBERG, J. H..........1285
HOKE, GEO. M..........1286
LAVEZZI CO. ..........1282
PICTURE THEATRE EQUIPMENT CO. .......1269
SCHNEIDER, E. ..........1278
SMITH, L. C..........1241
STERN MANUFACTURING CO. ..........1279
WHITE SPECIALTY CO..........1278

**FEATURE FILMS.**
ADVANCE MOTION PICTURE CO..........1241
ALLARDT FEATURE FILM CO..........1266
AMERICA'S FEATURE FILM CO..........1267
ANDERSON-WATKINS FEATURE FILM CO..1277
CHEYENNE FEATURE FILM CO..........1278
DUHEM & HARTER MOTION PICTURE CO..1278
EXCLUSIVE FEATURES ..........1281
EUREKA FEATURE FILM CO. ..........1271
FAMOUS PLAYERS FILM CO..........1184
GREAT NORTHERN SPECIAL F. F. CO......1275
GENERAL FILM CO.........1186-7, 1237, 1251, 1252
LIBERTY FEATURE FILM CO..........1270
LEA-BEL FEATURE FILM CO..........1278
M. & F. FEATURE FILM CO..........1241
MAJESTIC FEATURE FILM CO..........1278
MONOPOL FILM CO..........1180
MOORE, F. E..........1259
NEW YORK FILM CO..........1281
NORTHERN VENTURES..........1185
PONTING, MR..........1183
RANDALL, W. W..........1241
ROMAN FILM CO..........1271
ROYAL FEATURE FILM CO..........1279
SEDEG FEATURE FILM CO..........1281
SIMMONS FEATURES..........1271
SPECIAL EVENT FILM CO..........1282
VITASCOPE CO. OF AMERICA..........1261
WARNER'S FEATURES..........1247-73
WORLD'S BEST FILM CO..........1253
YALE FEATURE FILM CO..........1288

**IMPORTERS AND DEALERS.**
INTERNATIONAL FILM TRADERS.........1284
WESTERN FILM BROKERS..........1282
KINETO FILM TRADERS..........1278

**FIREPROOF APPARATUS.**
TRAINER, C. W..........1282

**FILM EXCHANGES.**
BRADENBURG, G. W..........1271
CENTRAL FEATURE FILM SUPPLY CO.....1282
CLAPHAM, A. J..........1283
C-C FILM CO..........1282
GREATER NEW YORK FILM RENTING CO...1255
HETZ, L..........1282
LAEMMLE FILM SERVICE..........1283
MUTUAL FILM CORPORATION..........1235
NORTHERN FEATURE FILM EXCHANGE...1282
VITA FILM SALES CO..........1271
UNIVERSAL FILM EXCHANGE..........1270
X-L FEATURE FILM CO..........1282

**FILM MANUFACTURERS.**
**(Miscellaneous)**
BRONCHO FILM CO..........1182
KAY-BEE ..........1182
KEYSTONE ..........1182
KINEMACOLOR CO. OF AMERICA.........1265-82

**INDEPENDENT FILM MANUFACTURERS.**
**(Film Supply Co.)**
AMERICAN ..........1197
FILM SUPPLY CO. OF AMERICA..........1247
GAUMONT ..........1266
ITALA ..........1181
MAJESTIC ..........1265
PILOT FILMS..........1263
RAMO ..........1267
RELIANCE ..........1267
SOLAX ..........1257
THANHOUSER ..........1174

**INDEPENDENT FILM MANUFACTURERS.**
**(Universal)**
AMBROSIO AMERICAN FILM CO..........1196
UNIVERSAL FILM MFRS.........1176-7-8, 1243-4-5

**LICENSED FILM MANUFACTURERS.**
EDISON ..........1191
ESSANAY ..........1175
KALEM ..........1194
LUBIN ..........1190
MELIES ..........1287
PATHE FRERES ..........1192
SELIG ..........1189
VITAGRAPH ..........1193

**LECTURERS.**
ADAMS, GEO. M..........1286
BUSH, W. S. ..........1280
MARION, L. M. (MISS)..........1280
SMITH, NAT. B..........1238

**LENS MANUFACTURERS.**
GUNDLACH-MANHATTAN OPTICAL CO......1277

**MISCELLANEOUS.**
A. B. C. CO..........Index Page
ALLEN, W. L. ..........1241
AMERICAN CINEMATOGRAPH CO..........1279
AMERICAN SLIDE & POSTER CO..........1273
BRADY, A..........1238
CHALMERS PUBLISHING CO..........1276-79-84
CLASSIFIED ADVERTISEMENTS..........1264
EASTMAN KODAK CO..........1280
EXHIBITOR D..........1284
EXHIBITORS ADV. & SPECIALTY CO........1236
EXHIBITORS FILM INSURANCE CO........1276
GOOD LUCK BANK..........1278
I. N. M..........1283
KRAUSE MFG. CO ..........1286
LE GOFF, M..........1282
McINTYRE & RICHTER..........1284
McKENNA BROS. BRASS CO..........1282
MOTION PICTURE CAMERA CO..........1238
NATIONAL TICKET CO..........1272
NATIONAL X-RAY REFLECTOR CO..........1271
NEWMAN CO..........1282
OZONE PURE AIRIFIER CO..........1285
RAW FILM SUPPLY CO..........1280
SARGENT, E. W..........1286
STANGE, A. K..........1282
STEBBINS, C. M..........1282
TRADE CIRCULAR ADDRESSING CO.........1270
VAN HORN & SON..........1282
WOODS, FRANK E..........1279

**MOVING PICTURE MACHINE MANUFACTURERS.**
AMERICAN ..........1280
EDISON ..........1191
ENTERPRISE OPTICAL CO..........1239
POWER'S CAMERAGRAPH ..........1280
SIMPLEX ..........1268

**MUSICAL INSTRUMENTS.**
AMERICAN PHOTOPLAYER SALES CO......1282
OSHKOSH METAL PRODUCTS CO..........1277
SCHUELKE ORGAN CO..........1282
SINN, C. E. ..........1286
WESTERN AUTOMATIC MUSIC CO..........1282
WURLITZER, RUDOLPH ..........1281

**OPERA CHAIR MANUFACTURERS.**
AMERICAN SEATING CO..........1286
ANDREWS, A. H..........1286
BENNETT, GEO. W. ..........1286
HARDESTY CHAIR CO. ..........1286
STAFFORD, E. H..........1286
STEEL FURNITURE CO. ..........1286
WISCONSIN SEATING CO. ..........1286

**PROJECTION SCREENS.**
AMERICAN THEATER CURTAIN CO........1276
MIRROROIDE CO. ..........1270
MIRROR SCREEN CO. ..........1278

**SONG & ADVERTISING SLIDES.**
SCOTT & VAN ALTENA..........1241
SIMPSON, A. L. ..........1282
THOMAS, A. G. ..........1241
UTILITY TRANSPARENCY CO. ..........1241
WINDSOR CUT-OUT SLIDE CO..........1282

**THEATRICAL ARCHITECTS.**
DECORATORS' SUPPLY CO. ..........1283

**Theatres Place Your Orders Now for One, Three and Six Sheets on**

LUBIN'S SPECIAL, (in Two Reels)

**"HEROES ONE AND ALL"**

also KALEM'S SATURDAY SUBJECT

Released March 29th

**"THE WARTIME SIREN"**

Released March 29th

***Special Notice to Theatres:*** We have beautiful ***six color*** one sheets of President Woodrow Wilson, price 25c each. Order of your Exchange or direct of us,

**A. B. C. COMPANY**

**CLEVELAND, OHIO**

# AMBROSIO

A REAL FEATURE
COPYRIGHT 1913

## "THE LIFE OF DANTE"

IN THREE REELS
READY NOW

A picture that will create intense enthusiasm wherever shown and will enhance the popularity of any theater.

## "THE KNIGHTS OF RHODES"

Three-reel feature. Wire to see if your territory is still open.

### OUR NEXT REGULAR RELEASES

**March 22nd** **"LOVE LEVELS ALL"** **In Two Reels**

a comedy-drama of unusual excellence with an out-of-the-ordinary plot.

**March 29th** **"THE HUMAN TARGET"** **In Two Reels**

Thrill after thrill meets you as the scenes pass before your eyes.

Special Heralds and 1, 3 and 6 Sheet Posters

EXCHANGE MEN!
Don't Miss to Buy
This One

HIGHLY
SENSATIONAL
YET
CLEAN AND
MORAL

EXHIBITORS!
Don't Miss to Book
This One

## Ambrosio American Co.

**15 East 26th Street**
**New York City**

# MOVING PICTURE WORLD

J. P. Chalmers, Founder

Vol. 15 New York No. 12

# PRESIDENT DYER TALKS ON GENERAL FILM

### New Executive Gives Brief Outline of His Policy—Exhibitors Will be Treated With Every Consideration—Feature Films Here to Stay—Poster Department Installed

By George Blaisdell.

FRANK L. DYER, the president of the General Film Company, is a busy man. Likewise is he averse to interviews—for publication. After many or at least several attempts he was surrounded in his office last Saturday forenoon by the Moving Picture World and held captive for all of fifteen minutes. If he is genial in his manner most certainly is he not verbose. He will answer questions without reserve—or rather with just one reservation—and that too often to the effect that the subject under discussion is not of public interest; meaning, of course, that his individual opinions upon it are not for publication. Mr. Dyer is a big man—physically. You have not been talking with him any length of time before he impresses upon you the feeling that in these days of rapid developments and sometimes of suspense in the film world he is also a big-business man. He is one of the few who "can think on his feet" and as he talks. He has the faculty of weighing his words; thought precedes speech. Perhaps this is due to Mr. Dyer's legal training, for of course it is true of him as of all of those who have ever followed his early profession that "once a lawyer, always a lawyer."

**MR. FRANK L. DYER,**
**President of the General Film Company.**

Mr. Dyer brings to the headship of the General Film Company the experience he acquired as the president of Thomas A. Edison, Inc., of Orange. In the latter position, though moving pictures formed but a part of the industries under his supervision, he showed a lively interest in all that pertained to kinematography. It was while serving as president of the Edison Company that Mr. Dyer collaborated with T. C. Martin in writing a two-volume biography of Mr. Edison, in which the long and extremely active life of the inventor is most entertainingly and intimately pictured.

In order to learn just how closely Mr. Dyer follows the work of the manufacturers whose products are marketed through the General Film Company the inquisitor asked a leading question. "How many pictures do you see on an average each week?" was the inquiry.

"At least twenty-five or thirty," was the response. "Do I ever look over independent films? Yes, indeed. I have traveled from Boston to Denver and have visited and interviewed all the prominent exhibitors—both licensed and independent. I try to keep my finger on the pulse of the business."

Mr. Dyer is a firm believer in "things as they are" in the film industry. "You may quote me as stating," said the president of the General Film, "that the high quality of the films handled by this company is due to the fact that each manufacturer is making every effort to produce the best pictures in the licensed output. Not only is each manufacturer striving to outpoint the product of the independent groups, but I repeat he is doing his best to make his work better than that of his associates. This means real competition."

Mr. Dyer fortified the foregoing by stating his belief—and he said that in this view he was confirmed by what he had been assured by many large exhibitors—that the organization of the General Film Company had made possible the erection of costly and elaborate theaters designed solely for the projection of pictures. "These great structures, some of them costing from $150,000 to $300,000," continued Mr. Dyer, "have been possible by reason of the business methods of the General Film Company. We have been able to give diversified programs to houses in direct competition and at the same time show the public fresh films in every place of exhibition."

"Have you issued to your managers any instructions covering dealings with exhibitors?" Mr. Dyer was asked.

"Why, I have made it a business policy," was the reply, "to look upon every customer as a friend. I have impressed upon everybody that all exhibitors, big and little, must be treated with the utmost consideration and courtesy. Our success is dependent upon the exhibitors' success, and we will co-operate with them in every way to make the industry bigger and better and put it on an even firmer footing."

The question of feature films was broached. Mr. Dyer was asked if he looked upon the craze for specials as an ephemeral phase or whether he believed they would stick.

"I think feature films will stick," was the reply. "They are one of the developments of the business. Yes, it is true we have just increased our weekly output from two to four. It was in response to the demand of the exhibitors."

"Do you accept without question the features submitted by your manufacturers or do you have a system of examination and perhaps of elimination by your directors?"

Mr. Dyer smiled. "We reject, I presume, as much as 50 per cent. of the feature films that are presented to us by the manufacturers," he said.

"How do you like your new job?" asked the World man.

"I am genuinely fond of the work," was the quick response. "And I can most truthfully say that the exhibitors with whom I come in contact are fine types of men. I believe that there is going to be a tremendous business future for motion pictures. There is bound to be, for all people like to be entertained.

"There never was a time in its history when the General Film Company was stronger, and in a better condition financially than at present," continued Mr. Dyer, referring to general conditions. "When one remembers that the ten largest manufacturers in motion picture industry consider the General Film Company the principal channel through which their productions find their way to theaters and the general public, and always have so considered it, and when is added to that consideration the fact that the same manufacturers are backing the General Film Company with their influence and capital, there can be little doubt of the future of the organization.

"When I assumed the presidency of the General Film Company, the papers quoted me as saying that I had hung up the motto 'courtesy and consideration to all.' That motto is still our chief aim today as it was then, and behind it stands the dominant idea of superior service.

"During the next few months the General Film Company will demonstrate more convincingly than ever that its service is the strongest and most desirable in the industry. All of our people are imbued with the thought of co-operation, and co-operation means progress. As to what the final outcome of such a policy will be I have no fear."

### Important Branch Changes.

Mr. Dyer has surrounded himself in the general offices of the company with most competent assistants. Likewise he has instituted many and marked changes in the service in New York City. Where five branches formerly existed there are but three at present. The branch in Sixth Avenue and the Actograph branch in East Seventeenth Street have been consolidated and installed on the nineteenth floor of the Masonic Building, Twenty-third Street and Sixth Avenue, under the management of A. S. Kane and Robert Etris. The two branches formerly in East Twenty-first Street were consolidated and established in the new building at 440 Fourth Avenue, where an entire floor is occupied, under the direction of I. Van Ronkel, formerly manager of the American branch of Chicago. The arrangement and equipment of these two exchanges is the most elaborate and complete in the country. The method of handling film now in operation is the best that long experience can devise. The third branch is located at 260 West Forty-second Street, under the management of D. Bernstein.

To facilitate the film service automobiles have been purchased, which make the rounds at night of all houses receiving licensed service. By this means all reels are in the branches at an early hour and are inspected and ready for reissue promptly when called for on the following day. The effect of the consolidation and the night service, Mr. Dyer says, has resulted in an increase in the number of customers and in the quantity of film handled.

### The Poster Department.

Until recently posters for licensed subjects were obtained principally from companies making a specialty of picture theater advertising. One of the largest of these concerns was the Photoplay Advertising and Specialty Company of Pittsburgh, which maintained offices in Columbus, Cleveland and Detroit, and was under the general management of George Balsdon, president of the company. This equipment was recently purchased by the General Film Company, and Mr. Balsdon has been engaged as superintendent of the poster service. He is now busy installing poster departments in the Twenty-third Street and Fourth Avenue branches in New York City. Large space has been allotted to this department of both branches, and the elaborate system for the handling of posters devised by Mr. Balsdon is being put into service. It is the intention of the General Film Company to extend its poster service to every branch, and when complete this department will be able to supply every needed form of picture theater advertising.

## F. E. Samuels Going to London.

### Motion Picture Exhibitors League Exposition Committee Decides to Send Representative to the London Exposition.

THERE was an important meeting of the Exposition Committee of the Motion Picture Exhibitors League of America held at the New York offices on March 11, at which time it was decided to send a representative of the League to the International Kinematograph Exposition and Conference which will be held at the Olympia in London from March 22 to 29. Mr. Frank E. Samuels, proprietor of The Fair theater in 14th Street, New York, and also secretary of the Exposition Committee, was selected as the ambassador plenipotentiary to London.

Present at the meeting besides the regular committee members were National President M. A. Neff and Mr. Rich J. Hollaman, proprietor of the Eden Musee, New York City. The decision to send a representative to England was the result of a suggestion to that effect by Mr. Hollaman. Mr. Neff and Mr. Trigger also advocated such a proceeding as being the proper and progressive thing to do. There has been so much correspondence from European manufacturers who desire space at the coming motion picture trade exposition at Grand Central Palace, New York City, July 7 to 12 next, that it was considered best that someone should go abroad and meet those manufacturers personally and close contracts which are now pending. Mr. Samuels will have full power to negotiate and close contracts and transact any other business for the Exposition Committee while abroad. He has been very energetic in his work on behalf of the American exposition and being fully conversant with every detail of the promoting of the scheme he was looked upon as the logical man to represent the League in London.

FRANK E. SAMUELS.

It is the intention of Mr. Samuels also to confer with the various exhibitors' organizations represented at the London exposition to compare notes with them, invite them to attend the American exposition, and lay the foundation of some permanent international exhibitors agreement. Mr. Samuels will make a characteristic American flash at his booth with the sole object of advertising the American exposition. He is an excellent sample of a real hustling American and exhibitors who know him on this side of the water are resting assured that Frank E. Samuels will be on the job every minute of the time with convincing arguments and his persuasive personality.

Mr. Samuels calculates to spend two weeks at London. He will sail Saturday, March 15 on the "Philadelphia" and expects to arrive in London on March 22, which is the opening day of the London exposition.

# More Glimpses of the Future

### Miss Elizabeth Marbury Takes An Advanced Position in the Exhibition of Motion Pictures.

By W. Stephen Bush.

THE fame of Miss Elizabeth Marbury as a woman of tact, ability and energy is well deserved. One has but to speak to her for a minute to become aware of the presence of a beneficent dynamic force. System and a determination to do things and to do them well with the least possible friction and the greatest possible saving of time strike the visitor as Marbury characteristics before he is ushered into the cozy and handsome room where, on the twelfth floor of the Tilden Building, the highly charged mental batteries are at work. An informal call there is likely to result in a long wait, for the activities of Miss Marbury are as numerous almost as they are strenuous. When a woman is full of purpose, method and perseverance she begins to be of importance in the community. Responsibilities have a way of gravitating toward the person, who can carry them.

Just now Miss Marbury is very busy indeed. She has succumbed to the spell of the motion picture. Her pace has been quickened, as her vision has been sharpened. Instead of contenting herself with the painting of rainbows on the possibilities of motion pictures in the field of education and merely speculating on the higher and highest forms of entertainment she has blossomed forth into real action and for a start has hired the Berkeley Theater to demonstrate the practical value of her theories.

Her theories? There is nothing strikingly new in the theories themselves. She believes that the time has come when the motion picture must make a special, direct and distinct appeal to the great numbers of people, who love motion pictures, but not necessarily the kind of which "punches" and "thrills" are the chief ingredients. She really has nothing whatever against this latter variety, but she thoroughly believes that the other kind, perhaps somewhat educational in character, has not yet come into its own and she is willing and, I think, quite able to help it in the process of bursting its chrysalis.

Miss Marbury is full of her subject and her natural enthusiasm makes her ardent in her work of propaganda.

"I don't believe," said Miss Marbury, "in denouncing things, whether it's motion pictures or anything else. Don't start to deplore evils until you have a remedy to propose. Don't abuse what is, perhaps, fairly tolerable until you have something better to substitute for what seems bad to you. It does seem to me that there are quite a few people who would care to see a distinctly high class motion picture program and I have hired the Berkeley Theater just to find out how many will come to see such a program."

Right here let it go on record that the experiment has actually commenced and that the first returns favor Miss Marbury. Let us be slow, however, to blow into the Optimistic Trumpet, until all the returns are in and every dollar has been counted.

"Now," continued Miss Marbury in her quiet and determined way," I am not anxious to make money in the Berkeley Theater. Not at all. What I want is to test out this proposition of the appeal to the high class patronage. If the response is favorable I want to rent or build a nice, attractive, refined theater devoted exclusively to pictorial work of the highest grade. I had to wake up a good many prominent people to the possibilities of motion pictures and I think I have done it. Some of the clergymen to whom I proposed the Holy Week Program at first stood aghast and were simply speechless. They have recovered by this time and you ought to see the responses I am getting now. I have the endorsement of the heads of some very prominent religious orders. I want to make lectures a prominent item in this new sort of entertainment. You will see by my program that I have succeeded in enlisting pretty good aid in that direction."

Let us print the program for Holy Week right here. It surely speaks for itself:

A WEEK OF DEDICATION.

March 17th to March 23d.

Moving Pictures—Colored Slides—Views in Natural Color—Organ Recitals—Boy Choir—Mixed Quartette.

Monday, March 17, 2:30 P. M.—Miraculous Lourdes. Rev. Joseph H. McMahon, D. D.

Monday, March 17, 8:30 P. M.—St. Patrick and His Ireland. Thomas McVeigh, Jr.

Tuesday, March 18, 2:30 P. M.—God With Us in the Eucharistic Procession. Rev. Joseph H. McMahon, D. D.

Tuesday, March 18, 8:30 P. M.—Life of Christ. James L. Walsh, M. D., Ph. D., Litt. D.

Wednesday, March 19, 2:30 P. M.—Miraculous Lourdes. Rev. Joseph H. McMahon, D. D.

Wednesday, March 19, 8:30 P. M.—Rome: The Pope and the Vatican. Conde B. Pallen.

Thursday, March 20, 3 P. M.—The Bible Stories of Esau, Esther and Belshazzar's Feast. Nelson Hume, M. A.

Thursday, March 20, 8:30 P. M.—Life of Christ. James L. Walsh, M. D., Ph. D., Litt. D.

Friday, March 21—No matinee.

Friday, March 21, 8:30 P. M.—The Passion Play of 1910. Alfred J. Talley. Preceded by Rossini's Stabat Mater.

Saturday, March 22, 2:30 P. M.—Esau, Esther and Belshazzar's Feast. Nelson Hume, M. A.

Saturday, March 22, 8:30 P. M.—Life of Christ. James L. Walsh, M. D., Ph. D., Litt. D.

All lectures profusely illustrated by the Gaumont Moving Pictures, and Views of the Holy Land in the Natural Color Process.

Having dwelt a little on the merits of the program, Miss Marbury launched into a most intelligent and spirited commentary on moving picture journalism and what she said about the Moving Picture World is barred from these columns for reasons of editorial modesty.

"What a fine Sunday entertainment we can furnish, even now, with the materials we have on hand and how such an entertainment would be appreciated by the very best classes," Miss Marbury continued. "We would have no sermons, but just the right kind of pictures. I have every hope of being successful."

THE MOVING PICTURE WORLD assures Miss Marbury of its support in this most laudable undertaking.

We cannot leave the subject of higher aims in motion picture entertainments without saying that these higher aims have been striven after and carried out practically in many parts of the country. New York City has always been an exception. It is a notorious fact, wholly unflattering to the local pride of New Yorkers, that specializing in higher ideals and promoting the educational side has never characterized New York. All the more welcome therefore will be the Marbury experiment, and all the more credit will be due to her if this great step in the right direction will vindicate her judgment. When visitors from other parts of the country come here and enthusiastically ask to be shown the great model picture houses of the city we have heretofore been compelled to seek a change of subject. We felt the aching void. Let us hope that hereafter we may be able to recommend the Marbury Theater of the near future.

## COLLEGE STUDENTS WRITING SCENARIOS.

In the columns of "The Crimson," the Harvard college daily, there appeared recently a letter from Mr. Thomas Edison inviting the students to write scenarios for use in the kinetophone. These "talking-plots" are limited to six minutes in length, and must be clean, with free range of subjects. Now that we have school children writing compositions on the pictures they have seen, and college students writing scenarios; there can be little doubt that the moving picture is making great head-way among the educational powers of today. Hitherto the original writings in the class-room have had no profit beyond the immediate object for which they were written, now however, with both a literary and financial attraction before them, new zeal will be given to this branch of study with good results to all concerned.

## SPREADING EDUCATIONALS.

With the ex-President of the United States introducing Cherry Kearton at his motion picture lecture on wild animals in New York; with the mayor of Boston advocating the schools as the center from which all moving picture work should spread, with a prominent newspaper heading an editorial: "The Greatness of the Moving Picture Recognized at Last," then proceeding to enlarge upon the kinematograph as a great teacher, and an equally great moral force; there can now no longer be any doubt as to the high and dignified standing of the moving picture. To chronicle each week the churches and schools taking up the work, and to repeat from the release columns of this paper the number of educational subjects steadily issuing from the manufacturers, would only be a vain repetition; the work is spreading wider and wider, and its becoming greater every day, and what is better still, always with more than satisfactory results.

## A ROSTER OF SELIG PLAYERS.

Among the popular players that are at present identified with the Selig Polyscope Company are Charles Clary, Lyllian Leighton, Winnifred Greenwood, Adrienne Kroell, Frank Weed, Jack Nelson, Carl Winterhoff, Harry Lonsdale, Tom Carrigan, Rose Evans, Lillian Logan, George L. Cox, William Stowell, John Lancaster, Julius Frankenberg, Jimmy Shehan, Henry Otto, "Baby" Lillian Wade, William Duncan, Myrtle Stedman, Lester Cuneo, Rex de Rosselli, Tom Mix, Hobart Bosworth, Kathlyn Williams, Bessie Eyton, Thomas Santschi, Herbert Rawlinson, Al. Ernest Garcia, Frederick Huntley, Eugenie Besserer, Lillian Hayward, George Hernandez, Harold Lockwood, Wheeler Oakman, Frank Clarke.

# "The Web."

### Two-Reel Vitagraph Drama of Intrique.

Reviewed by Louis Reeves Harrison.

FERDINAND BRUNETIERE has made a clear statement of an important law of the drama which may serve as a guide for those who attempt professional criticism. He says the drama stands first and foremost among the manifestations of mind, in action, only when it deals with this or that exertion of the human will. My own interpretation of his definition is that drama becomes most intense when the chief character manifests strong desire for something to be attained and strives for it with tremendous force. "The Web" has that distinctive characteristic.

Beatrice, played by Rosemary Theby, makes a desperate struggle to retain the waning love of a society man, Lester Phillips, for whom she has sacrificed all that a woman holds dear, and is not only thwarted in her efforts by the power of circumstances but sets in motion a tragic storm of opposing influences with a result that human emotions are painted vividly in primary colors. She is made very interesting by Miss Theby, is pictured as a woman of red passions and careless morals at times, ardent, alluring, shrewd in deception, a darling of spoiling men and spoiling good fortune, incapable of self-denial, a complex of wild emotions, and therefore the very woman to have one grand passion though a selfish one.

Lester wearies of her for the very good reason that most men find themselves unable to become the slaves that woman's enveloping love would make them. Coincident with his longing for freedom comes a saner choice of Agatha, a superior girl morally and mentally to the enticing creature who thought she had him enmeshed, and to Agatha he becomes engaged with the approval of her doting father. Beatrice has a fanatical lover named Jean Zolan, whose jealousy would make him a direct instrument of vengance if she sought the death of Lester from the outset, but she first uses subtle methods to bring her idol to terms.

Lester has a younger brother, Francis, a headstrong stripling fresh from college, and he falls easily into the net Beatrice spreads for him. He adores her; he becomes engaged to her, and she induces him to notify his brother that he has selected her for his future wife. Lester is getting along very well with Agatha when this letter reaches and completely upsets him. He meets strategy with strategy—he returns to Beatrice, convinces her that no woman can ever take her place in his heart and stirs her wild passions to their depths.

Now jealous Zolan becomes an active factor. He enjoys sufficient acquaintance with Agatha to be on friendly terms and makes a point of visiting her with a malignant purpose in view. He notes a photograph of Lester on the piano and exhibits enough emotion to excite Agatha's curiosity, then admits to her and her father with seeming reluctance that Lester is faithless. When called upon to prove his statement he conducts them to a cabaret where Lester and Beatrice spend many of their evenings drinking together and contrives to show them what is going on from a place of concealment.

It is enough to satisfy both Agatha and her father, and she writes to Lester immediately upon returning home, breaking the engagement and giving as a reason his intimacy with Beatrice. The situation is now highly complicated, and the only one enjoying it is the cause of it all, the infatuated Beatrice. She is for the time being convinced that her plot to ensnare Francis that Lester might return has succeeded so well that she can now count upon realizing her fondest desires. Her joy is short lived. It ends when Lester applies the caustic to his brother's folly.

The elder brother arranges matters so that Francis joins him at an opportune moment in a private supper room where an orgie is in progress. Wine is flowing freely and Beatrice is the most hilarious of a lot of dissapated fashionables. All that is vulgar in her has been stimulated by Lester until she presents a degrading spectacle when the younger brother enters. The effect of the disillusionation upon him is pitiful. When he rushes from the scene in despair, Lester attempts to follow, but is compelled to thrust Beatrice away in disgust in order to escape. He fears that the shock will unbalance the mind of the infatuated Francis, and he finds the latter about to commit suicide. He saves the younger brother, brings about a reaction and so works upon his feeling that Francis is redeemed.

Beatrice goes in a rage to the apartment of Lester to shoot him, and this is in keeping with the character, but a strained and artificial situation is set up by having Zolan appear on a balcony outside the room where Lester is struggling with Beatrice for possession of her weapon and shoot Beatrice through the window. Too theatrical. Lester is immediately charged with murdering the desperate woman who invaded his house armed with a revolver and the hackneyed theme of the falsely accused leads to some surprising detective work on the part of the incomparable Agatha.

All this is both affected and unnecessary. A great deal could have been made of the tragic end of Beatrice and the storm has really blown itself out at her death. An ending that would have at once satisfied the requirements of dramatic effect and the artistic conscience of the author could have been easily devised instead of an indecisive one that is drawn out into anticlimax. By having Francis confess to Agatha what his brother had done for his sake before Beatrice makes her attack upon Lester, followed by the accidental death of Beatrice in the struggle for her weapon, the detective business might have been lost, but a trenchant instead of an unemphatic solution would have been possible, with a spiritual, highly emotional and artistic conclusion instead of a protracted descent from stronger to weaker action. If an anticlimax is unavoidable it must be a swift one.

The settings of this play are beautiful, the ensembles are very attractive, the story is entertaining, and the acting is without flaw. Miss Theby easily carries the honors in the role of importance, and in the one of least importance Tefft Johnson is a perpetual delight to the eye. He has a million dollar smile. The way the story is handled is eminently satisfactory because of the lack of superfluous scenes and movements, so I hope it will be understood that I enjoyed it. I do not plead for the conventional tableau at the end of a play but for the forceful conclusion that tells the audience what came of it all and leaves an impression to linger in the mind.

Scenes from "The Web," Vitagraph Two-Part Feature.

# Pauline Cushman, the Federal Spy

### A Patriotic Two-Part Feature by Selig.

By Jas. S. McQuade.

IT is most essential, when a pictured subject treats of actual historical incidents, that extreme care and painstaking should be devoted to a truthful narration of the facts. Otherwise the film fails to serve its purpose as an educational factor, and, indeed, it is productive of much evil, in that it misleads the uninformed mind, and not only places history in contempt but robs the moving picture of one of its greatest and most valuable attributes.

It is with much pleasure that I can congratulate Charles E. Nixon, the author of the Pauline Cushman scenario, on his fidelity to history, in the writing of this thrilling war drama. He succeeds admirably in placing us in the very midst of the strife in which General Rosecrans, on the Federal side, and Generals Bragg, Forrest and Morgan, of the Confederate army, were engaged. And he rouses us from our hazy, dreamlike remembrances of that terrible, fratricidal contest and of the desperate means employed to gain the mastery, by bringing us into close contact with Pauline Cushman, the Union spy, and Harry Holmes, the U. S. Secret Service agent, during some of their daring exploits.

We must credit Mr. Nixon with giving us the atmosphere of the times, so that it distinctly touches us, and for his inventive talent in furnishing the heroine with the means of extricating herself from several difficult situations. Take, for example, the ready wit with which she establishes communication between the room in which she is held prisoner and General Bragg's headquarters, in the adjoining room. By means of a hickory ramrod, run through the partition wall and connecting with the table on which the field telegraph instrument is placed, she reads by "teeth transmission" the important telegram that is sent out by General Bragg for the ambushing of General Rosecrans at Lewiston Gap. The use of sympathetic ink, the clever get away from General Forrest's tent by means of a drummer boy's uniform and the broken drum, with other instances of sharp-sighted resourcefulness, are evidences of careful scenario building.

As examples of strict accuracy in the matter of details, we can compliment Mr. Nixon on the great painstaking shown in securing telegraph blanks of the U. S. War Department and of the Western Union blanks used during war time. The latter could not be secured in Chicago but were finally obtained by the courtesy of Col. W. C. Clowry, head of the Western Union in New York. The newspaper excerpts taken from the Louisville Courier and the Louisville Journal, which are seen on the screen, were photographed from the original newspapers, which were kindly loaned by the librarian of the Louisville public library for the purpose. There are other notable instances in the accuracy of details—in uniforms, etc., etc., which limited space forbids recounting.

But the most carefully prepared scenario will fail without talented production. I am of the opinion that Director Oscar Eagle has excelled all his former efforts in this fine war drama. Mr. Eagle has handled the large masses of men in the opposing armies with great skill and effectiveness. There is no sign of the "tin" soldier here. The men were crack companies from the Illinois National Guard infantry, and troopers from the same source. The batteries were composed of ten pieces of artillery, and they were handled in the production with the skill and dash of veteran service. Indeed, the evolutions of the men, and the fine soldierly bearing of the officers throughout, impress us with all the realism of grim war itself.

The selection of Miss Winnifred Greenwood, leading woman of Selig's Eastern stock company, for the titular role was very happy, in more ways than one. In the first place, Miss Greenwood absolutely loses herself in Pauline Cushman. One is fascinated by her daring, her coolness amid danger, and the swiftness and cautiousness of her movements. Not once is there displayed a sign of self-consciousness. That interview with the Confederate officers, in the hotel lobby, Louisville, is just as natural as if the Union spy herself were present. The scene in Wood's theater, Louisville, where Pauline toasts the Confederacy, and throws the dregs in her wine glass on the Stars and Stripes, is positively thrilling. And here, by the way, Director Eagle is given a hearty hand-shake for a magnificent interior scene, which shows most of the audience seated in the theater and also a good view of the stage. The excitement following the toast shows up finely on the screen, as the spirited contest on the stage between Copperheads and loyal Unionists

The Confederate Ambush at Lewiston Gap—Scene from Selig Feature, "Pauline Cushman."

is the real thing, and has been excellently worked up. Miss Greenwood looks well on horseback, and her dashing "get-aways" in the saddle, as Pauline Cushman, are full of spirit and create enthusiasm.

Miss Greenwood's selection for the part was happy for another reason, as will be shown. When Mr. Nixon was looking for a make-up and costume that would make her a counterpart of the Union spy, a pleasant surprise awaited him. As the Secret Service archives are closed books, a photograph of Pauline Cushman was not to be found there. After much vain searching, Mr. Nixon discovered that there was a photograph of the famous woman in the army museum of the Chicago public library. As the officials would not permit the photograph to be taken out of the building, Mr. Nixon brought Miss Greenwood to the library to see it.

Miss Winnifred Greenwood as Pauline Cushman in the dressing-room scene at Wood's Theater, Louisville.

The attendant, a sharp-eyed, grizzled veteran looked quizzically at Miss Greenwood, who was an utter stranger to him, for a moment, and then said sharply to Mr. Nixon: "What's the use of looking at a photograph? That's Pauline Cushman, right there, with you!" Strange to say, the veteran was really right, for the features of Miss Greenwood so closely resembled those of the famous actress and Union spy that there was little need of make-up to complete the counterpart.

Charles Clary, an actor who will always be remembered by his impersonation of Columbus, is an excellent foil for Miss Greenwood in the strong part of Henry Holmes, the Secret Service agent. In the many disguises assumed by the Pinkerton man, Mr. Clary is equally at home, and is virile in all of them. T. J. Commerford, as General Forrest; La Fayette McKee, as General John Morgan; Harry Lonsdale, as General Bragg and commander of the Confederate forces; Grant Foreman, as General Rosecrans and commander of the Federals; Walter Roberts, as Major Blackstone, a Confederate officer, and the remainder of the cast as sustained by the members of Selig's stock company, are in capable hands.

Good photography marks the production, which consists of two reels. The release date is set for March 24.

## "THE LIFE OF DANTE," Three-Reel Ambrosio Subject.

Reviewed by W. Stephen Bush.

ANOTHER splendid Ambrosio. The series of features, recently released by this company have won for it the sincere regard of the best types of exhibitors. Such productions as "Satan," "The Thousand," "The Knights of Rhodes" and this present feature show that the higher ideal is being sought after and attained. Such reels are irrefutable arguments on behalf of the motion picture and its future mission. The domain of biography we have hardly touched, utterly ignoring the richness of the field in the blind hunt for ill-disguised melodrama.

What we know about the immortal Dante may easily be put in a hundred words. There has, however, grown around the meagre authentic records a body of charming and pathetic traditions. Of this more or less romantic lore the producers of this feature have made most excellent use. Following the Boccaccio tradition, Beatrice is made the Beatrice of flesh and blood, the daughter of Portinari and the wife of Simone de' Bardi. For a motion picture presentation this was perhaps the best way of treating the matter. The love scenes are put on with the utmost delicacy and there is not lacking that distinctly tragic vein which runs through all of the mortal life of Dante. We see a splendid picture of turbulent Florence torn by factional strife, and the scene showing the decree of banishment issued against Dante is impressive and well worked out. We see Dante as the friend of art in the company of Giotto, to whom we owe the poet's classic profile, we see him as a citizen and statesman, as a patriot and warrior on the bloody field of Campaldino, we see him in exile, eating the bread of strangers; we get a glimpse of the noble hospitality of Casa can Grande. Moments of inspiration are shown with nice art. Among the many scenes which deserve special mention is the traditional visit of Dante to the see of Pope Boniface and his indignant remonstrance against his ideas and policies. Altogether this feature is worthy of the highest praise and makes a most acceptable addition to our supply of motion picture classics.

Scene from "The Life of Dante" (Ambrosio).

There is one reservation I must make amid these well deserved encomiums. Dante was not a stout man. I suppose the average audience will scarcely make a point of this, but this production stands on such a high level, that this one defect seems all the more conspicuous.

## THE FIRST MEETING OF THE INQUEST CLUB.

After many delays the first meeting of the Inquest Club was held in a private room at the Hofbrau house Monday evening, March 10th. The photoplay editor acted as Coroner and on the jury were the Rev. E. Boudinot Stockton, Dr. R. Ralston Reed, Benjamin Barondess, A. Van Buren Powell, Edmund Hirsch, Stanley W. Todd, George Hennessey, Clarence James Fleming, E. J. Montagne, Leon Demary, J. W. Kellette and Marc Edmund Jones, the latter being the head of the Chicago Circle and present as a witness. Mrs. Beta Breuil was present at the Herald Square theater, where the Questers met, but lost her nerve when she found that she would be the onlv woman present and declined to regard even the presence of the Reverend Dr. Stockton a sufficient chaperonage. An hour and a half session was held and the discussion gave light on the work to every member present.

The next session will be held at Gane's Manhattan theater, Broadway at 31st street. New members should meet in the lobby as soon after half past nine as a reel ends.

**Charles E. Schneider, the New England picture theater equipment expert, advises that he has moved to larger quarters across the street from his old address. He is now located at 257 Main street, Springfield, Mass., and has been appointed distributor for the Nicholas Power Co.'s machines and parts.**

# "Till Death Us Do Part."

**Two-Reel Pilot Release.**

Reviewed by Louis Reeves Harrison.

A STRONG social drama, and I do not know why a photodrama that is of the people, to be shown the people, that will move the people is not one of the best that can be thrown upon the screen—particularly when it talks in terms of life that are bound to powerfully affect us for the better by rousing our finer sympathies. Besides its other merits, this story has a nationality distinctly American and the question with which it deals is one widely and recently discussed in the newspapers.

In handling native-born motive power the Pilot producers have an aim to their guns, and it looks as though they will hit the mark more than they will miss it in the future. Their trend is towards American plays of modern motive. "Till Death Us Do Part," has another significance in this day of the changing status of woman. It points out in a most pathetic manner how the old-fashioned wife, starting on an even plane with her husband, was distanced less by his superior natural ability than by the enormous amount of work of a menial kind she was obliged to perform in obedience to traditional or conventional habits.

Scenes from "Till Death Do Us Part"—a Two-Reel Pilot Production.

Like many other interesting plays this one verges on sociological questions that have become of liveliest solicitude in all progressive communities. It is clearly unfair to expect a mother to give the best of her days, the best of her strength, the best of herself to producing new human creatures who shall be of incalculable profit instead of serious menace to our development and preserve all the physical charm that would enable her to take a leading place as an attractive and entertaining member of high society. The sane and beautiful thing to accord her is reverence.

Almost unconsciously this story points to a higher love which will probably be that of the future, that of devoted wifehood on one side and an entirely new care and veneration for motherhood on the other, the only reasonable hope for an efficient humanity, for woman only seems capable of bearing on the torch of spirituality and of conserving noble emotions in the children of our race. Woman may not walk side by side with man in certain lines of achievement, but in a new community of interest and a closer sympathetic relationship than has been possible under old conditions. It is a story of love that is true to the last, of womanly tenderness and manly appreciation.

The acting of the two principals, as Jack Mason and wife, is beyond complaint of any kind, that of Miss Vail as the wife being one of the most exquisite impersonations I have seen in a long time. From girlhood to old age, in every phase of womanhood depicted, she is so consistent, so endearing, so truthful in her adherence to the role that she springs to the front ranks of moving picture actresses at a bound. If she can only stay there, be as sincere in all she does, she is bound to be one of the marked figures in this method of thought communication, in this new art that is a complex of mind and its manifestation.

The story opens when her life is drawing to a close. She has performed her duty, but her husband is moving on and on in an ambitious career until he has become a popular member of Congress and is about to be nominated as Senator. The nomination is tendered by a group of hardened old politicians, practical individuals, who select a man of ability and popularity with a view to winning an election and binding him thereafter to their financial interests. It is a game with them, and Mason's wife does not fit the part they expect her to play. They prefer a woman of vanity that they may prey on her husband through that weakness, master him through her.

They communicate with him by letter, pointing out the desirability of divorcing his present wife as one unfit for his exalted career, and on this letter the entire action depends. It does not please the ambitious politician, and he calls them into conference. The letter, meanwhile, is accidentally seen by his self-denying wife. She regards herself as a drag upon her husband and prepares to leave him free to attain his heart's desire. That her self-sacrifice is consistent soon becomes apparent. The story of her life is beautifully unfolded when the prospective candidate assembles the politicians in his library and graphically depicts the history of his career.

Scene by scene, in pitiful contrast, his early struggles are laid bare, pointing out the tireless devotion of his wife, showing that she provided for his starting point, indicating all her sweetness in time of trial, her heart-wrung denials for his sake, her cheerful encouragement, the work that withered her hands, and these pictures are not only contrasted with his present delivery of the story but with what she is preparing to do for him now. She is seen making preparations to leave him unembarrassed at the very moment he is telling their story. So cleverly are these contrasts of past happiness made with the heart-broken and silent misery of the old wife on the eve of parting from all she holds dear that the situations are deeply affecting.

The conflict in this case is that of avarice with principle, and the result is one that will be satisfactory to the average audience throughout the land. The assembled politicians at first sit enthralled by the eloquence of the man they have chosen for a leader and gradually come to recognize the nobility of soul back of his earnest defense of his wife. They relinquish the divorce project, congratulate the prospective Senator and file out of the house the better for his manly utterances. Meanwhile, during the progress of this recital, the wife who has grown old and plain when nearing the sunset of life is on the verge of leaving home and comes into her husband's library for a last fond word. She still loves him.

The final scene between these two is not only very artistic, but deeply affecting. From his first earnings as a young lawyer the husband had their marriage certificate framed. He has guarded it as a sacred relic. He produces it as his aged wife kneels by his chair and points out the words that cause her to break down in an access of purest joy. He binds up her wounds with assurances that he is hers "Till Death Us Do Part," and the scene fades on her supreme happiness.

## AMERICAN ADDS TO ITS SCENARIO FORCE.

Mrs. Virginia Whitmore is the latest addition to the American Film Manufacturing Company's force at the Santa Barbara producing center. She will occupy an editorial chair as scenario reader. Mrs. Whitmore is a newspaper woman of considerable experience and brings to her new duties a splendid enthusiasm that augurs well for her work.

## "With the Eyes of the Blind" (Edison)

Reviewed by Louis Reeves Harrison.

ENTERING upon an interesting story, opening well and proceeding with careful preparation, I admired the appropriate settings and the skill shown by the director in handling the subject. He evidently knew his business; the preliminaries began to indicate that there was only a thin crust over a volcanic state of affairs, so I settled back to watch the current of events with that sense of satisfaction a critic enjoys when he feels that what is passing before his eyes is well worth a painstaking review. Why should not one feel at ease with such a star cast as this—every performer a gem of purest ray serene—to interpret the drama?

| | |
|---|---|
| John Maclane, captain of finance | Charles Ogle. |
| Nora, his blind daughter | Mary Fuller. |
| Doctor Burnett, famous oculist | Robert Brower. |
| James Horton, a broker | William West. |
| Walter Horton, his son | Marc MacDermott. |
| Mrs. Van Sittart | Mrs. Erksine. |

Scenes from "With the Eyes of the Blind" (Edison).

What a constellation to illumine any photoplay! The acting was perfect, but opportunity was meagre for all but Mary and Marc, and it was anemic for them at times. Mary looked better than she has in a long time. She is acquiring new grace of figure and manner. She was very sweet and attractive as the blind daughter of a rich broker. The delicacy of the blind girl's sense of touch was admirably illustrated by an opening incident—we were thus prepared for the use of "the eyes of the blind" at a critical moment in the drama. What is to be the essence of the story?

The captain of finance, the blind girl's father, is about to crush James Horton, a rival broker. The latter makes a vain personal appeal in order to avert the ruin of his business, then his son goes to the house of the autocrat, interviews him in his library and is menaced by the old man. The latter snatches a paper knife, a struggle ensues; the blade accidentally enters the body of the one who threatened to use it, and he sinks in death throes upon the door. Marc stands dumfounded—I take the liberty of using the performers' own names—and is in this attitude when blind Mary comes down the stairs. Marc sinks into a chair and feigns sleep instead of notifying the girl that her father has been accidentally injured that they may make an effort to save him. This is a very forced piece of business.

It was injected that the girl might examine his face with the ends of her fingers, but some other method quite as effective and far less affected could have been devised. I am prone to pardon weakness of this kind, more so than the audience, so we will glide along. Mary is surprised to find that she is touching the face of a sleeping stranger. She walks to where her father is sitting at a half recumbent position, and Marc slips out of the room. Blind girls are not supposed to hear in the deathly stillness of such a room, so we will glide along. She finds her father unconscious, returns to where the stranger was sitting and cries out in alarm. He is gone!

One year after. None of the servants saw Marc leave the home of the wealthy broker. It was known to others that he and his father were at war with Mary's father, but no suspicions were attached to them. We will glide along. Mary has recovered the use of her eyes, and people in front will be very glad of this—she can talk with those eyes. Those eyes speak from the heart when she meets at a house party the very man whose face she touched the night her father was stabbed to death in his library. We can not help expecting a magnificent situation.

In the "Star of Seville" the girl insists that the murderer be punished, not knowing that he is the one she loves. I could almost see the toils of the law tightening around Marc from Mary's insistence that the slayer of her father be found, while she is preparing to be the happiest woman in the world in the love of the man of her choice. I watched and waited through a courtship, realizing how a series of dramatic situations might grow out of the situation and follow one another in exciting succession, but I watched and waited in vain.

Mary does some very delightful acting in the gradual revelation of her heart's fond desire, and Marc conducts himself in a high-strung manner for a while, but he can not resist the winsome girl and forgets what has happened. They progress to the point that they ride out together, and Mary is thrown from her horse. Will she make the discovery? Not yet. It is deferred until Marc is about to leave the house party, then she opens her arms, and he is enfolded in them. Her fond fingers wander to his face. She is startled. Her expression is one of retrospect, then it all dawns on her, and she recoils in horror. She tells him to leave her and he does.

That is the end of the photoplay. He goes away without attempting a manly explanation. What if she does not believe him? Grand opportunity for him to prove his case. There would be difficulties, but a struggle to overcome them, to set his will against the force of circumstances and prove his innocence would have made a splendid story. It is not like a man to give up the woman he loves without a struggle. It is not like a woman to easily forget the man she truly loves. In the conflict between attraction and repulsion there was a play to come, but they simply parted.

Logic in a photoplay need not be forced on the spectator's attention, but he should never be baffled and confused by its absence. A scenario writer must face his problem squarely and either present his idea in logical form or discard it for one that works out to a natural conclusion. I am aware that most photodramas end in petty compromise, but a man who attempts to do this sort of work should have an artistic conscience, should not slip away and leave matters in an unsettled condition. This play is all beginning, all promise; there is a problem to solve, and it lies between a man and woman bound by the strongest ties on earth. To shirk the responsibility is not craftsmanship.

To ignore a situation is to falsify it so far as the audience is concerned. If an author feels unequal to the task of reaching an emphatic conclusion, or at least one satisfying to the people in front, he had better let the play mature a while rather than resort to a spineless makeshift. "With the Eyes of the Blind" could have been made heartrending or hearteasing at the termination, but the problem should have been solved instead of giving the audience a premature "fadeaway." Affairs of the heart are not settled so easily, and those of crime not to be puffed out like a candle.

## CHICAGO LETTER

By JAS. S. McQUADE

"FOR my part, I should rather have a son go to three moving picture shows Sunday than to drink three ice cream sodas," said Mayor Shank of Indianapolis, recently. Now there is nothing particularly devilish in the doing of either, although the drinking of the ice cream sodas might cause stomachic uneasiness; but the good mayor has been sorely tried of late by certain Baptist Church members, who have been trying to close all the picture theaters of Indianapolis on Sundays, and so he indulged in the aforementioned wickedness.

These good Baptist brethren are doubtless jealous over the superior drawing qualities of the picture theaters on Sundays. The pastor is beginning to feel lonely and the pillars of the church look slim as they sit here and there in empty pews. Everything is going to the bow-wows, just because this pastor's voice sometimes frightens himself as it resounds through an empty church on Sundays. The wicked cause of it all must be sought and put out of business.

Let us follow these righteous people in their quest. We see them stop before a picture theater. The announcement on the posters show that "The Life of Moses" is being shown. At another, they stop where "From the Manger to the Cross" is being presented. At still another, "Cain and Abel" is heralded, and at another "Jephtha's Daughter." And so on through many noble scriptural subjects.

Now it is said to say that we have followed the righteous people in a mythical sense only. If our exhibitors would only take the pains (and show their good sense), to select Sunday programs that will not antagonize the convictions of many good people, there would be less of this opposition to Sunday presentations of moving pictures. And if the good brethren who are so zealous for the proper observance of the Sabbath would only get familiar with the many noble subjects—scriptural and educational—offered in pictures, they would spare their pastor that evening sermon and fill their church by showing some of them on the screen.

Down in Indianapolis, the delegation that called on Mayor Shank showed that at one south side picture theater, recently, pictures of a bull fight had been presented one Sunday afternoon. Such an exhibitor should be subjected to an examining committee of experts to test his sanity! He has no respect for the opinions or the rights of others.

The mayor has been a staunch friend of pictures on Sundays and refuses to close the theaters. "During this administration," said the Mayor to the delegation, "we have stopped theatrical performances, because there is a law specifically prohibiting such performances. There may be a difference of opinion as to what constitutes a theatrical performance, but my opinion is that a motion picture exhibition is not a theatrical performance, and in my opinion the only way they could be reached would be under the law forbidding one to follow his usual vocation on Sunday, cases of charity and necessity excepted."

Attorneys and others who have investigated say there is no state law specifically forbidding Sunday theaters, and the recent attempt to prevent Sunday vaudeville at Keith's theater, Indianapolis, was made through prosecution under the statute forbidding one to follow his usual vocation on Sunday. This statute was said to be the only one applicable. A city ordinance, passed in 1877, forbidding Sunday theaters, was held invalid by Judge Remster in an appeal from the police court.

"I am not ready to take on myself the enforcement of this state law against one class of people and not against another," continued the Mayor. "If you get into the enforcement of this law, there would be no end to it. I don't propose to get in the same fix the mayor of Vincennes has, where the bakers and grocers, and every one else have been affected. Why, we would have to stop the street cars running on Sunday.

"What you people should do is to go to the legislature and get a bill passed prohibiting Sunday performances of motion picture theaters, if you want them stopped. Or, if you want to file an affidavit against one of them, charging a violation of the law forbidding theatrical performances on Sunday, I will see that the affidavit is served and the city will help you get the evidence."

The delegation said it would report back to the church, as it had no authority to take any action. Later in the morning, the Mayor held a conference with representatives of the Motion Picture Managers' Association. The only matter discussed was what should be done with $475 set aside for charity from Sunday performances. The Mayor advised that the money be given to the Alpha Home for the Aged, the Flower Mission Society and the Day Nursery. During his administration the Mayor has received $25 a week from the receipts of Sunday performances, for charity. He says this money has come to him unsolicited.

"I've heard," said the Mayor, "that if I do not stop the Sunday performances in motion picture theaters I will be impeached. Well, they can go right ahead and impeach me if they want to. I haven't much time left in this job anyhow."

### Moving Picture Sermons Praised by Preacher.

Recently the Rev. W. H. Jones, pastor of the First Reformed Church of Valley Stream, L. I., after seeing a moving picture based on the story of Bunyan's immortal "Pilgrim's Progress," returned to his congregation, handed in his resignation and said:

"I realized I was wasting my time, for I had before me living characters whose actions as they unfolded their sublime story were far more potent than anything I could say in the pulpit. A religious subject, thus tactfully and reverently treated, in my opinion, will do more to advance the cause of religion and to uplift humanity than a thousand eloquent preachers ever can hope to accomplish by their oratory."

The clergyman then procured a motion picture projecting machine, proceeded to Freeport and gave an exhibition at which, it is declared, every member from every church in the town was present. The peculiar phenomenon, in so large a gathering of churchgoers to hear a pastor, was that none fell asleep.

That the motion picture is to become one of the most powerful agencies ever employed in the work of the church is the conclusion reached by many of the prominent leaders in religion and social uplift in America.

"Each day," said Thomas A. Edison, in a recent conversation about the use of kinematography in the public schools, "I want to put in a little drama—a short one—showing some simple story that will interest the children and will teach a moral; something where the good boy gets rewarded and the bad one punished."

This sort of thing treated in a book would simply disgust or irritate the average boy; but when he sees the actual deed and the rewarding going on before his very eyes, the effect is different; he can not escape the impression that here is actual life and that right doing is an admirable thing. This is the idea that recently prompted Professor Milton Fairchild, of Baltimore, in a lecture before the teachers of Topeka, to advocate the appointment of a "moral instructor" by the University of Kansas to go about the state with a motion picture giving "visual instruction" in the effects of righteousness and wickedness.

### An Editor With an Axe to Grind.

Six boys of Bloomington, Ill., were arrested recently for a series of burglaries and robberies. "They displayed a degree of daring and depravity worthy of old offenders" is the editorial comment of the Bloomington "Pantagraph." And then the editor indulges in speculation, as follows:

"Now, the question is, how did these notions of robbery, burglary and murder get into the heads of these boys? They came, no doubt, by suggestion from some source, either from trashy books they had read or from more vivid pictures of crime held before their eyes. The boys have declared they were liberal patrons of the moving picture shows. In some of these shows there are moving and stirring representations of burglaries and homicides. The daring exploits of outlaws are portrayed with life-like effect. It is easy to understand what effect such representations have on weak and unformed minds. The effect can only be evil and never good."

Then losing sight of all other sources to which their youthful depravity might be attributed—trashy books, evil associations, the bequeathments of heredity, etc.—the editor of the "Pantagraph" pounces with savage glee on moving pictures and makes them responsible for the boys' crimes, in the following manner: "It is safe to say that these boys now under arrest were not made better, but worse by the moving pictures they witnessed. Their weak and unchastened imaginations were not equal to the strain. And it is no more than just to say that any moving picture house representing acts of violence and crime to be displayed before children ought to be regarded as no better than a pest-house and compelled to remove beyond the city limits."

This intelligent editor must, or should, know that moving pictures are so censored nowadays that burglaries and other crimes are carefully cut out. We are heartily in sympathy with him that acts of violence and crime should not be displayed in picture theaters. So is every intelligent exhibitor. But we do object to such wholesale charges, when they are based solely on the imagination of the writer.

Has the editor of the "Pantagraph" an axe to grind? Exhibitors, are you doing any advertising in the "Pantagraph," down there, in Bloomington?

### Chicago Film Brevities.

Wm. N. Selig, president of the Selig Polyscope Co., accompanied by Gilson Willets, the well known magazine and scenario writer, left for California Sunday evening, March 9th. Mr. Selig will spend several weeks on the Coast, inspecting his western interests.

* * *

Wm. Sievers and wife, of St. Louis, spent Thursday and Friday, March 6 and 7, in the city last week. Mr. Sievers is treasurer of the Grand Central Amusement Co. and manager of the Grand Central Theater, St. Louis. The new Grand Central, owned by the same company and situated in one of the most fashionable residence districts in the city, will be opened either at the close of the present month, or early in April. Delays have been caused by the slowness of certain firms in filling their contracts for some of the appointments of the new house. The new Grand Central will seat over 1900 people, and has cost $165,000. Mr. and Mrs. Sievers returned to St. Louis Friday night, March 7th.

* * *

Alfred Rosenthal, traveling representative of Warner's Features with headquarters in the Chicago office, returned from a trip to Michigan last week in the interest of his company. He reported good business for the Warner's features, and was much impressed with the fine condition of the moving picture business generally.

* * *

Robert H. Harris, manager of the Harris-Grand Theater, Bloomington, Ind., has now under construction a new moving picture theater in that city that will seat 650 people. The building is fire proof throughout, and will cost, when completed, $20,000. The front and lobby and interior decorations are creations of the Decorators Supply Co., of Chicago. The Nurre Mirror Works, of Bloomington, have the contract to furnish the mirror doors and the fine mirror decorations of the lobby. The color scheme of the interior decorations is green, and the seats are of the same color. The new house will be devoted exclusively to licensed pictures.

* * *

Wm. Schuelke, of the Wm. Schuelke Organ Co., Milwaukee, and his Chicago representative, T. D. Hume, called at the office of the Moving Picture World last week. Mr. Schuelke is very much pleased with his growing business, which he attributes largely to his advertisement in the World. He stated that the Schuelke organ is in great demand at the present time.

* * *

Chas. Hammitt, manager of the Rex Theater, Alcester, South Dakota, has the following paragraph in a letter recently received from him at the Chicago office: "Enclosed find $2.50 for new handbook. It, no doubt, must be a scream if it is anything like the Moving Picture World. I am just starting up a moving picture show house here." The information desired by Manager Hammitt, will be furnished by F. H. Richardson, editor of the Projection Department, New York City.

* * *

E. R. Lynch, of the firm of Hall & Lynch, called at the World office last week and furnished the information that his firm has purchased the exclusive state rights for Wisconsin, for Kalem's big feature, "From the Manger to the Cross." The head office of the firm is at 112 N. La Salle St., Chicago. Messrs. Hall & Lynch will devote all their time and energies to the booking of this film subject until the state is thoroughly covered.

### KLEINSCHMIDT PROTECTS HIS STATE RIGHTS MEN.

According to the local newspaper of Kemmerer, Wyo., Captain Kleinschmidt dropped into the New Kemmerer theater in that city on Friday evening, February 26th, and seized a set of Alaska-Siberian films being shown in that town by Mr. E. Gerson of Denver. It appears that Captain Kleinschmidt had sold the state rights for Wyoming to Mr. G. Whitten; the state rights for the state of Colorado had been sold to Messrs. Curry, Faber & Fought of Colorado Springs, Colo. Not satisfied to exploit their own territory, Mr. Fought trespassed upon the territory of Mr. Whitten. When the latter demanded protection, Captain Kleinschmidt got on the job with the result before mentioned. If all vendors of state right pictures would act as promptly as did Captain Kleinschmidt in this instance, the state right proposition would be a safer one.

### "PRISONER OF ZENDA" IN CALIFORNIA.

The Turner and Dahnken Circuit of San Francisco, Cal., which controls a chain of theaters in that state, has purchased the rights for California of the Famous Players Film Company's production, "The Prisoner of Zenda," and report an unprecedented demand for that subject.

## Mexican Insurrection Pictures

### Frank Dart Returns from Mexico City with Many Excellent Views of the Damage Wrought.

The 1,500 feet of film brought from Mexico to New York by Frank S. Dart, a cameraman employed by the Universal Film Manufacturing Company, will make a mighty interesting release. The pictures were shown last Monday in the little Universal Theater, at 1600 Broadway. It was a first print, without titles. Not many will be necessary. The film is a story of a trip from Vera Cruz to Mexico City, of a stay there during the latter days of the latest revolution, and the return journey to the Gulf coast. The pictures taken en route are particularly illuminating, as showing the damage that may be wrought to railroad properties by civil war. Mr. Dart placed his camera on the rear of the train and gave a good sweep of country. In one view there was shown the remains of what had been a train before the explosion of a quantity of dynamite. Rolling stock is scattered along the side of the road in every conceivable state of disrepair and of wreckage. The camera reveals miles of bent and twisted rails. In the city many buildings are shown riddled by shell fire. In some places great masses of tangled telegraph and telephone wires are pictured.

That the city has not resumed the paths of peace is shown by the batteries of artillery parked in the streets. Mr. Dart took many pictures about the penitentiary. The photographer tells a circumstantial story of the death of Madero which is materially at variance with the official version. He insists that the killing took place directly back of the penitentiary, outside of the main wall, and the body was buried near where the deposed President of Mexico fell, being later removed. Photographs are shown of the alleged grave and of the wall where the bullets are said to have struck after passing through the victim.

Mr. Dart secured one scene which ranks high in picturesqueness. The railroad swings around a curving plateau. Surrounded by and under this elevation nestles a large town, its roofs so nearly of an even height it seems more like a floor. Evidently the day was fading; the sun was under the hill; yet there was sufficient light clearly to outline every building. The photography was remarkably good. Complementary to the foregoing and matching it was the view taken from the rear of the train as it traveled through a winding cut in the hills, the only remaining trace of a day that was gone being the parallel streaks of light reflected from the rails.

### BITS FOR FANS.

Charles R. Holmes kindly contributes another budget of G. M. Anderson news. He writes:

G. M. Anderson has returned to Niles and started in at once upon his arrival. Brinsley Shaw had charge of the studio in his absence.

With Mr. Anderson came Augustus Carney, fresh from his Chicago triumphs. He will at once get busy with the Alkali Ike pictures. This means that Margaret Joslin (Mrs. W. H. Todd), will again resume her place as his leading woman after enjoying a deserved rest. She worked hard in the Alkali Ike comedies and found the vacation very welcome.

Mr. and Mrs. Todd had as guest Sunday, March 2, Miss Martine Levy, formerly of Chicago, but now a resident of San Francisco when she is not engaged in her vaudeville duties. She has been here on the Orpheum time. Her father is a San Francisco newspaper man. She is studying for grand opera.

Here are some unknown facts that will set the fans at rest. Miss Maude Calhoun played the leads in "The Wife of the Hills", and "A Woman of Arizona." Miss Lottie Collins was the lead in "Broncho Billy's Mexican Wife." Both were filling in following the death of Miss Bertram and before the appointment of Miss Bessie Sankey as permanent lead. Miss Beth Taylor, who played the feminine lead in "The Ranch Girl's Trial" was another, but she did not like picture work and dropped out. She is now playing leads in a stock company in Sacramento.

Miss Sankey is one of the leaders in the race for Queen of the Niles Carnival in May.

### NEW THEATER AT SPRING LAKE, N. J.

Mr. Otto Morris of Spring Lake, N. J., is building a new $20,000 motion picture theater at the above place. Everything in the building will be first class, and through Mr. J. H. Hallberg, "the economizer man," an order has been placed for Power's 6-A moving picture machine, A. C. current saver, asbestos curtain, poster frames and a full line of moving picture supplies. Callahan & Bisner of Park Ridge, N. J., have also purchased from Mr. Hallberg an Edison Model B moving picture machine, which they will use for a traveling motion picture show in the smaller towns in New Jersey.

# Doings at Los Angeles

### Vitagraph Preparing to Extend Western Studios—Universal Activities—Photoplayers Open Clubrooms—Other News.

THE decision to form a new Vitagraph company to work at Santa Monica, where Director Rollin Sturgeon's company is now located, was one of the events of the present week. Although the announcement of a second Western Vitagraph company is not official it is nevertheless a reliable tip. Furthermore it may be said that Robert Thornby, heretofore a member of Director Sturgeon's company, will be the director of the new organization. The official announcement to this effect may be expected to follow within a week or two.

Last Fall it was announced in this column that the Western Vitagraph company would move from its then location in Santa Monica to another location in the same vicinity, but that the new location would embrace a modern studio, commodious grounds and augmented equipment. At that time the move was predicted for "next Spring," which is now. Arrangements for moving are now being made. April will probably find the two Western companies in a home of their own. A. E. Smith, vice-president of the Vitagraph Company of America, has been visiting in southern California lately. While he was here he made a trip up to Santa Barbara, where he owns a winter home, and this led to the rumor that the Vitagraph Western company was to be moved from Santa Monica to Santa Barbara. There is nothing in the report. Los Angeles, and Santa Monica, which is a suburb thereof, enjoys too many strategical advantages to be abandoned by a company so alive to its best interests as the Vitagraph.

The move to a larger plant in Santa Monica will also result in the enlarging of the output of the Western company. Thornby, for the present, is to devote a large portion of his time to the production of comedies, with an occasional drama or a Western. Sturgeon is now going into big stuff, in multiple reels whenever the opportunity offers, and in particular will turn out big virile Western and military pictures. Within another year the Santa Monica studio, it is thought, will be on an equal footing with the Eastern studios.

By way of preparing for the big things which are coming, Sturgeon, this week, signed a contract with one of the brightest stars in the Independent firmament, Edwin August, who, until this week, has been one of the chief assets in the pictures of the Universal company. He will be a regular member of the Western Vitagraph stock company until further notice.

Another result of the forthcoming reorganization will be that the number of persons on the Vitagraph payroll in southern California will be about doubled.

### Fine Universal Pictures Coming.

This has been a busy week for the Universal company, but particularly for Director MacDonald, who works under the Powers brand and has turned out three pictures this week. One of them which will be released under the title "Fear" is a psychological study of the dread emotion, picturing a character who believes he has committed murder and escaping into the woods eludes the law, but not his own conscience. Another, "The Violet Bride," is a sociological study of a society climber, with a tragic ending. The third is a two-reel subject called "The Coming of Louis Mona," a religious romance somewhat reminiscent of Massenet's opera "Thais." A monk who reclaims a girl from a fast life, goes wrong himself and is in turn rescued by the girl and sent back to the church.

"The Battle of Bull Run," a historic Civil War picture with a thread of romance running through it, has just been completed and sent East for release. It is a three-reel subject directed by Frank Ford and good enough to have won the highest kind of praise from Aubrey M. Kennedy, general manager of the Western section of the Universal company. So anxious were the producers to insure the best results from the big battle scenes that they turned three cameras simultaneously upon all the scenes so that 9,000 feet of film was burned up on a 3,000-foot production. The picture will easily be in the same class with "Sheridan's Ride."

Phillips Smalley and Mrs. Smalley, who is Lois Weber when she works in pictures, have been producing another children's picture, that is, a picture for children as well as about children. It is called "Bobby's Baby" and is the story of a childless couple who plan to adopt the youngest of two orphan children. "Bobby," the elder, attempts to keep possession of his little brother and in the end the couple adopt two children instead of one. There are some tears and some smiles mixed up in this.

Bob Leonard, leading man in Otis Turner's company, has been a director himself this week. Turner has been busy with a project which will be referred to later and meanwhile Leonard turned out a sentimental heroic self-sacrifice drama of the highly improbable variety called "A Friend of the Family," in which an outsider who has worshipped the girl from afar, steps forward and takes upon himself the consequences of a stupid crime committed by the man the girl loves. The culprit is left free to marry the girl and the well-meaning goat gets what is coming to him. Leonard is not to blame for this. His good friends Willis and Dayton wished the script on him.

Dave Wall, Rex director, made a lot of fun out of a doctor and a matrimonial agency comedy this week. It will be entitled "Blind Marriage" when it reaches the screen.

Possibly there is some relation between David Horsley's recent visit to Los Angeles and the announcement that Otis Turner will begin work next week on a three-reel production of "Robinson Crusoe." Horsley hadn't been in the motion picture producing business six months before he made up his mind to put on this subject. He has always been going to do it next month. At least eight times he has bought properties and picked locations, but each time something happened to distract his attention. Now that Turner has said he is going to do it, however, nothing can stop the picture. Already a sailing vessel has been chartered for two weeks and unless it rains, the first scenes will be photographed next Monday morning. The scenes aboard ship will be taken in the vicinity of San Pedro. The pictures of Crusoe and his man Friday will be staged on Catalina Island. The DeFoe text will be closely followed.

The story of a proud father who sets his heart on marrying a count into the family, frames it up for his eldest daughter, is bitterly disappointed when the perverse girl falls in love with a young pauper and balks his plans, and unexpectedly gets his wish in the end when a younger daughter hits it off with the owner of the title and marries him without consulting anyone, is told in a comedy completed by Al E. Christie and his company this week. The name has not been selected yet, but it should be easy to select one from the list of those which have been used on the occasions when the various variations of the same story have appeared in the past. Another comedy which Christie completed this week is called "The Country Cousin." This is founded on the original theme of a young bachelor who is required to marry within a certain time or lose an inheritance. He marries the country cousin in the end. Richard Willis says this comedy is remarkable for the absence of the slapstick.

Two other Universal productions for the current week are "The Proof of the Man," a strong drama by Director Thomas Ricketts, and an Indian military picture, un-christened to date, for which Director McRae is responsible.

### Biograph Players May Be Known.

There is a probability that that strange rule of the Biograph company which has been one of the mysteries of the motion picture industry for several years, namely, that the identities of all individuals connected with the company shall be kept secret from the public and the trade, so far as possible, will soon be abandoned. Current gossip here is to the effect that within a few weeks the public will be informed that there are actually human beings connected with the Biograph company and that the figures which the patrons of the motion picture theaters have seen on the screen when Biographs were being run are men and women, who have names and identities—and talents. The first departure from this long standing rule will probably take place when the names of the producers and of the cameramen appear on the screen preceding each picture. Whether the casts will be published has not been decided, but it is more than probable that within the next two or three months the producers will be getting credit. The name of David N. Griffith will thus become associated with a certain class of strong and highly artistic dramas. Dell Henderson will become famed for farce comedies and Tony O'Sullivan for thrilling melodramas. By the way, it may not have been announced that O'Sullivan is the new Biograph director in charge of the "Third Biograph."

Officials of the Biograph company have never deigned to give an explanation of their rule which forbade announcements concerning the identity of members of their several companies. Report has it that the reason is explained by a theory that the Biograph company is an institution and an entity; that the Biograph quality depends upon no individual, but is unchanging from year to year no matter who may come or who may go; and that to feature any individual in connection with the pictures would be to detract something from the name Biograph as an idea. Apparently the new theory is that the Biograph pictures have so thoroughly proven their quality and so firmly fixed themselves in the public esteem that giving credit to individuals can no longer injure them.

### New Producing Company.

A new producing firm was organized in this city this week for the purpose of putting out a brand of motion pictures under the name "Seltagraph." The chief backers of the company are P. W. Horne and Frederick R. Eldredge. An explanation of how the name was chosen will disclose the aims of the new company. The first letter stands for "scenic," the second for "educational," the next for "local," the fourth for "topical," and the fifth for "artistic." By attaching the suffix meaning to write or illustrate, the completed word was manufactured. Mr. Horne is the son of "Billy" Horne, proprietor of Horne's motion picture theater, and leading amateur actor for the Biograph company. The father, not the son. He is the smiling fat man who invariably attempts to "hog" all the scenes in which he appears. Those who have any curiosity about him may detect him by his characteristic trait in any of the following forthcoming Biograph releases: "Uncle Tom's Cabin," "The Burglar," "A Horse On Bill."

### Photoplayers Open Clubhouse.

With about $5,000 worth of new furniture and other equipment scattered about the building "The Photoplayers" formally opened their new clubrooms the night of March 8. The headquarters of the organization, which now has nearly 300 members, are located at 349 South Hill Street. On the first floor there is a library filled with bookcases, reading tables and comfortable chairs, a huge lounging room with a wide fireplace, settles, great deep club chairs and smoking stands, a Dutch stein room, a dining-room and a well equipped kitchen, in which there are accommodations for serving a banquet for between 300 and 400 persons, and a secretary's office. On the second floor there is a large billiard room, with two pool and two billiard tables, and seats around the walls, an English tap room, a dressing room, a large bathroom with showers, a committee room, two guests' chambers, a room for the steward and a storeroom. Every stick of furniture in the club was bought new, the walls were all decorated and they and the rugs, carpets, draperies and hangings form a color scheme in which soft warm browns predominate.

* * *

The cruel war among the motion picture exchanges in this city is still on. The independents, because of their large numbers and their determination to get business, have reduced the number of downtown theaters now using licensed pictures to six—the two Clune theaters, Tally's Broadway, Horne's, the Liberty and the Metropolitan. The General Film Company, however, continues to hold its business in the suburbs.

P. M. POWELL.

## CHICAGO APPROVES MOTIOGRAPH MOTOR DRIVE.

A letter from the department of electricity of the city of Chicago signed by Ray Palmer, city electrician and addressed to the Enterprise Optical Manufacturing Company reads as follows:

"Gentlemen: The 'Motiograph' moving picture machine manufactured by you and covered by our Laboratory Report No. 150 is approved for motor drive in this city."

This will be of interest to users of projection machines in the city of Chicago. The Chicago approved equipment will be known technically as "No. 1002, Chicago," the number designating the number used in the Motiograph factory for convenience and the word "Chicago" defining the difference between the regular No. 1002 equipment of which there are three types. The Enterprise Optical Company have had a number of inquiries from Motiograph users asking if their equipment cannot be changed to correspond with the Chicago approved equipment. Owing to the expense of making this change, the Enterprise people advise that it will be more economical to trade in the old model and purchase the new Chicago approved equipment outright.

## SPRINGFIELD, MASS., REDUCES LICENSE.

Mr. Charles E. Schneider, the New England picture theater equipment expert, was a visitor in the "World" office this week. He advises that Mayor Dennison of Springfield, Mass., has reduced the picture theater license from $75 to $50 per annum. Mr. Schneider was one of the first to get the benefit of the reduced license for his Lyric Theater in Springfield. We understand the concert license for the larger houses remains the same and the above reduction for the smaller picture theaters is only an act of fair play and justice.

## THE SITUATION IN ALBERTA.

Every film shown in moving picture theaters in Alberta in the future must bear the stamp of approval of the provincial government, according to the provisions of the Theaters Act, which has just become effective. A board of not more than three censors, to be appointed by the lieutenant governor in council, sitting in Edmonton, has absolute control over the exhibition of any film in any theater or place of amusement.

The duty of inspecting the moving picture theaters to see whether the pictures and films are those approved by the government rests with the Royal North West Mounted Police, and all persons who may be appointed provincial police. The act provides that it shall be the duty of the chief of police or chief constable in cities, towns and villages to see that the new law is observed.

The license of any operator, lessee or owner of a moving picture theater may be suspended for displaying any picture or film upon which the audience cannot discern the imprint of the government's approval. Owner, licensee and operator also are required to pay a license fee. Neither will be held exempt should either throw upon the screen something daringly risky or outrageously brutal.

The proprietor of the moving picture theater cannot step across the street or out of the building while the operator shows the "sports" something extra on Saturday night and escape from being fined on the plea that when his back was turned the operator unreeled a "sketchy" film which the official critic of the government had never seen.

Whether it is the operator who is to blame, or whether it be the proprietor who may have trusted in the moral perceptibilities of an untried operator, matters not; the lieutenant-governor-in-council lies in wait with fines for both.

On summary conviction, the fine cannot be less than $50, nor more than $200, with costs, and "to a further fine of $25 per diem during the time after conviction during which such offense continues, and in default of immediate payment thereof to imprisonment for a period not exceeding three months."

KEMPTON GREEN.

Kempton Green is one of the leading men of the several Lubin Companies being under the direction of Joe Smiley. He comes from a professional family, his father being Joe Green, a vaudeville actor and his mother, Mary Clark, a light opera prima donna, all of Philadelphia. Before adopting the moving picture work young Green played considerably in vaudeville and burlesque. His work in the Lubin Studio is principally light comedy in which he has made himself quite valuable.

# The Picture in the Pulpit.

By the Rev. E. Boudinot Stockton, S. T. B.

WE give below the catalogue of the educational pictures and photoplays suitable for educational and religious work that have been released during the month of January. The summary of the classification and the explanations and abbreviations were published in the issue of the World for March 8th, and are therefore not repeated here. The only two things that need annotation now are the two and three figures used in connection with some of the headings. The classification being decimal, two figures represent subdivisions of single figures and three figures subdivisions of two figures. Thus 24, Moral Theology, is the fourth subdivision of 2, Religion; and 912, Cartography is the second subdivision of 91, Geography. Place numbers are enclosed in brackets and can be used if desired in connection with any of the headings. Thus 39 is the heading number for Manners and Customs; 39 (51) is manners and customs in China and 91 (51) is geography, travel in and description of China.

## CATALOGUE OF JANUARY RELEASES.

### 0. GENERAL INFORMATION.

#### Newspapers.

Animated Weekly. Universal 1, 8, 15, 29. (15:196; 296; 394; 502; 612; 712).

Gaumont Weekly. Gaumont 1, 8, 15, 22, 29. (15:299; 398; 508; 616; 716).

Pathe's Weekly. Pathe 6. 13, 20, 27. (15:82; 188; 290; 390; 496.)

Great Events. Gaumont 18. (1m. n.s. or c.p.)

#### Children's Stories.

When Bobby Forgot. Vitagraph 25. (15:286; n.c.p.)

See also Fairy Tales under 39.

### 1. PHILOSOPHY AND PSYCHOLOGY.

#### Character and Environment.

The Man He Might Have Been. Edison 20. (15:292; n.c.p.; sp. rev. 15:138.) Conveys a strong lesson on the duty of parents to children especially as regards vocation in life.

The Dancer. Edison 27. See Duties: Moral Obligations under 24.

#### Fatalism.

The Ways of Destiny. Pathe 20. (3.r.; 15:172 & 290; 465; sp. rev. 15:247.) Intended to show how circumstances control one's destiny, but shows even better the overruling of God's providence.

#### Happiness.

The Greater Wealth. Selig 2. (14:1322; 15:264.) Contrasts the possession of a good child and poverty with the possession of a dissipated son and money.

#### The Family.

The Running Away of Doris. Edison 3. (14:1328; 15:263.) A good illustration of the evil of in-law kin interfering in the home.

The Unsullied Shield. Edison 7. (15:80; 265; sp. rev. 14:1278.) An excellent illustration of the doctrine of "noblesse oblige" and the duty of living up to a good ancestral tradition.

#### Temperance and the Drug Problem.

The Old Oaken Bucket. Lubin 23. (15:288; 571.) Exemplifies the evils of card-playing and drinking and the dangers besetting a country boy going to the city.

Absinthe. Gem 7. (n.s.p.; 15:265.) A young artist becoming addicted to absinthe is reformed through his love for and by the aid of a girl.

The Road to Transgression. Essanay 16. (15:290; 465.) A man in danger of becoming an opium fiend is brought to his senses by a vision.

### 2. RELIGION.

#### Providence.

The Ways of Destiny. Pathe 20. See Fatalism under 1.

#### Holy Scripture.

Saved from Sin. Majestic 26. (15:504; 573.) A very good illustration of St. Matthew 5:4, "Blessed are they that mourn."

The Psychology of Fear. Thanhouser 31. (15:506; 573.) Exemplifies, I St. John 4:18, "Perfect love casteth out all fear."

#### The Devil and His works.

Satan. Ambrosio. (4 r.; states' rights feature; sp. rev. 15:243.) Treats of the fall of man and of Satan's operations in the world since then.

### 24. MORAL THEOLOGY.

#### Human Actions.

Who Is the Savage? Lubin 21. (15:288; 571.) Points out the tendency in modern civilization to become godless and thoughtless and to foster breaches of the natural law.

#### Sins.

A Little Child Shall Lead Them. Selig 23. Extravagance. See below under Fifth Commandment.

The Lesson. Selig 30. (15:390; 679.) Jealousy.

#### The Commandments.

#### 5th.

A Lesson from the Past. Cines 28. (15:382; n.c.p.; mfg. 15:475; sp. rev. 15:245.) Obedience to the command in one generation wins its reward in being instrumental in overcoming parental opposition in the next generation. In the case of Aunt Betty it is also a good illustration of the value of suffering and renunciation in the development of character.

His Old-Fashioned Mother. American 18. (15:200; 365.) A prosperous young man ashamed of his mother is shown the error of his ways.

The Tender-Hearted Boy. Biograph 23. (15:290; 571.) Good also for a sermon on duty to one's neighbor.

See also Character and Environment under 1.

A Little Child Shall Lead Them. Selig 23. (15:390; 572.) A true picture of some very common evils in married life to-day; extravagance; the weak failure to the husband to really cherish and protect his wife while he slaves to gratify her whims; the natural consequences in the wife's selfishness and playing with fire.

On the Threshold. Lubin 28. (15:384; 678.) Emphasizes the importance of mutual forbearance and acting on second thoughts in the relations between husbands and wives.

#### 6th.

Thou Shalt Not Kill. Vitagraph 18. See Circumstantial Evidence under 3.

#### 7th and 10th.

The Lorelei. Edison 26. (15:292; 572.) Emphasizes the evils of flirting and of the thoughtless encouragement of an illiterate man's admiration.

A Little Child Shall Lead Them. Selig 23. See under Fifth Commandment above.

#### Duties: Moral Obligations.

The Greater Wealth. Selig 2. (14:1322; 15:264.) See Happiness under 1.

The Farmer's Daughter. Essanay 24. (15:290; 573.) Mutual relations between parents and children.

See also The Family under 1.

The Dancer. Edison 27. (15:382; n.c.p.; sp. rev. 15:138.) Morality of dancing; mutual relations of parent and child; responsibility for cultivating and encouraging talents.

#### Growth in Holiness.

The Wings of a Moth. Vitagraph 7. The world and its maxims as an obstacle to the preservation of purity. Shows how worldly pleasures indulged at the wrong time and in the wrong way will lead into sin.

The Psychology of Fear. Thanhouser 31. Illustrates the power of love in overcoming defects and weaknesses. See Holy Scripture above.

The New Day's Dawn. Edison 6. (15:80; n.c.p.) Emphasizes the importance of the child as a preservative of the marriage bond and the dangers of divided interests to the family life.

### 26. THE CHURCH.

#### Religious Institutions.

The Lake Geneva Camp of the Y. M. C. A., Lake Geneva, N. Y. Edison 13. (15:182; n.c.p.)

The San Xavier Mission, Tuxson, Arizona. Lubin 11. See Missionary Schools under 3.

### 3. SOCIOLOGY.

#### Capital and Labor.

Child Labor. Majestic 14. (15:300; n.c.p.)

#### Law: Circumstantial Evidence and Death Penalty.

Thou Shalt Not Kill. Vitagraph 18. (15:186; 464.)

#### Army and Navy: War.

The Balkan War. Kinemacolor. (n.s.p.; 14:1294.)

The Bulgarian Army in the Balkans. Eclipse 29. (15:382; 678.)

#### Education: Missionary Schools.

The San Xavier Mission, Tucson, Arizona. Lubin 11. (15:78; 364.) Typical Mexican mission house; attendance at mass; industrial education of children.

### 39. MANNERS AND CUSTOMS.

China and the Chinese. Essanay 14. (15:188; 465.)

Life in India. Eclair 19. (15:294; 364.)

Society Day at Piping Rock, Long Island. Imp 11. (n.s.p.; 15:266.)

#### Costumes: Fashions.

New Coiffures. Kinemacolor. (n.s.p.; 14:1083.)

#### Public and Social Life.

The Flower Battle at Nice, France. Kinemacolor. (n.s.p.; 14:760.)

The Canadian National Exhibition at Toronto, Can. Kinemacolor. (n.s.p.; 14:769.)

#### Folklore: Fairy-tales, Legends, Etc.

Jack and the Beanstalk. Kinemacolor. (n.s.p.; 14:555.)

The Lorelei. Edison 26. (15:292; 572.) A combination of the legend and Heine's poem.

A Ballad of the South Seas. Melies 23. (15:188; n.c.p.; sp. rev. 15:248.) Reconstruction of an ancient ballad sung by the Kanakas since 1650. Made in Tahiti.

A Tale of Old Tahiti. Melies 31. (15:388; 679; sp. rev. 447.) Reproduction of an episode which happened in Tahiti sixty years ago.

### 5. SCIENCE.

#### Physics.

The Part Played by Air in Respiration. C. G. P. C. 24. (15:290; 572.) A series of experiments proving the impossibility of living without air.

Sunset in Egypt. Kinemacolor. (n.s.p.; 15:769.)

Radiography in Practice. C. G. P. C. 10. (15:82; 364.) X-ray moving pictures of the action of the knee joint, fingers, hand and wrist, also of the internal organs of several small animals.

#### Biology: Anthropology.

The Ainus of Japan. Selig 24. (15:390; 572.) Views of the oldest race in Japanese civilization.

### 59. ZOOLOGY.

Zoological Gardens, Rome. Kinemacolor. (n.s.p.; 14:1083.)

#### Animal Physiology.

The Part Played by Air in Respiration. C. G. P. C. 24. See above under 5.

#### Ctenophores.

The Jelly-Fish and the Plankton. C. G. P. C. 14. (15:188; 364.)

#### Articulates.

Crawfish. Eclair 5. (15:86; 265.)

Sandhoppers. C. G. P. C. 3. (14:1326; 15:264.)

The Birth of a Dragon Fly. C. G. P. C 21. (15:290; 465.)

The Life of Ants. C. G. P. C. 10. (15:82; 364.)

Our Enemy, the Wasp. C. G. P. C. 17. (15:188; 464.)

#### Fishes.

Fresh Water Aquaria. Kinemacolor. (n.s.p.; 14:769.)

#### Reptiles.

Reptiles. Kinemacolor. (n.s.p.; 14:978.)

The Chameleon. C. G. P. C. 31. (15:390; 679.)

#### Birds.

Wild Birds of Asia. Kinemacolor. (15:400, n.c.p.)

#### Mammifers.

The Genet. C. G. P. C. 24. (15:290; 572.)

## 6. APPLIED SCIENCE.

### 61. MEDICINE.

#### Physiology.

The Part Played by Air in Respiration. C. G. P. C. 24. (15:290;572.) See Animal Physiology under 59.

#### Hygiene: Patent Medicines.

The Boomerang. Kalem 22. (15:286; 572.) Illustrates the worthlessness and danger of quack midicines.

#### Internal Pathology.

Radiography in Practice. C. G. P. C. 10. See Physics under 5.

### 62. ENGINEERING.

#### Mines and Mining.

The Phosphate Industry. Imp 18. (n.s.p.; 15:365.)

#### Canal Engineering.

Panama—The Earth Divided, the World Divided. Kinemacolor. (n.s. or c.p.; sp. rev. 14:1090.)

President Taft's Official Tour of Inspection of the Panama Canal. Feature Film Mfg. Co. (2r.; n.s. or c.p.; adv. 15:11; 19.)

#### Waterworks.

Building the Great Los Angeles Aqueduct. American 30. (15:396; 680.)

### 63. AGRICULTURE.

#### Arboriculture.

The Walnut Industry. American 18. (15:200; 365.)

#### Horticulture.

Tulip Study. Kinemacolor. (n.s.p.; 14:769.)

#### Zootechnic: Animal-breeding.

Curious Pets. Kinemacolor. (n.s.p.; 14:769.)

Strange Mounts. Kinemacolor. (n.s.p.; 14:769.)

Domesticated Wild Animals of Our Western Coast. Gaumont 11. (n.s. or c.p.)

The National Capital Horse Show. Kinemacolor. (n.s.p.; 14:555.)

Prize Winners at the Poultry Show. Imp 4. (n.s. or c.p.)

A Few Million Birds. Thanhouser 19. (n.s.o.; 15:365.)

### INDUSTRIES, MANUFACTURES, TRADES.

#### Printing and Publishing.

The Making of a Book. C. G. P. C. 21. (15:290; 465.)

#### Industrial Chemistry.

The Coke Industry. Vitagraph 27. (15:380; 572.)

The Clay Industry. Selig 17. (15:182; 464.)

#### Manufactures.

King Cotton. Kalem 17. (15:186; 464.)

#### Trades.

Life in India. Eclair 19. (15:294; 364.)

The Glove Industry. Gaumont 4. (n.s. or m.c.p.)

The Making of Hats. C. G. P. C. 21. (15:390; 679.)

Ice Cutting on the St. Lawrence. Kinemacolor. (n.s.p.; 14:978.)

## 7. FINE ARTS.

#### Architecture.

The Palace of Fontainbleau. C. G. P. C. 14. (15:188; 364.)

#### Photography.

Radiography in Practice. C. G. P. C. 10. (15:82; 364.)

#### Sports and Amusements.

The Lipton Cup. Selig 20. (15:390; 572.) Slight story leading up to a yacht race.

The Possum Hunt. Kalem 24. (15:286; 572.)

## 8. LITERATURE.

#### English.

Romeo and Juliet. Pathe 3. (2r.; 14:1326; 15:264.) Adaptation of Shakespeare.

The Little Minister. Vitagraph 13. (3r.; 15:284; n.c.p.; sp. rev. 14:132.) Novel by J. M. Barrie.

The Spectre Bridegroom. Eclair 23. (2r.; 15:294; 466; sp. rev. 15:349.) Story by Washington Irving.

It's Never Too Late To Mend. Edison 6. (2r.; 15:80; 264.) Novel by Charles Reade.

The Dove in the Eagle's Nest. Thanhouser 28. (2r.; 15:506; 573.) Story by Charlotte M. Yonge.

#### German.

The Lorelei. Edison 26. (15:292; 572.) Adaptation of poem by Heine.

#### French.

The Cobbler and the Financier. Eclair 12. (15:86; 266.) Adaptation of fable by La Fontaine.

## 9. HISTORY.

See Balkan War under 3 and Cartography under 912.

### 91. GEOGRAPHY: TRAVEL.

Salvage Operations of SS. Oceana. Kinemacolor. (n.s.p.; 14:1083.)

#### Oceans: Seas.

Mediterranean Scenes. Kinemacolor. (n.s.p.; 4:1083.)

#### Fresh Waters.

Velino River and Falls. Cines 14. (15:184; n.c.p.)

Ice Cutting on the St. Lawrence. Kinemacolor. See Trades under 6.

Lake Garda, Italy. Kinemacolor. (n.s.p.; 14:1083.)

### 91 (4). EUROPE.

#### England.

Picturesque North Wales. Kinemacolor. (n.s.p ; 14:555.)

#### Germany and Austria—Hungary.

Along the Coast of Dalmatia. Eclipse 8. (15:78; 363.)

Ragusa, the Pearl of the Adriatic. Gaumont 23. (15:616; 160.)

#### France.

Beauties of Brittany. Gaumont 16. (n.s. or c.p.)

The Palace of Fontainbleau. C. G. P. C. 14. (15:188; 364.)

The Flower Battle at Nice. Kinemacolor. (n.s.p.; 14:769.)

Along the Riviera. C. G. P. C. 17. (15:188; 464.)

#### Italy.

The Velino River and Falls, Central Italy. Cines 14. (15:184; n.c.p.)

Along the Riviera. C. G. P. C. 17. (15:188; 464.)

Lake Garda, Italy. Kinemacolor. (n.s.p.; 14:1083.)

#### Other European Countries.

The West Coast of Jutland. Great Northern 25. (n.s. or c.p.)

The Bulgarian Army in the Balkans. Eclipse 29. (15:382; 678.)

### 91 (5 and 6). ASIA AND AFRICA.

Wild Birds of Asia. Kinemacolor. (15:400; n.c.p.)

#### China and Japan.

China and the Chinese. Essanay 14. (15:188; 465.)

The Ainus of Japan. Selig 24. (15:300; 572.)

#### India.

Life in India. Eclair 19. (15:294; 364.)

Scenes in Delhi. Kinemacolor. (n.s.p.; 14:769.)

#### Egypt.

Sunset in Egypt. Kinemacolor. (n.s.p.; 14:769.)

Northern Egypt. Gaumont 2. (15:90; n.c.p.)

### 91 (7). NORTH AMERICA.

#### Canada.

The Canadian National Exhibition at Toronto. Kinemacolor. (n.s.p.; 14:769.)

Ice Cutting on the St. Lawrence. Kinemacolor. (n.s.p.; 14:978.)

#### United States.

See also the Coke Industry in Pennsylvania under 6; King Cotton under 6; the National Capital Horse Show under 6.

St. Augustine, Florida. Kalem 31. (15:388; 679.)

Akron, Ohio. Powers 5. (n.s.p.; 15:265.)

San Xavier Mission, Tuxson, Arizona. Lubin 11. (15:78; 364.)

Yosemite National Park and Big Trees of California. Edison 1. (14:1328; 263.)

Building the Great Los Angeles Aqueduct. American 30. (15:396; 680.)

#### 912. Cartography.

Animated Map of the Balkans. Kinemacolor. (n.s.p.; 15:466.) Shows the political changes in the Balkan States and Turkey in Europe by means of color waves.

### 92. BIOGRAPHY.

Sir Thomas Lipton Out West. Keystone 20. (n.s.p.; 15:159.)

---

## AUSTRALIAN BOUQUET FOR THANHOUSER.

Listen to his letter. It came all the way from South Australia, was signed "L. E. Smith, Inspector of Places of Public Entertainment of South Australia," and when C. J. Hite of Thanhouser, opened it he likely looked for some solemn, even critical, word on his pictures, as would become a censor's letter. Therefore you may imagine the Thanhouser head's surprise, when he read this:

"I have charge of the inspection department of motion picture theaters in South Australia, and your advance notes on films will be of service to me. I might inform you that your films appear to be great favorites with the public attending our picture theaters nightly. There is a great public demand for motion picture entertainments, and I am of the opinion that it is the right kind of entertainment for the people.

"I must take the opportunity of complimenting you on the excellent films that you produce weekly. They are splendid. Your films are clean and free from objectionable matter, and I might say uplifting for the people. A censor of films would not be needed if all producers turned out the same class of film matter that your good firm does."

## MISS MARBURY TO SHOW EDUCATIONALS.

The name of Miss Elizabeth Marbury has spelled success in many a theatrical and dramatic undertaking in America, and the statement that she has now become intensely interested in the motion picture comes as one of the most important pieces of news in the history of kinematography. Beginning March 11, Miss Marbury will use the Berkeley Theater for three entire weeks, using exclusively the educational and religious pictures of the famous French firm of Gaumont. When one of the greatest powers in American dramatic circles thus undertakes, entirely of her own volition, to show the public the higher possibilities of the motion picture it is certainly splendid proof that kinematography has at last come into its own as an instrument of higher culture.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## Doing Pretty Well.

R. J. TINDELL, Valdosta, Ga., sends a sample book of tickets in which 24 5-cent coupons to the Grand Theater are sold for $1. Mr. Tindell explains that he has contracted with the Valdosta High School to sell 1,000 of these books to the pupils, the school getting 20 per cent. of the sale. We wish that Mr. Tindell had explained just where this percentage goes to. If the school board gets it, it's graft in most places, but we take it that he has arranged with some of the high school societies to handle the sale on commission. Any way it is done, it is good work to get the high school pupils coming in. The tickets to the house are 5 and 10 cents, and the coupons are good for 5 cents each. The wording is so plain that we give the substance here for the benefit of others who may not have hit upon as concise an explanation:

5 cts

GRAND THEATER

Two Tickets Admit One Adult

One Ticket Admits Children
Under 12 Years of Age

The coupon book scheme is a good one. By the time a book is used up a fan is created, and there is a certain sense of superiority in having a bunch of tickets in your pocket. Next to the free pass, the coupon ticket is the most valuable in getting audiences. Under the deal as explained, Mr. Tindell gets only two-thirds of the face value, but it makes for business that will last. The scheme may be worked in conjunction with church and fraternal organizations to equally good effect. It is worth trying in a small town.

## Another Scheme.

Another scheme of Mr. Tindell's is to give away 25 bungalow lots in a summer resort. We presume that the lots cost him nothing, being donated by the company to make other business, but a written "can't handle the crowds this week" speaks for itself. Mr. Tindell believes in newspaper advertising over posters, though he uses both forms. The advertisements are well displayed and well written. He takes a lot of space and then booms one feature in preference to trying to get all his coming features in. If you have one good talking point, it is better to display this to the best advantage than to crowd the space until nothing in particular stands out. He uses Universal subjects and has reproduced the front page frame of the old Universal house organ for his border in advertising. It works out very nicely.

## Better Than Programs.

Mr. Tindell also sends a copy of a weekly giving stories of the independent releases and writes that he will add a 12-page form of advertisements of the house and local dealers to pay the cost of supplying these to his patrons. According to the dummy copy sent, his own form is placed at the back of the regular issue and bound in with staples, the original being saddle stitched. This makes it a little hard to handle the book, since the new staples come in about an eighth of an inch, and we think that it would be better to insert the extra form in the center of the magazine and again saddle stitch, but the minor point of stitching will not matter much to the fans where they are supplied with a 5-cent publication free, along with the weekly program. Mr. Tindell seems to be a good example of the small town hustler. We hope that he sends in more of his schemes and gives the full details. If you work a good scheme, and are willing to tell about it, make it complete by telling just how you worked it, as well as what you did.

## One and Two Cents.

H. M. Morgan, of the Empress Theater, Slater, Mo., writes that his opposition makes a special rate of 1 cent to children under ten, and 2 cents for larger children at its bargain matinees. If this is a regular thing, and not a special stunt done but once or twice, it is a bad thing for both houses. Coming at a time when the effort is toward higher prices and a more dignified performance, this penny admission is cheapening the pictures to a point where a return cannot be made to a decent price even for specials. As the town has a population of but 3,500, competition must be sharp, but there is a difference between competition and murder and suicide. Better free admissions for a time, or free admissions masked by a coupon scheme, than penny pictures. If it reacted only against the offender it would be all right, but it spoils not only the two houses in town, but those in nearby places.

Mr. Morgan sends a very neat program on brown paper printed in black. The inside pages are given to the weekly program, and in from two to four lines a good idea of the film is had, because care has been taken in writing the copy for the printer. It is not revamped stuff, but original matter, written to fit.

With two-reel features on Wednesday and Saturday nights, we think it would pay Mr. Morgan to take some of the back page space for a longer chat, the space now going to an announcement of the house. When you get a feature, brag about it, and brag as much as you dare. Outside of this partial waste of the back page, the program is very well done, indeed.

## By Wire.

Charles Blackstone, Jr., of the Blackstone Theater, Martinsville, Ind., writes:

> I have been reading your advertising department for a long time, and it has done wonders for our business. I am sending you a little scheme that we employed to run our attendance up to 1,200 persons. We delivered these in person, knocking at the door and waiting until someone came, that they might see that we took a personal interest.

The scheme is a fake telegram that is very well done, though they do not make the error of trying to convey the impression that it is an actual wire. The first glance at the envelope suggests this, but the wording quickly makes it plain that it is not an actual telegram, and so reassures. We think that if the imitation is so plain as to deceive, the shock to the average recipient is too strong and is apt to be resented, but in this case the lettering quickly undeceives. Under the "Number," for example, comes "Seats 400," and the "Charges" are 5 and 10 cents. We give in rough form the heading and ending of the message, the rest being derived from the Selig press matter:

DAY LETTER.
THE BLACKSTONE PHOTOGRAM COMPANY.
Photograms to All the City. Four Hundred Seats.
Rates, 5c and 10c a Trip.

| RECEIVED | TIME | CHECK |
|---|---|---|
| Just in Time. | First Show, 6:30. | Previous Engagements. |

SEND the following Day Letter emphasizing the Important Program for TONIGHT, 191..

One word from the management of the Blackstone Theater: We will absolutely guarantee these pictures. We want your confidence; we cannot get it unless we show you, and that is what we will illustrate to you tonight.

Thanking you for your patronage, we remain,
Yours very truly,
BLACKSTONE THEATER.

The attraction was the Selig "Kings of the Forest," a reel that will live up to the booming it received. We like the tone of the personal guarantee It argues a management that's "right."

## Noise Like a Regular.

The Isis News, Trinidad, Colo., makes a "noise" like a regular paper. It is something more than an advertising scheme, and we do not think that it will remain a four-page paper very long. It's going to be a good advertising medium, because it is bright and newsy, and while the present issue gives but five foreign advertisements, it is only a matter of time when the local tradesmen will ask to be permitted to come in.

And the secret is that the News, unlike some other house papers, is not too busy with its own program to get out some stuff that gives a tang to the pages. There is some local matter that has nothing to do with the pictures, and in the current issue the editor offers to pay regular money for local daffydils that may be accepted for use.

Along local lines, there was a recent benefit for the high school gymnasium fund that netted $100, and a report of the basket ball games by the high school team. We are going to watch the News, because it was born hustling, but we think they are rushing the season when they start each issue with a new volume. Only three issues, and yet this last is Volume 3. It is better to hold to three-month volumes, with the volume number, the number in the volume and the whole number. A reference to the front of this paper—not the front page, but the page with the index—will show what we mean, though this paper does not use the whole number, as some do. If you have the time to get out the right sort of a weekly paper there is nothing more valuable in advertising, but it must carry a lot of catchy stuff, and not merely talk about the films you are going to have for the week. Listen to this:

> This paper gives news that is not given in any of the other papers of Trinidad and is in a field of its own. Last week was the first time that a program for a week in advance was ever given by a motion picture house in Trinidad, and we already know of a number of instances where the program was clipped out by the thrifty housewives and kept for reference. We believe this habit will grow.

## Too Quiet.

R. B. Cable, of the Cable Theater, Knoxville, Tenn., writes that he is trying to cater to those who appreciate the best, keeping away from the sensational and not overdoing banner and poster displays in the lobby. He wants to know what we think of his advertising.

We are strong for the clean, attractive lobby, not cluttered up with all sorts of frames and banners, and we think that straight picture houses that offer their wares with dignity stand a better chance of getting good business than some of the noisy ones, if they are in the sort of locality where such an appeal takes best, but we think that it is possible to be so dignified as to lose tricks.

One of the advertisements is a newspaper announcement of "The Shaughraun," attractively worded, but badly displayed. There is a capital line, "Be with us in Ireland today," but it is set in 10-point and hardly shows up, while the name of the house is played up in 36-point that would be 42 if any of the letters had descenders.

"The Shaughraun" appeals particularly to the Irish patrons, and that "Ireland" should have been at least an 18-point, perhaps this arrangement:

Be with us in
IRELAND
Today.

The first and third lines should be 10-point, and the Ireland in 18. A 60-point "speaker" cut of a man in a dress suit takes up a lot of room, without helping the text any, and the title of the subject runs in a 24-point that looks smaller because it is set in lower case.

For the moment "The Shaughraun" is more important than the Cable Theater, and should have been given much larger type. Do not use ornaments unless they have some bearing on the text, and not then unless you have so much space that you can get the proper display and still have room for the cut. Make it possible to read at a glance the title of the attraction. Here 24 points are wasted in the "The" of the title, where a 10-point letter would have done, giving the more important "Shaughraun" an additional 12 points, with two points to spare. With a condensed type the line would run even in single column in 36-point and attract twice the attention.

The other piece of advertising is a card calling attention to the house. We think we would have given more space to the fact that the house was run along lines of decency and dignity, a particularly pleasing place to particular people. That is of more importance than the fact that they pay for their program what would bring 20 reels a day of cheaper film. That doesn't make as much of a hit with the better class of people as the suggestion that more money will not produce a better three or four reel program. The card is well printed and well phrased, but the argument is a trifle weak.

### Like Mr. Chaney's.

C. R. Blubaugh, of the Vaudette Theater, Fort Scott, Kan., sends in his first weekly program and wants it criticised. We'll hazard the guess that Mr. Blubaugh has one of the old Chaney programs, for his layout is rather like that, though he takes more space for himself and carries but three advertisements.

Mr. Blubaugh points out that it is a rush job, and that may excuse the various type faces used for titles. Most persons do not know why printing is good or bad, but they do appreciate good work and are influenced by the poor. Half a dozen styles of bold type are used for the titles of the week's offerings, and this does not make for uniformity and neatness. We think that between the cast and a running description we would prefer the latter with mention of the stars, throwing the names of these stars in full-face of the same point as the body type.

It is on the front page that the lack of display is most noticeable. There is a cut of Miss Turner as Dolly Dillard in "The Signal of Distress," and the caption is run in 8-point Roman, where a black letter should have been used, or at least used for the name of the star and her play. The underline is even less conspicuous. There is a difference between heavy type and a smear of ink, and these light lines rob the front page of strength and character. It is a good start, but we think that we'd have a long talk with the printer and try and make him a little ashamed of himself. It is not a good job.

### Again Old English.

So far as the stock is concerned, the Gordon Brothers Amusement Company issue a very classy card and invitation for the opening of their new house in some unnamed city, but they use the same old-fashioned Old English type that strains the eyesight. We wish they would get the printer to reset the matter in the various 6 and 10-point sizes of Copperplate Gothic, with Engraver's Shaded for the leading lines, and then see how much better it is. We think, too, that it is a good plan to use the name of the city and state on the card, even if it is going only to the inhabitants of a certain section. It gives the suggestion of completeness.

### Deals With Facts.

E. J. Georgople, of the American Theater, Elyria, Ohio, takes a full page in both the local papers every week, and he says it pays him. It does, because he has something to say in those page ads. He doesn't slap in the first thing that comes along. He writes stuff. These five "facts" that form part of a current advertisement should interest others:

> FACT 1.
>
> When E. J. Georgople tells you that "The American" Theater is the best, most sanitary and safest place in town, he tells you the facts and he can prove it to you.
>
> The next time you go into the "Largest Theater," look for a certificate of inspection showing you that the theater has been inspected by the proper authorities of the state and I'll say you will not be able to find it there or in any other theater in Elyria except "The American." Isn't that proof enough to show you that this is the safest theater in town?
>
> FACT 2.
>
> When I say you breathe pure, fresh air in here I do not misrepresent. I show you that you do. Last week an "Ozone Pure Airifier" was installed which purifies all the air in the theater. Look for one of these machines in the other theaters. The next time you come into "The American" you will see it on the west wall, doing its work. It's made expressly for that purpose, and when I saw it would do something for the health of my patrons a machine was installed, regardless of cost.
>
> FACT 3.
>
> You perhaps noticed the moving picture screen has been moved back 15 feet from where it was. Why? To improve the pictures. The screen is now in a box-like compartment, giving the screen a tunnel effect, putting it in total darkness, improving the brilliancy of the "Movies," and if you sit down in the very first row you will be 20 feet away from the picture.
>
> New lenses for the machines were also installed, at an enormous cost; but it was done for your benefit, and "The Public Be Pleased" is my motto.
>
> FACT 4.
>
> You are not seeing or letting your children see any pictures here that I would not want my family to see, and I see them all before the show opens, and if they are the least objectionable to me to look at they go back to the exchange and are replaced by other ones.
>
> FACT 5.
>
> When you come here you see the finest variety of pictures that you do anywhere. I do not believe in quantity—it's quality, and if you miss a day at the American you'll regret it.

### Positive and Pertinent.

Now and then there is a tendency to drop into a paragraph in all capitals clear across the page, that hurts the temper and the eyesight, but most of the stuff is positive and pertinent. He states his facts tersely and convincingly, and it's the sort of stuff that gets the confidence of the patron, which is what is most needed.

We would like to get on the mailing list of the American and stay there.

### Real Reading.

The Isis News, Trinidad, Colorado, goes on its joyous way with a single issue to a "volume," but otherwise it is all right. It puts in more and more real reading matter each issue and it has grown into a peppery little sheet with plenty about the house but enough regular matter to coax the leader clear through to the back page. February 28th was carnation day and the first thousand ladies to attend were presented with those flowers. If the Cameraphone Bulletin man doesn't watch out the Isis will catch up with him. We should like to see more of these papers issued; at least one in every town, but it's not an easy matter to get out even a four-pager with the right sort of reading matter. We've had a lot of laughs out of the Isis. Note that we say "out of," not "at." We note from the last issue that the Star Theater, Cripple Creek, is thinking of getting out a house paper. One of these days we'll have a press club of theater paper editors.

### Can You Beat It?

We know of at least two other houses with printing plant attachments, but a printing plant and a bill posting organization, too, is something new. Let's hear from some of the rest of you.

Mr. Johnson sends one of the old dodgers for the purpose of comparison. We suppose that he will continue to use them occasionally, but the program is pretty complete. He uses stiff yellow card with one fold. The front is given to the special for the week and below is the comprehensive line:

> Issued every Monday to enable the public to keep in touch with the excellent attractions to be seen at the Dreamland.

The second page is given to chatty paragraphs of a general nature, the program for the week is listed on the third, and the fourth carries a paragraph with a punch.

The proofreading is very bad, but in other matters typographical there is little room for comment, though we suggest that in the program the titles of the film go in full face instead of Roman capitals. It should be upper and lower case and not all capitals, at that. If the back page display is home work there is someone around the plant who can set type right and the other matters will work themselves out. In any event it is a decided advance.

In the photograph sent most of the advertising display is for local concerns and proprietary goods. We think that Mr. Johnson should have a small section of the fence for himself instead of giving it all up to the outsiders.

### Roused Curiosity.

Sid S. Levy, of the Roseland Theater, New Orleans, recently had Edison's "The Dangers of the Street." He sent out the letter given below in sealed envelopes with the printed address, "To the lady of the house." This is an old dodge, but it generally works. Inside was a sheet of note paper in imitation typewriting. It will be noted that not a word of real explanation is given. That's where the pull lies. The women go to see what it is that all the fuss has been made about and they stay because they are interested. This is the letter:

> DEAR MADAM:
>
> Perhaps you are the mother of a happy family,—you may be a young mother,—it makes no difference: a mother's heart is always the same, and it takes much to change it. You would be very sorry if something dreadful would happen to your dear ones: safeguard them and for yourself see what dangers they are surrounded by, especially if not in the care of their mother.
>
> You will be doing a kind act to tell your next door neighbor to come with you to Roseland Theater, Frenchman and Chartres Sts., to-night, Thursday, February 20th. Then you will see for yourself how to protect your little ones and avoid many a heart ache.
>
> *Sid S. Levy, Mgr.*

There was no chance for a back kick because the subject made good for the announcement, a thing to be carried in mind when trying the mysterious idea.

### From the U-Kum.

The U-Kum Theater sends in a sheaf of well printed slips and carries on all the line, "The theater really worth while." It is a catchy line and one that will last.

The house has been issuing half price coupons, but one of the slips announces that hereafter the admission will be a flat ten cents with a performance lasting an hour and twenty minutes.

# The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

## Promises Reform.

T. E. Letendre writes that the February-March issue of the Photoplay Author will be along about March 1st. We used to know a man who had a habit of doubling up the numbers of his magazine. He's in jail now; but Mr. Letendre promises not only reform, but sends a picture of a type-setting machine that will enable him to get his stuff up in time. He adds that he thinks he can make it a regular 32-page issue, at that. We hope he can and does. Arthur Leeds, of the Essanay, who is to be associated with Professor Eisenwein in his photoplay course, is going to be one of the more or less regular contributors in future.

The Photoplay Author has a good field, but it must not think that because it has to do with motion pictures it needs an intermittent movement. That's for projection machines.

## Post Graduate.

A school pupil writes that she follows the instruction of her teacher and goes regularly to photoplay theaters, counting the scenes and the number of settings, but that this does not seem to help much.

Very naturally not. We advise that she keep on going to the photoplay theaters, but that, instead of looking at the number of scenes and settings, she regard the theme of the story. It is all right to study the technical detail of the number of scenes and settings used, but once this is fixed—and half a dozen visits will settle this—it is important that the play itself be studied. If a drama makes a particular impression on you, see what it is in the drama that makes this appeal. Stay in for the next show; see it again. If this comedy is better than usual, try and determine just where it differs from that tiresome comedy you saw the other day. Take the story, the action, the personality of the players. See how important each factor is. Some plays are good because well played; others, poorly played, still are good because the story is too strong to be spoiled by poor acting.

Particularly look for the after effect. See if the crime story is remembered as vividly the next day as is something with a cleaner motive. Perhaps the personality of the leading player lingers, and not the play itself; see if that isn't generally the case with the play depending on the crime motive. When you've passed the elementary of the scenes and sets, take the high school of the theme, the college course of technical tricks and the post graduate of heart interest. Don't keep on counting scenes all the rest of your career or you'll never advance.

## Cut This Out.

We want to make a complete list of the stories that are tabooed because they have been done so frequently. We are going to add to this list, and will appreciate additions from editors and writers. Send in your suggestions, please, and meantime cut this out and add as the rest come in. These will do for the starter:

(1) The brother and sister, orphaned in infancy, parted by adoption and reunited in later life. They fall in love, only to discover the blood relationship.

(2) The little child stolen by gypsies. Restored to her family in later life, generally by means of a favorite song.

(3) The discharged workman who goes to do injury to his former employer, but who performs some rescue instead and gets his job back.

(4) The poor man who attends a fashionable dinner. He conceals in his clothing delicacies for his sick wife. A ring or other valuable is lost. He alone of the party refuses to be searched. The valuable is found and his story comes out.

(5) The man who assumed his brother's crime for the sake of the girl he loves, and whom he thinks loves the brother.

(To Be Continued.)

## Sincerity.

Now and then you'll run into the blustering, roistering chap who slaps everyone on the back, who exudes good humor and heartiness, and yet who doesn't seem to happen around when things go wrong. You've met him. And perhaps it has been your good fortune to know one of those quiet, kindly chaps, who never is noisy, who does not jar your mood, whether it be grave or gay; who is the first to share your pleasures and griefs alike. He's a real man, and always the same. We hope you've met him, too.

Which one do you like the best, the chap who's all on the surface, or the one who is man clear through?

Then what makes you think that the noisy, blatant story is going to be as good as the one that touches deep down, that is sincere and genuine?

Give your writings sincerity. Give them the real grip on the decent emotions. Make them get past the hurrah of the moment, to last in memory long after that blustering story written around the crash of two locomotives or the explosion of a few tons of dynamite has been utterly forgotten. The explosion or collision is remembered, but the story is gone forever, while you can remember some stories that you saw last year or the year before. If you keep on writing that stuff you'll get a reputation that will be worth more to you than the flash career that may follow a spree of sensationalism. Be one of the make-good fellows. It takes a little longer to make that sort of reputation, but in the long run you'll be the gainer.

## Counting the Cost.

Carl M. Chapin, who is better known as an author than photoplay writer, sends us his slip. It contains some memoranda that we have not seen in other slips. He has, among other things, the number of hours it takes him to write a story, the price, the cost and the net gain.

We suggested that it was rather elaborate, and he replied that it might be, but that he found these details important in counting cost and result, and that a careful study of the matter frequently led him away from one type of story to another showing a greater average profit.

Did you ever stop to count costs? Did you ever set a flat value on your work by the hour, and then see what type of work paid you best? Did you make a greater profit on that split comedy for $15 than on that three-reel for $60, or did the one-reel drama for $35 pay best of all?

It is not easy to value time by the hour in brain work, since it is not possible to work a given number of hours a day, or even an average number of hours a day, but roughly you can count cost.

Suppose that you work thirty hours a week, and average $60 a week. That is $2 an hour. If it takes you three hours to write a play that pays you $30, your profit is $24. If it takes the thirty hours to write a story for which you receive $100, your profit is $40. If you write two plays in six hours for $30 each, you've made more money than in selling a story for $100, for you have consumed but six of your thirty hours, and have twenty-four left for other work.

But you can't write a play every three working hours. Perhaps in an effort to write a third play you will sit and stare at the machine, with never a thought. But you can write a fiction story, so write a fiction story and two plays. Get the idea? Work it out to suit your own case.

## The Hang Fire.

Someone told us the other day that he had about fifty plots, and that he had a hundred half-finished plots. "I get tired of them and set them aside," he explained.

That's no way to feel about the way you hope to earn money, whether it is your vocation or your avocation. Don't let it lick you or you'll be licked by everything you tackle. If you get a plot, keep at it until it is a good plot—so good a plot, indeed, that it sells for more or less money, but do not set it aside half done because you are tired of it. See it through to the end, and then start all over again and see if you can't see it through to a better end. If you let your first plot defeat you you'll have a glorious succession of defeats until the close of your days, but once you tackle the game with the determination to master it or burst you'll gain the victory and will smile at what once seemed to be the difficulty of the task. If a man will write fifty photoplays and give to them the close study and application that he should, he will be the better for having done so, even though none may go through to production. He will have trained his mind and imagination, he will have gained in initiative, and he'll be hundreds of dollars better off in any other line of work. But the man who lies down when he is half through and turns to something else never will carry any one thing to a successful completion and he'll pass from failure to failure his whole life through.

If you've a script that has you beaten, dig it out and give it a return engagement. In the end you'll conquer not alone that script, but the business of writing photoplays, always granting that you have an imagination that can evolve plots.

## Saving Face.

A New York school of photoplay has a new scheme for saving its face. It has arrived at the fact that to offer its course for $15 and then drop to $4 is rather inclined to react. Now it introduces the "deferred payment" plan. You pay the four and when you make your first hundred you send in another $16. They know that few of their pupils are likely ever to make as much as $100 writing plays, but now and then one will and they get $16 velvet, while in any event they can cut the price to the four without seeming to make a suspicious cut. Not the Chinese alone "save face."

## In the Spirit Pioneer.

"Pan Jan," whose letterheads prove him a Japanese "Laborer, Craftsman, Student, in the Spirit Pioneer," sends from Los Angeles a clipping and wants to know: "Why is it that such dramas as these, a truth, a natural fact, and a story which melts our hearts, uplifts and renews our confidence in humanity must not be shown on the screen?"

The clipping tells the somewhat familiar story of the thief who finds a mother in difficulties and turns doctor. "Pan Jan," who seems much distressed, is gently advised that the reason this must not be shown is because it *has* been shown so very often that people get tired of seeing it repeated. We think that "Pan Jan" read, in the Dramatic Mirror, Mrs. Beta Breuil's very able explanation of how she got around one of these plays. The new twist that will save an old plot lay in the fact that the thief came back, after a banking trip to the Klondike or something, and married the lady. In such a case, as Mrs. Breuil pointed out, it was necessary to make him not a thief, that the interest in the man's love for the woman might not suffer. That's the difference.

But there are lots of plots that are denied the writer, though they occur in real life, and there are good reasons. Men are hanged, but the mimic execution would nauseate. Men grow seasick, sometimes with comedy effect, but it will not look pretty on the screen. With so many, so very many virile plots to select from (and "Pan Jan" has one of the oldest and finest literatures in the world to back up his American discoveries), we fail to see why anyone should complain at the exclusion of the crime themes. It is not the crime that makes the strength. It's the story. Get a clean theme about clean people, and do not glorify thieves and murderers.

## Getting the Value.

It's about time to remind the new readers that a lot of yelling is not excitement, but just noise. We have just laid aside a story in which the hero is threatened with arrest. A tattoo mark is the only thing to connect him with the crime, and he has a bunch of alibis. The worst that could happen to him would be detention for a day or two, and then he would be in possession of a perfectly good lawsuit for false arrest, but never in a million years could the other man's crime be fastened upon him; yet the story makes as much fuss over this false alarm situation as though the men were coming to lynch him, the gun is taken from the wall, and all that sort of thing, and we almost begin to believe the chap guilty.

Yesterday a story hinged on an attempt to make false entry of a mining claim. We put the matter up to a lawyer in the office who knows about such things, giving the evidence that could be obtained in ten minutes after the attempt, and he assured us that the person taking the papers could be arrested for robbery even before the entry was attempted, and that in no case could the plot succeed. That was the legal side of it, and the common sense side was the same. The thing was absurd because impracticable, and the fuss over nothing did not interest because we knew that it was all a faked excitement.

If the hero ropes a tree on the other side of a chasm and pulls himself across, inch by inch, to save the heroine from a band of Indians, the incident is heroic and noble. If he goes to all this trouble just to tell the girl that supper is ready, and we know all the time that this is what he is up to, we can't get interested in a darned fool who doesn't know enough to yell.

The noble action for a noble cause is sensational and heroic, but the daring deed without adequate reason is silly. If your story is not naturally such as to lend itself to heroic deeds, do not suppose that by adding such deeds you can make it heroic unless you change the basis of the plot to give some reason for such action. Lots of beginners—those who began in a correspondence school, particularly—think that if they have enough sensational action they have a sensational story, where many times they turn their plot into burlesque.

*It is not the sensational action that counts. It is the motives and causes that underlie the action.*

### For Script Covers.

Few authors use script covers, and fewer still have them printed up, but perhaps our cover printing will help some who merely back their script with a sheet of the same paper. Fold it into thirds and type this in:

In 25 Scenes.

| | Sets. | Scenes. |
|---|---|---|
| Interior .................... | 4 | 9 |
| Exterior .................... | 8 | 16 |
| Busts ...................... | | |

This enables the editor to tell at a glance the number of sets and locations required and the proportion of exterior to interior scenes. On our backs we also run the line:

Farce Comedy Drama

This, by crossing off part, serves, for farce, comedy, drama and, with a hyphen, for farce-comedy or comedy-drama.

### Too Lively.

Lately we've been corresponding with a man with a lot of imagination and no balance wheel. He'll turn out a plot almost while you wait, but you'll wait a long time to get the right sort of plot. He is fertile and imaginative, but he is too vivid. He conceives the most impossible situations, but he can't seem to make these impossible situations possible, though we think he could if he would slow the wheels down to a more normal revolution.

There are dozens of such writers, and they are an irritation to editors who realize that if they didn't think up such wild stuff they probably could think some capital stories. Once in a very long time there comes a Lewis Carroll, whose whimsical flights of fancy are tempered by sound sense, and their nonsense becomes delightful, but the merely erratic does not impress. Temper your imaginations—if you have that sort—with a little common sense. If you lack the critical judgment, get someone to help you who has it. A fertile imagination is one of the tools of photoplay, but too much imagination is as bad as too little.

### Cold Nerve.

The Rev. Dr. Stockton supplied his idea of the probable solution of a magazine mystery the other day, and promptly came a letter from a novice, asking him to assist the writer, on the plea that the experienced Dr. Stockton might have been willing to accede to the request, but the script was a downright theft of a current novel, and he very promptly and properly turned the letter down.

The man who can do no better than to steal another's ideas does not deserve help, and as a rule the man who can think out his own ideas will work out his own salvation unassisted. If you can't think, don't steal. You'll only be found out, probably before you land your first script.

### Just Plain Clips.

It's an old story to a lot of you, but there are a lot of writers who still fasten their scripts together in permanent form. Some even fasten them on the side, so that they open like a book.

Unless you are particularly requested to use staples, use the paper clip that does not perforate the paper. Let the script go out so that by removing a single slip the sheets lie loose in the editor's hand. As he reads he'll pass the sheets to the bottom, so that when the last sheet is reached he'll slip that under and have the sheets as they were in the first place. With the permanent binding the sheets buckle and crease, and two readings necessitates recopying.

It's the little things that count with the busy and sometimes nervous editor.

# Inquiries.

**NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be supplied on receipt of a STAMPED AND ADDRESSED ENVELOPE.**

**FLOSSIE C. P.**—G. H. H. writes that Crane Wilbur has written "No Matter Who or What You Are, It's Great to be In Love," also another very pretty little thing called "Moonlight." This is not an advertisement. Go get the songs and lets hear what you think of them.

**G. H. H.**—We have told Flossie as you may see above. Alfred Paget was the Smuggler Captain in The Lesser Evil. Get your titles right. Biograph did not make The Awakening in the last two years. It made Her Awakening. Such things as His, Her, The, etc., are important if you want to be answered. We are paid by the job, not by the day, answering questions. Bobby in The Genius of Fort Lapawai was Charles Bartlett. We like you, G. H. H., but please be exact.

**RUBENA**—Don't ask us why you don't see Cleopatra. Ask your photoplay theater man. If enough of you ask him you propably will see it. What girl do you mean? We've stopped answering questions about "the girl." "the fellow," etc. The doctor tells us we're threatened with heart disease. We know where Miss Lawrence has disappeared to. It's in New Jersey not very far from New York City.

**J. H. H.**—We are going to answer only your last question. The limit as to the number of questions to be asked at one time is about a third of the way down your list. We do a retail, not a wholesale business.

**L. B. C.**—The spy in "The Mexican Spy" was Edwin Carewe. We do not place that second title.

**ARDATH**—If you can't write in ink on a sheet of paper we cannot answer you. Your post card inquiries in pencil are so badly rubbed we can just about get the signature.

**H. J. J.**—Both companies named are working but are not releasing at present. We do not know what hit Yale Boss at Edison or Kenneth Casey and Adele De Garde at Vitagraph. Miss Buckley has not returned to Lubin. We think the recent release was one held until a retake could be made of some faulty scenes. Write the Edison Company, Kinetograph Department, Orange, N. J., for the desired photograph.

**G. R. B.**—The minister in Oil and Water was Walter Miller.

**F. H. B.**—Harry D. Carey was the hunchback in Brothers. We do not know the name of the non-committal lady in the same film. Can any reader oblige the Identifier?

**C. E. D.**—Gus Pixley was the messenger and Miss Peggy Reid the wife in She Is a Pippin. Lionel Barrymore was the father and Harry Carey the thief in Adventure in the Autumn Woods. We have no cast for An Absent Minded Burglar.

**J. J. C.**—Even so, Ed Coxen is with American. Miss Jane Wolfe was the witch in The Witch of the Mountains.

**J. K.**—Sign your own, not an assumed name next time. In When Youth Meets Youth; Carlyle Blackwell was Bernard and Paul C. Hurst, Will. Miss Marian Cooper was the girl, Guy Coombs her sweetheart and Hal Clements the drummer in The Girl in the Caboose.

**R. H. D.**—Licensed companies operate under licenses granted by the Motion Picture Patents Company. Independent companies proclaim their independence of this company and operate without licenses. There are companies working in Colorado at odd times. For which and when follow the news in this paper. James Cruze was the clerk in Napoleon's Luck Stone. Keystone wants only split reel comedies as has been stated.

**A. W.**—Since you live in Yonkers you might apply to Pilot for a job as extra, but since you have done no "public acting" you'll stand about the same chance that a snowball is reputed to have in certain warm localities.

**A. S. W.**—We will not publish in our esteemed paper the list of addresses of manufacturers. If you'll slant your eye up the column you'll see our offer to send such a list if you'll send a stamped and addressed envelope. It has been there right along. And if you'll think it over there have been published in the advertising pages the addresses of more than "three or four companies."

**L. L.**—The title role in Lubin's The Drummer was played by Allen Hale. The title in Lubin's The Miser was John H. Smiley. Edwin Carewe was his son. Miss Ernestine Morley was the girl he married. Romaine Fielding was Lowry in The Power of Silence and Miss Mary E. Ryan his daughter. Robyn Adair was the nephew. Harold Lockwood and George Hernandez were the millionaire vagabonds in the Selig of that title.

**F. M. B.**—Give something more than Los Angeles as an address and we'll pay some attention to your letter. Communicate with the company before you write us again. Common sense should have suggested this course in the first place.

**J. A. M.**—David Thompson was the eye specialist in The Psychology of Fear.

**C. A. C.**—Joe King was the private in His Sense of Duty.

**L. L. R.**—Walter C. Miller was the Doctor in A Cry for Help.

**D. M. W.**—It is necessary to number scenes. Run synopsis, cast and action in that order, starting the action on a fresh page. It is anything but a waste of time to get your leaders just right. Good leaders often help the sale of the play.

**J. M. P.**—American's "The Loneliness of Neglect," was released December 30, 1912. Have not the release date of the Powers. It must be back of June 30, 1911. No cast for "The Stolen Play." Miss Bessie Sankey was Nell in "Broncho Billy's Brother." Robert E. Green was Jack's Grandfather in "The Lipton Cup."

**J. R. S.**—Miss Hazel Neason was the typist in "Jimmy's Job." Miss Miriam Nesbitt was the lady whose features gave title to "Her Face." Vitagraph produced the former and the Edison company the latter. Query the companies as to copies.

**SALEM.**—We do not follow the decisions of the Censorship Board.

Photoplay Writing.

The standard book on the subject is Mr. Epes W. Sargent's

TECHNIQUE OF THE PHOTOPLAY.

Price, $1.00. Postage Prepaid. All Orders and Remittances to

CHALMERS PUBLISHING COMPANY,

Box 226, Madison Square Post Office, New York City.

# Projection Department

Edited by F. H. RICHARDSON

### New York Operators' Ball.

On Sunday evening, March 23rd, Local Union No. 35 I. A. T. S. E., will hold its annual ball at the Amsterdam Opera House. The event is expected to be one of the notable affairs of New York filmdom. Preparations are being made on an elaborate scale, and we believe that after the ball is over the New York operators will have every reason to be proud of their success. Slides advertising the ball will be shown in all theaters employing union operators. The various committees are hard at work, and have been for some time past.

### Transparent Screen.

From the Motion Picture Screen Company, Shelbyville, Ill., comes the information that orders can be filled for transparent glass screens ranging in size from 6 x 8 to 13 feet 6 inches by 18 feet. Where there is ample room so that the machine can be set not less than 40 to 50 feet back of the screen, a transparent screen of this kind is an ideal proposition. It gives a very brilliant picture and the machine is removed entirely outside of the theater. It is also possible, by the use of a shadow box and this type of screen, to project a picture in the broad, open light of the day, in such places as public parks etc. Moreover there are a number of uses to which such a screen can be put. And while I am about it let me say that our good friend Rembusch is still working away at the mirror screen proposition, endeavoring to still further improve it. Many letters reach me in which inquiry is made regarding the efficiency and desirability of the mirror screen. I wish to say that, provided due care be exercised in selecting the type of finish best adapted to the house it is to be used in, I regard the mirror screen as an ideal projecting surface. But with a wide house the rough finish should be used and the satin finish should never be installed except in a very narrow room where all of the audience sits practically directly in front of the screen. The only thing that can now be said against the mirror screen is its cost, but when considering this it must be remembered that, barring accidents it is practically indestructible and will last a lifetime.

### Operating Room Location.

Columbus, Ohio, seeks the following information:

> If you were building a house to seat 1,200 people, having a lower floor and balcony, would you place the operating room on the lower floor, at the extreme top of the balcony, or at the foot of the balcony? I would much prefer to place it at the extreme top of the balcony, not only for fire protection and to avoid possible panic, but also for the appearance of the house. Still I do not wish to sacrifice the appearance of the picture.

In order to reply intelligently and briefly to this question I would have to know the height of the center of the screen from the floor and exactly how high the front and the rear of the balcony floor would be above the center of the screen. Unless the pitch in projection be excessive I think it would be, taking everything into consideration, best to place the operating room at the top of the balcony. Theoretically the bottom of the balcony would be the ideal place, since thus a greater percentage of the people in the entire house would be nearer the plane of projection than with the operating room located at any other point. But the gain would probably not be sufficient to justify the marring of the house and the sacrifice of seating capacity made necessary by such location. I would not consider placing it on the lower floor at all. If you build your room in accordance with the plans set forth in the new hand book and equip it with fire shutters hung in the manner described, and installing a vent flue two feet in diameter through the roof as therein set forth, you need have no fear of fire panic in your house. But a newer and better idea is to use a piece of film just above the spreader over the film box and machine apertures, instead of the waxed cord as suggested, attaching the master cord to either end of the strip of film by a suitable clip. This would absolutely cause the instantaneous closing of the wall shutters and the opening of the vent flue when a fire starts.

### Bernhardt in Brownsville, Texas.

Our good friend Dittmann, proprietor of the Dittmann Theater, Brownsville, Texas, sends in some newspaper clippings concerning his successful running of the Sarah Bernhardt films. One paragraph reads as follows:

> How wonderful to think that she came all the way to Brownsville last night, to play to an audience, many of whom might otherwise never have had the opportunity of seeing her. To those who had seen her in the larger cities it gave the coveted opportunity of attending another Bernhardt performance. For this rare privilege we must thank the moving picture film makers, and more especially our Mr. Dittmann, for his enterprise in bringing this splendid attraction to Brownsville.

I mention this matter for the reason that it calls pointed attention to what a real boon moving pictures are, in that it allows the resident of the small town to view the performance of the world's most famous actors. Without the moving pictures millions of people who are now enabled to view a performance by Bernhardt would never have had that pleasure.

### From South Africa.

Mr. Edwin M. Jarvis, Alhambra Picture Palace, Cape Town, South Africa, writes:

> In this far off corner of the globe, we are always interested readers of the Projection Department. In a current copy there is an inquiry regarding condensers and, as a somewhat similar query has just come to hand, I would esteem it a favor if you would give your valuable assistance in the matter. With a 20 foot picture and a 70 foot throw, using a 3 inch focus Cine lens, of what focal length should a condenser be to give a perfectly even white light, without undue flooding of the gate of the machine?

This question of condenser focal length is an exceedingly hard one, Brother Jarvis, and does not always seem to work out the same, due, I think, to the fact that condensers vary widely in the amount of spherical aberration that different lenses possess. With a 3 inch e. f. objective lens, usually the best result is had by using two 6½ condensers. But I understand that out there a great many of you use the three-lens system, with a menicus next the light. With this system I am unfamiliar, so far as its necessary focal length is concerned. The best advice I can give you is to get two 6½ lenses and one 7½. Try the two 6½ lenses first and then one 6½ and one 7½ with the 6½ next the light.

### Some Errors.

Mr. C. L. Croll, Denver, Col., writes thusly concerning the new hand book:

> The handbook reached me a few weeks ago, and the new King James version is certainly good, though I have discovered two or three minor errors, which I will set forth. I find the fifteen or so pages next to page 86 especially interesting since therein are contained many exceedingly valuable points on projection room equipment. On page 20, the 14th line from the top, where it says, "from C, which represents the line voltage"—I think the C is an error and should be E. (you are correct, owners of the hand book will please, with a pencil or pen and ink change C to E as indicated. Ed.) On page 200 I notice the word "head" where it should be "lead," in the third line, which is also plainly a typographical error. These trifles I think are worth mention, although very few operators would be puzzled by them. On page 9 the alternating wave looks to me to be too low, although we all may have wrong impressions. Unless I am in error the wave goes to 160 or so in a pointed top and to 140 in a common crest-top or "cine wave," 110 being the average of pressure between 0 and maximum.

Brother Croll also gives a formula for figuring lenses, but inasmuch as all such formulas depend for their accuracy upon the width of the aperture, which is a variable quantity, I see little value in them. In addition to the errors in the hand book pointed out by the brother, I have found two others, namely: On line 11, page 110, "20.5" should be "20.05," and in the next line 500 "feet" should be 500 "degrees." On page 339, the second line from the bottom, "black ten feet in depth," should read, "black two feet in depth." These errors are fortunately of such nature as to be readily detected and should confuse no one, but I would ask owners of the book to make the corrections with pencil. It is almost impossible to get out a book of this kind without a few minor errors. I am only too well pleased that no more serious ones have been found.

### Likes the Book.

Mr. Geo. Proux, Saginaw, Mich., discourses concerning the new hand book, thusly:

> The old book was a surprise and a great assistance to those owning it. It was the first great step towards better projection. The new or second edition is a wonderful improvement over the first. It is replete with details of the moving picture profession. To my mind its greatest commendation is the fact that it is so very plain and explains things in such a simple way, without technical terms, that anyone having some knowledge of our profession can understand every detail. The book not only is of assistance to the operator but also imparts knowledge to the manager, the musician and in fact everyone connected with the business. In conclusion I desire to say that I can heartily recommend it to those who desire to increase their knowledge of projection and things allied thereto. The price of the book, in my judgment, cannot be better expended.

The above is but a sample of many letters received. We thank brother Proux for his kind words and appreciate his commendation.

### Try Changing Condensers.

Sutherland, Iowa, has trouble with his pictures as follows:

> There is a dark spot just below the center of the screen. Moving the lamp house clear back gives best results, but does not altogether clear the field. Use ⅝ Bio carbons above and below; one 7½ and one 6½ condenser, the 7½ next the arc. We have a Power's 4½ projection lens and the throw is 60 feet with a 10 foot picture. Use 26 amperes of 100 volt current from our own light

> plant, consisting of a 3 kw. d. c. generator and a 6 h.p. Special Electric engine.

You should have your 7½ condenser in front if you use that kind of a combination. You will do better, however, with two 7½ lenses, but block them back in the holder until their convex surfaces almost touch; also be sure they set square with each other. I think this will cover your case.

### Rectifier-Stereopticon Connection.

Johnson Bros., Cranbrook, B. C., ask:

> What is the best way to connect the lamps of a dissolving stereopticon to a 30 ampere mercury arc rectifier?

Such a connection is not practical, except the lamps be connected in series, which is very difficult to handle. To accomplish this, connect the negative carbon of the upper to the positive carbon of the lower lamp by means of a short piece of No. 6 asbestos covered wire, then connect the positive carbon of the upper lamp to one lamp lead, and the negative of the lower lamp to the other. Freeze the carbons of one lamp (either one), and strike an arc on the other, after which open the carbons of the second lamp. This will work all right, but, as I before stated, it is hard to handle.

### Canadian Bugs.

Winnipeg sends a sample of a Solax film in which Mr. Bug made his debut in that far north city. He says that it is mighty cold up there and I have no doubt but that he is telling the exact truth. I think, however, that we have had plenty of bugs for the present. Therefore, we will drop that particular subject.

### Vanoscope Projectors.

Mr. E. B. Lockwood, the Vanoscope Company, Chicago, Ill., writes:

> An inquiry from Mr. C. H. Owens regarding the Vanoscope projector noted in the projection department of February 22nd issue. I am sorry that up to date you have not become familiar with the new Vanoscope. Am sending you a few clippings and articles which I believe will give you a comprehensive idea of the machine. The Vanoscope eliminates all flicker because we do not use either shutter or intermittent movement. The film moves continuously, and one picture dissolves into another similar to the dissolving stereopticon, thus utilizing 100% of the light.

With regard to Mr. Lockwood's letter allow me to say, that I cannot accept anything except a complete demonstration and personal examination of the machine as conclusive evidence of its practicability. There are quite some people who depend upon my judgment in matters of this kind, and it therefore has to be shown to me conclusively that a new device is all that it is claimed to be before I can give it my personal approval, or the approval of this department. If the Vanoscope Company arranges to provide some means whereby I can examine this machine and see it demonstrated, I will be glad to give a detailed description of it in the department without any cost to them, and to set forth my impressions as to its practicability for theatrical work.

### Eliminates Power's 6 Grind.

Brother M. B. Watson, Sedalia, Mo., writes:

> I eliminate the grind in my Power's 6 as follows: As connecting link, 682 plate 7, page 284 of the new handbook, becomes worn, small casting 685 must be forced over by set screws 744, to eliminate lost motion. This shoves connecting link 682 over towards fly wheel pinion 677 (all on plate 7), causing it to mesh too tightly and creating a grind. I overcome this by placing a thin piece of tin between the connecting link and casting 684, thus forcing toggle gear over towards gear 680, plate 3, page 276. This holds gear 678, plate 7 (the toggle gear), midway between the two gears, 677 plate 7, and 680 plate 3, and Presto! Mr. Grind is gone. The tin can be held in place by allowing enough at the ends to bend around the casting. I am using a battery lamp inside the mechanism to thread in frame, a scheme recently described in the department. It works fine.

The brother's idea as to the connecting link is correct, and his method of taking care of the matter is unique. I think he can, however, accomplish the purpose by forcing casting 684, plate 7, page 284, over as described in instruction No. 24, page 275.

### Announcement Slides.

The Spragg Amusement Company, Bellaire, O., describes the making of amusement slides as follows:

> Use ordinary gelatine, secured from any theatrical supply house. Place between two sheets of carbon paper, remove the ribbon from the typewriter and write whatever you want on the gelatine. It is easily and quickly done and shows clearly on the screen.

Samples are submitted.

The color of the gelatine used is too dark. The Utility Transparency Co. (see advertisement elsewhere), furnishes a very practical outfit for this purpose. They do not recommend the use of carbon paper, but it can be used with their outfit if preferred.

### Oily Film.

Trenton, N. J., writes making a strong kick on the oily condition of the film he receives. He says they are so covered with oil that it is impossible to get sharp definition. He then continues:

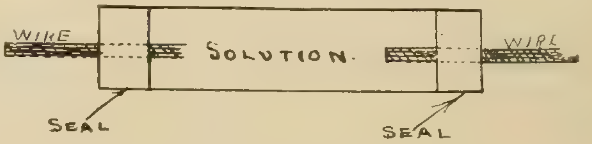
> Am running a Power's six, having a three wing shutter which I have improved as follows: I drilled the two flicker blades full of small holes. There is no flicker and twice as much light. Do you think it would be worth while getting a patent on this idea?

I do not, brother. The perforated blade has been thoroughly tried time and again, and has been generally discarded as being of no value. I have never been able to see any particular gain through its use myself. As to the oily films, your manager should make a strenuous kick to the exchange, since it is up to them to send the films out in better condition.

### Polarity Indicator.

Winston-Salem, N. C., writes:

> Enclosed find rough sketch and formula for polarity indicator, good for 100-600 volts, direct current. Take a piece of glass tube about 3 in. long, same as used for water glass in front of boilers, cork one end and fill same with iodide of potassium dissolved in glycerine, seal end of tube, then pass two wires (platinum wire preferred), one at each end of tube, as shown. To test for positive and negative run wires from indicator to line. The positive wire will remain clear, and the negative will show a deep brown, or purple color in the solution. Have taken the liberty of sending the above, as so many are continually writing the M. P. World how to test out positive and negative poles.



I am very much obliged to you for the excellent sketch and description of the polarity indicator. If it works as you say it will be a valuable little device for the operator, and one which he can readily make for himself. I am sure its contribution will be appreciated by the department readers.

### Fine Scheme. Unions Take Notice.

Mr. Urban L. Eiseman, Oil City, Pa., writes:

> In my opinion, Houma, La.'s, trouble with pictures quivering on the screen is due to either one of two things, viz.: the picture was taken a little slow or he is running his machine under speed. I believe speeding up the projector just a little would cure the trouble. By this do not understand me as being a "speed fiend," but there is such a thing as "too slow" the same as "too fast." Our local, Oil City, Moving Picture Machine Operators, Auxiliary Branch No. 7, I. A. T. S. E., has been in existence just a year. We are making application for a direct charter the same to remain open for sixty days to give the boys a chance. The large cities have nothing on us when it comes to projection. I do not mean by this that ours is perfection, but at the same time when we are running our union slide the picture which follows it is projected right or it is not the operator's fault. There is a friendly rivalry among our men, each seeking to excel. A certain member of the local drops into a picture theater one night each week and watches results. Prizes are awarded each meeting, or the member is given a credit mark. We pride ourselves on having the finest operating room in the city, at the place where I work. We have d. c., with a. c. in case of emergency, using two Motiographs which work fine.

I do not quite see why a slow speed should cause moving objects to "quiver" on the screen, but perhaps I have not quite understood the effect complained of. That scheme of the union's is certainly a good one. It cannot be very well applied in a large city but in the smaller towns it certainly would have my earnest recommendation. It is exactly the kind of thing that would keep the operator on his mettle, not knowing when his work was going to be inspected. There are a great many unions that could adopt this plan or something similar with immense benefit.

### Lamp House Ventilation.

Mr. G. J. Kamm, Lancastershire, Pa., writes:

> I have one of your old handbooks; also the new. If the old book was worth $1.50, which it most certainly was, then the new one is worth $5 of anybody's money. It's great! As to the lamp house ventilation concerning which considerable is said in the department, above and below the lamp house there is a line of vent holes and on the inside is a piece of metal forming the air duct. This latter I have bent upwards, which increases the ventilation. It should not, however, be bent too much on the bottom left hand side or it is likely to cut the insulation on the wire. I. A. T. S. E. Local Union No. 247 is getting along fine.

Glad you like the handbook, brother. Your plan would increase the ventilation all right, but it would not be allowed in cities, nor could I recommend it very highly since it would injure the lamp house to some extent. The brother sends in a list of the officers of No. 247, but there is no time and place of meeting given, and the list of officers is very incomplete, therefore I cannot place it in the directory. Glad that the union is getting along so well, and that projection in Lancastershire is good.

### Condenser Breakage.

Mr. H. P. Walls, owner and manager of the Bungalow theater and the Maywood Opera House, Corning, Cal., orders a handbook and remarks:

> Some time ago I loaned my copy of your first edition to a brother exhibitor and had a hard time getting it back. I would not be without even the old book, much less the new. Am having a little trouble with condensers breaking in my new Power's 6A. Am using 60 amperes a. c. through a formostat with fine results. I fully agree with brother Gregg, page 463, February 1st issue, regarding motors. I was literally forced to take the motor away from my operator from no other reason than his failure to watch his projection.

It is a lamentable fact, Brother Walls, that there are too many operators who will neglect their projection unless they are tied right there to the machine. I regret to say this, but facts are facts, and this particular fact cannot be denied. Many of them even neglect their projection when compelled to run the machine by hand. I think if you will pad your condensers with asbestos, so that they do not touch the metal of the mount, breakage will stop. Many thanks for your kind words of appreciation.

### Small Town Man.

Mr. Geo. Denniston, Ellsworth, Kansas, comes eastward with the following:

> What would you advise for a screen for an airdome. We want one which is weather proof and which the wind will not blow over. Can you give us any dope on the Edison Talking Pictures?

Such a screen can be built of lumber, sheet iron or cement plaster; the latter being best, and painted with flat white, to which enough ultramarine blue has been added to make a very faint blue when in the pail. Do not use enough oil to produce any gloss whatever. As to the "won't-blow-over" proposition, I think I will ask our airdome readers to set forth any scheme they have found to overcome the wind pressure. I do not myself know of any method of handling that particular proposition. I do not care to comment on Mr. Edison's latest invention—yet.

### Forty Cycle Current.

Mr. Jos. Abel, writes from Columbia, S. C.:

> I am here to run moving pictures during the Corn Exposition. Brought along a Motiograph and A. C. R. universal rheostat. Found the only current available to be 110 volt, 40 cycle. Of course I brought along the new handbook, which is proving very beneficial to me. Connected the rheostat in multiple, which gave 45 amperes, but the illumination was very poor. What I want to know is this; is there no device other than a rheostat which I can use on a. c. of different cycles, or what could I do when I get caught like this again? I am showing government films and naturally want to secure good illumination.

I know of no form of voltage reduction other than the rheostat which can be successfully used on different cycles of a. c. A transformer made for 60 cycles cannot be used on 40, and vice versa. The only suggestion I can make is: when you strike a town having very low cycle current, hunt around and see if there is not a 40 cycle economizer, rectifier or motor generator set available. If not then I would secure some ¾ cored carbons and try using 70 or 80 amperes of current. I would not say that this would be successful, but it would be worth trying.

### A Unique Scheme.

Mr. Bertram I. Williams, Ponca City, Okla., contributes the following idea:

> I made two magazines 28 x 28 x 3", with supports on the back so that they can be fastened to the wall with screws. For use in these magazines I made two special reels 26 inches in diameter. The attachment of the magazines to the wall helped considerable in reducing vibration on the screen. With this arrangement I am able to run a whole show with one threading of the machine.

I rather like that idea of the magazine being fastened to the wall, but I cannot agree with you on the 26 inch reel business unless you can devise an automatic take-up-tension regulator which will supply the same amount of tension throughout the rewinding of the film. In order to take up all of a 26 inch reel of film (I don't know but I should think a 26 inch reel would hold about 10,000 feet of film), the pull on the film at the beginning would be very, very heavy indeed. I publish this idea because the fastening of the magazines to the wall is in itself an excellent idea.

### Noisy Arc.

Mr. Hy. Ratzlaff, proprietor Casino Theater, Davenport, Wash., writes:

> I cannot overcome the noise at the arc. I take 110 v, 60 cycle current through a Bell inductor-compensator. Have tried everything recommended, as well as nearly every make and set of carbons. It is worse when using 60 amperes. The arc not only makes a lot of noise, but sputters and flames excessively at times. My voltage is rock steady, so much so that striking the arc does not affect the house lights one bit. I get a clear picture on an aluminum screen of my own make. I see you are opposed to home-made aluminum screens, I therefore send you a sample of my own and want you to express your opinion as regards it. I also would like your opinion as to the concave principle, not referring to any particular make of screen but to the principle only. I am making a change in my house, and am going to make a new screen, hence the request for this information. My pictures have the reputation of being the equal of any in Spokane, which has a population of 100,000 as compared to 1,500 here. What is your opinion of a motor driven rewind with an automatic uniform tension? Would it be worth patenting if made as simply as anything now on the market?

As to your arc, first be sure of where the noise is. If your operating room is iron lined you should see that the transformer is removed from the iron by at least 18 inches in every direction. If that does not stop the trouble then it is inherent in the transformer, and you should take the matter up with its manufacturers. The screen Mr. Ratzlaff sends in, would, I believe, be as efficient as one could expect an aluminum screen to be. It appears to be some heavy kind of card-board, having a sort of rough matte surface. But this material cannot be had the size of a screen. How about the seams? As to the concave idea, it is, in my opinion, of no value. Projection lenses are ground to project on a flat surface and distortion will occur when the screen is concaved, unless a spherical lens be procured, ground to project on a concave surface. There are other serious objections also. I have long advocated the kind of a motor driven rewind described. I cannot pass an opinion upon the advisability of patenting such a device, however, without first examining it.

### Impractical.

Cleveland, O., writes:

> I am a worker in a charitable institution in this city. We have been presented with a moving picture machine, but have no funds for its running expenses; therefore I felt it was up to me to learn to operate it. My entire sympathies have always been and still are with union labor, though I have never had an occupation enabling me to join such an organization. I now have a trade that might enable me to become a member and I would like to join, purely out of loyalty to the union idea. Do you think they ought to accept me? I have spoken to members of the operators union and they do not seem to look upon me favorably. Under the circumstances, of course, I would not think of accepting pay for my services from the charitable institution. It would take away the pleasure I derive from the work.

It would be practically impossible for the Cleveland local to accept you into membership, my friend. In the first place I take it that you are an amateur. In the second place you are not working for wages. You are not to be censured for giving your services to a charitable institution, but, inasmuch as the union has for its prime object the maintenance of salaries and working conditions, you will readily see that you, who are not working for salary, are not eligible to membership.

### Shutter Out of Balance?

Mr. Frank P. Bryan, High Point, N. C., is puzzled by the following, he says:

> I have long delayed visiting the department, but here I am at last. Say, who is the gink who first started this "bug" argument, and what did he do it for? Does he realize he is keeping me pore brane in a turmoil trying to solve his cussed old bug puzzle? Will someone please spring a new one on us, something like "How old is Ann"? Heaven forbid any more bugs. I have a model B Edison, outside revolving shutter. It is a little different to explain my trouble, but I will try. The three gears controlling the shutter appear to wiggle or jump, which causes the machine to pull hard; also at times it seems as if there was something between the gears causing a constant knocking sound. I have installed a new mitre gear, placed new bushings in the machine and done everything I know, without any effect whatever. The trouble only occurs when a film is in the machine, without the film it runs as smoothly as you could wish. I have repeatedly written the Edison Company, but their only reply is to send the machine to the factory and they will examine it. I would like to get your opinion before I return the machine, which is but six months old. My own idea is as follows: My lens extends out pretty far which, of course, throws the shutter out a good distance, and I find that the vibration of the shutter shaft is caused by the weight of the shutter itself. I let my cam shaft a wee bit loose to eliminate the grinding and it accomplished that end all right. I have examined all the shafts and they are not worn enough to cause any trouble. This is my fifth year operating and this is the first difficulty of this kind I have encountered.

I cannot be certain, but I think that your whole trouble lies in the fact that your shutter is out of balance, the effect of which would be aggravated by its being out near the end of the shaft, hence a good way from the bearing. Another thing which might cause this trouble would be the casting which holds the shutter spindle getting loose. I think your trouble lies in one of these two things, or in a combination of both. Any competent machinist can test the balance of your shutter and remedy any trouble of that kind there may be. If the casting is loose you can fix it yourself. The thing that puzzles me, however, is the fact that the trouble does not show up except when the film is in. I can see no answer for that end of the proposition. The trouble could also be caused by defective gears.

### Everything Lovely.

Mr. Tom McCormick, business agent Local 228, I. A. T. S. E., Toledo, O., writes:

> Just a line to let you know Toledo is still on the map. Local 228 is getting along fine, and sends its best regards to ye Editor. We have no wage scale as yet, but every union man is working. Toledo boasts of a lady operator who works in the largest house in town. She has held her position for 14 months. The house uses two Simplex machines and gives a continuous performance. We ran Kinemacolor here a short time ago for about a month, and here is something that bothers every operator in town. In framing a Kinemacolor machine both aperature and lens work in conjunction, but outline of light on screen remains stationary. Why? Has any other lady operator ever run Kinemacolor? By the way I forgot to say that the lady is married and works in the same projection booth with her husband. And last, but not least, here is a money order for the new handbook. I have one of the old ones and it creates a desire for your last work. I would not be happy till I got it.

Glad to know that Toledo is getting along nicely. Hope that that condition may continue. As to the lady operator, let us have her picture for publication. And now about that Kinemacolor machine.

Your query was referred to the Kinemacolor Co., who reply as follows:

> The lens and aperture plate when moved in conjunction will not raise or lower on the screen, because they are always in line with each other and each ray of light passing through the aperture is brought central at the focal point in the lens. Should either lens or aperture plate be separately moved, then a movement will be apparent on screen in proportion to the amount thrown out of alignment.

I must admit that I cannot understand, even considering the above explanation, why there ought not to be a movement on the screen equal to the movement of the framing carriage, the maximum of which is ¾ inch. I shall look into this matter further. Booth? Huh! !

### The Ft. Worth Problem Again.

Kansas City, Mo., writes:

> In February 8th issue you request comments on the Ft. Worth screen problem. I believe the light you would use to project a reasonably clear picture on a mirror screen is fully as much as should be used on the other. It would be nearly impossible for B to project a 12 by 14 foot picture, since 3/4 of 14 equals 10½ (good boy you got it.—Ed.). He must project a 10½ by 14 foot picture covering 147 sq. feet, or 39 sq. feet more than A who has a 9 by 12 foot picture. In the two cases the difference in throw should not make any difference in the light requirement. With .2 of an ampere per sq. ft. B would require 7.8 amperes more than A. However, conditions are so variable considering the lenses, shutters, lamp, connections, etc., etc., that it is next to impossible to determine accurately the proper amperage for illumination on any screen other than by actual test. However, I am sure of this: I judge A to be using something in the neighborhood of 25 to 30 amperes d. c. and if B should add 15 amperes d.. c. to this making a total of 43 to 45 amperes, he would have bushels of light for the most dense film. I assure you that I am neater with a Power's six than with a pencil or pen.

You have succeeded in bringing out a point overlooked by everyone else, and an exceedingly important one, viz.: the quality of condensing and objective lenses and the percentage of light cut by the shutter. That is something that everybody else lost sight of. Whereas Power's 5 machine or a Motiograph 1909 model cuts only about 41 per cent. of the light, the more modern 3 wing outside shutters, as well as some inside shutters cut a little more than 50 per cent of the light. I sprung this question because so many things were involved, and I wanted to see if any of you could catch all of them. All who replied have caught some of them and I have complimented you on your answers, but so far no answer has come anywhere near being complete.

### Screens.

The Bainbridge Amusement Company, Bainbridge, N. Y.., wants to know whether I consider that a patented reflecting screen, such as mirroroid or gold fibre, is superior to a well made plaster screen for a small hall. Also as to whether it is better to have a screen with a slight bluish tint instead of pure white. They say they are using commercial films and that the General Film Company of Wilkesbarre has been treating them "whiter than snow," although they take but four reels a week. The particular gain through the use of the screens named lies in the fact that an equal illumination is had with considerably less current. Nothing gives a more artistic picture than white cloth or plaster, but that kind of a screen is expensive in that it requires comparative heavy amperage to produce brilliancy. For this reason I consider a rightly made aluminum coated screen as superior to plaster or cloth for ordinary theater work. A painted screen should, in my judgment, be perfectly white. That is somewhat a matter of taste, however, as some prefer a slight tint of blue, green or flesh color.

### Powers Six Trouble.

La Grande, Ore., writes:

> Am running two Power's six machines with motor belted to the flywheel with a ⅜-inch belt. But machine No. 1 I must run with the framing lever clear down, and No. 2 with the lever in about the center, or else there will be a very loud humming and grinding noise.

You should not belt to Power's Six fly-wheel. Send to the Nicholas Power Company, 90 Gold St., New York City, and get their regular motor drive attachment. I have repeatedly warned operators and managers against belting to the fly-wheel, particularly of Power's Six. As to the grinding trouble, it is probably due, in one way or another to your toggle gear. I would refer you in this connection to instruction No. 23, page 273, and No. 24, page 275 of the new handbook.

### In Error.

Nicholasville, Ky., writes, saying that he is using 110 volt, 60 cycle through a Ft. Wayne Compensarc. His carbons get red hot by the time he runs a three-reel show. All terminals and connections are tight and the carbon holders perfectly clean. Lamphouse is cleaned every day. Is using 60 amperes. City electricians tell him he should have ¾ carbons instead of ⅝, but he thinks there would be danger of burning up the compensarc by using a larger carbon. Nicholasville is in error. The use of the larger carbon would only reduce the resistance of the circuit slightly, practically not affecting the amperage at all. Maybe his compensarc is delivering more than 60 amperes. Let him get some ¾ cored carbons and try them. It is possible, however, that the insides of the carbon arms are rough and pitted so that the contact is poor.

### Resistance With Transformer.

Mr. Harry Dietrick, Columbus, O., writes:

> The new handbook received and it is a beauty. In it you say do not hook any resistance up with a Ft. Wayne Compensarc. We are using Power's 6A machine at 220 volts a. c., with a Ft. Wayne Compensarc. Thirty amperes is not enough and 40 too much, making it hard to control the light. We tried hooking one coil of resistance wire between the compensarc and lamp and it worked satisfactorily. Please come to my rescue and advise me if this is all right.

You must have a very small picture, or else you are using a reflecting screen if 40 amperes is too much. I do not know that any harm would be done by connecting in resistance between the compensarc and lamp, but it is, or ought to be unnecessary. I think your compensarc must be delivering more than it is supposed to on the contacts named. The instruction to hook no resistance up with the compensarc came directly from the manufacturer. The resistance does no harm, I believe, but it creates waste. I think you would do well to write the Ft. Wayne Electric Works, Ft. Wayne, Ind., placing the matter before them in detail.

### Equipment.

Brother Gerald, S. M., principal of St. Peter and St. Paul High School, St. Louis, Mo., writes:

> A local dealer has installed in our auditorium the following equipment, which he maintains in the best possible condition: Power's 6A, with 11 and 9-inch condensers, the former next the light; 5½ objective for the moving picture; 18½ b. f. for the stereopticon; 100 foot throw with about 10 foot drop; 18 foot screen, coated with alabastine; current, 220 volt, 60 cycle, through a Ft. Wayne Compensarc; also have a Mercury Arc Rectifier; picture is 17 feet. So far the results are not satisfactory, especially when the compensarc is used. The light fluctuates or flutters considerably and makes lots of noise. With the rectifier the light is steadier and the noise considerably diminished. Do you think that the equipment is as good as can be had? Would a mirroroid screen improve conditions perceptibly? Would a Gundlach lens give a better picture than my present Bausch and Lomb? Would I be imposing upon you by asking you to sketch the best method for arrangement of compensarc and rectifier? Should the longitudinal diameters of both carbons be in a perfectly straight line? How far apart should the carbons be? You see I am a school teacher and I want my boys to ask all the questions they possibly can; in this case I am the pupil and you the teacher.

Your machine equipment is high class, but your condensing lenses, while all right for stereopticon work, are altogether too long local length for moving picture projection. Install two 7½ lenses in their place. If you purpose to project a 17 foot picture, using a compensarc, the mirroroid screen would be certainly much better than alabastine, since the compensarc only delivers 60 amperes and this would not give a very brilliant illumination on 216 square feet of alabastine, especially with dense films. The illumination supplied by your mercury arc rectifier ought to be very good. If your carbons make excessive noise when using the compensarc take the matter up with the Ft. Wayne Electric Company, Ft. Wayne, Indiana, and demand that the noise be eliminated. If your operating room is iron lined do not have the compensarc within 18 inches of the iron, as the magnetic action will cause the sheet iron to vibrate. If your Bausch and Lomb lens is in good condition it should give you excellent results. The claims of various manufacturers are sometimes a trifle extravagant. Your question about carbon setting will be found fully answered in the new handbook. I could not advise the use of the compensarc which delivers a. c. when you have a mercury arc rectifier delivering d. c. Why use both?

### Defective Film.

Erie, Pa., is advised that the course requested has been taken in regard to the defective film sent in.

### A Scheme.

Cincinnati, O., contributes the following:

> When you have a film with a very short title, thread the machine in frame, strike your arc and put a piece of clear mica, the size and thickness of an ordinary song slide, in the slide carrier in front of the condenser. You may now open the dowser and raise the fire shutter without danger, being sure that the revolving shutter is clear of the lens. You will be surprised at the length of time you can hold the light on the film without injury. The effect on the screen is not of the best, but it is better than no title at all. What does 16 m/m x 305 m/m mean on the label of carbons?

I think thin mica frosted with sandpaper would serve your purpose better. The carbon mark means 16 millimeters in diameter by 305 millimeters in length.

### From Reno—Good-Night!

Mr. W. J. Neff, Reno, Nevada, where single blessedness is made to order, has troubles which are not matrimonial. He says:

> I am running two 1911 Motiographs and have a bad case of travel ghost due to play in the shutter gears. Have set the shutters in every position, also put in a new set of gears, but no use. There is about ⅛ inch play in the outer and 3/16 inch in the inner shutter blade. This produces about an 8 inch travel ghost which does not reflect much credit on the operator.

I have referred your letter to the Enterprise Optical Company, Chicago, Ill., with request that they take care of you. I think you are using one of the old style narrow shutter blades. They will probably send you a different blade which will obviate your difficulty. There is always considerable play in these gears but in the earlier models of the Motiograph an attempt was made to cut too small a percentage of the light, which resulted in considerable trouble.

### A Good Scheme.

Mr. Geo. J. Eberwine, Marblehead, O., contributes the following:

> Having been troubled with condenser breakage, using an Edison machine with the round ring mount. Stopped it by sawing, with a hack saw, into the side of the mount at two or three points on either end for a considerable distance.

This scheme looks all right since it gives the lens a chance to expand. It is a wonder that some of us did not think of such a simple thing long ago.

# Comments on the Films

## Licensed

"THE OPEN SWITCH" (Kalem), March 10.—A fair offering of a conventional kind. We have had several Kalem railroad melodramas, in character and general outline like this. They have been popular, and this offering has enough of freshness in incident to make a good choice for the average audience. The acting of the villain, Stewart Holmes, who is well known, is better than that of the rest of the cast, among whom are Irene Boyle, the heroine, and E. A. Miller, the hero. The scenes, especially the trains and the switch, are very good. It is clearly photographed.

"DIVERGING PATHS" (Selig), March 10.—A picture contrasting the lives of two sisters, one of whom marries a good man, the village blacksmith, and the other a bad man, who takes her to the city. It fails to get any firm grip on our sympathies, because it wastes time at the start with insignificant things not really needed, and after it gets started leaves too much to our imaginations; isn't clear as to many small particulars soon enough. Malcolm Douglas, its author, doesn't deserve credit for anything very original. The producer is Lem Parker. Harold Lockwood plays the blacksmith, and Amy Trask the girl who marries him. On the other side, H. W. Otto plays the evil man, and Goldie Colwell the girl who elopes with him. A. W. Filson and Eugenie Besserer play the girls' parents.

"THE SOUL OF A ROSE" (Lubin), March 10.—A fairy story in which Ormi Hawley plays a creature born at the touch of a fairy's staff from a beautiful rose, and who to get a soul must win the love of an honest man. The human race invented fairy tales solely for the sake of the happy ending; our minds are not usually interested in fairies except as helping the hero or heroine. We naturally take sides with our kind against them. Now this story asks us to sympathize with the fairy who wins the man away from a mortal girl. Edwin Carewe plays the man, and the fairy who holds the magic staff is Ernestine Morley. It is well photographed and has some charming scenes.

"A GIRL'S STRATAGEM" (Biograph), March 10.—By the stratagem of the girl her lover is kept from taking part in a "little job," and so is kept from being arrested with his pals. He then braces up and becomes a good workman. In the way the picture is written and in its general conduct it is a typical Biograph story. The action is held in pretty closely to its center of interest, and the scene-making searchlight snaps back and forth from one actor to another and seems to pick out the different elements of the situation almost simultaneously. This is a speedy method and makes the picture, as a whole, clear at the expense, now and then, of the acting. The scenes change so fast that the players now and then seem all arms and hands. Mae Marsh plays the girl; Kate Bruce, her mother; W. C. Miller, her father; Harry Carey, her sweetheart. On the other side of the situation are Charles West, leader of burglars; Del Henderson, a loafer with a comical run; Alfred Paget, a saloon keeper, and the policemen. It held the audience and is probably the best among today's releases, several of which are split reels. The photography is clear.

"BEES AND HONEY" (Edison), March 10.—A good, clear picture of honey bees and what they do for their living. It isn't a great scientific picture, and gives only a general idea, but it will be most acceptable.

"IT WASN'T POISON, AFTER ALL" (Edison), March 10.—A very fair comedy picture is on the same reel. Its author, Mark Swan, has provided a tip-top situation, which has been produced by C. J. Williams. A druggist's son fixes bottles so that his father's clerk thinks he has put poison in a prescription, and then we see what comes of it. The spectators found it enjoyable, and at times laughed heartily. There is much in it that is farcical, and this pads entertainingly, but is now and then a bit thin. Harry Beaumont is the clerk; Andrew Clark, the boy; F. A. Lyon, the druggist; Edward O'Connor, the man who buys the medicine for Arthur Houseman, a sick man.

"PATHE'S WEEKLY No. 11," March 10.—The topical this week is varied and, as usual, of great interest.

"THE ONE GOOD TURN" (Vitagraph), March 7.—A picture the strength of which lies in the work of Miss Turner and Leo Delaney. There is a pathetic finish.

"THE GRANJA" (C. G. P. C.), March 7.—A hand-colored film showing in castle grounds the fountains said to be the most beautiful in Europe. They may well be. A beautiful film.

"HYDROGEN" (C. G. P. C.), March 7.—On the same reel is this interesting scientific. A rare picture is a view of a balloon in the clouds, apparently taken from another balloon in flight.

"THE VALLEY OF THE LAUTERBRUNNEN" (C. G. P. C.), March 7.—On the same reel are fine views of mountain scenery.

"A HUSBAND WON BY ELECTION" (Selig), March 7.—Here is first class drama enlivened by a vein of refined comedy. Dr. Charles Blumenthal has furnished Oscar Eagle with a real plot, and Mr. Eagle has used brains and spent money in producing it. Here, therefore, we have some of the essentials of a good picture. Fortifying these is the splendid work of the actors. Winnifred Greenwood has the part of Edna Dusenberry, the daughter of a senator who is anxious to see her married to a corrupt politician, a candidate for mayor. Miss Greenwood gets out of her part all there is in it. To her charm of personality is added the art of the actress. She is finely supported by Charles Clary, T. J. Cummerford, Jack Nelson and a good cast.

"PARCEL POST JOHNNIE" (Kalem), March 7.—There is fun in this burlesque on Uncle Sam's postal innovation. A girl leaves the East for a visit in the West. The car on which she starts out is marked "Pacific Electric." Even the snowy backgrounds did not excuse the director for this oversight, which easily could have been eliminated in the laboratory without affecting the picture. There is a lively comedy finish that brought laughter.

"THE LOST DEED" (Edison), March 7.—A story that reaches the heart. It is well played and well put on. Mabel Trunnelle, Robert Brower, Herbert Prior, Richard Neill, Augustus Phillips and Richard Ridgely form the cast.

"HIS CHILDREN" (Lubin), March 7.—This story of Shannon Fife is well produced by Barry O'Neil. It is a drama of deep heart interest. Harry Meyers and Ethel Clayton have the principal roles.

"A MISTAKEN ACCUSATION" (Essanay), March 7.—Short drama. The story is simple; Frank Bushman, in the role of an Italian seeking employment, gives the picture what virility it possesses.

"THE HAND OF FATE" (Essanay), March 7.—On the same reel as the foregoing is this bit of drama. There is an interesting dog in the cast. A small cabin blown up by dynamite gives a momentary sensation.

"A HEART OF THE FOREST" (Vitagraph), March 5.—There is encouragement in every good picture. Here we have a distinctly interesting and commendable offering with freshness, humanity and the quality that holds both heart and mind. It is an Indian story, set among forest trees, near a rocky glen, and deals with a young brave who has been helped by a settler's family. When his people go on the war-path he gives his life to protect the white man's wife and child. The little log cabin is burned and makes a fine series of scenes. John Garrett and Roger Lytton are given as the joint authors, and it was produced by Ralph Ince. Tefft Johnson, Richard Rosson, Rose Tapley and Ned Finley play the chief roles with that naturalness that keeps one from thinking of the acting. The photography is good.

"A LETTER TO UNCLE SAM" (Edison), March 5.—A light and playful fancy runs through this pleasing little story of a child who lives near one of Uncle Sam's big forts. The big guns shook her doll off the table and it was broken, so she wrote to "Uncle Sam," and her loss was properly investigated and atoned for. The offering ends with the beginning of a little love story in which two big sisters and two officers lead. It has pretty scenes and a most charming player in little Marian, who is not only pretty, but can act. Gertrude McCoy and Elsie McLeod play the big sisters; Mrs. C. J. Williams, whose acting will mark her out in the picture, the nurse. William Bechtel is the postmaster; Robert Brower, the general, and R. Neil with R. Tucker, the officers. The photography is good.

"THE STORY OF LAVINIA" (Selig), March 5.—We find in this picture a good idea that has been used in the same way a number of times before. In Lavinia's coming to the college there is a very pleasing group of scenes. There is also a most dramatic series of fire scenes. These parts make one wonder why the rest of the offering falls so far short as to seem, beside them, amateurish. The audience watched the picture closely and seemed to get much pleasure from it. The photography in the important scenes is good.

"THE DISCOVERY" (Essanay), March 5.—A farce-comedy which won considerable laughter from a large audience. It has very little that is new, and its story is padded with lawn games in which half a dozen men and girls participate, but in its acting there is a pleasant light-heartedness. Even the padding made laughter. Howard Missimer and Francis Bushman play a father and son, both of whom fall in love with Mildred Weston, a stenographer, who later discovers, very conventionally, that she is the daughter and sister. The photography is good.

"THE BLIND COMPOSER'S DILEMMA" (Kalem), March 5.—Perfect photography helps this picture, which sets out with a very good situation, but falls into the old rut and has the blind composer's sight restored by the not very novel operation. The offering's weakness is the story, for in its clear, pleasingly acted presentation it has much artistic merit and a good deal of beauty. The opening scenes contrast the characters of two sister, and we are kept deeply interested, knowing that if the blind composer chooses the wrong one it will be a tragedy for him; and we can see how the selfish girl might be able to hoodwink him into thinking her the most desirable of the two. But he gets well and the ending doesn't convince. Dixie Compton and Isabella Rea play the good and bad sisters; Tom Moore, the composer, and Adelaide Lawrence, the little girl.

"THE WATERFALLS OF IDAHO" (Pathe), March 5.—For this month the camera that is seeing America first is in the mountains of Idaho. The views of Shoshone Falls, especially that through the trees, are extremely beautiful. One result of showing black and white pictures of grand scenery in the mountains is that they give a rather cold, barren, lonely impression of the country.

"THE HAIRY AINUS" (Pathe), March 5.—On the same reel is this extremely well photographed series of views of the original inhabitants of [illegible] who were conquered by the Japanese. They are long-haired folk and have interesting primitive ways.

"THE WRONG BOTTLE" (Biograph), March 6.—We find in this picture the usual good quality in the acting of the players, with perhaps one exception, but not quite the usual grip on the emotions that is found in Biographs. It fails of being tense chiefly because of the obviousness of the means used to retard the danger side of the picture until the rescue side can catch up with it. Of course we don't know how it is to end, but we think we do, and the result in our emotions is the same. The photography is excellent. Clair McDowell plays a blind girl who has to take medicine. There is a bottle of poisonous antiseptio near that looks like it. Hector Dion plays a man in love with the blind girl's younger sister; but she elopes with Harry Carey and accidentally takes the medicine, leaving the poison which the blind girl's father, Lional Barrymore, thoughtlessly pours for her.

"A MONTANA MIX-UP" (Essanay), March 6.—A picture that is a bit too regardlessly farcical to be wholly funny, but which made laughter that was more or less general. Its opening scenes are in Southern California, and this, when we consider its immediate long jump to Montana, makes one expect a drama or anything but a farce. Arthur Mackley's company play it, and both acting and photography are fair.

"WILL WILLIE WIN?" (Lubin), March 6.—There is very little to this picture, taking it all in all. Perhaps Willie might have made it more amusing if he had had more life; he might have put more comedy into it. Willie buys an automobile for his friend to make love in—to Willie's girl. Marguerite De Moyer is the girl, and George Reehm is the friend. The photography is first class. Willie is Arthur Hotaling, the producer, and the author is Epes W. Sargent.

"ARMY TARGET PRACTICE" (Lubin), March 6.—On the same reel, this topical is well photographed and will be liked.

"THE FERRETS" (Selig), March 11.—This is an interesting picture. Oscar Eagle produced it. It is a story of the underworld, so called, in so far that a band of counterfeiters is to be rounded up by a detective. A rat catcher, with a couple of ferrets, releases the detective when the counterfeiters catch him.

"FRENCH ARTILLERY" (C. G. P. C.), March 11.—Stirring and thrilling views of artillery bounding over embankments and across country. One view especially will attract. It is a battery driving at full gallop across a tree-fringed plain in the twilight.

"THE STICKLEBACK" (C. G. P. C.), March 11.—Close-up views of a small and pugnacious fish.

"A TRIP OVER PAU, FRANCE, IN A DIRIGIBLE" (C. G. P. C.), March 11.—On the same reel as the two preceding is this finely photographed and very interesting scenic.

"JAN VEDDER'S DAUGHTER" (Edison), March 11.—A picture that will hold. Robert Brower has the rŏle of the father who objects to an army officer for a son-in-law. Mabel Trunnelle has the part of the daughter. William Bechtel plays the favored suitor, who gets drunk instead of getting married, and Herbert Prior is the officer who changes clothes with the drunk and wins the daughter when her father isn't looking. Good comedy-drama.

"THE WAY OUT" (Vitagraph), March 11.—Kate Price, as the woman who takes a man and woman to board, gives a couple of bits of fine comedy. Mr. Costello and Miss Young are the boarders.

"A LUCKY CHANCE" (Lubin), March 11.—The luck in this case was too good to be realistic. The picture was written and produced by the same man, and bears internal evidence of the relationship.

"HIS GRANDCHILD" (Cines), March 11.—This is a simple story—one of the every-day kind. It will interest some audiences.

"A BOTTLE OF MUSK" (Essanay), March 11.—Acceptable drama. There is a good cast, composed of William Walters, Ruth Stonehouse, Bryant Washburn and Whitney Raymond. The picture is well staged.

"FIREMEN'S DRILL, NEW YORK FIRE DEPARTMENT" (Vitagraph), March 10.—A well-photographed picture of firemen handling a big fire. It is instructive.

"PUT YOURSELF IN THEIR PLACE" (Vitagraph), March 10.—A love story with an elopement, produced in comedy vein and a pleasing offering. The backgrounds seem to be near Quebec, and the story is well acted by Tefft Johnson, Charles Kent, Clara Young and James Young, who is both author and producer.

"THE MISFORTUNES OF MR. AND MRS. MOTT" (Melies), March 6.—A not very substantial picture, taken mostly on the steamer which carried the Melies Company to Tahiti. It is simply fun amid scenes of great beauty and there was considerable laughter in the audience while it was on. The photography is very fair. One of its features is a picture of the Upa Upa dance in which men and women keep time to the "tum tum."

"AN EQUINE HERO" (Pathe), March 6.—The best thing about this picture is its lovely scenes and its perfect photography. Those views of silver grass in the moonlight are fine. As for the story, it will interest, but not very deeply, for it is regardlessly melodramatic. The players will please everyone and deserve good commendation, especially the hero and the little cowgirl heroine. That trick horse we have seen before.

"THE SPANISH PARROT GIRL" (Selig), March 6.—A love story set in Spain and dealing with a pretty senorita and an American youth traveling with his parents. It is markedly melodramatic, yet fails to get hold of us strongly. It takes a form that has been used many times. We are not sure that the American really loves the girl and most spectators will feel that he was too self-confident in handing out his photograph when he did, and also that he was too simple to make a good lover when they see him buying so many parrots and taking them home to the hotel—in this he makes himself a proper target for ridicule. In the picture there are many fine scenes, but the photography is not always perfectly clear.

"THAT COLLEGE LIFE" (Vitagraph), March 6.—The central situation in this picture is not the college boat races which make an incidental part of it; but is a little farce in which college boys hock each others' clothes back and forth. Billy Cook, the author, may not have seen an Essanay picture, "A Money," but if he did, he got something more than a mere suggestion from it. He has, however, rearranged the scenes and changed them to suit his different story, but without much originality. As producer, William Humphrey has put it on, it makes an amusing offering and the audience laughed a good deal over it. Louis Thomas, F. Bennett and Mr. Richmond play the college boys, with Leah Baird as the girl. The photography is fair.

"BRONCHO BILLY AND THE SQUATTER'S DAUGHTER" (Essanay), March 8.—The pretty daughter of the squatter helps Billy whom she finds drunk and when the villainous owner of the land attempts to have her invalid father's cabin set on fire, she in her turn finds a friend. It is like other offerings of this company that feature Broncho Billy; has the old thrill, the good acting and scenes, etc.

"THE WAR CORRESPONDENT" (Kalem), March 8.—About two years ago, the Edison Company released a picture from R. H. Davis' story of a war correspondent during the Cuban War, which might have suggested the plot of this picture. Here, the scene of the war is in Central America and a few not very important circumstances are different, but in all the underlying mechanism, it is practically the same story. Yet, as an offering, it should rank high; for it is an interestingly pictured, well made and acted melodrama. The young reporter, whom the star reporter gets fired and who goes to Central America, is Harry Millarde. The girl in the office, whom he loves, is Marguerite Courtot. The star who is sent down to report a battle and who gets drunk, giving the boy his chance, is Robert Vignola. The photography is good.

"PETE JOINS THE FORCE" (Lubin), March 8.—We believe that this farce, which is full of fun, was written by Shannon Fife. Peter Lang and Mrs. George B. Walters play the leads, the former a lovesick and poverty-stricken but not very courageous man. He gets a job on the police force, but is not very happy there. The job leads him back to his beloved Amelia through a comical entanglement in which burglars shut him up in a very spacious chest, manacled with his own handcuffs. It is a very good offering, well acted, clearly photographed and caused a good deal of laughter.

"BROKEN WAYS" (Biograph), March 8.—A speedily conducted picture of the West, in quality like others by this maker. It is lifted above the ordinary picture story of bad-man and sheriff by the acting which is full of character and at times of human significance. Henry Walthall, a road agent, has married Blanche Sweet and she has found that he is often brutally drunk, so she leaves him and gets work across the mountain, where the sheriff, Alfred Paget, falls in love with her. Edward Dillon is the expressman. The story is soon wound up by a galloping to and fro of horses and then punctuated by a pistol shot. It will surely hold. The photography is good.

"THE IDEAL OF HER DREAMS" (Cines), March 8.—A very pleasing little picture with a slight, but high class situation, in comedy vein. It's a picture to please the discriminating; for it's human, pretty and artistic. Especially commendable is the acting; the characters don't seem actors, but people and this is the best of qualities to make a picture truly popular and is found less often than one might wish. The scenes are, almost all, outdoors and show the producer's good sense. With the scenic offering on the same reel, it makes a very desirable picture.

"SCENES IN MONSONE, NORTH AFRICA" (Cines), March 8.—Clearly photographed and interesting to one who knows something about the place. We confess that we do not.

"THE PRIEST AND THE MAN" (Edison), March 8.—A clearly pictured incident, but a little disappointing; because the dramatic possibilities of the situation were not developed and it seems to end before it is through. It deals centrally with a priest who, to free a woman from Indians, consents to break the law and send to them five bottles of whiskey. This priest is the interesting character; but the other figures are kept in the center of the stage, and this leaves the offering rather commonplace. It is well acted and photographed. Charles Sutton plays the priest; Laura Sawyer, the woman, and James Gordon, her husband. It was taken from Gilbert Parker's story, "The Going of the Golden Swan," and was produced by L. S. Dawley.

"GOING SOME" (Pathe), March 8.—This brisk and amusing farce is well named. It is a freak-bet farce; but because of the acting, especially of the leading man (M. O. Penn) who, as wheeling a baby carriage about the city at noon and dressed in evening clothes, shows himself a true comedian. He is well supported by a large cast, including Rosa Gore. We have seen other freak-bet farces, but never supposed one could be so truly amusing as this. It is clearly photographed and made much laughter, which at one point became general.

"THE RETREAT FROM MOSCOW" (Pathe), March 8.—This two reel special offering was reviewed on page 869, issue of March 1st.

"HE WAITED" (Vitagraph), March 8.—Perhaps this picture was suggested to its author, Florence Turner, while she was playing in a recent picture, "While She Powdered Her Nose." The heart and meaning of it is entirely different; but it well might have been suggested by it. In this case, "he" (Courtnay Foote) waits while "she" (Lillian Walker) is dressing waits—so he dreams—until he is a white haired, old man, ready to topple into his grave. It is so human in its impatient exaggeration that every one in the audience is in sympathy with it and it brought out a good deal of appreciative laughter. It makes, with the industrial picture on the same reel, a good offering. Frederick Thompson produced it.

"BLACK DIAMONDS" (Vitagraph), March 8.—A clearly photographed, interesting and instructive offering.

## Independent

"THE NEWLYWEDS" (Eclair), March 16.—This series has been causing much favorable comment, and surely this is an extremely amusing picture. It is quite out of the ordinary and very laughable.

"LIZARDS" (Eclair), March 16.—Many kinds of lizards can be viewed in this picture. It includes a fight between a Mexican lizard and a viper, and a drawn match between a lizard and a rat, both of which will furnish excitement and thrills. The specimens shown here have been taken from Algeria, from the Sahara, from Australia, from Mexico, etc., covering sharply contrasted lands. It is a very valuable and interesting offering. The photography is of high order.

"THE INAUGURATION" (Mecca), March 5.—These views are, for the most part, very clear and good; a few are out of focus. The marching of the West Point cadets is worth seeing, so well photographed is the parade.

"THE SATCHEL GAME" (Imp), March 20.—This has the interest of a good story, clearly told, and the subject it deals with is always very welcome to most people, for although we are not going to be caught in any satchel game ourselves, it is pleasant to know how the other fellow was caught, and then one never can tell when a little information will come in handy. The story could hardly have happened in all things just as shown here, but it truthfully reflects human nature, except that the confidence man at the head of the stairs seemed unaccountably slow, and perhaps the youth (John Harlow) was unnaturally clever. It is a well-acted picture. Jane Gail plays the farmer's daughter, John's sweetheart.

"BILLY WINS" (Gem), March 18.—A farce, featuring Billy Quirk as a lover who wins the pretty daughter of the laundry owner, in spite of stern papa and of the sentimental butcher next door, who also loves her. It seems for the most part rather thin even for a farce but will probably make laughter.

"INDIAN BLOOD" (Bison), March 15.—A two-reel picture telling a tragic story of East and West—of an Eastern college where the son of an Indian chief cannot understand his white classmates nor hold up his end in the campus banter, and later of the wild lands where the lad, now full chief, meets the classmate he hated most in the "agent" for that reservation. In the East the Indian had fallen in love with the sister of the classmate in question, and in the West the white man takes a fancy to the chief's sister. The writer of the scenario did not rely wholly on the dramatic possibilities in his situation, but used it as a means to more commonplace events, like the attack on the village and the troops to the rescue. He has been successful in getting his purpose over and it makes a good offering.

"WAS SHE TO BLAME?" (Rex), March 20.—There plainly was a sincere effort to make this picture realistic in both sets and acting, and consequently it holds the attention strongly. "She" is a downtrodden, drudging wife of a brutal drunkard, and runs away to act as the companion of an invalid girl. Later she sees an inaccurate report in the paper that her husband has been killed, and soon we find her married to the invalid's brother, a clergyman. The other husband hears of this and comes to haunt her. People will like the way this picture is handled, although there is a good deal in it that is unpleasant. The way out of the difficulty is in this case the old sentimental path. Some day some producer will face this situation squarely and courageously. The acting of all the cast is very commendable. The photography is clear.

"THE HONEYMOON LODGING" (Champion), March 17.—A man and his wife who have been separated and are looking for each other, are, without knowing it, living as day roomer and night roomer in the same room and bed of a lodging. The landlady was reaping a double harvest. There is more to the picture than this, the scenes as a whole being pleasing and full of naturalness. Evelyn Francis plays the girl, with her usual ease and sureness. The photography is fair.

"LINCOLN FOR THE DEFENSE" (Pilot), March 13.—Here is an offering that we feel sure will be a strong favorite with the whole public. It takes for its subject a little incident in the life of Abe Lincoln while he was still practicing law, and shows how he saves the life of a boy unjustly accused of murder. In the opening scenes it is noticeable that the leading player has some slight resemblance to pictures of Lincoln, but in the trial scene, when he is addressing the jury, he grows more and more like the man he is portraying until, it is safe to say, many people will forget that they are not looking at Lincoln himself. This speaks much for the player's acting. We like the way the whole incident is handled. Its simplicity and naturalness make it effective, and one is made to feel that it is historical. At first the trial scene seems a bit cramped, but as the trial goes on and the camera picks out the chief actors (now the mother, who is also a fine portrayal, and now the counsel for the defense), the action takes on life and seems real. A good picture.

"PLANS OF THE HOUSE" (Solax), March 14.—This offering takes a good theme, but handles it in a colorless way, without liveliness, and in its effect is rather flat. The plans of the house as shown are awkward, and when they are changed to make room for the old father it only accents the picture's sentimentality. None of the players do themselves credit; we have seen every one of them to better advantage. The photography is also not up to Solax standard.

"THE DIVIDING LINE" (Ramo), March 19.—A comedy of newly married life by Producer Wray Physioc. It has much freshness and a good deal that deserves commendation. It begins with the first quarrel and carries through the economies of the pair (who are saving up $500 to procure a divorce) to an acceptable reconciliation. Jack Hopkins, the man, plays at most times very well, but with a bit too much of the farcical in one short scene. Mary Alden, as the wife, is very pleasing, while Kathryn Dana shows marked feeling for character in her role as mother-in-law. Florence Noonan was not happily cast as the cook. There is much character in the offering and it will be liked. The Ramo cameraman deserves notice also.

"IN THE GRIP OF JEALOUSY" (Ramo), March 26.—A picture of working people, in which the husband is jealous of his wife's brother, who isn't introduced to him. The story is a dream—what might have been, if the man had given way to his feelings and killed his wife. It features the acting of Jack Hopkins, but we dare not say that he justifies it by his work. The offering's highest asset is the camera work, that has given us some lovely scenes. Mary Alden plays the wife.

"THE AMATEUR SLEUTH" (Gaumont), March 27.—Low comedy which will make fun.

"HYPNOTIZING HANNAH" (Gaumont), March 27.—On the same reel as the foregoing is this short dish-breaking farce.

"AN INTERRUPTED SUICIDE" (Champion), March 24.—A comedy half reel, in which George's friends assure him he looks sick so often that he attempts suicide—first by shooting, then by poisoning, then hanging, and finally tries drowning. His girl saves him and all ends happily. Moderately amusing and well acted.

"A TRIM AND A SHAVE" (Champion), March 24.—The wife of a man who patronizes lady barbers decides to revenge herself by getting work with them. She shaves him by plastering him with lather and chasing him down the street. There are one or two funny moments. On same reel with above.

"THE DOWNFALL OF MR. SNOOP" (Powers), March 19.—This is a refreshing comedy film, in which some college boys and seminary girls cure the snooping professor of his curious ways. They pull him up into their room in a basket, and his exposure to the teachers of the girls' school is very funny. The acting is done mainly by a good cast of young people, headed by a very pretty girl, Elsie Albert. A good comedy release.

"THE CURSE" (Powers), March 14.—Edwin August gives in this a good presentation of the effect excessive drinking has on a man. The club scenes are good. The lines written on the flyleaf of the gift book bring his condition home to him, and he leaves home to fight the habit. The scenes showing his return are somewhat unconvincing, though well acted. There are big moments in this story, which ends happily.

"A MEXICAN RENEGADE" (Frontier), March 13.—This is a border story more thrilling than convincing, but contains new situations. The Mexican camp was realistic. The girl is captured, but released by Pepinta, a jealous Mexican senorita. Later the heroine, after sleeping alone on the plains all night, saves Pepinta's life by her long distance shooting. The chase which follows is good. A very fair Western offering of the frankly sensational type.

"THAT BOY FROM MISSOURI" (Victor), March 28.—Owen Moore, as the country boy who bursts into the middle of the reception, gets hold of the observer immediately. The story runs smoothly and develops nicely up to a certain point, but we looked for greater change in the country boy's manners and appearance. We do not believe the fascinating Fritzi Brunette would have married him in that short coat and high-water trousers. Not enough contrast, but a good piece of character work as far as it goes. Above the average picture in interest.

"WHO WAS THE GOAT?" (Crystal), March 16.—A bright little half-reel comedy, concerning $400 left in a vase. Father breaks the vase and is stuck to make good the loss.

"CALUCOWANI" (Crystal), March 16.—On same reel with above. A comedy burlesque in which Chester, as the old salt, has some fearful and wonderful adventures. The scenes on the cannibal island are amusing. An enjoyable split reel.

"ANIMATED WEEKLY No. 52" (Universal), March 5.—A generous feast of interesting features in this number, including the carnival at Nice, Mexican war scenes, before-inauguration pictures of President Taft and his successor, Easter hat fashions, etc.

"THEIR COMBINATION SUIT" (Nestor), March 24.—A good half-reel comedy, in which two young men employed on a ranch have only one presentable suit of clothes between them. The girl and her maid accordingly get them badly mixed up, but all ends happily.

"DAD'S STENOGRAPHER" (Nestor), March 24.—This, on same reel with above, is a slight and fairly humorous story of the office type. It concerns the employment of a girl stenographer.

"THE FLAMING ARROW" (Bison), March 11.—This two-reel offering is the first of the promised series by Lincoln J. Carter. As might have been expected, it is melodramatic in the extreme. The story centers about White Eagle, a halfbreed, educated at an Indian school. He falls in love with the colonel's daughter and in the end marries her, the old perplexed question of blood not being raised. The entire two reels fairly teem with action. Incident crowds upon incident, till in one or two places the plot becomes somewhat obscure. The chief fault, however, is that the situations are almost without exception time-worn. Photographically this is good, but in plot and treatment it does not seem much of an advance over the ordinary Western offering.

"BILLY'S TROUBLES" (Gem), March 11.—Billy makes an appointment to meet a girl at 3 o'clock on the park bench. He arrives first, and two excited mothers leave their babies in his care. The scenes following this, while they have been done before, are decidedly funny and bring much laughter. A good half-reel comedy.

"THE TWIN AND SHOSHONE FALLS" (Gem), March 1.—This, on same reel with above, gives us beautiful views of the Idaho waterfalls, from various points of inspection. Clear, attractive pictures and well worth seeing.

"THE INAUGURATION OF WOODROW WILSON" (Mecca), March 5.—Clear cut, attractive and comprehensive views of the recent inauguration ceremonies in Washington, D. C. The film is delightfully clear and full of spirited scenes. Besides the inauguration itself, with the attendant parade, principals upon the platform, etc., there are also views of the crowds attending the suffragettes' demonstration a day or so previous. A very satisfactory offering.

"THE STRONGER" (Eclair), March 12.—A two-reel production, containing a real fire scene in the second reel. The story is forced and unnatural throughout, yet at the same time holds the interest well. The opening scene, in which the father falls down the shaft, is very abrupt; the situations immediately following bring out the old situation of two young men raising the girl baby and falling in love with her. There is a good race through the snow between dog teams, but the appearance of a modern dwelling in the picture destroyed the atmosphere considerably. The hero gains no sympathy when he threatens to shoot his rival, who is sick in bed. An odd assortment of good and bad situations. Good photos.

"THE REPROBATE" (Reliance), March 12.—A picture in which the church committee brings suffering to a poor woman by its unsympathetic intrusion into her affairs. The woman dies later from overwork and starvation. Her little girl seeks aid and is turned aside by the wealthy people. Finally she goes to the cabin of the reprobate, who fishes on Sunday and is generally reprehensible. He takes care of the child, and she eventually leads him to attend church. Not a strong picture, but one that holds the interest, in spite of its mixed motives. Photographically good.

"FATHER TAMED" (Punch), March 13.—The father, who has interfered with his daughter's proposed wedding, has his clothes stolen by an escaped convict. The hero comes to the rescue, providing the father will submit to the marriage. Passably amusing.

"HIS FIRST KODAK" (Punch), March 13.—Much better is this, on same reel with above, in which little Herbert Rice swipes a kodak from sister's beau and takes a number of interesting pictures. He can get anything he wants as long as he has these pictures, but once they are destroyed he gets a good spanking.

"CHAPPIE'S CODE" (Majestic), March 11.—A good film story concerning two young convicts, Chappie and Spike, just released from prison. Chappie determines to live right, but the police are against him because he will not act as a stool pigeon. He is arrested for Spike's crime later, but his girl clears the mystery. An entertaining story, in which the scenes follow naturally and convincingly.

"A CADET'S HONOR" (Excelsior), March 10.—This company's first release is a very promising one. It tells an interesting story of college life at a military school, in which a jealous rival puts up a job on the hero and has him expelled for theft. The scenes where the boy's parents and his girl show their trust in him are effective Later he is exonerated and the truth comes out. The college spirit is strong in this, and as a whole it is pleasing.

"THE CITY FELLOW" (Majestic), March 18.—In which a New York young man goes to Tennessee to purchase timber lands for a syndicate. The mountaineers dislike him. Their leader, Clay Nash, is impetuous, and suspects the visitor of being in love with his girl rather too quickly. The hero is suave and equal to all occasions. They both handle weapons too freely. The plot is obvious, but the action is brisk and the film has many good points to balance its less convincing ones.

"AN EASTERN FLOWER" (American), March 22.—A very charming and attractive film story is this, with its effective poses and good Western backgrounds. The story is simple and concerns the coming of an Eastern girl into the Western country. Warren Kerrigan and Pauline Bush appear, assisted by two other principals whose work is very good. The film demonstrates the wisdom of joining the various incidents together by artistic effects, rather than by sensational claptrap. A good offering.

"THE IDOL OF THE HOUR" (Thanhouser), March 14.—The fore part of this film is wonderfully artistic and pleasing. The shepherdess, played by Marguerite Snow, is discovered, tending her picturesque flock of sheep, by the young artist, impersonated by James Cruze. He induces her to come to Paris and pose for him. She becomes the popular model of the day, but when he marries another she loses ground, and the picture winds up with her acting as his maid, both at an advanced age. Unusual for its artistic effects.

"BABIES PROHIBITED" (Thanhouser), March 16.—The troubles experienced by a young couple from the country who come, with their baby, to the city. They are turned away from various places because of the child, and finally return home, and are delighted to get there. A portion of this film is based on actual conditions, and it is exaggerated just enough to give it a number of amusing moments.

"THEIR ONLY CHILD" (Eclair), March 23.—A sure laugh-producer. Drawings by George McManus, creator of the Newlywed cartoons. The baby, Snookums, is seen in all his glory, and the eccentric effects of the line drawings in motion are irresistible. A splendid little novelty.

"THE PRIDE OF THE SOUTH" (Broncho), March 19.—A long, three-reel story of war times, in which the fierce passions of war are mingled with domestic difficulties of ten years' duration. The offering is consistent throughout and tells a strong moving story. The battle scenes are exciting and well done; there is a sharp conflict, in which the machinery of war is nicely demonstrated. One side is gradually pressed back, but, suddenly augmented by mounted troops, this side rallies and overcomes its adversaries. The girl's husband is killed, and she finds his body on the battlefield. In the last reel the grandchild, an attractive girl, brings about the forgiveness of the aged colonel, the close being very effective. The photos are uniformly good, and the offering as a whole an excellent one.

"THE TWO WIDOWS" (Keystone), March 13.—A hurly-burly plot, in which Schnitzel has trouble in wedding the right widow.

"FICKLE FATHER" (Keystone), March 13.—On same reel with above. Father and son love the same girl, but the son palms off another on dad, getting Mabel for himself. Rather amusing.

"THE FRONTIER WIFE" (Kay-Bee), March 21.—A one-reel offering, in which the doctor discovers a friend trying to make love to his wife. He sends them both away and keeps their child. The wife goes with the man, but leaves him in a couple of hours, when he becomes drunk. She becomes ill with grief, and the doctor is called to attend her. They reunite, but when they reach home their child dies. The death of the child was shown a little too quickly and vaguely to be entirely effective.

"WHEN A WOMAN WON'T" (American), March 17.—A good comedy plot, in which Betsy is something of a flirt, we fear, and very generous with her lockets. But the duel between the rivals for her hand results happily, for one of the bullets strikes a cliff and turns up pay ore. The boys call off the fight and form a partnership to work the mine. It was just as well, for when they got home Betsy had married another. A light idea, nicely presented.

"THE LESSON" (American), March 20.—This is an entertaining film story, making much of simple situations. The stranger's arrival throws the jealous country boy, played by Edward Coxen, into a terrible state of dejection, but the girl finds a note written by the stranger's wife. This brings the girl back to her senses and her country lover. Good pictures and pleasing.

"THE MAN NEXT DOOR" (Keystone), March 17.—This half-reel picture is full of rapid-fire situations, which fortunately are easily understood and bring shouts of laughter.

"LOVE AND PAIN" (Keystone), March 17.—Another case of extreme farce, which has funny moments, on same reel with above. As a whole the reel is successful, of its type.

"THE GREAT GANTON MYSTERY" (Rex), March 27.—In these two reels there is a real story. It is also well put on. Robert Leonard, as the detective, does excellent work. In him the Universal has an acquisition. His method is convincing, restrained. Others in the cast are Edward Alexander, Lillian Herbert and Charles W. Travis, and, as the maid, Marguerite Fischer. The conclusion of the story, where the detective, instead of turning the maid over to the officers of the law so that she may stand trial for murder, writes a report that he cannot solve the mystery, will not jar much; it will please many.

"BY DESIGN OF HEAVEN" (Gaumont)—Special.—This hand-colored picture will easily stand alone on its wonderful photography and its artistic settings. The story is of a girl who secured her marriage portion through winning a competition in lace designing. The outlines were suggested to her by the formation of frost on her bedroom window. It is a pretty story, although there probably will not be much admiration for the prospective bridegroom, who would reject the choice of his heart, or, rather, sanction his father's rejection, because she can bring to him but 2,000 florins, instead of the 5,000 demanded by the parent.

"FRITZ AND OSCAR OUT OF LUCK" (Great Northern), March 15.—There is a twist in this picture that will make fun. Two men hire a hall, divide it by a curtain, and from two doors sell tickets for an entertainment. The persons on each side of the curtain believe the stage is on the other side. Things happen when the truth is known.

"ENVIRONS OF SILKEBORG, JUTLAND, DENMARK" (Great Northern), March 15.—On the same reel are these finely photographed scenics.

"THE LURE OF THE LORELEI" (Gaumont), March 25.—There is a double tragedy in this two-reel hand-colored subject. It is not a pleasant picture. An officer under the spell of an adventuress deserts his fiancee just before the wedding. Later he returns, to find the fiancee dead. For a while he remains with his mother. Then he goes back to the society of the adventuress. His mother learns that the woman is urging the officer to use for the purchase of a bauble, funds of his regiment. The mother kills the adventuress.

"THE BAKER AND THE SWEEP" (Lux), March 14.—There is a lively chase in this picture, which may please those who liked that style of films a half dozen years ago.

"INDIAN JUSTICE" (Lux), March 14.—The interesting feature of this picture is a leopard, which attacks a woman in the forest. This is thrilling.

"THE VILLAGE CHOIR" (Nestor), March 17.—Good comedy. There is a large cast, and they make a lot of fun when they portray a church picnic. There is a basket auction in which one man, in order to obtain the privilege of taking luncheon with the girl of his choice, buys all the baskets, to be certain. How he failed will cause laughter. There is one scene especially worthy of mention. This is where it is desired to show a choir in its loft. The picture shows the choir and the pulpit only—which is enough, of course.

"WITH A GRAIN OF SALT" (Nestor), March 14.—Use is made in this well-photographed drama of a phrase well known to miners—salting a mine. A man about to be led into purchasing a piece of land, in the belief that it contains gold, is warned in time of his danger by means of an overdose of salt in his dinner. This is fortified later by an application of salt to the contract papers. This twist materially aids in putting over the picture.

---

## COMING RELEASES OF WARNER'S FEATURES.

Some big things are in store for exhibitors using Warner's Features. Down in Austin Texas, the Statex Film Co. is turning out some wonderful three-reel productions, featuring Miss Martha Russell, formerly Essanay's leading lady. The first picture, "Their Lives By a Thread," has been confiscated by the Mexican Government because it contained some striking scenes taken across the border in which real untamed Mexicans are shown attacking Americans. But the second release, more thrilling than the first, is on its way North, and will be ready for booking this month.

Down in Florida the Gene Gauntier Feature Players are working night and day to duplicate their first big success released through Warner's Feature Film Co., "A Daughter of the Confederacy." The second release, "The Mystery of Pine Creek Camp," is a powerful story dealing with the convict labor problem. It will be ready very soon.

"A Traitor to His Country" is the title of a strong military production in three reels, ready for immediate booking.

"Rescued From the Burning Stake" in three reels, portrays vividly the exciting adventures of the early western settlers. Also ready to show this month.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.............................President
E. J. Chalmers....................Secretary and Treasurer
John Wylie...........Vice-President and General Manager
The office of the company is the address of the officers.
WESTERN OFFICE—169 West Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands .......................................$3.00 per year
Canada ....................................... 3.50 per year
Foreign Countries (postpaid)..................... 4.00 per year

ADVERTISING RATES.

DISPLAY ADVERTISING RATES made known on application.
CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, 50c.

NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, March 22, 1913

# Facts and Comments

JUST why exhibitors of motion pictures and exchanges should be charged so much per foot for plain advertisements in their films it is hard to understand. The evil is growing and unless checked swiftly and thoroughly it will do much harm. Several prominent manufacturers, among them representatives of every group, have been notorious offenders in this respect. We have seen as many as fifty feet of Somebody's tobacco and not much less of Somebody Else's Soap, Chewing Gum, etc., worked into comic, dramatic and all kinds of pictures. This is absolutely unfair to the exhibitors and we cannot discover any valid excuse for the manufacturer who releases this sort of reel. Possibly the objectionable matter got in through no direct fault of the manufacturer.. It may be that the camera man was at fault or that some "enterprising" advertiser forced himself into the reel. We fail to see how this exonerates the manufacturer. It is his business to cut the advertisement out under all circumstances. That much censorship must be expected from every studio. In the mean time it seems to us that an exhibitor is perfectly justified in refusing to run these thinly disguised advertisements and likewise in refusing to pay for them. If such a policy were adopted and strictly followed by all exhibitors these attempts at surreptitious advertising would soon come to an end. If exhibitors want to do any advertising on their screen that is their business, but they have every right to object to others wanting to use their screen for advertising purposes. To ask them to pay for allowing "ads" on their screen is adding insult to injury.

INTELLIGENT agitation for an open Sunday is carried by exhibitors in very nearly every state of the Union. Everywhere exhibitors are following the counsel given them time and again in these columns to conduct their campaign in a fair, dignified and courteous way, and everywhere the results are gratifying. We cite as a true sample of such a campaign of education the action of the organized exhibitors in Birmingham, Ala. The exhibitors there had for some time been watching an agitation in favor and against the Sunday entertainment without themselves taking any official stand in the matter. They have now come out with an appeal to public sentiment, published in the newspapers of the city. It is splendidly worded and conceived in the right spirit. The exhibitors explain their reluctance to take official action by saying that "their direct interest in the matter has made it more or less embarassing as a question for argument."

*

Their appeal goes on to say that the time had come to take "some definite and public stand in the matter." As a result the exhibitors formed The Moving Picture Exhibitors' League of Birmingham. They describe themselves as "a mutual and protective organization for the purpose of enlightening and instructing the Birmingham public concerning motion pictures; their educational value, their high moral standard and their great possibilities in furnishing innocent and instructive amusement." The exhibitors then declare that they do not want to open their houses on Sunday, "unless it be the expressed wish of the majority of the people." To ascertain this fact in the fairest and most effective manner possible the exhibitors have applied to the Commissioners for a referendum to settle the matter.

*

The exhibitors waited upon one of the commissioners, who asked them to hold their petition to the commissioners in abeyance, but to ask for a referendum on the Sunday question. The commissioner took pains to make clear his own position in the matter and incidentally testified to the fine personnel of the Birmingham exhibitors. We printed an account of their efforts on the Exhibitors Page of our last issue. We mention the matter here editorially because the management of the Sunday campaign in Birmingham may well serve as a model for exhibitors everywhere.

* * *

PERSONS intending to reform things and devoting themselves to the uplift of humanity owe it to themselves and to their cause to be specific. Nothing is more useless than a reformer given to loose and indefinite statements. He is a mere displacer or disturber of air. When Mr. John D. Lindsey, the president of the Society for the Prevention of Cruelty to Children, writes to a legislator, that "the lives of many children have been ruined through moving picture shows," he ought to supply specific data. Mr. Lindsey, upon the strength of this general statement, asks for sweeping laws which would put an end to many of the smaller theaters in this city. There are scores upon scores of these small theaters, which are conducted by good citizens fully aware of their responsibilities and anxious to live up to them. To wipe them out of existence at the request of a biased and one-sided and more or less interested reformer would be tantamount to confiscation. Of course, there is little chance of such a law being passed, but its proposal on such foolish grounds once more emphasizes the inability of so many reformers to take a broad and just view of things.

* * *

READERS of THE MOVING PICTURE WORLD have undoubtedly taken notice of Mr. Frank Richardson's commentary on the Jenkins moving picture machine, which is specially designed for home use and for all occasions, where a comparatively small picture is adequate to fill all needs. What will please the friends of the motion picture most is the fact that this machine uses standard film. This will insure the widest possible field of usefulness. A standard size film will make every inch of film available for the home and the school. It will promote systematic ordering of the materials now on hand. It will be a veritable boon to the teachers and to all who wish to use the motion picture for educational purposes only. A variety of standards would bring in its train confusion and annoyance and might seriously hamper the progress of the educational motion picture.

# Letters to the Editor

## Troy Chamber of Commerce Urges Use of Educational Subjects.

EDITOR MOVING PICTURE WORLD,
New York City, N. Y.

Dear Sir:—During the past four months the Municipal Affairs Committee of the Chamber of Commerce of this city have been conducting an "Ask the People" campaign by sending into the homes of four thousand citizens as represented by business, professional men and clergymen, members of labor organizations, young women employes in shops, factories, offices and stores, members of women's civic and social societies, members of school teachers' organizations, to enrolled out-of-town pupils attending our local schools, to get an expression as to what they consider needs earnest consideration and prompt attention in matters civic.

A list of twenty questions was submitted. No. 20, increasing the interest of children in civic life, received a strong checking.

These slips were returned in an enclosed stamped envelope, and the results were 40 per cent. net. Aside from the subjects listed, a large number of suggestions were made relative to the welfare of children. Many references were made to moving picture shows.

This committee is asking if you can furnish a list of subjects which could be used by local managers to promote a greater interest in the minds of our children regarding civic life—"The City Beautiful," "Street Beautiful," "Safe and Sane Fourth of July," "Children's Flower Gardens" and other films with kindred subjects.

On Monday afternoon, January 13th, a meeting of all the managers of the moving picture shows in Troy was held in the rooms of the Chamber of Commerce. These gentlemen represent twelve different houses. Their co-operation in this work is sought.

They were urged to safeguard the morals of thousands of children who are numbered among their patrons and furnish only illustrated subjects which will work for a better class of future citizens.

Very sincerely yours,
BERT E. LYON,
Chm. Municipal Affairs Committee, Chamber of Commerce; also member of the General Committee of the American City Planning Association.

## A Commendation and a Just Criticism.

THE EDITOR, MOVING PICTURE WORLD,
New York City.

Dear Sir:—Last night I saw "In the Ranks," an excellent Broncho film, played at the Star Theater in this city. One of the characters is of a soldier who is first seen in a barroom fight, and who later, while still intoxicated, gives away the story of the sergeant's wedding with the colonel's daughter to Lieutenant Cole. The man played the character in perfect style, but, as an ex-service man, I was angered to hear the man sitting alongside me remark, sotto voce, to his companion, "Isn't he great? And the whole army is just like that, with possibly a few exceptions."

The point is that films showing characters such as these two drunken soldiers do a great injustice to Uncle Sam's army and navy. In my four years' service in the United States Marine Corps I noticed that there were not more than 5 per cent. of the entire number of men with whom I associated who would rather spend their money for liquor than for some clean amusement. That may, at first glance, seem a big figure, but if you stop to think that if you would go into the street and pick out the first hundred men you came across, relieve them from absolutely all responsibility, deny them the pleasures of association with these good people who think "the whole army's like that," you could easily see that it is not so easy to always remember your mother's teachings.

While the film in question teaches one good thing that is always to be found in the service, it immediately contradicts it in the second reel. In the fight before the saloon you can see one of the things that is always certain; that is, when a fight is forced on one soldier—and it is not hard to do so—it is forced on his comrade also. But no soldier would attempt to obey an officer's orders to "see that he never reaches his destination," in the case of an enlisted man of his own company.

The two scapegraces in this picture redeemed all their faults by the manner in which they fought when they were surrounded by the Indians—but the gentleman on my right did not remark that "the whole army was like that" in that part of the picture. But I should like to tell him right here that it is.

I don't think the Broncho company meant to do the United States service any injustice in this really excellent picture, but I am a firm believer in the educational value of the moving picture, and I think care should be taken not to show anything that will educate people into thinking that the service is as bad as the reputation it *may* have earned long ago, and which it has ever since been doing its best to live down.

If you think publicity would do this subject any good, you are welcome to use this letter and my name. Wishing the Moving Picture World and the pictures themselves all the success possible, I am

Yours very truly,
THOMAS DE V. HARPER,
Ex-Sergt., U. S. M. C.,
Portland, Ore.

## Concerning Illustrated Songs.

NEW YORK, Feb. 8th, 1913.

EDITOR OF THE MOVING PICTURE WORLD,
New York City.

Dear Sir:—Have read with much interest your article on page 440, Moving Picture World of February 1st, 1013, in reference to illustrated songs, and think that same is very much to the point and well put, and certainly the principal cause of the general lack of interest taken in illustrated songs of today.

As you state, this very beautiful form of amusement is so horribly misgiven, both in rendering of obscene and disgusting songs, and also from the fact to expect an intelligent audience to join in the chorus and make themselves ridiculous, would be enough in itself to kill the whole proceeding. Would also state that the cheap music publishers of today or a certain class have tried to use this excellent form of amusement for the purpose of cheap advertising for their miserable musical publications which are unfit in many cases to ever see the light of day. They employ a lot of cheap, irrepressible, ineffective and utterly unmusical boosters, as they are called, to render these musical compositions, which are truly an insult to any clean-minded audience, as most of these individuals would be much better adapted behind a push cart, or assisting the well-known gun men of today with their labors. When these factors can be eliminated the illustrated song properly done will again be restored to its proper place as a much desirable and beautiful diversion to the picture theater of today, as there is nothing more beautiful than good music and song poems properly rendered musically and pictorially.

I can well remember the time when a refined theatrical audience would show more appreciation to a well-rendered act of this kind than to any headliner on a program.

As I have been the principal one to develop this beautiful feature of amusement, it seems a pity to allow it to go down in dust without some word of remonstrance. Trust that you publish this letter, and hope it will have some effect. I remain

Sincerely yours,
ALFRED L. SIMPSON,
Manufacturer of Simpson's Celebrated Slides, and formerly of Maxwell & Simpson, Kings of Illustrated Song.

# Flickers.

IT seems strange that those people whose word bears weight with the exhibitors don't try to show them where they are daily losing money for no other reason than the very vulgar display of advertising in their lobbys and fronts. At a first glance many of the picture theaters, instead of resembling a photoplay house, look more like a shooting gallery or a side show to some circus. The present day feature film manufacturers and dealers, with but few exceptions, are responsible in a measure for the cheap multicolored lithographs portraying blood-curdling scenes which do not as a rule appear in the film, and if these persons whose duty it is to order lithographs for film stories and the exhibitors of them, would only stop to reason, they would realize that, instead of attracting the better element to witness the photoplay—which they claim to be their desire—they are coaxing only a rough and undesirable audience to their houses. After a little thought on this one subject I should think an exhibitor would see the advantage to be gained in tabooing the cheap lobby display, and in compelling those responsible to furnish clean and attractive papers.

* * *

Mr. Danziger, president of the New York Film Company, left New York last week for a sail across the deep, but expects to be back and on the job within five or six weeks with several new three-reel negatives.

* * *

Joe Brandt, formerly advertising manager for the Universal Film Manufacturing Company, returned to New York this week after a three weeks' trip through the West and South, in the interests of the World's Best Film Company, of which he now enjoys the title of general manager. Some hustler, this fellow, and we all admire him for his "get-there aggressiveness."

* * *

Have you been up to see the new offices of the Universal Film Company, yet? They sure have some layout. I got lost in the maze of partitions and furniture, and but for the timely arrival of Joe Engle, sales manager of the company, would have seen nothing else; but he ushered me around and pointed with much pride to their new projection room, which, though not yet finished, promises to be the handsomest place of its kind. The decorations and fixtures will be completed within the next week or so. Go up and see it.

* * *

I had the pleasure of shaking hands with Frank H. Stewart, representative of the Mirror Amusement Company, Philadelphia, who is in New York for a few days.

* * *

"Babe" Farnham, Charles Abrams and J. Bernstein are busy people these days, molding into shape the arrangements for the grand ball of the Screen Club, which is scheduled to take place at Terrace Garden, on the night of April 19.

* * *

Mr. George Kleine of Chicago, is in town attending the regular meeting of the Motion Picture Patents Company.

* * *

We were favored with a visit from G. F. Mundstock, sponsor for the M. & F. Feature Film Company, Chicago, this week. Mr. Mundstock will be in New York for a few days, and on his return to the windy city will take with him several new contracts from New York manufacturers and importers, authorizing him to represent them in the west. The headquarters of the M. & F. Company are 167 West Washington street, Chicago.

* * *

President M. A. Neff of the Motion Picture Exhibitors League of America was a caller at the World office during the week. He looks just as fit as ever—and always.

MAC.

## WOODS OUT OF KINEMACOLOR.

Frank E. Woods, who accompanied David Miles and the company of Kinemacolor players to Los Angeles, Cal., as director, has severed his connection with that company and is open for engagements. Mr. Woods has written and produced a number of excellent photoplays and would be a valuable addition to the producing staff of any wide-awake company.

# Florence Turner Going to England

## The Vitagraph Girl, First Real Photoplay Star, Will Produce Her Own Pictures in London.

By Hugh Hoffman.

WE are going to lose Florence Turner, for she is going away from here. By this time it is, of course, well known that she has left the Vitagraph Company and has gone upon the vaudeville stage. But few of us had any idea that she intended to leave America as well. Florence Turner is surely entitled to be known as the queen of motion picture actresses, and what is America's loss will be England's gain.

We had the pleasure of a little chat with Miss Turner in her dressing room at the 116th Street Theater, New York City, where she played last week. The young lady was never looking better in her life and her stage appearance was remarkably fine. She has a complete new outfit of the most stunning gowns that one could imagine, and she appears to have taken on some weight recently which benefits her appearance. If we were only a lady fashion writer now, instead of a mere man, how easily could we burn up a column describing those gowns to the delectation of our lady readers. But her ability is the main thing. Florence Turner is a wonderful mimic; her control over her features is really marvelous. She can tie her face into more knots than any other person we ever saw.

Miss Florence Turner.

Miss Turner's act is put on in a very sensible way. Just before she appears for her turn, a Vitagraph reel is run in which Miss Turner plays the leading role. This scheme is doubly effective. First, because if by any chance there should be a person in the house who had never seen her it would be a preparation for the young lady's appearance; and secondly, because it heightens the effect of wonder to see a person acting a picture and a moment later see that person stepping out upon the stage in person. Miss Turner's act consists of impersonations. Her first one is that of a little girl singing a song, which is capital. Her next is that of a boy in the gallery following every move of the villain, the hero and the heroine. It is a remarkable character study. Perhaps her best piece of work is The Village Gossip; a character sketch of an old woman done without make-up and entirely by facial control. As a finish Miss Turner gives an imitation of a saleslady in a 5 and 10 cent store, which is funny and only too true.

We saw Miss Turner at a matinee and the big house was jammed from gallery to orchestra. The Vitagraph girl is a wonderful drawing card. Entire families had come there to see her, and the children were restless until she appeared. The big reception at the 116th Street Theater she informs us was only a repetition of the tremendous welcome she received at the Victoria Theater, Rochester, New York, where she played the week before.

The real news came, however, during the dressing room chat when she announced that in the middle of April she would be sailing for England for a prolonged stay, in which country she will take up her moving picture work again as an independent star, at the head of her own company and organization. For several weeks, Miss Turner will fulfill music hall dates in the larger cities of England. When the warm weather comes it is her intention to recruit a company of capable people and begin work on a series of pretentious two and three reel feature subjects. It may not be generally known, but Miss Turner (if possible), is more of a favorite with English audiences than she is in America. Her vogue there is tremendous and she realizes that England offers better opportunities for her than America. The open market, which obtains on the other side of the water, was the determining factor of her making pictures in England. She feels that there she will not be circumscribed by any existing trade factionalism, and that her pictures will find a better sale and a more ready distribution from that point. It is her intention at present to do large picture plays at intervals, taking plenty of time in their preparation, instead of being tied down by a time limit. Between pictures she will rest up by filling music hall dates in the larger theaters of the English provinces and London.

The Vitagraph Company is very sorry to lose Miss Turner, and the Vitagraph owners, who are her warm friends, endeavored to convince her that she was making a mistake in leaving them; but her mind is thoroughly made up and she knows what she is going to do. For six years she did wonderful work at the Vitagraph Company, especially during the first four of them, and her work increased the sales of the Vitagraph pictures over those of all other makes. She figures that the Vitagraph Company can spare her now better than it could before, and therefore she is going out to get some of the "good gravy" for herself while she is still in her prime. We tried to get Miss Turner to tell us what persons will be interested with her in her new venture, but this information she withheld, saying that the time is not yet ripe for such an announcement.

---

# At the Sign of the Flaming Arcs

By George Blaisdell.

THERE are some merry parties at the Screen Club these Saturday afternoons. The cast seems to be nearly the same on each occasion; there are slight changes from week to week, but it is always a new picture. Time there moves on no leaden wings. Those who have to take their departure around 5 or 6 o'clock—please bear in mind we are speaking of afternoons—do so with the alacrity and cheerfulness displayed by a nervous man getting into the chair of a grouchy dentist. As one member was overheard to say last week, as he cast a long look at the "bunch": "It's all right, you know, this going home on Saturday afternoon. It's the regular married fellow stuff, and after I get home I'll be glad I came home. But, say! wouldn't I like to finish the evening right there!" Such is the lure of good fellowship.

One afternoon the memory of which will linger long was spent in company with Matt V. Snyder, the distinguished-looking veteran—of armed strife as well as of the stage. Howard Crampton, an old and younger "pal" of the actor, had been drawing out reminiscences of early days. They were of the period just before the Civil War. It is hard to believe that this vigorous and sturdy man could have first-hand knowledge of those times. There were days in the navy—"Matt" was an Annapolis man—and in the carrying trade; of incarceration in a Spanish jail in Havana—an adventure not infrequently happening to seafaring Americans at that time and place; the offer of freedom if he would go to Spain, join the army and fight against the Moors. The story of that expedition was a chapter of romance. The final escape from Morocco is worthy of a long story. Afterward came fighting on land and sea, and then at the close of the rebellion across the border into Mexico with Kirby Smith, the last Confederate to surrender, and a mix-up in the Maximilian imbroglio.

A sealed box of candy lying on the table turned the current of conversation. "Yes," said one of the group, "it's for my wife. Seventeen years we have traveled together and never missed a meal;" and then he added reflectively, "but we postponed several."

"That's right, boy," said "Matt" softly; "don't forget those little things to take home. I had a wife, too, and she was—"

The quartet about the table listened as the veteran talked. What they heard was a tribute to a woman—recently passed away. In feeling, in sentiment, in phrasing, in unconscious eloquence it was matchless; it was more than twoscore years rolled into two minutes. No master of stagecraft could have arranged a dramatic climax that would have so stirred and plumbed the hearts of his audience. For this was of the drama of life.

* * *

Itala's film "Circulation of the Blood," short as it is, is of absorbing interest.

* * *

E. T. Peters of Dallas, Texas, who in his own town handles anything that is big and worth while in the way of features, is in New York on a business trip. Asked if he found New York weather at times warmer than he did that at home he replied: "You may not believe it, but it is a fact that I do."

* * *

J. Eugene Pearce and his father, Josiah Pearce, who together constitute two of the members of the firm of Josiah Pearce & Sons, which controls eleven theaters in and about the Crescent City, have been paying a visit to New York, having been registered at the Knickerbocker. The Pearces also have business interests in this city.

* * *

When "Larry" Trimble and John Bunny returned from their European trip last summer there were some skeptics who suggested that on account of atmospheric conditions in England we would have no right to expect much in the way of photography in the "Pickwick" pictures. The result as shown in the first two reels to be released proves how badly mistaken these doubters were. The photography was excellent. By the way, what a find that man Jingle was! Arthur Ricketts well might have stepped out of the book. His portrayal of the smooth, the slick, and unscrupulous actor was worthy—comparisons are odious, to be sure, but there are times when neither party mentioned stands to suffer—was worthy, it is repeated, of Marc MacDermott. Another factor—individual, of course, but it counts nevertheless—was the apparent shortness of the reels. To the writer the first part seemed to be of not more than 500 feet in length. Let us hope that the Vitagraph Company will again send to the haunts of Dickens Director Trimble and "Mr. Pickwick" Bunny, that we may have more of these rare stories.

* * *

Big and jolly Lee Beggs is making comedy at the Imp studio under the direction of T. Hays Hunter.

* * *

Captain Jack Bonavita, who is now convalescing in the Tampa Hospital from one of his periodical encounters with a peevish lion, is already planning for further adventures. His latest injury came during the making of a two-reel picture, "The Wizard of the Jungle," for the World's Best Film Company. Brutus, a lion who had twice before assailed the animal trainer without doing any damage, angered at the approach of a horse, fastened his claws in the side of Bonavita and before he could be subdued had done a lot of damage.

* * *

Earl Metcalfe of Jacksonville, is receiving the sympathy of his friends on the death of his brother, Fielding Metcalfe, a promising juvenile man of the West, who passed away at his home in Ocean Park, Cal., on March 6.

* * *

At the Grace Methodist Church, in West One Hundred and Fourth street, on Sunday evening, March 9, "The Life of Moses" in motion pictures was shown. On the day before there was displayed a program of "Saul and David," "Marvels of Horsemanship," "Tragedy in Toyland," "Dangerous Members of Bostock's Menagerie" and "Indian Runner's Romance." In the afternoon children were admitted for a penny and in the evening adults were entertained, a silver offering being stipulated. There was an orchestra of fifteen and a reader to make the pictures more interesting in the evening.

* * *

Among the newspapers which are devoting space to the general subject of motion pictures are the Milwaukee Sentinel, the El Paso (Texas) Herald and the Joliet (Ill.) News.

* * *

The University of Missouri has installed in its engineering department a projection machine and also a camera for taking motion films.

* * *

William J. Branigan of Philadelphia was at the offices of the Universal Film Company the other day demonstrating his new Lorbranograph projector. The weight of the entire machine with stand is fifteen pounds. The magazine will carry 500 feet of film. The whole outfit can be taken down and stowed in a suitcase. The machine is the first model made; Mr. Branigan has been working on it for two years. The picture shown, although small and from a regulation film, was clear. The light, which was an incandescent of 75 candlepower, was by a reflector magnified to 300. Mr. Branigan said he could increase his initial power to 250. Connection is made with an ordinary incandescent lamp socket. The machine is designed for the use of salesmen in displaying on the wall of an office representation of machinery in motion. It may well be used for purposes of home entertainment, or, apparently—and this is a matter Mr. Branigan did not mention—in schoolrooms.

* * *

Mrs. D. W. Berry, attending a meeting of the Woman's Welfare League recently in St. Paul, disagreed with the statements and deplored the intentions of some of her associates who are backing a bill designed to establish local censorship of picture shows. "I have seen hundreds of shows and have never seen one that was demoralizing," said Mrs. Berry. "They are not more immoral than are our high priced theaters, and they are as sanitary as can be expected. I don't consider the fact that films depicting crime are shown means the encouragement of criminality in children. The culprit always gets the worst of it. The bill as proposed would mean the closing up of every small moving picture show, and I am not in favor of it."

* * *

Employes of the People's Amusement Company of Portland, Oregon, have organized with a full list of officers what they have named the Screen Club. It is intended to hold entertainments once a month, at which will be discussed matters pertaining to the motion picture industry. It is probable that the action of the Oregonians in selecting a title which already is not only carried but was originated by the big players' club in New York will arouse criticism among the Screeners. The actors on the coast very courteously avoided any possibility of engendering this feeling by giving their organization the equally appropriate name of The Photoplayers.

## PELZER OUT OF PATENTS COMPANY.

William Pelzer, for some time secretary of the Motion Picture Patents Company, has resigned, and George F. Scull, of the Edison company, has been chosen to fill the vacancy. Mr. Scull was the first secretary of the Patents company. Mr. Pelzer is devoting all his time to his duties as treasurer of the General Film Company.

## VITAGRAPH PLAYER DIES.

Mr. Robert McWade, Sr., a member of the Vitagraph Company, died at his home on Wednesday, March 5th. Mr. McWade has been attached to the Brooklyn studio of the Vitagraph Company for some time and has done some very excellent comedy work for that company. His taking away will leave a gap in the Vitagraph ranks that will not be readily filled.

## SOCIETY LIFE AND UNDERWORLD.

The Exclusive Feature Film Company is offering a three-reel production for state right buyers entitled, "New York Society Life and the Underworld." The story brings in Chuck Conners, notorious as the "Mayor" of Chinatown and shows a number of good scenes of New York's Chinese quarters and the Bowery together with other reputed rendezvous of the denizens of the underworld. There is said to be a number of thrilling scenes in the picture similar to that shown in the accompanying illustration of an exciting chase over house tops in the police raid. Despite the strong title, the company says it has not an offensive incident in its picture.

New York Society Life & Underworld

**Scene in "Society Life and the Underworld."**

## "By Design of Heaven"

### A Hand Colored Gaumont Special Tells a Sweet Story.

By H. C. Judson.

THE motion picture may be successful merely as a thing of beauty, and it may be successful as the narrator of a thrilling tale or as illustrator of a drama. Whether it is better in the one or the other case is still open to discussion and the answer will depend partly on one's temperament; but perhaps all will be agreed that, where it combines the beauty of art and the interest of a good story, it will be most sure to be acceptable to the many. In the story of Yolande, the beautiful lacemaker of Antwerp, are found the human elements that touch and warm the heart and the poetic atmosphere that gives the producer a fine chance to make lovely scenes. Of it, the Gaumont Company has made an offering that will charm all who love a simple story, told in scenes so lovely that some of them seem as fine as any picture could well be. It is in two parts and carefully hand colored.

The story is a miracle tale in the modern style, in kind, something like Maeterlink's more dramatic play, "Sister Beatrice." Set in Holland, its neat costumes (kerchiefs pinned snugly in front of the corsage, Dutch caps of fine lace and wooden shoes) and its quaint backgrounds (interiors looking out on a typical landscape marked by a windmill), keep in the spectator's mind a sense of what is typically Dutch; it may remind him of Delft pottery. As the picture opens, we find Yolande sitting in a little Dutch window which looks out over the sidewalk. She is conversing with a youth who soon turns out to be Peter Claus, an alderman's son. Yolande is not a poverty-stricken girl; her home, where she lives with her father, is pretty and comfortable, with its well-made furniture and its plate-rack; but Peter's father is very rich. This difference in fortunes gives us the situation which has been developed in a simple, truthful way. There is nothing sensational, no harsh colors in the story from first to last.

Scene from "By Design of Heaven" (Gaumont).

Peter's father half consents to the marriage; but demands a dowry of 5,000 guilders, bigger than Yolande's father can give; and so, despite the lovers' sorrow, the happy culmination is postponed. The girl is a lacemaker, no mean occupation in Holland at that time, and we find her among her companions in the home of the master lacemaker where, just outside the windows, the town crier soon proclaims that the queen has offered a grand prize of 5,000 guilders for the best new design of lace during the year. Yolande has more incentive to win the prize than most of the girls and it disturbs her that she can almost, but not quite get clearly before her an original design of a beautiful piece of lace. She carries her troubles to the shrine of Our Lady of the Distaff in the cathedral. The season when the picture opened was summer; now it has become winter and there is snow outside of her window. In the night, while she is asleep, the frost on her casement weaves for her the design. Using this, she wins the prize and having now the required dowry, marries Peter.

It is worth nothing that Susanne Grandais, who plays Yolande, is very pretty; for personal beauty is worth something in a picture. She is not a great actress, but has the faculty of posing naturally and is intelligent. She is certainly pleasing in this part. The whole cast carries the picture through quite acceptably. The sets, which are few, are worthy of the highest commendation. Almost all are studio scenes with painted backgrounds (seen through the windows), of summer and of winter. We weren't sure at first that these were not real landscapes.

## "An American Princess" (Kalem.)

Reviewed by W. Stephen Bush.

THE action of this story is laid in one of the mythical kingdoms of Southeastern Europe, time out of mind the favorite hunting ground of fiction writers. All things are possible in these shadowy realms, and surprises are entirely out of order. With Miss Alice Joyce as the king's daughter we do not care very much about any further geographical researches and are perfectly reconciled to the informal ways which prevail at the court of the fabled king. She falls in love with a young American diplomat, who persuades her to marry him, renounce her royal privileges and come to America. In due course he is rescued from a horde of rapacious creditors, whom he had accumulated in his desire to make his princely wife feel as princely as possible. His financial difficulties are made very credible to the male eye by a sight of gorgeous gowns and dresses which I am sure will charm the eyes of every woman that goes to see this picture. I have not the hardihood to attempt a description in detail, but they are wonderful even to the sight of mere man, and probably fatal to the pocketbook of any one rated in less than six figures.

Scene from "An American Princess" (Kalem).

Scene from "An American Princess" (Kalem).

Who rescues the husband in distress? Why, the American princess, of course. While he has been yielding to temptation and has almost departed from the straight and narrow the princess has pledged her jewels and has paid off the creditors. The ending is happier even than usual. The young man's honor is saved, the American princess has the satisfaction of knowing that she saved him, and the last scene shows husband and wife in the glow of a happy fireside. There is a sweet love story for the young, a bewildering splendor of gowns for the ladies in general, and a heart-warming patriotic appeal to everybody.

# Motion Picture Exhibitors' League

## APRIL 8th—EXHIBITORS DAY.

### A Day of Great Importance, in View of the Threatening Censorship Disturbances Everywhere.

Tuesday, April 8th, has been chosen as the day for all exhibitors throughout the United States and Canada to set a part a tithe of their day's receipts. These receipts from all parts of the land divided between the State and National treasuries will constitute a formidable self-defence fund. On this day every loyal exhibitor is expected to set apart ten per cent. of his gross receipts for the day. Five per cent. of this money should be sent to the treasurer of the state league of the state wherein the exhibitor is doing business; the other five per cent. should be sent to the National Secretary, Mr. C. M. Christenson, 703 Euclid avenue, Cleveland Ohio, to be turned over by him to the National Treasurer.

The question of censorship is looming larger than ever all over the country. The legislature of one state usually copies after the legislature of another state. In Ohio the exhibitors are hoping to head off local censorship boards by passing a law providing for a state board which will simplify the work and lessen the expense.

President Neff is at this writing in New York, working tooth and nail on the censorship proposition. He is busy interviewing legislators, film manufacturers, exhibitors, editors and any other persons of influence who are interested in censorship, one way or the other. He has a perfect schedule of legislative meetings. He knows exactly what time a certain legislative body in a certain city is going to meet, and he makes it a point to be there, wherever it is, if there is anything pertaining to moving pictures on the tapis. Most always when he comes to New York he looks at his watch and ends his visit by saying: "Gentlemen, I must be leaving now as there is a session of the legislative committee in Pennsylvania and I must be on hand." Such is the activity of M. A. Neff in his work for the exhibitor.

Therefore it behooves all loyal and steadfast motion picture exhibitors to observe Tuesday, April 8th—Exhibitors Day. Let each one contribute, with a hearty good will, ten per cent. of that day's gross receipts, and in that way help to roll up a tremendous fund that will settle the censorship question once and for all; settle it not in the politician's way, but in the exhibitor's way.

---

## LEGISLATIVE "CLEAN-UP" IN INDIANA.

President J. M. Rhodes and Secretary A. C. Zaring of the Indiana Motion Picture Exhibitors' League give an account of their work with the law-makers of that state in a communication to the Moving Picture World. Among the principal bills killed was one to establish a state board of censorship. Others were proposed to regulate the business in one way or another, but all were successfully sidetracked. The letter to the World follows in full:

Editor Moving Picture World,
New York, N. Y.

Dear Sir:—The 1913 session of the Indiana legislature is now ended, and the Indiana Motion Picture Exhibitors' League, through its officers and legal department, has succeeded in preventing all unfavorable legislation that would apply to our business, for there were a great many bills presented to the legislature that would have been detrimental to the picture show business and very expensive to the managers, but through the work of the league all these bills were defeated and the picture show business stands now as it did before the legislature convened. No new laws have been passed, and the managers can conduct their business in the future as they have in the past.

The Censorship Bill that we defeated was very unfair and unnecessary and a direct invasion of personal rights. Had this bill become a law the managers would have had to leave it to the censorship board, consisting of a $1,500-a-year man and a $1,000-a-year woman, as to what pictures they could show and what they could not show. This board would have had the power of telling the people of Indiana what they could see in the picture show. A provision was made that a fee of $5 be paid for every reel examined. Even had the manufacturer and the film exchange paid this fee in the first place, we know that the exhibitor would have finally paid this extra charge by having his rental raised.

The bill requiring a high state license was defeated; the regulation "ventilation bill" also died. Mr. Walsh, the Indiana state factory inspector, presented a very drastic "fire bill" to the legislature and made a strong fight to have it passed. It was killed in one committee, and then presented

Members of Cincinnati Local at a Dutch Lunch, Sinton Hotel, Cincinnati, O., March 4.

again by Mr. Walsh. At the second hearing he brought fire chiefs to Indianapolis from all over the state to argue in favor of the passage of this bill. Had Mr. Walsh been successful about 35 per cent. of the Indiana exhibitors would have gone out of business, and the other 65 per cent. would have been compelled to expend several hundred dollars to have complied with the provisions of this proposed law. Besides this, Mr. Walsh would have had vested in himself the power to go into any picture house in the state at any time and stop any show or require any changes that he saw fit. We defeated this bill, and its author, Mr. Walsh, has no more authority over a picture show than any other civilian.

Another bill we defeated was a bill requiring a city fireman in attendance at all picture shows, fireman to be paid by the manager of the show at the rate of $2 a performance.

We were successful in everything we undertook before this legislature except the bill we tried to pass legalizing Sunday picture shows, and in this we feel that a failure was a success, because it required all of the attention of the so-called reformers to defeat this bill, and they didn't get time to prepare and present a bill that they had in mind which would have made it unlawful to operate a picture show or theater on Sunday.

The officers of this league—J. M. Rhodes, president; A. C. Zaring, secretary and treasurer—were in full charge and on duty all the time and with the state league's attorneys, Messrs. Brown and Gronninger, watched each and every move made by the legislature, and feel that the Indiana State League has made a very successful fight and that every exhibitor in the state has been saved a great deal of money.

## CONVENTIONS SCHEDULED.

President Neff of the Motion Picture Exhibitors League of America, announces the following schedule of state conventions. The league of Tennessee will meet in convention at the Tulane Hotel, Nashville, Tenn., on Saturday morning, March 22nd. National Vice-president W. H. Wasserman of Nashville will have full charge of arrangements. Request for information should be addressed to him.

Big preparations are being made for the Exhibitor's League convention of Alabama which will meet at the Hillman Hotel at 10 o'clock Monday, March 24th. There is considerable enthusiasm in Birmingham over the prospective meeting and a large attendance is anticipated. Alex Wall of Birmingham is in charge of the arrangments.

The Motion Picture Exhibitors League of Louisiana will meet in New Orleans on Thursday morning, March 27th. The convention will be held at the Grunewald Hotel commencing at 10 o'clock on the date mentioned. W. H. Gueringer of the Alamo theater, New Orleans will have charge of all arrangements. Louisiana exhibitors are requested to communicate with him.

Mississippi exhibitors will meet in Gulfport, Mississippi on March 28th. Arrangements are being made by National Vice-president Fred Abbley of the New Dixie theater, Gulfport. Mississippi exhibitors are requested to address him for particulars.

The West Virginia Exhibitors League is planning to hold a big convention on the 15th and 16th of April. Secretary L. R. Thomas of Moundsville, Va., is chairman of the committee on arrangements. All West Virginia exhibitors should communicate with him. It is the intention of President Neff to be present at the several conventions, and he expects also to make a visit to the headquarters of the Texas league at Dallas, if possible.

## PRESIDENT NEFF IN TOWN.

President M. A. Neff of the Motion Picture Exhibitors' League of America was in New York last week, looking over the plans for the national convention to be held here in July. He attended a meeting of the convention committee and transacted considerable other business while in town.

## OPERATORS' BALL.

On Sunday evening, March 23d, the International Alliance of Theatrical Stage Employes of Greater New York and vicinity, Local No. 35, which organization is composed of theatrical stage electricians and moving picture operators, will get together and give a pleasant evening to their friends, the occasion being their second annual ball. Among those present will be Charles C. Shay, international president of the alliance, and a number of notable stars now appearing in current successes. From the sale of tickets it is already more than evident that the New Amsterdam Opera House will be taxed beyond its capacity.

## SHE SAW NO COLORED PEOPLE.

J. H. Kempner, chief of the Cincinnati Kinemacolor office, was pestered for passes by the family washerwoman, whose racial interest had been aroused by his advertisement of "the only real colored motion pictures." Finally he gave her some gallery seats, and the next Monday morning when she reported for her regular weekly laundry engagement he inquired:

"Well, Auntie, how did you like the show?"

"'Deed, Mistah Kempnah, dat sutn'ly wuz one fine show, an' dem dresses was just gorgeous; but I didn't see no real cullud folks in de play,—an' I reckon I'm getting too deef to sit in de gallery, 'cause I couldn't hear one word dem actors said!"

## PRESIDENT MACK OF THE MASSACHUSETTS LEAGUE.

By Henry.

Joseph Mack, for the past six years manager of the Hub Theater, Boston, and President of the Massachusetts Branch of the Exhibitors' League, may be truthfully classed as one of the pioneers in the motion picture business, and was a prime mover in the present State Branch. When interviewed, Mr. Mack was in "good form," and we secured a very interesting and instructive story.

Joseph Mack.

Things theatrical have always been his pursuit. Preceeding his advent into the moving picture business, he was for three years with David Belasco's staff in New York. Among some souvenirs that he values is a cigarette case, which was presented to him by Mrs. Leslie Carter on Christmas, 1903. After severing his connection with these forces, he was for a season, manager for Archie L. Shepard, on the New England circuit, then playing one-night stands, with pictures only, at prices that are far in excess to those charged now-a-days. Later on Mr. Mack was manager and lecturer of the Battling Nelson pictures, and of the San Francisco earthquake pictures. After this, Mr. Mack secured the Grand Opera House, Boston, for Sunday nights, and ran straight picture shows, lasting two and one-half hours. As lecturer, manager and film exchange man, there is but very little of the business with which he has not had intimate experience.

Mr. Mack has many pleasing reminiscences of the early days when he did his best to convince the public that there was value, virtue, and much educational merit in the pictures. Mr. Mack is one of the most optimistic and enthusiastic men it has ever been the writer's good fortune to know. He believes in the greatness of motion pictures most sincerely, and he has the unquestioned ability to transmit his ideas to other people. Wherever he happens to be, he is always ready to champion the cause of Cinematography. This optimistic trait of Mr. Mack has stood the New England exhibitors in good stead. It is due in great measure to his efforts, that the Massachusetts exhibitors have their league. Most men would have become discouraged at the utter lack of interest displayed by the majority of exhibitors when the League was first talked of. Not so, with Mr. Mack; he has every faith that the League will surely accomplish great things.

The Massachusetts State Branch is now negotiating for headquarters in the center of the theatrical district of Boston. To co-operate with out-of-town managers, a telephone will be installed, so that after booking his picture program, the manager can communicate with his local house and attend to any business he may desire. The proposed "headquarters," as it is now called, will have an adequate exhibition room, where film exchanges may show their product to League members. "Headquarters" will be a sort of combined business and pleasure place, and should prove a good thing for all concerned.

The fourth regular monthly meeting of the League was held on Tuesday, March 4, 1913, at 694 Washington Street. It was voted to assess the members $10 each to cover necessary expenses, that will be incurred for the acquiring and furnishing of the League's new headquarters. Members who have not sent in their dues to March 1st, are requested to do so at once. More interest should be taken in these monthly meetings, and it is hoped that, no matter what other important business exhibitors may have on hand, that these meetings will take precedence. The officers of the Massachusetts State Branch, Motion Picture Exhibitors' League of America is as follows: Joseph Mack, president; Charles Hodgdon, first vice-president; C. H. Buckley, second vice-president; S. H. Bunce, treasurer, and Alden Washburn, secretary.

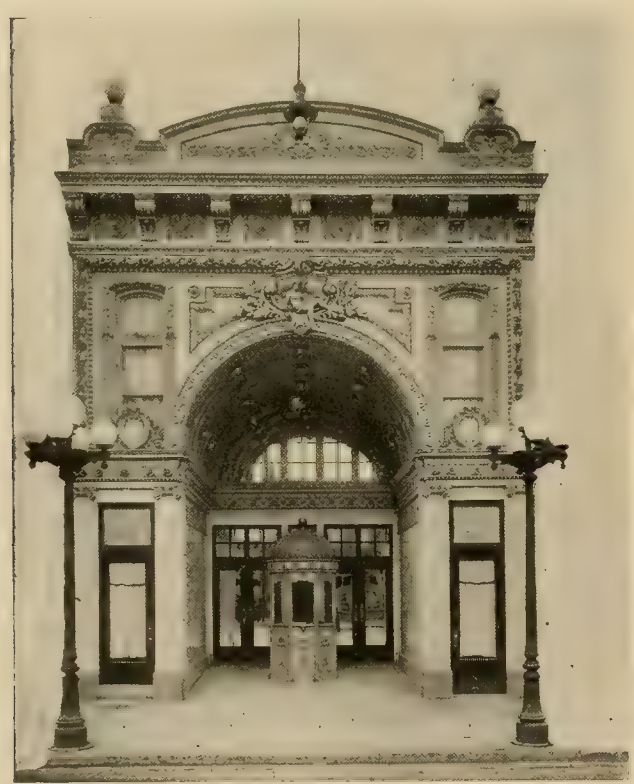
# Among the Picture Theaters

## News and Views of Houses Here and There.

### THE NEW THEATORIUM, MOUNT CARMEL, PA.

ABOUT five years ago L. J. Chamberlain opened the first moving picture theater in Mount Carmel, Pa. It was a small structure with no fancy appointments, but Mr. Chamberlain always gave his patrons the best show of pictures that could be obtained at that time, and his unfailing courtesy and evident wish won him a constantly increasing patronage. Mr. Chamberlain ran the old house, improving it from time to time until several months ago when he entered into negotiations with Dr. W. J. Harvey, the owner of the property, for the enlargement of the theater which he readily consented to. Plans for the new place were drawn by architect W. H. Lee, and work on the enlargement of the house was begun immediately after the plans were presented to Mr. Chamberlain, who passed upon them. The new theater was opened on Thursday, September 26th, 1912.

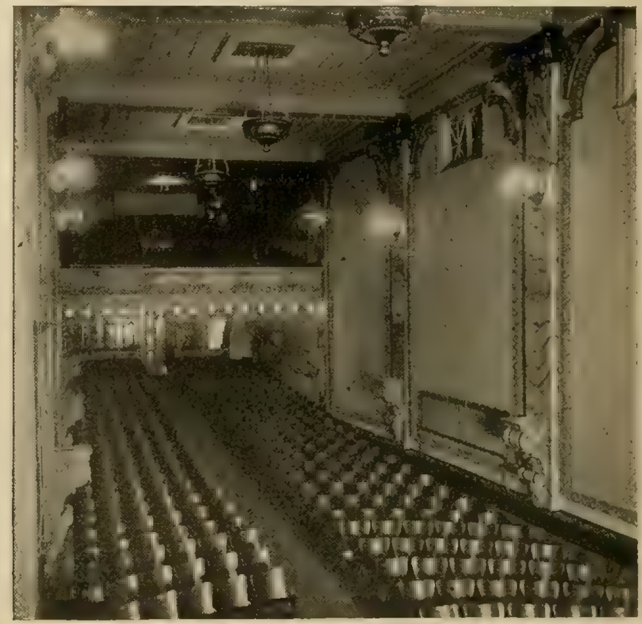
The new house occupies ground measuring twenty-five feet wide by one hundred and fifty feet deep. The front, which is two stories in height, is made up of elaborate and massive ornamental decoration, finished in old ivory. The parquette floor has five hundred seats and on the balcony there are two hundred more, making a total of seven hundred in the entire auditorium.


The Theatorium.

Beautiful indeed is the entrance to the new house as the accompanying engraving will attest. The color scheme of the front is of old ivory. The eighteen foot lobby is walled with nine feet of Vermont marble. The floor is mosaic tiled with the name "Theatorium" inlaid. In the center of the lobby is a beautiful ticket booth, which is studded with hundreds of lights. Two entrance doors are on the right and a corresponding number of exit doors on the left.

The interior decorations are indeed pleasing to the eye. Onyx pilasters mounted with golden capitals and embellished with gilded fan shelves and chandeliers rise majestically between panels of delicately toned colors encircled with massive mouldings done in old ivory and trimmed in gold leaf. The color scheme throughout is ivory, old rose and light green with gold leaf. The wood work is all mahogany finished. An unobstructed view of the picture and stage, which is twenty-eight feet deep, eighteen feet wide and has a proscenium opening of seventeen and a half feet, is to be had from any part of the house.

Singing booths are on each side of the stage, crowned with a semi-circle of colored lights. Along the ceiling are seven immense domes, each containing five one hundred-watt tungsten lights, which cast their light against the ceiling. Not a light is in sight while pictures are being shown and yet the place is never dark, always well illuminated. The right number of exits have been provided for and the ventilation is good.


Interior View of The Theatorium.

### THE STERLING THEATER, SUPERIOR, NEBRASKA.

We publish herewith a photograph of the Sterling theater, Superior, Nebraska, which plays to moving pictures, vaudeville and lectures. The house has a seating capacity of over three hundred.

There are two machines in constant use in the operating room, Power's No. 6a and Pathe. Both are equipped with motors. A mercury arc rectifier was also installed. Mr. E. C. Preston, the proprietor and manager, says that he is well satisfied with the harvest he is reaping from the house and that he could not get along without the Moving Picture World.

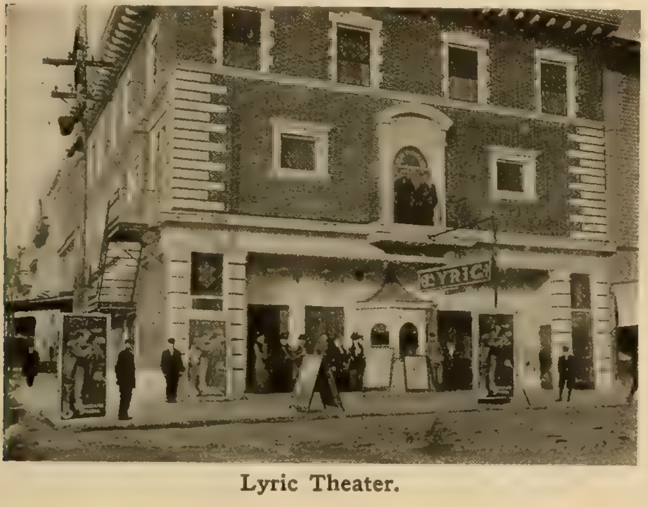
The Sterling Theater.

## THE LYRIC THEATER, SHENANDOAH, PA.

### Representing an Intrinsic Value of $25,000. Built Exclusively for the Exhibition of Moving Pictures.

The accompanying engraving of the new Lyric Theater, which is erected on the site of the old Lyric Theater, located at the corner of Center and Jardin Streets, Shenandoah, Pa., is owned and managed by Richard Dabb, a man who has spent many years in the moving picture business and who has never missed a copy of the Moving Picture World since its first issue. Mr. Dabb's old Lyric Theater brought him in such a good harvest of greenbacks that he thought the people of Shenandoah were deserving of a more handsome theater erected exclusively for the exhibition of moving pictures, so he built the new Lyric at a cost of $25,000. The house stands in the center of the city of Shenandoah, which has a population of about 30,000, and is one of the most thriving cities in the anthracite coal regions.

The new structure has a frontage of 46 feet on Center Street. It is three stories in height and is built of pressed Tuna Valley brick with white terra cotta trimmings. Two large entrance doors lead directly to the auditorium, and the only stairways to climb are those which lead to the balcony. On the parquette floor there are 300 beautiful opera chairs and two hundred in the balcony, making a total seating capacity of 500. Directly above the box office in the lobby the name of the place—Lyric—has been worked in electric lights which, together with the large number of other lights, illuminate the entrance beautifully. Terrazzo flooring, a new process of covering used by Mr. Dabb instead of the conventional tile flooring, extends for a distance of twelve feet into the lobby from the pavement.


Lyric Theater.

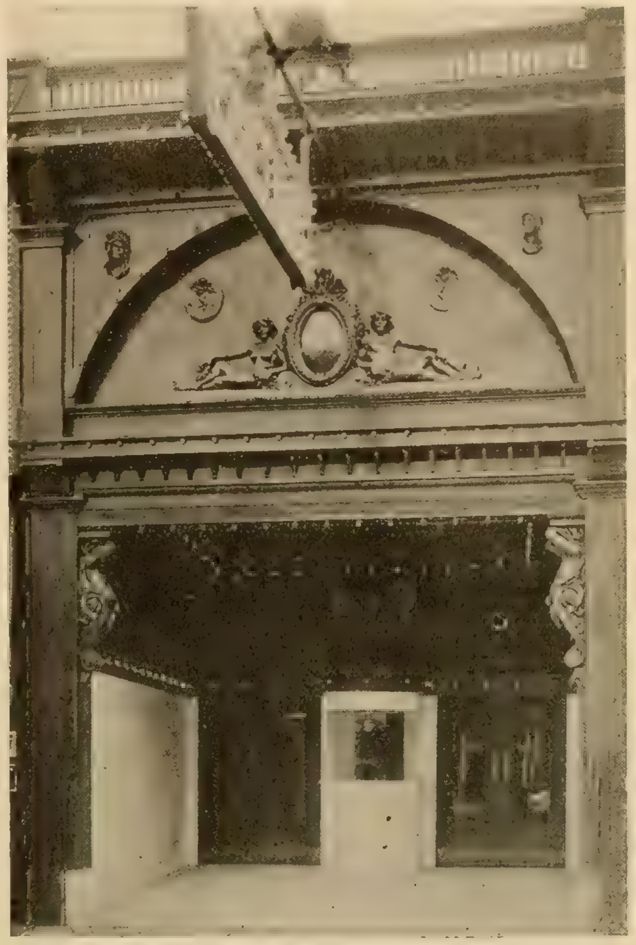
The color scheme of the interior is light and dark green and tan. The wood work is all mahogany finish. Above and on each side of the proscenium arch, which is done in light green and old gold, are several allegorical figures representing drama, art and music. On the ceiling are painted panels in delicately toned colors. The floor of the uaditorium is pitched just enough to enable patrons to see the picture from any seat in the house.

The ventilation and light are perfect in every detail. Suspended from the ceiling are five immense brass domes each containing five 100-watt globes which cast their light against the ceiling. Not an incandescent light can be seen, yet the place is never dark. In the center of the building is a thirty-six-inch ventilating stack which runs the entire length of the building to the roof. Ventilators have also been provided for at the sides of the house. In the operating room there is a Power's No. 6 projection machine. The picture is thrown upon a screen eighteen feet square.

Everything for the benefit of the patrons has been carefully considered and not a thing escaped Mr. Dabb's mind when he had the place designed. He even had installed in various places of the house telephone booths for the convenience of patrons.

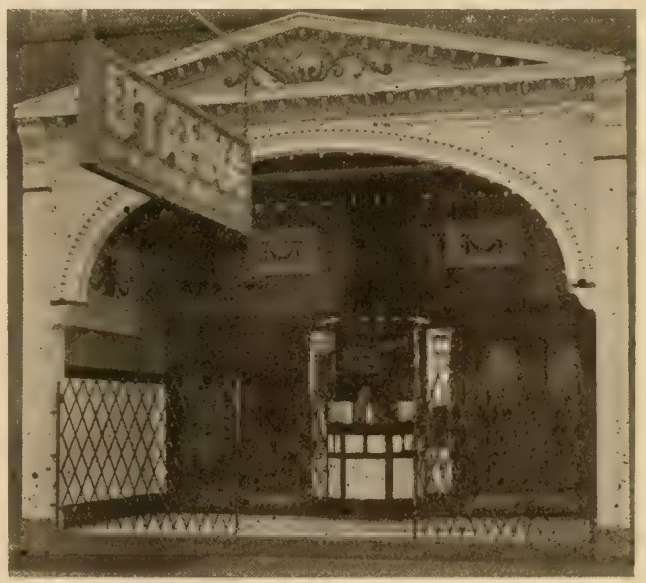
## TWO PHOTOPLAY HOUSES OF COSHOCTON, OHIO.

The accompanying illustration is a view of the front elevation of the Pastime Theater, owned and managed by C. G. Chacos & Brothers. The Pastime is situated at 538 Main Street, Coshocton, and has a seating capacity of 600. It plays to vaudeville and moving pictures and an admission price of five cents is charged. The picture programme is changed daily. It is known as the most beautiful theater in Coshocton. While we have not been furnished with detailed information as to its embellishment, a careful examination of the cut published herewith will no doubt bear out the manager's statement that it is a beautiful house. The name "Pastime" has been worked in the tessellated flooring of the lobby, which is beautifully illuminated.


Pastime Theater.

## THE UTAHNA THEATER.

Another of the theaters owned by C. G. Chacos & Brothers is the "Utahna," a moving picture house located at 549 Main Street, Coshocton. This is a beautiful little moving picture theater with a seating capacity of 300. Its front, as will be seen by the engraving published herewith, is plain but neat and the name "Utahna" has been worked in electric lights which can be seen from a long distance. No posters detract from the plain appearance of the house. The admission price is five cents and the programme is changed daily.


Utalma Theater.

# Manufacturers Advance Notes

## "THE SCRATCH" (Essanay).

Rarely have we seen Augustus Carney to better advantage than in this screamingly funny feature, entitled "The Scratch," booked for release Wednesday, March 26th.

John Walsh, a retired capitalist, invites several of his warmest friends to a week-end party at his magnificent mansion on the Potomac. After the first dinner, which was a memorial occasion in the minds of all who attended, the ladies retired to the balcony, to discuss other women. The gentlemen remained at the table where they enjoyed their cigars. An hour or so later Harry Scott, one of the fortunate or unfortunate guests, whichever you may choose to call him, excused himself, for the purpose of retiring. On his way to his room he met Mrs. Cooper and Miss Henry on the balcony, there they chatted for a while, until the ladies excused themselves, and went to their rooms. Endeavoring to get into his room in the dark, Scott made a terrible mistake by taking Miss Green's room for his own. Thinking Scott an intruder, Miss Green grappled with him, and finally scratched his face severely. The plan of escape which Scott worked with his fellow colleagues, the following morning before breakfast proved a huge success. Miss Green informed the ladies of the household, who had arrived at the breakfast table, some fifteen minutes earlier than the gentlemen, of what had happened the night previous. When Scott entered the dining room with a piece of court plaster on his face, Miss Green was sure she had discovered the guilty party. Her untimely conclusion, however, was cast to the four winds, when eight more gentlemen entered the dining room with court plaster on their faces. This confused Miss Green considerably, until Scott explained his terrible mistake and apologized.

Scene from "The Scratch" (Essanay).

Miss Lillian Drew as Miss Green, played the role admirably, while Augustus Carney, as the shrewd Harry Scott, keeps his audience in a continual uproar.

## KINEMACOLOR OPENS OFFICE IN PROVIDENCE.

On account of the drastic laws of Massachusetts regulating film exchanges, the Kinemacolor Company of America has decided to establish its New England distributing plant in Providence, R. I., instead of in Boston, as originally intended. Heretofore the New England service has been handled through the New York offices direct from the Kinemacolor factory at Whitestone, L. I. Fine new offices are being fitted up in the new Steinert Building, 509 Westminster Street, Providence, and within two weeks the bulk of the New England business will be handled from that city.

## "DEEDEE'S BLIND MASTER" (Pathe).

A drama in which the leading character is helplessly blind is sure to touch the heart, and a story that touches the hearts of an audience is certain to win unstinted applause. This fact established, the Pathe film entitled "Deedee's Blind Master," released March 20, is worthy of special notice. Aside from this feature, it will appeal to all lovers of animals, as Deedee is a little fox terrier, the faithful companion of the blind man, that will win a wealth of sympathy by frequent flashes of almost human intelligence.

Deedee is "general manager" of Blind Bill's newsstand, acting as cashier and rendering numerous little assistances. While groping his way about the street one day, Bill is struck by a motorcar. Although not mortally injured, Bill is taken to a hospital. The owner of the automobile, to make amends for the injury, gives the hospital surgeons instructions to do everything they can to restore Bill's sight. A renowned eye specialist is placed in charge of the case and performs a delicate operation. The operation is successful. Bill is the happiest man in the world, but Deedee does not share his happiness. The faithful dog finds that his services are no longer necessary and disappears. Bill's long search for Deedee is rewarded by finding him attending to the wants of a cripple—an unfortunate really in need of his services.

Scene from "Deedee's Blind Master" (Pathe).

A well-selected cast, enacting the story with unusual ability, coupled with perfect photography, make it advisable that every exhibitor book this film.

## HANDLING GAUMONT FEATURES.

Gaumont state right features are being handled by the Prince Feature Film Company of Philadelphia, for Eastern Pennsylvania Southern New Jersey, Maryland, District of Columbia and Virginia. The American Feature Film Company, of St. Louis, has purchased the Gaumont "White Glove Band" and "The Race for the Millions." The M. & F. Feature Film, of Chicago, is preparing for extensive bookings on the Gaumont feature "By Design of Heaven." The Buckeye Film Company, of Ohio, has had considerable success with the Gaumont animal feature "In the Claws of the Leopard." The Gaumont sales department is making arrangements to place its feature productions in western Pennsylvania and Virginia.

## A. H. WOODS GETS INJUNCTION.

In the case of the Miracle Film Company against the New York Film Company, Justice Lehman has granted an injunction against the defendant company, forbidding it from selling pictures representing "The Miracle," pending the determination of an action to decide who has the prior right to the title. The Miracle company owns the pictures purchased by A. H. Woods.

### "TAMANDRA, THE GYPSY" (Lubin).

A very romantic Romany story with a vein of pathos all through The chief characters are impulsive and true to the types that make tales. Not vicious but rather pitiful. The picture is made in Florida and has a romantic setting. It is a two reel Lubin Special and doubtless will be one of the successes of the season.

Walter Clark, who is tacitly engaged to his cousin Beatrice Irving, visits a gypsy camp and falling in love with Tamandra, a beautiful gypsy, marries her. James Irving, the uncle turns Walter and his wife adrift and for a time they live in poverty. Tamandra then leaves her husband and joins her tribe. She has a child and to prevent her husband from following her she causes a notice to be published announcing her death. Walter's uncle sees the notice and invites the nephew to return and he and Beatrice renew their engagement. They are about to be married and Tamandra hearing of it sends a letter of congratulations, which is received at the wedding ceremony. The shock induces Walter to renounce the world and he enters a monastery. Beatrice takes up the world task and becomes a slum worker. One day she is attracted by a child who takes her to his mother, Tamandra, who is dying. Beatrice takes the child and finding the father agrees to bring the boy up as her own, while he continues faithful to his "monk" vow.

Scene from "Tamandra, the Gypsy" (Lubin).

---

### "THE NEW FILM ACTOR" (Great Northern).

In this clever little comedy subject the beholder is given an opportunity to view the inner workings of an up-to-date moving picture studio. The action takes place in one of the studios of the Great Northern Film Company, and the action is filled with wholesome fun. Fred is the hero and is anxious to become a film actor. But after being given a trial he makes so many blunders and spoils so many pictures that he is ordered out of the studio. He perseveres, however, and is told that if he fulfills the requirements of the company he will be engaged. Then we see him falling out of a balloon, being run over by a railroad train, drinking prussic acid and doing many other seemingly impossible feats. When he returns to the studio in a wheelbarrow the producer decides that Fred has in him the makings of a robust film actor, and consequently he is engaged. The Great Northern players are seen at their best in this comedy, and each member of the cast takes more than ordinary interest in the production because of the familiar surroundings of the studio and plant.

---

### ERMETE NOVELLI IN PICTURES.

Mr. Edward Barry, American representative for the Ambrosio Company, is in receipt of a cable from the home office of his company to the effect that Ambrosio has made a long time contract with the famous Italian tragedian, Ermete Novelli, who will appear in a series of elaborate productions written especially for him and his company. It will be remembered that Signor Novelli paid a visit to America during the theatrical season of 1907, appearing in several of the larger cities with his company in repertoire. Signor Novelli's work was commented upon at that time as highly artistic, and it may be expected that a series of motion pictures with the distinguished player in the cast will be of the most entertaining character.

**EXHIBITORS**

**NEW YORK STATE**
**AND**
**GREATER NEW YORK**

WE BEG TO ANNOUNCE THAT WE HAVE PROCURED FROM THE

**FAMOUS PLAYERS FILM COMPANY**

THEIR PRODUCTION OF

**JAMES K. HACKETT**

IN

**"THE PRISONER OF ZENDA"**

**Licensed by the Motion Picture Patents Co.**

This picture was produced under the personal direction of *Mr. Daniel Frohman.*

The best trade critics say it is the *strongest* and most *elaborate* feature ever produced.

Opens at "Loew's" Theatres for an indefinite period beginning March 24, 1913.

FOR BOOKINGS
WIRE, WRITE OR CALL

**WM. L. SHERRY**
**FEATURE FILM CO., Inc.**
PHONE 5576 BRYANT
**Suite 301 Times Building, N. Y. C.**

PAPER, HERALDS, PHOTOS & LOBBY DISPLAYS IN KEEPING WITH THE CHARACTER OF THIS MASTERPIECE

# Calendar of Independent Releases

## Universal Film Mfg. Co.—Current Releases.

### SUNDAY, MARCH 16th, 1913.
REX—An Empty Box (Drama)
CRYSTAL—Calicowan (Comedy)
CRYSTAL—Who's the Goat? (Comedy)
ECLAIR—When He Wants a Dog, He Wants a Dog (Comedy)
ECLAIR—The Lizards (Natural History)

### MONDAY, MARCH 17th, 1913.
IMP—Kathleen Mavourneen (3-reel Drama)
NESTOR—The Village Choir (Comedy)
CHAMPION—The Honeymoon Lodging (Comedy)...

### TUESDAY, MARCH 18th, 1913.
GEM—Billy Wins (Comedy)
BISON—The Battle of Bull Run (3-reel Drama)

### WEDNESDAY, MARCH 19th, 1913.
NESTOR—Her Friend, the Bad Man (Drama)
POWERS—The Downfall of Uriah Snoop (Comedy)...
ECLAIR—For Better or For Worse (2-reel Drama)....
UNIVERSAL—The Animated Weekly No. 54—1913—(Topical)

### THURSDAY, MARCH 20th, 1913.
IMP—The Satchel Game (Drama)
REX—Was She To Blame (Drama)
FRONTIER—Branded By His Brother's Crime (Drama)

### FRIDAY, MARCH 21st, 1913.
NESTOR—Roses of Remembrance (Drama)
POWERS—By the Curate's Aid (Comedy-Drama)
VICTOR—The Younger Sister (Drama)

### SATURDAY, MARCH 22nd, 1913.
IMP—Saved By Parcel Post (Comedy)
IMP—Leo's Love Letter (Comedy)
BISON—The Return of Thunder Cloud's Spirit (2-reel Drama)
MECCA—The Lineman and the Reformer (Drama)....

## ADVANCE RELEASES.

### SUNDAY, MARCH 23rd, 1913.
REX—The Peacemaker (Drama)
CRYSTAL—Lovers Three (Comedy)
CRYSTAL—His Twin Brother (Comedy)
ECLAIR—Business Must Not Interfere (Comedy)
ECLAIR—The Dytiscus (Scientific)

### MONDAY, MARCH 24th, 1913.
IMP—Damages in Full (Drama)
NESTOR—Their Combination Suit (Comedy)
NESTOR—Dad's Stenographer (Comedy)
CHAMPION—An Interrupted Suicide (Comedy)
CHAMPION—A Trim and a Shave (Comedy)

### TUESDAY, MARCH 25th, 1913.
GEM—Billy's Mistaken Overcoat (Comedy)
101-BISON—The Light in the Window (Two Reels—Dr.)

### WEDNESDAY, MARCH 26th, 1913.
NESTOR—Forcing the Issue (Drama)
POWERS—Having Their Pictures Taken (Comedy)....
ECLAIR—A Night of Anguish (Two Reels—Drama)...
UNIVERSAL—The Animated Weekly No. 55 (Topical)

### THURSDAY, MARCH 27th, 1913.
IMP—To Reno and Back (Comedy)
REX—The Great Ganton Mystery (Two Reels—Drama)
FRONTIER—The Tenderfoot's Turn (Drama)

### FRIDAY, MARCH 28th, 1913.
NESTOR—The Mining Expert's Ordeal (Drama)
POWERS—The Calling of Louis Mona (Two Reels—Drama)
VICTOR—That Boy from Missouri (Comedy)

### SATURDAY, MARCH 29th, 1913.
IMP—Innocent Dad (Comedy)
IMP—Nervous Leo (Comedy)
BISON—The Half-Breed Parson (Two Reels—Drama).
MECCA—The Criminals (Drama)

## Mutual Film Corporation—Current Releases,

### SUNDAY, MARCH 16th, 1913.
MAJESTIC—Frau Van Vinkles Crullers (Comedy)
THANHOUSER—Babies Prohibited (Comedy)

### MONDAY, MARCH 17th, 1913.
EXCELSIOR—Her Dreams of Yesterday (Drama)....
AMERICAN—When a Woman Won't (Drama) 1000
KEYSTONE—Love and Pain (Comedy)
KEYSTONE—The Man Next Door (Comedy)

### TUESDAY, MARCH 18th, 1913.
MAJESTIC—The City Fellow (Drama)
THANHOUSER—The Heart of a Child (Drama)

### WEDNESDAY, MARCH 19th, 1913.
RELIANCE—The Judge's Vindication (2-reel Drama)..
BRONCHO—The Pride of the South (3-reel Drama)....

### THURSDAY, MARCH 20th, 1913.
AMERICAN—The Lesson (Drama) 1000
KEYSTONE—A Wife Wanted (Comedy)
KEYSTONE—The Rube and the Baron (Comedy)....
MUTUAL—The Suitor and the Monkey (Comedy)
MUTUAL—Cossacks in the Ural Country (Military)....
MUTUAL—Mutual Weekly No. 12 (Topical)

### FRIDAY, MARCH 21st, 1913.
KAY-BEE—A Frontier Wife (Drama)
THANHOUSER—Won at the Rodes (Drama)

### SATURDAY, MARCH 22nd, 1913.
AMERICAN—An Eastern Flower (Drama)
RELIANCE—The Grafters (Comedy)

## ADVANCE RELEASES.

### SUNDAY, MARCH 23rd, 1913.
MAJESTIC—The Wrong Miss Wright (Comedy)
THANHOUSER—(Title Not Reported)

### MONDAY, MARCH 24th, 1913.
EXCELSIOR—The Legends of the Everglade (Drama)
AMERICAN—Cupid Never Ages (Comedy-Drama) 1000
KEYSTONE—Jenny's Pearls (Comedy)
KEYSTONE—The Chief's Predicament (Comedy)

### TUESDAY, MARCH 25th, 1913.
MAJESTIC—The Prima Donna's Cat (Comedy)
THANHOUSER—(Title Not Reported)

### WEDNESDAY, MARCH 26th, 1913.
RELIANCE—His Day of Freedom (Comedy)
BRONCHO—The Iconoclast (Three Reels—Drama)...

### THURSDAY, MARCH 27th, 1913.
AMERICAN—Lonesome Joe (Drama) 1000
KEYSTONE—(Title Not Reported)
MUTUAL—Willie and the Old Suitor (Comedy)
MUTUAL—On the Roads of Ceylon (Scenic)
MUTUAL—Mutual Weekly No. 13 (Topical)

### FRIDAY, MARCH 28th, 1913.
KAY-BEE—Texas Kelly at Bay (Drama)
THANHOUSER—(Title Not Reported)

### SATURDAY, MARCH 29th, 1913.
AMERICAN—Calamity Anne's Beauty (Comedy) 1000
RELIANCE—The Half-Wit (Drama)

## Film Supply Co.—Current Releases.

### MONDAY, MARCH 17th, 1913.
RYNO—Memories of Long Ago (Drama)

### TUESDAY, MARCH 18th, 1913.
GAUMONT—The Sovereign Soul (Drama)
GAUMONT—The Butterfly (Scientific)

### WEDNESDAY, MARCH 19th, 1913.
GAUMONT—Gaumont's Weekly No. 54 (Topical)
RAMO—The Dividing Line (Comedy)
SOLAX—In the Wrong Flat (Comedy)

### THURSDAY, MARCH 20th, 1913.
GAUMONT—Simple Simon Suffers Sorely (Comedy)..
GAUMONT—Vichy and Its Waters (Scientific)
PILOT—Till Death Us Do Part (2-reel Drama)

### FRIDAY, MARCH 21st, 1913.
LUX—Miss Simpson's Jewels (Comedy) 555
LUX—Pat Wishes to Economize (Comedy) 400
SOLAX—The Way of the Transgressor (Drama)

### SATURDAY, MARCH 22nd, 1913.
GAUMONT—(An Educational and Topical Subject)...
GREAT NORTHERN—The New Film Actor (Comedy)
GREAT NORTHERN—The Port of Copenhagen (Scenic)

## ADVANCE RELEASES.

### MONDAY, MARCH 24th, 1913.
RYNO—The Sea Waif (Drama)

### TUESDAY, MARCH 25th, 1913.
GAUMONT—The Lure of the Lorelei (Drama)
GAUMONT—Sea Anemones (Oceanography)

### WEDNESDAY, MARCH 26th, 1913.
GAUMONT—Gaumont's Weekly No. 55 (Topical)
RAMO—The Grip of Jealousy (Drama)
SOLAX—Burstup Homes' Murder Case (Comedy)....

### THURSDAY, MARCH 27th, 1913.
GAUMONT—The Amateur Sleuth (Comedy)
GAUMONT—Hypnotizing Hannah (Comedy)
PILOT—When Lincoln Was President (Hist. Drama)..

### FRIDAY, MARCH 28th, 1913.
LUX—The Man Eater (Drama) 1000
SOLAX—The Climax (Drama)

### SATURDAY, MARCH 29th, 1913.
GAUMONT—(An Educational and Topical Subject)....
GREAT NORTHERN—(Title Not Reported)

# Mutual Film Corporation

## Rental Offices Covering the Entire Country
## Executive Offices at 60 Wall St., New York

## The Mutual Program Is *The Very Best* Because:

1. It is founded exclusively on a basis of quality. It releases every week films which have never been equalled in the history of the film business.

2. Quality has never been sacrificed for quantity. A basic program of 21 reels is better than forty or forty-five reels of which the greater portion is below standard.

3. PROTECTION IS AFFORDED MUTUAL EXHIBITORS. The Mutual Film Corporation is content to do a measure of business merited by its commercial value. An exhibitor securing Mutual Service can feel safe that he will not wake up some morning and see his competitor running an earlier run of pictures than he.

4. The value of Mutual Films is attested by the fact that some of the largest theaters in the country have broken all their previous house records with them.

5. The multiple reel features are unequalled by any program on earth. An exhibitor need but compare the Mutual Features with others to be convinced. There are more two and three reel features released regularly than any competitive program. (See list below.)

6. The policy of the Mutual Film Corporation in purchasing its films places the world's markets at its feet. These films are bought on an exclusive basis.

7. The Mutual Film Corporation is the sole agent in the United States and Canada for such popular and leading brands of film as THANHOUSER, KAY-BEE, BRONCHO, KEYSTONE, RELIANCE, AMERICAN, MAJESTIC, EXCELSIOR, MUTUAL EDUCATIONAL, MUTUAL WEEKLY.

8. The Mutual Method of doing business is the only safe one for the exhibitor. He can advertise a coming feature as heavily as he wishes, and not fear that his thunder will be stolen by his competitor, who will book the same film a day or two in advance.

9. Customers are not taken on promiscuously. Before service is contracted for we assure ourselves that we can take care of you and protect you. If you are not a Mutual Exhibitor you should lose no time in ascertaining if your territory is open. DO IT NOW!

| | | | |
|---|---|---|---|
| **RELIANCE** | "The Judge's Vindication" | April | 2 |
| **BRONCHO** | "The Iconoclast" (3) | March | 26 |
| **THANHOUSER** | "Cymbeline" | March | 25 |
| **BRONCHO** | "The Pride of the South" (3) | March | 19 |
| **RELIANCE** | "The Vengeance of Heaven" | March | 19 |
| **KAY-BEE** | "The Sergeant's Secret" | March | 14 |
| **BRONCHO** | "The Sins of the Father" | March | 12 |
| **KAY-BEE** | "The Lost Despatch" | March | 7 |
| **BRONCHO** | "The Barrier" | March | 5 |
| **RELIANCE** | "The Man from the Outside" (3) | March | 5 |
| **BRONCHO** | "The Lure of the Violin" (3) | February | 26 |
| **THANHOUSER** | "Sherlock Holmes Solves the Sign of the Four" | February | 25 |
| **MAJESTIC** | "The Message in the Cocoanut" | February | 25 |
| **KAY-BEE** | "The Counterfeiter" | February | 21 |
| **RELIANCE** | "The Bells" | February | 19 |
| **BRONCHO** | "The Sharpshooter" | February | 19 |
| **BRONCHO** | "The Wheels of Destiny" (3) | February | 12 |
| **KAY-BEE** | "The Favorite Son" | February | 7 |
| **RELIANCE** | "The Strike Leader" | February | 5 |
| **BRONCHO** | "When Life Fades" | February | 5 |
| **AMERICAN** | "Andrew Jackson" | February | 3 |
| **KAY-BEE** | "When Lincoln Paid" | January | 31 |
| **BRONCHO** | "The Struggle" | January | 29 |
| **THANHOUSER** | "The Dove in the Eagle's Nest" | January | 28 |
| **KAY-BEE** | "The Mosaic Law" | January | 24 |
| **RELIANCE** | "The Open Road" | January | 22 |
| **BRONCHO** | "A Shadow of the Past" | January | 22 |
| **KAY-BEE** | "The Little Turncoat" | January | 17 |
| **BRONCHO** | "A Bluegrass Romance" | January | 15 |
| **KAY-BEE** | "The Paymaster's Son" | January | 10 |
| **BRONCHO** | "In the Ranks" | January | 8 |
| **KAY-BEE** | "The Great Sacrifice" | January | 3 |
| **BRONCHO** | "The Burning Brand" | January | 1 |
| **RELIANCE** | "Duty and the Man" | January | 1 |
| **KAY-BEE** | "The Law of the West" (3) | December | 27 |
| **THANHOUSER** | "The Star of Bethlehem" (3) | December | 24 |
| **KAY-BEE** | "The Dead Pays" | December | 20 |
| **RELIANCE** | "Fires of Conscience" | December | 18 |
| **BRONCHO** | "His Sense of Duty" | December | 18 |
| **KAY-BEE** | "Blood Will Tell" | December | 13 |
| **THANHOUSER** | "Aurora Floyd" | December | 10 |
| **KAY-BEE** | "For the Cause" | December | 6 |
| **RELIANCE** | "Old Mademoiselle's Secret" | December | 4 |
| **BRONCHO** | "His Squaw" | December | 4 |

# Calendar of Licensed Releases.

## Current Releases.

### MONDAY, MARCH 17th, 1913.

BIOGRAPH—The Power of the Camera (Comedy)....
BIOGRAPH—A Delivery Package (Comedy)..........
EDISON—Kathleen Mavourneen (Drama) ............1000
KALEM—The $20,000 Corot (Drama)...............1000
LUBIN—Greed for Gold (Drama)...................1000
PATHE—Pathe's Weekly No. 12 (Topical)...........
PATHE—Notre Dame (Special 3-reel Drama).........
SELIG—Love Before Ten (Comedy-Drama)...........1000
VITAGRAPH—The Mouse and the Lion (Drama)......1000

### TUESDAY, MARCH 18th, 1913.

CINES—Their Country Relation (Comedy)............ 400
CINES—Who's Champion Now? (Comedy)........... 600
PATHE—The Vengeance of the Kabyle (Drama)......
EDISON—The Portrait (Drama) ....................1000
ESSANAY—The Housekeeper of Circle C (Comedy)...1000
LUBIN—Dolore's Decision (Drama)..................1000
SELIG—Turn Him Out (Comedy).........................
SELIG—Peking, China (Scenic) .......................
VITAGRAPH—The Birthday Gift (Drama)............
VITAGRAPH—According to Advice (Comedy)........

### WEDNESDAY, MARCH 19th, 1913.

ECLIPSE—An Innocent Offender (Drama)............1000
EDISON—Mother's Lazy Boy (Comedy)...............1000
ESSANAY—Finnegan (Comedy) .......................1000
KALEM—Prisoners of War (Drama)..................1000
PATHE—The Escape (Drama) .........................
SELIG—The Sheriff of Yavapai County (Drama).......1000
VITAGRAPH—The Strength of Men (Special 2-reel Drama) ..........................................2000
VITAGRAPH—The House in Suburbia (Drama)......1000

### THURSDAY, MARCH 20th, 1913.

BIOGRAPH—Near to Earth (Drama).................
ESSANAY—The Tale of a Clock (Comedy)............1000
LUBIN—Jim, the Burglar (Comedy)..................
LUBIN—Mr. Jinks Buys a Dress (Comedy)...........
MELIES—Honor Thy Mother (Drama)................1000
PATHE—Deedee's Blind Master (Drama).............
SELIG—The Ex-Convict (Drama) ....................1000
VITAGRAPH—The Wonderful Statue (Com.-Drama)..1000

### FRIDAY, MARCH 21st, 1913.

PATHE—Rastus Loses His Elephant (Comedy)........
PATHE—The Death Head Moth (Nat. Hist.)..........
EDISON—The Dean's Daughters (Drama)............1000
ESSANAY—The Pathway of Years (Drama)..........1000
KALEM—The Answered Prayer (Drama).............
KALEM—The Celery Industry in Florida (Industrial)..
LUBIN—Friend John (Drama) .......................
LUBIN—Tamandra, the Gypsy (Special 2-reel Dr.)....2000
SELIG—The Dancer's Redemption (Drama)...........1000
VITAGRAPH—A Matter of Matrimony (Comedy).....1000
VITAGRAPH—Mine Rescue Work of American Red Cross Society (Educational) .....................

### SATURDAY, MARCH 22nd, 1913.

BIOGRAPH—Fate (Drama) ...........................
CINES—Life In Somaliland, East Africa (Typical)..... 200
CINES—A Motorcar Romance (Drama) ................ 800
EDISON—The Risen Soul of Jim Grant (Drama).......1000
ESSANAY—Broncho Billy's Sister (Drama)...........1000
KALEM—The Honor System (Drama)................1000
KALEM—The Battle of Bloody Ford (Special 2-reel Drama) ..............................................2000
LUBIN—Pete, the Artist (Comedy)...................1000
PATHE—When They Were Kids (Drama)............
VITAGRAPH—Belinda, the Slavey (Comedy-Drama)..1000

## Advance Releases.

### MONDAY, MARCH 24th, 1913.

BIOGRAPH—A Welcome Intruder (Drama)...........
EDISON—The Long and Short of It (Comedy)........ 400
EDISON—Tea and Toast (Comedy)..................... 600
KALEM—The Attack at Rocky Pass (Drama).........1000
LUBIN—A Moonshiner's Wife (Drama)...............1000
PATHE—Pathe's Weekly No. 13 (Topical).............
SELIG—Pauline Cushman, the Federal Spy (Special—Two Reels—Drama) ..............................2000
SELIG—The Old Clerk (Drama).......................1000
VITAGRAPH—Brother Bill (Drama)...................1000

### TUESDAY, MARCH 25th, 1913.

CINES—He Needed the Money (Comedy)..............1000
PATHE—The Babes in the Woods (Juvenile)..........
EDISON—Bread on the Waters (Drama)..............
ESSANAY—The Sheriff's Honeymoon (Comedy).......1000
LUBIN—The Fixer (Comedy)..........................
LUBIN—Such an Appetite (Comedy)...................
SELIG—The Scales of Justice (Drama)...............1000
VITAGRAPH—Dick, the Dead Shot (Comedy).........

### WEDNESDAY, MARCH 26th, 1913.

ECLIPSE—Fjords and Waterfalls of Norway (Scenic).. 300
ECLIPSE—The Crab and Lobster Industry (Industrial) 350
ECLIPSE—He Saw the Point (Comedy)................ 350
EDISON—The Unprofitable Boarder (Comedy).........1000
ESSANAY—The Scratch (Comedy)....................1000
SELIG—The Life Timer (Drama).......................
SELIG—Shanghai, China (Scenic).....................
PATHE—The Gate She Left Open (Drama)............
PATHE—The Moonshiner's Last Stand (Special—Two Reels—Drama) ...........................
KALEM—The Face at the Window (Drama)..........1000
VITAGRAPH—Love Laughs at Locksmiths (Comedy).
VITAGRAPH—In Old Quebec (Scenic)................

### THURSDAY, MARCH 27th, 1913.

BIOGRAPH—The Old Gray Mare (Comedy)..........
BIOGRAPH—All Hail to the King (Comedy)..........
ESSANAY—The Trail of the Itching Palm (Comedy)..1000
LUBIN—Memories of His Youth (Drama)............1000
MELIES—Hinemoa (Drama) ..........................1000
PATHE—The Sheriff's Reward (Drama)...............
PATHE—The Chateau of Chambord (Scenic)..........
SELIG—The Food-Chopper War (Comedy-Drama).....1000
VITAGRAPH—Getting Up a Practice (Comedy).......1000

### FRIDAY, MARCH 28th, 1913.

PATHE—Crabs and Lobsters (Industrial).............
PATHE—The Tobacco Culture in Cuba (Agricultural)..
EDISON—A Way to the Underworld (Being the Ninth Story of "What Happened to Mary") (Drama)......1000
ESSANAY—The Hero-Coward (Drama)...............1000
KALEM—The "Fired" Cook (Comedy)................
KALEM—The Cat and the Bonnet (Comedy)..........
LUBIN—The Gift of the Storm (Drama)...............1000
SELIG—Sally in Our Alley (Drama)...................1000
VITAGRAPH—Scenes in Japan (Scenic)...............
VITAGRAPH—The Modern Prodigal (Special — Two Parts—Drama) ....................................2000

### SATURDAY, MARCH 29th, 1913.

BIOGRAPH—The Sheriff's Baby (Drama).............
CINES—Glimpses of Naples and Vicinity (Scenic)...... 450
CINES—Spirits of Youth (Comedy)................... 550
EDISON—Between Orton Junction and Fallonville (Dr.)1000
KALEM—The Wartime Siren (Drama)...............1000
LUBIN—Heroes One and All (Special—Two Reels—Drama) ..........................................2000
LUBIN—In the Land of the Cactus (Drama)..........1000
PATHE—The Hardup Family's Bluff (Comedy)........
VITAGRAPH—The Two Brothers (Drama)............
VITAGRAPH—Tenyo Mari (Educational)..............

QUALITY POST-CARDS
Send 25c. in stamps for 35 different samples sent post paid.
200 Universal, Association, Mutual Players 200 to select from.

LICENSED POSTERS
Biograph, Kalem, Lubin and Vitagraph one-sheets 10c., all others 15c. each. Vita. three-sheets 30c., all others 35c. each. A. B. C. six-sheets 65c., others 75c. each.

PRINTING
Send for samples and prices. We include cuts of actual scenes on all Licensed 2 and 3 reel features.

ASSORTED POSTERS
Indian, Cowboy, Western, Military, Dramatic, Comedy, Biblical, Mexican and all other scenes suitable for pictures. Any assortment. No two alike 6c. a sheet postage prepaid.

Agents wanted in the United States and Canada
"IF IT'S ANYTHING TO ADVERTISE A PICTURE THEATRE, WE HAVE IT."
EXHIBITORS' ADVERTISING & SPECIALTY CO. Arthur D. Jacobs, Pres. & Gen. Mgr. 30 Union Square, N. Y.
Write for free Catalogue and Advertising Matter.

# A Few States—Mighty Few—are Still Unsold

*for the*

## GREATEST "FEATURE" FILM EVER PRODUCED

KALEM'S

# "FROM THE MANGER TO THE CROSS"

A REVERENT BIBLICAL STORY IN FIVE REELS

**WHO WANTS THEM? WRITE, WIRE OR CALL!**

## General Film Company

200 Fifth Avenue ∴ ∴ ∴ New York

# LICENSED FILM STORIES

## SELIG.

**THE OLD CLERK** (Mar. 24).—An old bookkeeper looses his life-long position through a change in management of the firm for which he has worked. The son of the owner is made manager. He is an up-to-date chap with little respect for old people. He proceeds to clean the establishment of all its "fossils." He starts with the ancient janitor and ends with old Woodcroft, the trusted clerk. Old Woodcroft has especially provoked the young manager by always referring to a note-book when working the combination on the vault door. Young Morton finally takes the note-book away from the clerk, and tears up the leaf on which is registered the combination, telling the old man that a business man of modern training can remember such trifles in his head after one glance at the numbers.

Woodcroft is terribly depressed by his discharge. He broods until he is obsessed with the idea that he will shoot himself at exactly one o'clock. In the meantime the elder Morton, while arranging the final details of turning the business over to his son, has gone into the vault with some papers. The new janitor, eager to show his prowess, polishes the vault door with a rag and during the process closes the door and accidentally throws the lock. The elder Morton is imprisoned. The son cannot remember the combination, despite his boast. He rushes to get old Woodcroft. The latter is interrupted just before the clock strikes his hour of doom, and the old man manages to remember the vault combination in time to save Morton.

**THE SCALES OF JUSTICS** (Mar. 25).—"Honest" John Kennedy is presented with a medal, for efficiency and bravery, by the board of police commissioners. He becomes engaged to Polly McGuire, and, by so doing incurs the revengeful enmity of "Slippery" Jim Quinn, the political boss of the ward in which Polly lives. Quinn, who has eyes for Polly, much to that young woman's displeasure, threatens to undo Kennedy before another week has passed. He plans a frame up on Kennedy, and with the aid of a marked fifty dollar bill, and the services of a well known crook manages to place Kennedy in such an embarrassing position that the policeman, although innocent, is discharged from the force for accepting a bribe. Now Polly turns against him, believing him to be dishonest. Through a strange chain of circumstances, Kennedy rescues the wife and child of the crook who implicated him and causes his discharge. Moved by the occasion the crook gives Kennedy the evidence necessary to convict Quinn, the man higher up, and reinstate himself in his old position on the force, after which Polly again returns her love and hand.

**THE LIFE TIMER** (Mar. 26).—Steve and Tom are rivals for the hand of Mona. She prefers Steve; they become engaged and are later married. On the night of the wedding Tom in a jealous rage, is about to kill Steve, but changes his mind when he sees how slim his chances are to make a get-a-way. He decides, however, to waylay Steve the next day. He ambushes himself in the rocks above the trail that Steve is traveling, and, at an opportune time, fires three shots at his enemy. His shots all miss the mark, and Steve, turning quickly, sees Tom and fires back. Steve's bullet is fatal and Tom in falling drops his gun which becomes lodged in a crevice a hundred feet or so below the body. When Tom's body is found and no weapon discovered, Steve is convicted of having deliberately killed his former rival. He is sentenced to life imprisonment and the shock nearly kills his wife. She becomes very ill, and in her delirium sees a vivid picture of the shooting. In a state of somnambulism she walks to the spot where Tom's gun is hidden, recovers it and returns to the house. With this new evidence she manages to secure Steve's freedom.

**SHANGHAI, CHINA** (Mar. 26).—Another interesting subject in the series of Selig travelogues.

**THE FOOD CHOPPER WAR** (Mar. 27).—Two old country merchants, proprietors of the only two general stores in an old fashioned village, have been lifelong business enemies each hating the other with a vengence. One has a son, the other a daughter. The young people help their fathers and are secretly in love with each other. Eventually the fathers learn of the secret love of their children, and each one raises a parental uproar, forbidding his child to even see his enemy's "brat." The young people make their plans regardless of their elder's wrath, and begin to save money, with which to marry and start up a store in opposition to those of their parents.

A traveling man comes to town and sells a supply of patent food choppers to each of the rival stores. A price cutting war results from the popularity of the chopper and, by the time that the young people have been united in marriage and have started a store of their own, the rivals are each selling the food choppers at a loss of from 20c to 25c. The young people secretly buy up all the choppers from each store at a price away below cost. When the old fellows awaken to the fact that they are both out of "choppers," and cannot secure additional ones from the factory inside of six months, they also awaken to the successful ruse of their children. A truce is declared, by-gones forgotten, and the enemies life-long battle happily ended.

**SALLY IN OUR ALLEY** (Mar. 28).—"Sally in Our Alley" is the simple love story of Billy, an apprentice, and Sally, the darling of his heart, who "lives in our alley" in a quaint old fashioned English village.

"Her father, he makes cabbage nets, her mother, she sells laces long," and the humble parents are more than delighted when rich old Mr. Bumbleton asks for Sally's hand. Against her protests, they insist on her marriage. But Sally has a will of her own, and she slyly arranges with Billy, her lover, to fool the old folks. One night she signals to Billy, with a candle, from her bedroom window, that old Bumbleton is down stairs making final arrangements for the marriage. Billy proves himself daring and resourceful. Right under Bumbleton's nose he takes Sally from the upper window, carries her off and marries her, and their life together is a happy one indeed.

NAT. B. SMITH
LECTURER
68 Hudson St., Hoboken, N. J. Phone 1361 Hoboken

MAKE YOUR OWN MOVING PICTURES!
Our Motion Picture Camera does the work! It is simple to operate, and does as good work as any high priced machine. Just the thing to make local subjects. Send for full information.
PRICE $75.00.
MOTION PICTURE CAMERA CO., Inc.
Dept. A, 5 West 14th Street, New York.

## ESSANAY.

**THE SHERIFF'S HONEYMOON** (Mar. 25).—Tom McCarthy, sheriff of Pine Ridge, Arizona, is ridiculed by the cowpunchers for doing his washing. Thoroughly disgusted with single life and all that goes with it, the sheriff determines to get married. In a newspaper the sheriff reads of a young lady who would like to marry a man of the west. It didn't take long for McCarthy to make a hit with Soffie Clutts which was proven by the sheriff leaving town the following day to marry the mysterious lady. During his absence Bad Pete, on a "semi-annual," shoots up the town, which was apropos in those days. Returning to Pine Ridge with his bride, McCarthy discovers the disturber and quickly locks him up. That night the ranchmen, cowpunchers, and in fact all of the sheriff's friends, give him a big reception. The sheriff informs the boys that "they may have the key to the town and go as far as they like"—and hilarity reigns supreme.

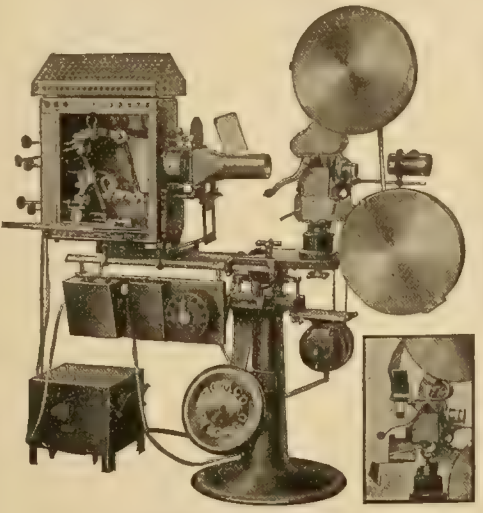
**THE SCRATCH** (Mar. 26).—John Walsh, a retired banker, invites several of his closest friends to a week-end party at his magnificent home on the Potomac. After the dinner, which was a memorial occasion in the minds of all who attended, the ladies retired to the balcony to discuss—other women. The gentlemen remained at the table where they enjoyed their cigars. An hour later Harry Scott, one of the fortunate or unfortunate guests, which ever you may choose to call him, excused himself for the purpose of retiring. On his way to his room he met Mrs. Cooper and Miss Henry, on the balcony. They chattered a while and then the ladies retired. Endeavoring to get into the right room in the dark, Scott made a serious mistake by getting into Miss Green's room. Thinking him an intruder Miss Green scratched his face severely. The plan of escape which Scott worked out with his fellow colleagues, proved a huge success at the breakfast table the next morning, where Miss Green was patiently awaiting the "brute" whom she had scratched. The gentlemen guests, ten in number, had stuck cort plaster on their faces, which confused Miss Green considerably.

**THE TRAIL OF THE ITCHING PALM** (Mar. 27).—The tipping evil squelched for the time being but later encouraged, proved John Brown's undoing. Jack Peabody, in love with Brown's daughter, Mary, was emphatically refused Mary's hand in marriage, until the former could control his money. Brown, called away on business to Chicago, takes his daughter with him. Previous to this trip Mary's father had had some fake bills made which he thought would stop the tipping evil. Peabody, determined to get Mary, follows her and her father to the Windy City. Mistaking his real money for the fake bills, Brown hands them out to bellboys, waiters and cabdrivers, promiscuously. Mr. Brown is reprimanded by the clerk of the hotel for tipping the servants. Thoroughly disgusted, Brown checks out. Discovering that he had given away all of his money, Mr. Brown is compelled to ask assistance from Peabody, who comes to the front, only too willing to pay the old gentleman's bill. For his kind and generous act, Peabody is rewarded by securing the consent of Mr. Brown to marry the latter's daughter.

**THE HERO COWARD** (Mar. 28).—Jack Wallace is discharged from the police force for his cowardice. He later secures a position as elevator operator in the De Luxe hotel. Bill Snell, a notorious crook and auto bandit, escapes the police just as they are about to lock him up. The fugitive from justice seeks refuge with friends of his who operate a card game on the fifteenth floor of the De Luxe. His friends give him an automobile coat, goggles and a revolver. He escapes through the window and rushes up the fire escape. The police break down the door just as Snell reaches the eighteenth floor. Wallace, having taken the car up to the top floor, is hailed by Snell, who commands the former to take him down in a hurry. The elevator bell rings and Wallace starts his car up again. A desperate fight ensues

56 DIFFERENT PICTURES Of Licensed Actors and Licensed Actresses
$2.25 PER 1000 | SOMETHING NEW — POST CARD SIZE BEST OFFER EVER MADE | $2.25 PER 1000
BUSINESS BOOSTER — A FINE SOUVENIR — BUILDS UP YOUR MATINEES
PRINTING HERALDS FOR ALL FEATURES | SAMPLE SET OF 36 POST CARD SIZE PHOTOS, 25 | FEATURE SLIDES 20c. | SIGNS AIR BRUSH SIGNS AND ALL OTHER KINDS POPULAR PRICES FOR CLASSY WORK
A. BRADY 124 EAST 14th STREET, NEW YORK
71 West 23rd Street (Masonic Building) New York

# To Theatre Owners



Motiograph 1002-M.

**Do You Read Advertisements? You Know, Don't You? We Advertise Only to Impress You—The Buyer.**

HERE IS FOOD FOR THOUGHT

*The Finest Theatres of America*, England, Scotland, Australia and Cuba *use the Motiograph Machine.* Is it not a well known fact that these large Companies operating several theatres in circuit, employ only such instruments (human and mechanical) as assure positive success?

**They Take No Chances; They Know by Experience**

And HERE ARE SOME FACTS—

*The Motiograph Machine is built in one factory*—its own. It is built *only* of the best material money will buy. It is built under the direct supervision of the officers of the Company. *It is not* an assembled product of many factories.

*The Motiograph Machine leads always* in improvements. No expense is spared in keeping far ahead of the times.

*The Motor Drive Motiograph is* ten years ahead of all others.

MAKE YOUR OWN COMPARISON—Don't take our word for it. We will send you proof. Also our latest catalog.

## THE MOTIOGRAPH MACHINE

**Is Approved by**

**THE NATIONAL BOARD OF FIRE UNDERWRITERS**
**THE CITY OF CHICAGO AND MANY OTHERS**
**THE MASSACHUSETTS DISTRICT POLICE**

## THE MOTIOGRAPH MACHINE

**Is Sold by our Distributors and Reputable Dealers Everywhere**

**If your Dealer "Knocks" There's a Reason. Write us Direct.** We will tell you why.

MANUFACTURED BY

**The Enterprise Optical Manufacturing Co.**
**564-572 West Randolph St. CHICAGO. ILL.**

EASTERN OFFICE
30 E. 23RD STREET, NEW YORK CITY.

WESTERN OFFICE
833 MARKET ST., SAN FRANCISCO.

DISTRIBUTED BY

E. E. Fulton, } Chicago.
Kleine Optical Co., } Chicago.
Feature Film & Cal. Light Co., Pittsburgh.
R. D. Marson M. P. Co., Boston.
J. H. Hallberg, New York City.
Picture Theatre Equipment Co., New York City.
Williams, Brown & Earle, Philadelphia.
Calehuff Supply Company, Philadelphia.

in which Wallace is severely injured. He finally overpowers Snell and the car descends to the main floor where the bandit is taken into custody by the waiting officers. Mrs. Wallace calls on Captain Walters a few days later, explains to him that her son had been scared in his youth by a runaway horse, that being the reason he was afraid to stop the runaway, for which he had been discharged. Captain Walters calls on Wallace at his home with a squad of police, and reinstates the latter for bravery. Further, he is promoted to sergeant.

**BRONCHO BILLY'S GRATEFULNESS** (Mar. 29).—Broncho Billy, suffering from a fever, collapses on the door-step of a ranchman's home. John Harding, returning from his work, carries Broncho Billy into the house and places him on the bed. A doctor is summoned. A few weeks later, Broncho Billy now fully recovered thanks Harding and his wife for their kind treatment and returns to town where he is greeted with a welcome hand by everyone. Two or three days later Fred Church, hiding behind a tree opposite to Harding's home, sees the latter leave. Church forces his attentions on Mrs. Harding. Returning to his home Harding is informed by his wife of what had happened during his absence. The husband, swearing revenge, shoots Church. He is later captured by the sheriff. Mrs. Harding then informs Broncho Billy. In a desperate spirit of gratefulness, Broncho Billy holds up the sheriff and his posse, which enables Harding to escape, meet his wife, and cross the border into Mexico.

## EDISON.

**KATHLEEN MAVOURNEEN** (Mar. 17).—When the squire and his sister visited the peasantry, Fate ordained that the squire's admiring eyes should fall on the beautiful Kathleen Mavourneen. Straightway he told her of the big, glittering world outside and how she would adorn it, would she become his wife. Kathleen was amazed, but promised to give him her answer the next day.

Later arrives Terence O'Moore, Kathleen's lifelong sweetheart. He, too, proposed, but Kathleen remembered the squire's promised visit on the morrow and says she will give him her answer next day.

After his departure Kathleen falls asleep by the fireside and dreams that she has promised to be the bride of the Lord of Kavenagh. Look now upon the stately wedding. It passes. Now behold his lordship tiring of his peasant sweetheart and abusing her, deriding her for her lack of birth and at last plotting to get rid of her. See the meeting between the black-hearted murderer, Rody and the squire. Now it is arranged and for a hundred golden guineas Rody will rid the squire forever of the ill fated Kathleen. Witness now the supposed carriage accident, Kathleen going to her doom and the timely arrival of Terence, who, in a desperate fight, puts down her assailants and turns to settle with Kavanagh. Now see the fight that fills you with horror. Back and forth over the steep precipice until Terence in his frenzy hurls the luckless squire to his death. Imagine now the trial, the conviction and the death sentence of Terence, the long, heartbroken farewell to Kathleen and the solemn tolling bell. The fatal hour has come—the priest enters and Kathleen falls in a dead swoon.

Slowly now the scene fades out and Kathleen is again discovered by the fireside asleep. Now she seems to struggle and suddenly sitting up, awakens. She realizes where she is. Can it be possible? Yes, thank Heaven, it was only a dream. She is relieved beyond understanding and when Terence calls for his answer she is overcome with joy and throwing her arms around him, indicates her answer with a kiss of acceptance.

**THE PORTRAIT** (Mar. 18).—Not "as in a looking glass" but "as in his own portrait" in a dream does Paul Le Grand, the famous artist, see the lines of dissipation come, one by one, after each successive debauch. Youth and health are both his when he reaches the height of an artist's ambition and wins the "Grand Prize" for his painting.

Now for the new studio overlooking Paris, man servant and all his heart can desire save one, Jeanette, the girl. He gives an afternoon tea at his studio. When the friends have gone Paul begs Jeanette to marry him. She tells him to wait, saying his days of dissipation are not yet over, and leaves.

Paul falls asleep looking at the portrait of himself. Dreams carry him through the dissipations to which the girl had hinted, dancing and women, gambling and wine. Each time he returns to his studio he sees added lines in his portrait. After the last dissipation there is such a radical change in the painting that he is unable to stand it longer and in his dream he cuts the portrait into shreds.

Jeanette, the girl, returns for her gloves which she had forgotten, and arouses him. He then realizes it was only a dream, but the lesson was well taught and he promises to reform.

**MOTHER'S LAZY BOY** (Mar. 19).—Ben, mamma's spoiled child, grows up to be a lazy boy and poses as a great student to get out of doing hard work that might fall to his share. His hard working father often tries to correct his lazy habit, but mother will not allow her darling boy to be abused and invariably shields him until he becomes the personification of laziness.

One day a pretty girl and her widowed mother move into the neighborhood. Ben becomes smitten with the girl and waits on her and her mother hand and foot, but at home he refuses to raise a finger to help his mother and sister.

Being anxious to ascertain where Ben spends his afternoons his father follows him to the widow's house and is astonished to see how useful the boy can make himself, as well as agreeable. The young lady's sweetheart calls on her and thinking Ben a chore boy, tips him for a service. This is an affront to Ben who flies into a rage and gives a grand display of ungovernable temper. The widow and her daughter become thoroughly disgusted with him and forbid him the house.

Returning home his father refuses to be fooled any longer by the boy's pretended studying, lectures him severely and makes him realize his duty to his hard working parents. Ben having learned his little lesson, turns over a new leaf to prove himself worthy of becoming a useful citizen..

**THE DEAN'S DAUGHTERS** (Mar. 21).—Rev. William Wells, Dean of Cresswell, has two daughters, Bess and Louise. Bess wants to go to London to study art under a well known master. Her talent as a painter, if she has any at all, is only passable.

Louise, who really has the gift, sometimes gives two or three touches to Bessie's work that make them possible. One of these sketches decides the Dean to consent to Bessie's wishes and the sketch influences Harry Vane, the London artist, to accept Bessie as a pupil.

This artist is successful and has many pupils. He has a gentle caressing way of treating the girls and Bessie, who is very much taken with him from the start, being young and impressionable, mistakes his manner and thinks that he is in love with her. This not being the case and Vane, seeing how matters stand, tells her that she has no talent and that she is wasting her time at his school. This is such a shock to Bessie that she breaks down and returns home in a hurry.

When Louise hears her sister's story she believes that Vane has been trifling with her affections and she deliberately sets to work to avenge her. She goes to London and is admitted as a pupil to the school, under another name, and leads Vane on to fall in love with her. Her efforts meet with success. He shows her his masterpiece, tells her his hopes and ambitions and proposes. This is the chance she has been waiting for. She tells him who she is, accuses him of wronging her sister and cuts his masterpiece to shreds with the palette knife, leaving him dumb with horror for he really loves her.

Poor Louise is full of remorse and self-accusation when she returns home and finds that Bessie has quite recovered, in fact has forgotten all about the artist. Louise has to admit to herself that she loves Vane but now that she has treated him so badly it is hopeless. However, Bess, for once in her life, thinks seriously of others rather than herself and takes in the situation. She writes to Vane and asks him to come and see them. When Vane arrives, Louise and he are left alone to explain away all difficulties.

**THE RISEN SOUL OF JIM GRANT** (Mar. 22).—Jim Grant has pretty well gone to the bad. Letters from his mother in the country ask him to help her with a little money and the knowledge of her need almost makes him yield to the temptation to join one of his companions, Kid Burke, in a burglary but the same letter is the cause of a row between Jim and Burke and the latter is unceremoniously put out of Jim's rom.

Jim becomes acquainted with Esther Benton who lives with her blind mother in the next room in the tenement. She is in financial straits but through an unexpected stroke of good fortune she receives a sum of money, large enough to supply her present needs. She puts the money away to await the demand of the rent collector but Jim, who has another appeal from his mother, knows about Esther's money and on Easter eve, while the child is out, he tiptoes into the room, where is only the blind mother, and takes the money. Before he can leave Esther returns. She thinks he has come in for a neighborly call and sweetly insists on his staying to their simple supper and afterward remaining while the blind mother reads the story of Calvary and the Resurrection, using the raised-type Bible of the blind. Jim cannot refuse, though in agony. During the Scripture reading we see a vision of Christ on the cross and the two thieves. The effect of her reading and the association with the blind woman and her sweet daughter make Jim contrite and when the rent collector calls and Esther finds that the money is gone Jim restores it and makes a full confession to the child. Jim has completely reformed and all ends happily.

**THE LONG AND SHORT OF IT** (Mar. 24).—Theodore Bragg, Esq., enters an Italian fruit shop, sees the Misses Stell and Ethel Jenkins and tries to win by flirtation these two daughters of the East Side. As he leaves the shop with amorous eyes centered upon the girls he runs into Long Green and Tad. Tad gives Bragg a sound beating but he is finally rescued by Long Green.

Later he is seen in a corner saloon relating to his friends how, in an affair of honor, he rescued two young and lovely ladies from the insults of two brutal ruffians. The scene fades into the shop where he performed the "gallant rescue" and later owing to his eloquence at the bar of justice, the ruffians are sentenced to eighty-five years imprisonment. The tender, cooing young ladies receive him into their home and bestow upon him evidences of their warmest affections.

Again the scene fades into the saloon where Bragg concludes his tale. Abruptly Long Green and Tad enter. Tad makes a great effort to lick Bragg again but is prevented by Long Green. Bragg makes a dash for the door but is drawn back by his friends who make him buy drinks for all.

**TEA AND TOAST** (Mar. 24).—Artemas Winthrop suffers from dyspepsia, and he is ordered by the physician to the country to take a rest and live on a diet of tea and toast.

Believing himself more feeble than he really is he decides to go to the country to visit a farmer cousin and his wife taking his only friend, a dog, with him. Arriving at the farm he is considered a most unwelcome guest on account of his irritable disposition.

It so happens that the farmer and his wife are called away on account of the illness of a relative and he is left in the care of a neighbor. The neighbor is a good natured but domineering woman who does not believe in encouraging his whims. She therefore cooks for him a big meal of corned beef and cabbage. Unused to being opposed he insists on having his tea and toast but she treats him like a child and tries to persuade him that all he needs is good substantial food. He flatly refuses to eat the corned beef and cabbage and is informed he will take that or nothing.

He attempts to make his own but she puts him out of the kitchen. His opportunity comes when she goes down to the cellar. He locks her down and in triumph makes his own tea and toast and repairs to his room to enjoy it while the woman who finds herself a prisoner in the cellar is obliged to cut her way to freedom with an axe. Aroused to a high pitch of anger she goes to his room and gives him to understand in plain terms what she thinks of him. The dyspeptic's dog seeing him master abused springs at the woman who hastily makes her escape through the window making a bee line for home with the dog in pursuit. When he finally does get her he helps himself to a goodly portion of her dress and the master at last is able to enjoy his tea and toast.

**BREAD ON THE WATERS** (Mar. 25).—John Wilson, in a New England small sized city, lived and carried on a manufacturing business. His family consisted of his beloved wife, Mary, his daughter, and a rather dissipated son, Jack. Things seemed to be growing worse with the boy, so, after due consideration, Wilson decided if his dissipation continued he would send him away to try and make a man of himself. It did continue and the night finally arived when he was going to order him away. Mother and daughter had been told but their pleadings were useless. Jack came home under the influence of liquor and the father, unable to stand it longer, ordered him to leave and remain away until he amounted to something.

As Jack started to go the mother's love for the weak one quickly showed itself. She begs him to do better, to redeem himself, not by word but by slipping an envelope into his hands on which were written words to that effect. Jack mistakes it for a check and gladly takes it. The next day we see him about to go away. He remembers the envelope his mother gave him and opening it he finds the mother's appeal just as a "down and outer" appears and begs for something. The thought strikes Jack, as a good joke, to give him the slip of paper and after doing so he boards the outgoing train for new fields.

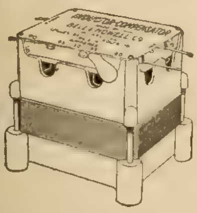
The "down and outer" reads the paper and it seems to give him a new lease on life. He obtains a position in Wilson's manufacturing plant, is well received and is greatly favored by Mary.

One night while calling on her he tells of his past and shows the slip of paper that helped him to do better things. She recognizes the writing as her mother's, questions him and by degrees it dawns on the two that Jack must be found. Varick, the once "down and outer" starts to find him and does eventually in an awful condition of intoxication. Finally he makes him come to his senses and takes him home. All is explained and the slip of paper, containing the mother's message finally did as she had hoped it would—reforms him.

**THE UNPROFITABLE BOARDER** (Mar. 26).—Jones, an unscrupulous young man of good appearance, does not believe in paying his bills and is constantly being dunned by his landlady for being in arrears for a considerable amount. His claims of having a rich uncle who will pay his debts is finaly disbelieved and he finds himself dispossessed. He now finds himself out in the world without baggage but not for long for he buys another suit case for sixty-nine cents and with it sallies forth to the outskirts of town where he finds a rural house with a shingle bearing the welcome words "Boarders Wanted.' Here the unsophisticated landlady believes the tale of his rich uncle. Taking advantage of these plain country folk he makes desperate love to Sally the daughter. She, thinking him to be a rich city chap, jilts Cy Perkins, a country bumpkin with whom Jones has some ludicrous clashes. Aside from this Jones feels secure as far as three meals a day and his lodgings are concerned until his former landlady, who happens to be a sister of his present landlady, pays her sister a visit. Then the whole scheme is laid bare and cowardly Cy Perkins, whom he has intimidated up to this time, becomes a lion and throws Jones bodily out of the house. The scuffle continues outside and develops into a surprising and ridiculously funny climax, which can hardly be described but is sure to provoke shouts of laughter.

**SLIDES of All Kinds**

Send for Catalogue "W" of our new line of beautiful
ANNOUNCEMENT SLIDES
Each slide illustrated from life and most exquisitely colored.
*Advertising Slides at Reasonable Rates*
Our Song Slide Catalogue of 500 different songs free to anyone for the asking.
SCOTT & VAN ALTENA, 59 Pearl St., New York City
THE SLIDES THAT HAVE SET A STANDARD



**THE INDUCTOR-COMPENSATOR**

ALWAYS MAKES GOOD

Means are provided for five points of amperage adjustment, 40, 45, 50, 55, 60. For Sale by all dealers, or

BELL & HOWELL COMPANY
217 WEST ILLINOIS STREET CHICAGO, ILL.

**THE CREAM OF THE FEATURE MARKET**

ITALA
GAUMONT
VITASCOPE
CONTINENTAL
and others
for
Illinois

Can be obtained from
**The M. & F. Feature Film Service**
The House of Legitimate State Rights
167 W. Washington St., Chicago, Ill.
The Race for the Millions
The Balkan Traitors
The Great Aerial Disaster
The Palace of Flames
Complete Lobby Display with each Feature
COMING—The Miracle

*WRITE FOR OUR SALES LIST*

CRYSTALLIZE YOUR SCREEN
**SATEEN**

A crystallizing water color. Makes a pure white Satin Finish. Produces a clear, soft mellow picture; free from glare or flicker. Fifty per cent whiter than Alabastine. Two cans cover a curtain 12 x 15. Price, $1.50 per can.

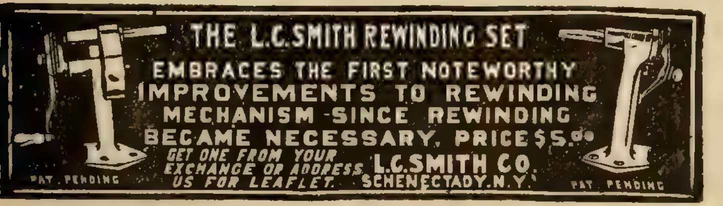
A. G. THOMAS, 1705 Fairacres Ave., Pittsburgh, Penna.

**MR. EXHIBITOR:**
**INSURE YOUR FILMS**
WRITE FOR INFORMATION
EXHIBITORS FILM INSURANCE COMPANY
W. L. ALLEN, Agent, BERWYN, PA.

**Scenarios Wanted**

We stand prepared to pay you excellent prices for manuscripts for one, two, three reel productions. So send yours at once. If it should not come up to our standard, we will gladly return same to you, provided you enclose sufficient postage. Address,

ADVANCE MOTION PICTURE CO.
Alvin B. Giles, Advertising Director,
People's Gas Bldg., Chicago, Ill.



THE L.C.SMITH REWINDING SET
EMBRACES THE FIRST NOTEWORTHY IMPROVEMENTS TO REWINDING MECHANISM SINCE REWINDING BECAME NECESSARY. PRICE $5.00
GET ONE FROM YOUR EXCHANGE OR ADDRESS US FOR LEAFLET.
L.C.SMITH CO.
SCHENECTADY.N.Y.
PAT. PENDING
PAT. PENDING

# Song Slides.

## A. L. SIMPSON, INC.

"When I Dream of Old Erin"—Pub. by Marvin Lee Music Co., Chicago, Ill.
"That's What the Gypsy Said"—Pub. by J. Fred Helf, N. Y.
"Spipper Susie Greene"—Pub. by Walter Jacobs, Boston, Mass.
"When She's Old Enough to Marry"—Pub. by F. B. Haviland Pub. Co., N. Y.
"A Poor Little Boy Loved a Rich Little Girl"—Pub. by F. B. Haviland Pub. Co., N. Y.
"Nora McNamara."
"Arrah! Come In Out of the Rain, Barney McShane."
"The Song that Reaches Irish Hearts (The Wearing of the Green)."
"Heart of Gold."
"Go Find a Sweetheart from the Emerald Isle."
"A Wee Little Drop o' the Cruiskeen Lawn."
"I Love You Just Because I Do."

## SCOTT & VAN ALTENA, INC.

"At the Yiddisher Ball"—Leo Feist.
"Green Grass Grew Around"—H. von Tilzer.
"Every Flower Has a Sweetheart"—Jos. Stern.
"Why Did You Make Me Love You"—Smith & Brown.
"My Turkish Opal"—Jos. Stern.
"Down On Jasper's Farm"—Will von Tilzer.
"I Could Die Dancing With You"—Smith & Brown.
"Yoo Hoo! That's Me"—Tell Taylor.
"When an Old Schoolboy Meets an Old Schoolgirl Whom He Loved in the Old School Days"—Forster.
"Any Boy Could Love a Girl Like You"—Leo Feist.
"When I Marry the One I Love"—Leo Feist.
"That's When I Long for You"—Stern.

**BIG FEATURE FILMS ONLY**

handled by me. Send me your address if using Independent feature films. Moving picture theatres bought and sold. I control territory of Greater New York, New Jersey, Delaware, Maryland, Washington, D. C., and all of Dominion of Canada, for the new magnificent 4-reel film, THE LIFE OF ST. PATRICK, taken in Ireland.

W. W. RANDALL, 1402 Broadway, New York.

In answering advertisements, please mention the Moving Picture World.

**SCENARIOS WANTED**

For large spectacular, one, two and three reel Western Productions.

CARLTON MOTION PICTURE LABORATORIES
540 WEST 21st STREET NEW YORK CITY

**MAKE 'EM YOURSELF SLIDES**

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:
24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

**UTILITY TRANSPARENCY CO.**
1733 West 9th St. Brooklyn, N. Y.

**A WAY TO THE UNDERWORLD**—(Being the Ninth Story of "What Happened to Mary"—Mar. 28).—Mary, aided by John Willis, testifies in court against her uncle, Richard Craig, and his son, Henry. They are being tried for embezzling bank funds. They are found guilty and sentenced to twelve years' imprisonment; whereupon Richard turns to Mary and vows vengence upon her. Shortly afterwards in his cell he communicates with his son, a few cells away, by means of a thread.

Mary will be twenty-one in two weeks and if she does not appear then to claim her fortune the money goes to Henry. Hence the prisoners must find some way to get her out of the way. With this end in view Richard writes to Billy Peart. He at once comes to the prison and while the guard grows lax in his watchfulness he is instructed what to do. Peart goes at once to Mary's stenographic office but finds she has sold out the business. He learns her home address, however, and calls upon her. She is stunned to see him but is very affable. Without warning he feigns illness and has Mary help him down to the street but when he reaches the sidewalk he declares he cannot take another step.

An automobile stands at the curb and the intriguing chauffeur tells Mary he will take them to a doctor. She enters the car with the ostensibly sick man but instead of being taken to a physician, is driven to Peart's home. There she learns it was all scheme and finds herself a prisoner in a room far above the sidewalk. The door is locked and, driven almost frantic, she makes a rope of the bedclothes and lowers herself to the ground. On the street she sees that Peart is following her and breaks into a run only stopping when she comes to a Salvation Army meeting room. She rushes in and suddenly decides to become a "lassie" and by this means find a way to the underworld and learn the secret of her parentage.

When the heroine makes her escape from Peart's home she actually slides down two hundred feet on the side of an apartment building. It is almost unnecessary to say it is very thrilling.

**BETWEEN ORTON JUNCTION AND FALLONVILLE** (Mar. 29).—Edward Burke and Jim Mercer were suitors for the hand of Edna Merrill. She liked Edward because he was breezy and full of life and the night he proposed she accepted him on the spot. Jim, on the other hand, was slow, old-fashioned and pokey, just a station agent, the kind who would be at the same job all his life. Edward was an engineer on the same line, young and ambitious; the kind of a fellow who would appeal to Edna.

This story really begins when Ed. Burke starts from the round-house on his daily run with local fifty-one. He reaches the station where Jim is agent and passes through. Then Jim heard the ticker calling frantically. It was from Orton Junction. The agent there frantically appealed to him for help. He had allowed a special freight to pass, having forgotten the orders to hold her up and give number fifty-one the right of way. Jim was terror-stricken. He flashed back to Orton Junction that number fifty-one had left his station, Fallonville, just four minutes before and that he could do nothing. Back flashes the Orton Junction agent: "Freight and No. 51 will meet at Smith's Crossing. For God's sake do something." Jim could do nothing. It wasn't his fault if Burke was killed. He hadn't made the mistake. It would give him a chance to win the girl. Then he realized all that the girl had meant to Edward. He saw in his mind's eye the trains coming together, the frightful crash, the mutilated bodies and the accusing finger of Edna. Yes, he could and would do something. Rushing like a madman to a grocery store in the village he telephoned to Edna telling her of the impending collision and to ride her horse, Roxy, like the wind to Smith's Crossing and stop the first train she saw coming in either direction.

Now the great race for life is on. The trains are seen approaching. Edna is seen galloping, nearer and nearer. Will she be in time? Now she reaches the track and places her horse across it, waves her hand frantically to the on-rushing train. It stops within four feet of her and she turns and riding on, stops the other.

Burke's surprise when he runs forward and finds who has saved him is a thing to see in the picture. They all return to Fallonville and Jim, a real hero, is thanked by his rival. He takes Edna's hand and Edward's and tells them that he did it for her.

## VITAGRAPH.

**BROTHER BILL** (Mar. 24).—Bill and Jim, brothers, live a lonely life in the mountains. Jim makes a trip to town. He becomes infatuated with Nan, the daughter of the general storekeeper. Pete, one of the rough-necks of the town, thinks she belongs to him. When he sees Jim paying attention to her, he shows his displeasure and declares his intention of putting a stop to his interference. Brother Bill becomes anxious when Jim does not return. Bill learns the situation of affairs and he asks Nan not to jolly Jim any further. In reply, he receives a slap in the face. There is a dance on at the Hall that night, and Jim has a date to take Nan. Pete is furious and follows them. Bill gets to the dance hall in time to shoot out the lights and prevent Pete from getting a bead with his gun on Jim. The dancers are thrown into confusion in the darkness. Bill makes up his mind to teach Nan a lesson for trifling with Jim. He seizes her around the waist and carries her outside. Jumping on his horse with Nan in his arms, he makes off to his cabin. He tells her she can go back home if she promises never to interfere with Jim again. She threatens to kill him. He tells her to help herself. His gun is at her disposal. She takes it, but when she sees the fearlessness of Bill, she hands him back his gun. Her heart is touched by his love for his brother and his general manliness, offers him her hand, and tells him that she could love a man like him. Bill places his arm around her waist, saying, "And I could love a girl like you."

Nan's father, after Bill has run away with Nan, forms a posse and goes in pursuit. Jim joins them and is in the lead. From a distance, he sees Nan and Bill at the door of the cabin, clasped in each other's arms. He surmises what it all means and returns to the pursuers and tells them that there is no use in going farther as their quarry has fled in another direction.

**DICK, THE DEAD SHOT** (Mar. 25).—Dick has an uncontrollable mania for reading dime novels. The new minister is expected to take dinner with the family. Dick's parents try to impress upon him that it will be necessary for him to act his prettiest and make a favorable impression. Dick is so deeply engrossed in his novel he pays no attention to them, and when the minister calls, he forgets all about him and keeps on reading. He brings his novel to the dinner table and he is banished to the kitchen, where he gathers together an ample supply of cakes and pies, takes his gun and wanders off into the country.

It is discovered that Dick has disappeared. His mother becomes greatly excited. Everybody goes on a still hunt for the lost one. They get information that Dick has been seen going in a certain direction. The boy sees them coming, and puts on extra speed, followed by the constable, his parents, the minister and everybody in town.

Dick manages to get far enough in advance to make for home in time to climb a ladder at the side of the house and get into bed before the arrival of his pursuers. As soon as the followers reach the house, they enter and find Dick in bed, hidden underneath the covers. He is unceremoniously pulled out and led to the barn by his mother, where his father, who has just caught up, with the procession, arrives and insists upon giving him a severe beating, with a club he hastily picks up. Dick's mother objects and declares her right to administer the necessary punishment. Taking off her shoe, she enters the barn and dusts the seat of her son's trousers good and plenty.

**LOVE LAUGHS AT LOCKSMITH** (Mar. 26).—Jack finds a way to see Bess after her father ships her off to boarding school. Jack follows her and manages to get in communication with her by climbing a tree outside the window of her classroom. Bess manages to escape from the Preceptress's vigilance long enough to tell Jack the girls are to have a sheet and pillow-case party that evening. If he will come, they will see that he is furnished with the pillow and sheet so that he may be with them without fear of detection. Jack agrees to this plan and is on hand at the appointed hour. The girls soon have him disguised in the regulation outfit, the same as everybody else. Everything is going along swimmingly, when Jack, forgetting himself, sticks his feet out beneath the sheet. The Preceptress comes in and detects Jack's presence. He is told to make himself scarce and the girls are sent to their rooms in disgrace. A short time afterwards, when all is quiet, and the Principal thinks she is alone, Professor Dinkey cautiously approaches and whispers words of love in her ear. They sit upon the stairs and he places his arm around her waist and is just about to kess her when the girls, who have been watching, rush down the stairs, with shouts of laughter, point reprovingly at them. The Principal and the Professor confused try to excuse themselves. The girls threaten to publish their little escapade, if they are not allowed to have gentlemen callers. Permission is given and immediately Jack is called back and told he can visit Bess at least once a week.

**IN OLD QUEBEC** (Mar. 26).—Scenes around about the city of Quebec, Canada, showing many of the points of interest, old buildings, and quaint streets associated with the early history and settlement of one of the oddest and oldest cities in America.

**GETTING UP A PRACTICE** (Mar. 27).—Becoming impatient waiting for patients, young Doctor Bob Lyons is about discouraged. To add to his misery, his sweetheart's father, Mr. Irving, distinctly objects to Emily, his daughter, marrying Bob until he has a practice. Bob is in a serious quandary how to get it, and at the same time, get Emily. Assistance comes most unexpectedly. Jack, Bill and Dick, three young college chums of Bob, stop off at Elmhurst to visit Bob, who tells them all about his troubles. Together, they hit upon a little scheme, which proves the proper caper. They decide to stay over two or three days. That evening, there is to be a lecture in the Town Hall, which Bob is to attend and during the delivery of the discourse, one of the boys is to enter the Hall very excitedly and ask for Doctor Lyons, to attend a patient, without delay.

The next day, two of the boys attend the Church Fair. They make themselves very popular, and being strangers in town, they are very much sought after by the girls. They spend their money on bon bons, pink lemonade, etc. Suddenly, one of the boys is taken with cramps, and falls helpless upon the floor. He knows he has been poisoned and calls for a doctor. His chum recommends that they call Dr. Lyons. Immediately he is sent for and hurriedly arrives, bustling through the crowd and going to the assistance of the suffering young man. These two incidents prove valuable advertising for the Doctor, and everybody in town is talking about Dr. Lyons and his wonderful skill. He is beseiged with patients, and has to work night and day. He now makes bold to write Emily's father and ask him for his daughter in marriage. Mr. Irving calls to see the Doctor. He is astonished to see his rooms crowded with ailing humanity, from far and near. He is convinced that Bob is a success, and withdraws his objections to him as a son-in-law. The next day Bob's chums leave town, with a hearty farewell from Bob, Emily and her father.

**BUNNY BLARNEYED** (Mar. 28).—John Bull is greatly annoyed to find that his daughter is receiving the attentions of a young man other than his choice. He forbids his daughter seeing the young man again. He takes her on a trip to Ireland, during which time he hopes she will forget George, the young man in question. Alice tells George when she and her father start, etc., and George takes the same train. They arrive at Blarney Castle and John shows extreme contempt for the idea of kissing the stone, until his daughter tells him he can't because he is too fat. Then he insists he will kiss it anyway. He sends the Jaunting Car Driver for a rope to let him down into the hole beneath the stone. George steps up and tells John that he intends keeping him hanging there in the hole until he gives him his consent to marry Alice. This John agrees to do. After he has really kissed the wonderful stone, he discovers that he is somehow very happy, is able to appreciate the joke on himself and gives Alice and George his blessing.

**JEAN AND HER FAMILY** (Mar. 28).—Jean, the Vitagraph Dog, is a celebrated player. Her many appearances in Vitagraph Life Portrayals have made her so well known, she has become a moving picture celebrity. A few weeks ago there was only one Vitagraph Dog, and Jean still bears that distinction, although no doubt, since she has given birth to four sons and two daughters, we can soon look for several Vitagraph Dogs with the inherited talent of their mother.

**THE TWO BROTHERS** (Mar. 29).—Pasquale and Romaine are twin brothers. Romaine joins the Mexican Army and proves himself very efficient and fearless in the service of his country. He is promoted to a commission and stands high in the estimation of his superiors. Pasquale is a worthless ne'er-do-well, an outcast and a wanderer. His father will not permit him to abide in his home. He comes back and his mother sees him. She is in fear that his father will catch him and again throw him out. His mother, in fear and trembling, feeds him and furnishes him with money and implores him to leave the house before his father's arrival. She sees his father coming and tells Pasquale to escape. He flees to the garret, but his father sees evidence of his having been there and abuses his wife for permitting their disreputable son to enter their abode. The mother tries to defend him, and the father, in anger, attempts to strike her. Romaine enters and throws his father aside; they draw daggers. The mother takes Romaine's dagger from his hand and drops it upon the floor. Romaine then departs to the barracks, his father watching him from the window. Pasquale, thinking his father has gone, descends from the attic and picks up Romaine's dagger. His father throws him outdoors. He wanders about and at nightfall meets his father, attacks him, and stabs him with Romaine's dagger, to death.

Anita, Romaine's sweetheart, happens along at this moment and sees Pasquale crouching over the form of the dead man. She notifies the officers at the barracks and they immediately go to investigate. In the meantime, Romaine discovers his father's dead body and is mournfully leaning over it when the officers come and arrest him. He is tried for murder, found guilty, and sentenced to be shot.

Pasquale, in the meantime, goes out into the open country, but his conscience will not rest and he returns on the day of the execution of Romaine. He makes his way to the barracks, and looks with horror upon the dead body of his brother. He kneels in prayer, asking forgiveness for his sin. Anita enters and at once recognizes him as the murderer of his father. She stealthily withdraws and awaits his coming. As he is leaving the barracks, she kills him, avenging the death of her lover.

## LUBIN.

**A MOONSHINER'S WIFE** (Mar. 24).—Joshua Craig and his daughter, Meta, have never seen or been farther than the backwoods of a turpentine camp. One day they set out in their old wagon in search of a new place. Night overtakes them and they put up at John Vance's camp. Vance is impressed with the plain and unsophisticated Meta. A week passes and they are married. Craig is informed of the marriage and is little interested beyond asking money for his share of giving up

(Continued on page 1246)

# WANTED

## Thoroughly Experienced and Trustworthy

# FILM EXCHANGE MEN

## To Take Complete Charge of Exchanges About To Be Opened in New Territories!

The Universal Film Manufacturing Company is about to open film exchanges in several districts not at present getting the Universal program. This means a marvelous opportunity for the right men, a most profitable and assured future with the strongest film manufacturing concern in the world.

If you are thoroughly familiar with the exchange business; if you are qualified in every way to start a new exchange and develop a territory; if you are not afraid of real work and constant hustle; if you can show us a keen knowledge of the business of running and upholding a film exchange—then communicate with us this instant.

No matter in what capacity you are acting at present—whether as a film exchange manager or assistant manager or anything else—tell us your whole story and we will treat your communication with the utmost confidence.

If you feel in your heart that you are the right man for such a job, file your application immediately. If you are not a first-class man, please do not waste your time and ours with correspondence.

Recent events and the marvelous growth of this concern prove that no matter what may happen to other film corporations, the Universal is destined to maintain its present leadership. But we need all the good men we can get. Are you one of them?

**UNIVERSAL FILM MANUFACTURING CO.**

**BROADWAY AT 48th ST. NEW YORK**

**IMPORTANT—Mark your envelope "Office of the President."**

# *Do you want us to sell on the* Open Market?

The Universal Film Manufacturing Company is seriously considering the plan of selling its releases on the open market in many sections of the United States and Canada, owing to the unsatisfactory manner in which its product is being handled in such territory. The object of this move would be to get Universal films into the hands of many hundreds of exhibitors who really want them but are unable to secure them under prevailing conditions.

This advertisement is for the purpose of ascertaining what men or companies or film buyers of any description would be interested in such a proposition; what their resources are; how much of our film they could buy and so on. We not only invite immediate telegrams from such persons, but we suggest the advisability of their coming to New York, if they are sufficiently interested, to discuss the matter thoroughly with a view to making definite arrangements at once.

If the open market is the coming thing in America, the Universal is desirous of establishing it, taking the lead in this matter just as it has always taken the lead in film affairs since the Universal Company was formed. If we receive assurance of enough support in establishing the open market, we are ready to take the initial step without further delay.

We also solicit communications from big theatre interests, giving their views on a tentative plan for furnishing Universal films direct to such theatres instead of through a middle man.

**Don't wait to write—Telegraph immediately**

**UNIVERSAL FILM MANUFACTURING CO.**

**BROADWAY AT 48th ST. NEW YORK**

**NOTICE** We will sell this marvelous feature to anybody and everybody on the OPEN MARKET, only reserving right to reject orders from territories sold by the time this advertisement appears. In wiring order for film, also state how many one, three and six sheet posters you want at 10, 25 and 50 cents respectively

# "MADERO MURDERED"

## Length Not Over 1500 Feet

## 12c. Per Foot

### Universal Scores the Greatest Beat of Film History by Releasing the Only Genuine Mexican War Film. Exclusive Subject May Completely Change Attitude of United States Government Toward Mexican Government

Pictures that brought a whole roomful of New York newspaper reporters to their feet with excitement in the exhibition room of the Universal Film Manufacturing Company; pictures that brought flashes of fire and excitement to the eyes of Gen. Garibaldi (Madero's former Chief of Staff); pictures that bore the stamp of absolute genuineness—such are the Mexican war pictures the Universal has secured for YOU, MR. EXHIBITOR!

Pictures showing the results of the most remarkable war in the history of the world—a war fought up and down the streets of a modern city; pictures showing modern office buildings shot to pieces; residences destroyed by shot and shell; pictures showing the bullet-marked walls of the famous Arsenal where Diaz conducted his campaign, the torn and smashed walls of the penitentiary and of the National Palace where Madero fought his losing fight; pictures showing miles of torn-up railroad track; dynamited trains; blown-up bridges; burned railway stations; pictures showing Mexican rurales and regulars on their way to and from the scene of battle—such are the Mexican war pictures the Universal has secured for YOU, MR. EXHIBITOR!

Pictures proving that Madero was shot with his back to the penitentiary walls instead of in an automobile; pictures that have given the United States government its first authentic news of Mexican conditions; pictures that have caused the Universal's camera expert to be summoned to appear before the Committee on Foreign Relations; pictures that may decide the future course of two Nations—such are the Mexican war pictures the Universal has secured for YOU, MR. EXHIBITOR!

NOW SEE THAT YOU GET THEM! Don't take "no" for an answer! No matter what price your exchange asks for them, PAY IT! Then plaster the front of your house with the sensational three- and six-sheet posters which we have issued; advertise with all your might; double your regular price of admission and MAKE A QUICK AND LEGITIMATE CLEAN-UP OF GREAT BIG PROFITS!

*It is the biggest piece of enterprise ever shown by any film manufacturer. What other company in all the world digs up features such as this? What company shows half the enterprise, determination, hustle and ambition?*

**If your exchange can't supply you with this wonderful feature, wire us an we will tell you where you can get it.**

## Universal Film Manufacturing Co.

**Broadway at 48th Street, New York**

his daughter, which is doled out to him. He is then ordered to move on and Meta and Vance return to the shack where she becomes more a slave than a wife.

Two years elapse and Wilbur Stuart, an acrobat, is finishing his act at the town hall. Julia Swift, one of the town girls, is attracted by Stuart, and as he is leaving the place, attempts to speak to him, but is met with a snub by Stuart. Rushing to her gentleman friend, she tells him that Stuart has insulted her. A fight ensues in which the man is killed by Stuart by a hard blow on the jaw. The sheriff immediately goes on the hunt for the acrobat. Stuart, who has been running, is almost exhausted when he sees Meta at the well. Rushing in upon her he tells her of the affair. The Sheriff and a deputy are closely following. He pleads with Meta to hide him and having aroused the girl's sympathy, they rush off to the still, where Stuart also wins Meta's admiration. The sheriff and deputy come up in front of the shack and question Vance about the acrobat. He is ignorant of what Meta has done and calling her, the men question her, but she answers in the negative. The men call for torches and all go off in search of Stuart, but not until the sheriff has aroused the husband's jealousy through a little flirtation which he carried on with Meta. Remembering her new friend she gets food and clothing and, rushing off to the shack, brings them to Stuart. The men having failed in their search, return to the house. The sheriff decides that they will stay at Vance's for the night, much to the disgust of Vance. The sheriff has been drinking heavily and flirts with Meta, who noticing her husband watching from behind, encourages it. All turn in for the night. Meta, going to her room, is thinking about Stuart. Vance joins her and she feigns being asleep. Looking at her doubtfully he vows to watch, and lying alongside of Meta falls asleep. She rises slowly and passes out of the house, joining Stuart at the still. The sheriff wakes, and, finding the bucket empty, goes to the well. As he is drawing water he feels a shot whiz by him from Vance's bedroom window. Vance having discovered Meta's absence, feels that the sheriff is responsible and shoots. The sheriff is killed and Vance badly wounded. The sheriff's body is discovered by the deputy, who, giving the alarm, continues on the hunt for Stuart. He finally arrests Stuart and Meta as well. Stuart is found guilty, but at the critical moment Vance rushes on and confesses to the murder of the sheriff. And so Meta and Stuart find a soul.

**SUCH AN APPETITE (Mar. 25).**—Adolphus Haughton prepares for a masquerade at which he expects to get his answer from Leila Vancroft. The costumer sends Haughton a gorgeous cavalier make up, which he in a note describes to the young lady that she may recognize him. Just as Haughton is dressed he is taken with a fit of sickness and is forced to remain at home. He writes a note excusing himself to the lady and sends his valet to deliver it, also to carry back the costume.

On the way Caulkins, the valet, is held up by four hoboes, who bind him, throw him behind a fence and carry off the suit and letter which is addressed to the Bal Masque. They destroy the letter and hasten to the ball. Hobo No. 1 arrays himself in the lilac costume and being admitted, immediately goes to the supper room and attacks the table. Miss Vancroft recognizes the suit and sees her supposed lover shoveling in the elaborate menu. She is disgusted at the sight and retires. The Hobo having gourmandized to his content then escapes and changes the costume to another of his pals, who is admitted and repeats the gourmandizing act. Again the lady sees the awful sight. The suit is again transferred to the third and fourth of the quartette and each time the lady observes the horrible feed and believes it to be one man and her admirer. Next day Haughton writes her telling her that he has had an awful fit of indigestion; she is not surprised but so disgusted that she gathers up all of his presents and takes them to him. The incident is then explained and Leila nestles down in the arms of her fiance.

**THE FIXER (Mar. 25).**—Jim Gray is a hen-pecked old man who can't make his eyes behave. The only thing that saves him from being a gay libertine is that the girls only laugh at him. He gets caught by his wife chasing Tess Ne Moyer, at a time, when, according to his card on the office door, he is out on important business. Gay ducks, but when he turns up at the house that evening, he is loaded down with presents for his wife. When she gets them all she enters the house but Gay is given the sign to go away. He goes to his friend, Fixer, who promises to fix it. His scheme is to make love to Mrs. Gay, and let Gay burst in, but as Gay approaches the house, the noise warns him to keep on walking. Fixer is thrown out of the house and June Ne Moyer, his fiance, comes to his relief when she learns that he tried to kiss Mrs. Gay, she hands back the ring and Fixer fades away. In Fixer's bachelor apartment there is deep gloom. Fixer is sad because he isn't married and Gay is sadder because he is.

**MEMORIES OF HIS YOUTH (Mar. 27).**—Twenty years elapsed and Arthur James has become a famous painter. All these years he has honored the memory of Grace Hawkins, a married woman. He hears of the death of her husband and returns full of hope to the old manor. There he finds that the place had burned down and that Grace, too, has died. Happening into an art shop sometime later he comes across the portrait of Grace which he himself had painted, and he has it removed to his studio.

Philip Hawkins, Grace Hawkins' son, in the meantime has became a successful broker and is a member of a large brokerage firm. He goes to the studio of the famous painter, to arrange for a portrait of his senior partner and there, comes across the portrait of his mother. A strong friendship exists between the two men. On Philip's side a deep admiration for the older man, on Arthur's side love for the son of the woman he loved. Arthur soon becomes the confident of the younger man and learns about his love affair with Madeline, the daughter of his partner. The firm of Philip Hawkins & Co. is about to float some bonds for a Mining Company and Philip is sent to investigate the mine by a Trust Company which intends taking a large share of the bonds. On his return Arthur questions him about the mine and learns that although he is not satisfied with it he intends to float the bonds. Arthur tries to show him the dishonor of this, but Philip cannot see it. Finally in despair the artist leads Philip to the portrait of his mother and tells him the story of his own fight for honor. Philip is deeply affected, and when the time comes for action in regard to the mine he tells the truth. The result is the insolvency of the firm and a break with Madeline forced by her father. A letter from the president of the Trust Company congratulating Philip on his honorable action and offering him a position, reconciles the father to Philip and to his alliance with Madeline.

**THE GIFT OF THE STORM (Mar. 28).**—Rose Richmond, pretty, light-hearted and emotional, with the undeveloped nature of a child, is the leading lady of a theatrical troupe of which Herbert Delane is manager and leading man and with whom she thinks she is in love. Delane is superficially attractive, but at heart selfish and a brute. The troup is stranded in a Colorado town, and it sets out to walk to the railway station. Rose and Delane quarrel, and in his rage he leaves her to shift for herself, and not until the next day does he become alarmed concerning her.

Rose, losing her way, wanders into an unsettled region, eventually finding refuge in the cabin of Jim Reed, a young prospector. That night a blizzard keeps Rose and Jim stormbound in the cabin, and it also prevents Delane from searching for Rose. Jim has fallen in love with his mysterious little guest. To Rose, Jim is a hitherto unknown type of man, and new ideals are beginning to form in her heart. When the storm ends, Jim goes for a sleigh to take the girl to the railway, but before his return, Delane comes upon the cabin, bringing with him a telegram offering Rose an opportunity to appear in a Broadway production. In her excited delight, Rose does not leave a word of farewell for Jim.

In the cabin, Jim dreams longingly of the unknown girl, even as Rose in the midst of the success she attains, sometimes thinks of the kind, strong, and honorable man, contrasting so vividly with Delane. Nevertheless, with a cynical indifference, she allows her engagement to Delane to be renewed. Jim at last strikes it rich, and business takes him to the East, where he chances to see Rose in a passing automobile. He searches for her, knowing that she is in the city, and at length chances to meet her at a moment when she is filled with disgust at the drunken antics of Delane. Jim knocks Delane down and escorts Rose to her home, where he declares his love, without mentioning his new found wealth. The next day they are married and Jim takes her to the magnificant home he has purchased. It is of the cabin in the hills Rose has dreamed, and it is there that they spend their honeymoon.

**IN THE LAND OF THE CACTUS (Mar. 29).**—Estelle Royster induces by auto sugestions the thought that she has the white plague, and gradually but surely acts upon her own suggestion, until we find her an invalid. Her physician, not understanding the case, orders her to the land of cactus. Her father, who worships her, takes her to the Mexican border and there they establish themselves with one, Henry Arce, a very wealthy cattleman and ranch owner and incidentally an old friend of Royster's. Shortly after arriving, Arce's two favorite foremen meet Estelle and both fall in love with her in their own ways. Estelle favors Bob Armabile, the American vaquerro, but is fascinated by Ramon, a white Mexican. Bob's suit is favored by Estelle's father, but with love and everything that can be had for money, Estelle continues to sink as days go bye. Ramon's love gives him power to see that the girl's illness is purely mental. He decides to steal her and take her into the mountains and force her to regain her health. He does so, and after a month of roughing it among the cactus and the boulders of the big mountains on the border of Mexico, she wholly regains her strength, when Bob and Arce, the cattleman, come down upon them after days of weary searching. The girl explains. The two men stand with hands out and the girl does not know which one to take, but finally turns from the Mexican boy to the American, leaving the man who had worked the miracle alone in the mountains, she returning to her home, health and happiness.

**HEROES ONE AND ALL** (Special—2 reels—Mar. 29).—Jane Smiley has two sweethearts, Jim Dorsey, a husky young policeman, and Jack Barbour, a young fireman. Every day on the way to work she passes first Jim and then Jack. Both men think they stand first in her affections, but Jane is simply leading them on for amusement. She works at the main board in the central telephone office and one day has a row with a stenographer in a factory office of Fred Jackson. Fred, in exasperation, takes the phone from his stenographer to call down central, but changes his mind when he hears what a sweet voice Jane has. The conversation results in an introduction to Jane, the manager of the phone company being an old friend. Much to the chagrin of Jim and Jack, Fred gets ahead famously with Jane and finally asks her to marry him. She hesitates, not being sure of her love.

Fred works late one afternoon and lets his employees go home early. A crook has sized up the situation and takes that afternoon as his time to call on an errand of burglary. On the dark stairs he lights his lamp and the match is dropped into some waste. He enters and surprises Fred, after locking the door. In the struggle that follows the telephone is knocked over and Jane, who is just leaving, seeing his call goes back to the plugs and listens at his wire. She hears the struggle, and Fred's life threatened as he is tied and gagged. She frantically rings the police station wire. The officer in charge sends out a few men, one of whom is Jim, to go to Fred's assistance. Meanwhile the stairway is ablaze and smoke curls in under the office door. Jane listening at the other end hears the burglar's frightened cry of "fire,' as he opens the door and is forced back by the smoke and heat from the burning stairway. Crazed with fear she plugs the fire house and Jack with the engine starts out for the factory. The burglar loses his head and is starting for the other door when Fred gets his attention. He unties and ungags Fred and they try for the window. The policemen meanwhile have found it impossible to get into the building, the lower floor being a regular furnace, and seeing Fred at the window they shout not to jump as it would mean sure death. The fire is getting into the room so they dash for the next room and close the door after them. The firemen arrive and begin operations. The two men are forced from that room and have to "jimmy" the door of the room opposite. The office is now consumed in flames and the burning phone gives its message to Jane who is carried out fainting. The firemen get up into the office window but are forced back. The men are now in the hall but cannot make the rear stairway that also being in flames so they burst into the first door they come to which is a storage room with a heavily screened window. Upon this window the burglar commences work and finally cuts the screen through. Fred smashes the glass which is seen by Jim as he rounds the corner of the building. Jane arrives and is held back of the fire lines. Jim and Jack get to the window and Fred commands them to take out the burglar first. The burglar is taken fainting down the ladder. Fred falls exhausted back into the flames and is rescued by Jim and taken down by Jack. Upon his recovery Fred sends the burglar on the right path and finds that Jane has made up her mind in his favor. The night the engagement ring goes on her finger Jim and Jack call but seeing the situation from the window outside decide to "beat it" and leave the lovers to their own happiness.

## CINES.

**THE GIRL AND THE HORSESHOE (Mar. 15).**—Pretty Rosetta finds a horseshoe upon the roadway and carries it home. When told that this will surely bring her good luck she hangs it up in her room and regards it as almost sacred. The horseshoe "starts things" at once. A rich banker calls the next day to ask for Rosetta's hand, but when she observes that he is old and ugly she rushes to her room in tears. Espying the horseshoe she angrily throws it out of the window. As fate would have it, the horseshoe lights upon the head of a young man riding by on a bicycle. Hearing his cry of pain, Rosetta hurries to the window and insists that he come into the house where she tenderly dresses the wound. He proves to be young and handsome and it is not long before the young people fall in love with each other. The horseshoe is lucky after all.

**WINNING SMILES (Mar. 15).**—Solitude is often the best society, but Bloomer decides that only a smile can cheer his aching heart. He immediately sets off to find what he desires. One pretty face after another allures him, but his attentions invariably meet with the most disastrous results. Finally Bloomer concludes that smiles are generally dangerous and whenever a lady approaches he immediately makes himself scarce.

**WHO'S CHAMPION NOW? (Mar. 18).**—Bloomer claims to be a great wrestler, and boasts to his friends in a cafe that he can throw any man in the world. At their sugestion, he so annoys a champion wrestler sitting at a nearby table, that to preserve his dignity, the huge fellow is forced to accept a challenge. Bloomer then goes into training and soon develops so much muscle that his trainer proves no match for him and he is therefore compelled to exhaust his surplus energy in pulling down buildings and other such strenuous pastimes. When the day for the match arrives, little Bloomer, followed by the huge champion, enters the ring amidst the excitement and applause of the crowd. After toying with his opponent for a while, Bloomer finally gets down to business and to the great aston-

# WARNER'S FEATURES

Announce

## "A TRAITOR TO HIS COUNTRY"

**In Three Gripping Reels!**

**ABOUNDS IN ACTION!**
**SPECTACULAR AND REALISTIC**
**WAR SCENES!**

A Brave Man Betrayed by the Woman He Loves

**This Big Feature Can be Booked At Once!**

**TWENTY EXCHANGES**

**Write or Wire one nearest you—*NOW!***

**Warner's Feature Film Co.**
**145. W 45th Street, New York**

---

# FEATURES

Still some territory open for these superb features.

## ALL STAR

**Sarah Bernhardt**
as
**ADRIENNE LECOUVREUR**
in
THE ROMANCE OF AN ACTRESS......Three Reels

**M. Mounet-Sully in ŒDIPUS REX**
Four Reels.

## GAUMONT

The Union Eternal ......................Three Reels
By Design of Heaven......................Two Reels
(Hand Colored.)
The Race for the Millions...............Three Reels
In the Claws of the Leopard.............Two Reels
The Human Vulture ......................Two Reels
In the Grip of the Vampire..............Three Reels

## ITALA

The Shadow of Evil......................Two Reels
The Great Aerial Disaster...............Three Reels
The Palace of Flames....................Three Reels

## GREAT NORTHERN

A Nobleman's Triumph...............Three Reels
Lost Memory.............................Two Reels
In the Den of Lions.....................Two Reels
Conquered, or the Madcap Countess......Two Reels

## SOLAX

Dick Whittington and His Cat..........Three Reels
Beasts of the Jungle....................Three Reels

## PAN-AMERICAN

Spiritualism Exposed ..................Three Reels

## COMING

Gaumont—The Impostor ................Three Reels
Itala—Tigris ...........................Four Reels

Exclusive Territorial Rights and Guaranteed Protection With All Productions.

## AND OUR REGULAR PROGRAM

GAUMONT—SOLAX—GREAT NORTHERN
ITALA—COMET—GREAT EVENTS
LUX—GAUMONT WEEKLY—AMMEX—RAMO
PILOT—RYNO (Begins March 17)
and these to come soon
ALL STAR—PRAIRIE
ANCHOR—MONITOR—MAGNET
SCIENTIFIC STUDIES

**FILM SUPPLY CO. OF AMERICA**
**133-135-137 W. 44th St., N. Y., U. S. A.**

ishment of all assembled, succeeds in rolling the heavyweight upon his back. Bloomer is now acclaimed as the undisputed champion.

**THEIR COUNTRY RELATIONS** (Mar. 18).—At the invitation of their Uncle Henry, Arthur Martin and his wife, fresh from the farm, arrive in town for a visit, and for the first time get a taste of city life. Realizations are often quite different from anticipations. At a reception given in their honor, they are shocked at the stories that are told, and the card games prove a frightful bore. The climax is reached when Arthur observes a young stranger paying too close attention to Mrs. Martin. They soon take their leave and hasten back to the farm.

**A MOTORCAR ROMANCE** (Mar. 22).—While spending the summer at the Palace Hotel, Fred Lewis becomes very much taken with pretty Florence Reid, and the two soon become engaged. One day, however, the arrival of a dashing young widow puts a new complexion on matters. For a moment Fred forgets his sweetheart and invites the widow to go for a motor trip with him. The journey proves an exciting one. The chauffeur seems to be determined to keep the pair under the closest surveillance, for he turns around at the most inopportune moments. When the car suffers a breakdown. Fred and the widow attempt to take advantage of a nearby cozy nook, but the chauffeur soon breaks in upon them with the information that the car is ready.

They then proceed to a "wayside inn" but when Fred and his guest are comfortably seated tete-a-tete in the dining-room their driver again interrupts in a most impudent manner, which so shocks the widow that she departs in a huff. When Fred acuses the chauffeur, the latter pulls off a pair of false whiskers, disclosing the face of his fiancee. Fred realizes that there is nothing to do but beg forgiveness and promise never to repeat such an escapade.

**LIFE IN SOMALILAND, EAST AFRICA,** (Mar. 22).—An interesting glimpse into the life of Somaliland, showing the village of Audigle, the native soldiers, the market place, some thriling war-dances and many entrancing scenes along the Nebi river.

**SPIRITS OF YOUTH** (Mar. 29).—The impecunious Jenkins is speculating as to how he can liquidate the most pressing of his debts, when a telegram arrives announcing the serious illness of his uncle, from whom he has large expectations, and stating that the uncle wishes to see him before he dies. With all speed Jenkins hastens to his uncle's bedside, and there learns that the doctors entertain no hope of recovery. As a last resort, Maggie, the old housekeeper, determines to try a wonderful tonic which she has heard of, and despite the resistance of Jenkins and the doctors, she succeeds in having her own way. The tonic works like and electric shock, and soon the uncle becomes so vigorous that he begins to dance about the room like mad. The effect of the medicine is so remarkable that Jenkins decides to join his uncle in a scheme for enlivening their fellow-creatures, and the two promoters are soon hailed with enthusiasm by all those who have benefited from its use.

**GLIMPSES OF NAPLES AND VICINITY** (Mar. 29).—After spreading before us a magnificent panorama of the old quarter of the town with Mt. Vesuvius looming up in the distance, we are shown the Castle occupied by the American Consul, Ovo Castle, the Tomb of Virgil, and many other interesting sights, after which we are taken to see the motor boat races at Positano.

**HE NEEDED THE MONEY** (Mar. 25).—Financially embarrassed, George tries to make a "touch" on his wealthy Uncle Harry, but when rejected vows to get revenge. One day he learns that his uncle has invited a young lady of his acquaintance to a cosy little dinner at the Grand Hotel. George is not slow at taking advantage of an opportunity. He secures a position as waiter at the hotel and gets everything arranged for the event.

At the appointed hour, Uncle Harry, in company with the young lady, arrives at the hotel and is ushered to a table, but great is his consternation when he finds that the waiter is none other than his nephew. Nothing extraordinary happens until, the dinner over, uncle asks for the bill, and upon examining it, notices included at the bottom, a large tip for the waiter and a much larger sum for keeping the fact of the dinner a secret from auntie.

Although flushed with anger and about to make a loud protest, uncle decides to settle in full and get away as soon as possible to the great satisfaction of George and some of the others who then sit down to wine and dine on uncle's money.

## ECLIPSE.

**HE SAW THE POINT** (Mar. 26).—Wishing to protect his fellow-creatures from injury, Charlie buys a hundred corks and proceeds to cap every projecting point, including women's hatpins, a boy's long nose, a soldier's sword and bayonet, and even climbs up to put a cork on the summit of the church steeple. This last adventure proves his undoing, however, for unfortunately he loses his balance and falls, impaling himself upon the churchyard railing. Seeing six sharp points projecting through his body, Charlie carefully puts a cork on each—game to the very end.

**FJORDS AND WATERFALLS OF NORWAY** (Mar. 26).—Taking us on a delightful journey through the wildest and most picturesque parts of Norway, views of Marok Fjord, The Defoe Fjord and Cascade, the entrancing water-fall, known as the Bridal Veil, together with some marvelous sunset scenes, are shown.

**THE CRAB AND LOBSTER INDUSTRY** (Mar. 26).—An instructive, as well as extremely interesting subject, showing how the crabs and lobsters are captured in the great nets, weighed, placed in large tanks to boil, and after a final washing are ready for the market.

**AN INNOCENT OFFENDER** (Mar. 19).—James, the faithful butler of Mr. Howard, is filing some valuable papers entrusted to his care, when he is suddenly called out of the room. Upon his return shortly afterwards, he discovers to his consternation that the papers have disappeared from the table and are nowhere to be found. Later Mr. Howard, when informed of the matter, accuses the butler, but agrees to employ a detective on the case. The latter immediately makes a thorough search of the house, but without results. About to give up in disgust, he suddenly discovers little George Howard's rocking-horse with its mouth filled with paper. He recalls that a short time ago while speaking with Mr. Howard he saw little George stuff papers into the mouth of the horse, and quickly the whole matter becomes clear to him. Seizing the toy, the detective carries it to his employer, and sure enough, inside they find the lost documents. To verify the clue, they leave the rocking-horse in the room and then hiding behind the curtain and sending for the little boy, they secretly watch him as he repeats the trick. It is perfectly evident now who the real culprit is, and it is not long before the faithful James is restored to his old position of trust in the household.

## BIOGRAPH.

**A WELCOME INTRUDER** (Mar. 24).—A widower received aid from a kind-hearted neighbor, who not only helped the man with the light housework, but usually kept a watchful eye over the little boy. The father is a boss carpenter and is forced to leave the little one alone the whole day long. A discharged workman sees in the boy a chance for revenge, which opportunity he takes and while it nearly drives the father insane, it results as a great blessing for all concerned.

**THE OLD GRAY MARE** (Mar. 27).—Zeke drives to town behind his old gray mare, goes to the tavern and loads up on "Oh be joyful" water in opposition to the injunction of his wife, Matilda. But he learns a lesson that promises to do more than temperance lectures against the drink evil.

**ALL HAIL TO THE KING** (Mar. 27).—He was only a tramp but enjoyed the extreme felicity of reigning as a king for a short space of time. To tell how this condition was brought about would spoil the unction of a screaming farce.

**THE SHERIFF'S BABY** (Mar. 29).—After the death of his wife the baby was all the sheriff had left, the promise of hope in the future, and the reflection of all that was dear in the past. But a sheriff has no time to tread a cradle rocker, so the baby started off on the long journey to relatives across the desert. Then the sheriff was called away to hunt the "bad men" of the desert, and found there a deserted prairie schooner, the occupants dead and his baby gone. A "bad man" triumphed, but later forgot self in a baby, who found its own, while a sheriff solved a perplexing question.

## MELIES.

**HINEMOA** (Mar. 27).—Hinemoa was a Maori maiden of high rank and rare beauty—the daughter of a chief. She dwelt on the borders of Lake Rotorua in all the splendor of her fathers camp. On the island of Mokoia, in the centre of the lake, dwelt chief Whakaue, his three sons, and Tutanekai, son of the chief's wife by another father. Thus Tutanekai, bearing the ban of illegitimacy, was scorned by his step-brothers, but treated as a son by the noble old chief.

The three brothers sought the hand of Hinemoa in marriage, but she bestowed her love on Tutanekai, much to the brothers' dismay and to that of Hinemoa's parents, who forbade her to marry Tutanekai because of the blight in his birth. She refused to choose another, so a great running match was decided upon to determine who should win her. Tutanekai was the victor, in spite of which, Hinemoa's people still refused to permit them to marry. And to prevent any possibility of the lovers joining, Tutanekai was sent back to the island of Mokoia and all boats were removed from the lake.

Every evening at dusk, Tutanekai, from his island three miles distant serenaded Hinemoa with his flute, and she, in her camp, was thrilled and encouraged by his notes of love, until at length she could bear the separation no longer. Shrouded by the night, she plunged into the frigid waters of the lake, and, guided by his flute, swam three miles to the island of Mokoia. Exhausted, she rested and hid in a natural warm bath and resorted to strategy to bring forth her lover, for to be found by any other man and taken into his sleeping hut, would have meant to become his wife, according to Maori law and custom. By a clever scheme she attracts Tutanekai to the bath and together they secretly entered Tutanekai's hut.

The three step-brothers were enraged, but the old chief protected and honored Tutanekai.

## PATHE.

**PATHE'S WEEKLY NO. 12, 1913** (Mar. 17).—**Shamokin, Pa.**—The Reverend Father Koch celebrates the fiftieth anniversary of his ordination.

**Aberavon, England.**—The steamship Brodland is thrown high on the beach by a terrific storm.

**TRENTON, N. J.**—James F. Fielder (in the center, wearing a derby hat) succeeds President Wilson as Governor of New Jersey.

**Konigsberg, Germany.**—The Royal family assist at the centennial celebration of the famous battle of Leipzig, which forced Napoleon to leave Germany.

**Phoenix, Ariz.**—Vice-President Marshall and Governor Hunt visit the Country Club and try their skill at golf.

**Domodossola, Italy.**—Aviator Bielovucic crosses the Alps in the remarkably fast time of 26 minutes.

**Washington, D. C.**—Captain Arthur Henry Rostron, hero of the Titanic disaster, visits the White House to receive the gold medal awarded him by Congress. Capt. Rostron is acompanied by Mrs. Rostron and Ambassador Bryce of England.

**Gulfport, Miss.**—The Detroit Baseball team is here putting on the finishing touches for the 1913 season.

**Tacoma, Wash.**—The largest vertical lift bridge in the world is officially opened by Gov. Lister of Washington. The bridge is 2,500 feet long and 220 feet high, and spans the government waterway.

**Constantinople, Turkey.**—With Mutt's assistance, Jeff flirts with the Queen of the Sultan's Harem.

**THE RETREAT FROM MOSCOW** (Mar. 8).—A review of this special subject was printed on page 869 of the issue dated March 1. Exhibitors are referred to that article for a story of the film.

**THE GATE SHE LEFT OPEN** (Mar. 26).—Betty, living with her Aunt Mayme, comes home with tear-stained eyes and tells of a quarrel with her lover. The gate at the entrance to Aunt Mayme's home is always chained open, much to Betty's mystification. Aunt Mayme's reply to Betty explains the reason. In her younger days, Aunt Mayme, deeply in love, made the same mistake that Betty has made, quarreling with her lover over a trifle. Aunt Mayme realized her hastiness too late, but she has ever since kept the gate open, as a mute sign of welcome to the man she still loves. While housecleaning at the postoffice a clerk finds a letter which has been long undelivered. The letter is addressed to Aunt Mayme. It is signed by her lover and explains the quarrel. Aunt Mayme tells Betty of the letter, which was written by George's uncle. Betty forgets her quarrel, tells George. George tells his uncle and from all appearances there will be a double wedding in the near future from the house with the open gate.

**THE SHERIFF'S REWARD** (Mar. 27).—Joe Allen, a worthless character, to avoid frequent quarrels with his good wife, Lillian, leaves a note bidding her farewell. Soon after, Lillian answers an advertisement asking for a school teacher in a country town and is appointed. The sheriff of the town has fallen in love with the schoolma'am and proposed. Lillian refuses, without telling him that she is married. Allen in the course of his wild career comes to this same town and breaks the law. He is pursued by the sheriff and captured on the pilot of a speeding locomotive. A bitter strugle ensues. It only ends when Allen is killed. The sheriff's posse, following him and acompanied by Lillian, arrive at this time. She recognizes her husband and the sheriff understands the reason for her refusal. He loves her the more for her faithfulness to Joe, and wins when he asks her to give her heart into his keeping.

**THE CHATEAU OF CHAMBORD** (Mar. 27).—A visit to the favorite residence of Francis I, King of France. The camera follows the balcony around the entire super-structure of the building, permitting close observation of the most remarkable single instance of the beauties of Renaissance architecture in existence.

**THE HARDUP FAMILY'S BLUFF** (Mar. 29).—Society life is killing, at least so Mr. Hardup found it. Being devoid of the necessary funds to take his family to Bermuda, Mr. Hardup decided to close the house and live indoors, thus giving the impression that he and his family were away spending their surplus income. Things would have been fine had not a burglar entered. When he learned the situation he refused to leave and there was Hardup between the devil and the deep sea. If he told the police the neighbors would know he was bluffing, if he didn't tell them the burglar would take everything he had. Things come alright in the end. But how? That's what makes the film

**THE BABES IN THE WOODS** (Mar. 25).—Everyone knows the story of The Babes in the Woods, a story which has stirred human sympathy as perhaps no other story ever has done. In this film the famous fairy tale is reenacted with a background of a beautiful woodland. The color photography brings out the contrast of colors which makes it so beautiful, as to be really remarkable. The wild, fantastic shapes, the creatures of the children's imagination, live again and are as gripping as they were in our younger days.

**CRABS AND LOBSTERS** (Mar. 28).—Crabs and lobsters are common articles of food, but few are the people who understand their different characteristics, their natural mode of living and the methods of catching them. To a vast majority of people, therefore, this film will prove enlightening entertainment. Although these two species of shell fish live together they are not on the best of terms and when a difficulty arises between the two families, as it does in several scenes herein, a pretty battle ensues. The method of catching these fish is clearly illustrated and titles, followed by stereoscopic foregrounds, explain their different organs.

**TOBACCO CULTURE IN CUBA** (Mar. 28).—An educational course in tobacco growing in the region wherein grows the finest of the popular weeds.

## KALEM.

**THE ATTACK AT ROCKY PASS** (Mar. 24).—A Chinese servant at the army post sees a letter on the paymaster's desk, stating that $8,000 in gold is being sent through Rocky Pass and that the shipment will arrive on the following Tuesday. The Chinaman communicates with a renegade Indian, and together they form a plot to attack the wagon and secure the gold. The Indians who for some time have been on the verge of an outbreak, lend an ear to the renegade's proposal and leave to ambush the pay-wagon.

Daisy, the paymaster's daughter, is suspicious of the Chinaman and discovers the plot. She informs her sweetheart, Lieutenant Kellar, who sets forth alone to learn the Indians' plans. The young soldier is captured and tied to the ground with thongs—to die of thirst.

Fearing that Kellar has met with foul play, Daisy gives the alarm. She accompanies the troops and when no trace of the lieutenant is discovered she rides toward the Indian camp, while the soldiers proceed to the pass to protect the wagon. The Indians crawl from their place of concealment and are about to make away with the gold when the troops arrive and drive them back to camp.

Daisy discovers Kellar's plight and when she attempts to liberate him she is attacked by a squaw. A desperate struggle ensues, in which the hand of the squaw holding the knife is forced against the thongs and Keller gains his liberty. Infuriated at the Indians' treachery, Daisy and Keller set fire to the camp. The redskins rush in, pursued by the soldiers. All is confusion and after a terrific battle the captured Indians are led to the post.

**THE FACE AT THE WINDOW** (Mar. 26).—Edward Rollins, the foreman at the sawmill, is called to the bedside of his old friend, Millwarde. Millwarde, dying, entrusts his daughter, Ruth, to the care of Rollins. The father passes away and the daughter leaves to make her home with the foreman.

Rollins is a bachelor and finds that he is falling in love with his ward. He steadfastly keeps his secret and the girl soon learns that she is drawn to the foreman by a stronger tie than friendship.

One day Rollins' nephew, Harold, comes to the little village for a visit. He and Ruth become warm friends and with no thought of sentiment the young man paints a glowing picture of city life. The girl becomes preoccupied and Rollins concludes that she is in love with Harold.

Jenks, the roustabout at the mill, passes the Rollins cabin and sees the foreman counting the money for the payroll. He determines to secure it.

Next morning Harold starts for the city and Rollins leaves for the mill. Jenks appears at the cottage and informs Ruth that her guardian has been seriously injured. The girl hastens toward the mill but becomes suspicious and looking back sees Jenks crawling from the window. Ruth secures a revolver and follows in pursuit.

When Rollins returns and discovers that both ward and money are missing, he concludes that Harold has induced the girl to accompany him to the city. He rushes to the little railroad station and as the train is late, Harold is waiting on the platform. Rollins makes his accusation. Drawing out his watch, Harold displays a picture and says "This is my fiancee." The next moment Ruth appears on the scene, leading Jenks at the point of her revolver and the foreman realizes the error he has made.

**THE "FIRED" COOK** (Mar. 28).—The Adairs, a young married couple, discharge their cook and advertise for another. Meanwhile Tim, a crook, sizes up the Adair residence as a place worthy of investigation and when he sees the want ad. he conceives a bold scheme. Attiring himself as an Irish biddy he makes application and secures the position.

Unfortunately Tim tries to steal a quiet smoke and the untimely arrival of Mrs. Adair in the kitchen forces him to stow the pipe in his trousers pocket. Soon his wardrobe takes fire and he makes a hasty exit, only to fall into the arms of a policeman who has been endeavoring to cultivate the cook's acquaintance. The officer finds to his astonishment that his heart's desire is an old offender.

**THE CAT AND THE BONNET** (Mar. 28).—Mrs. Brown wishes a new hat but her husband cannot see it. He is further infuriated when his wife undertakes the care of her mother's pet cat. Brown hates cats.

Disappointed, Mrs. Brown attempts to trim an old hat and, disgusted, tosses the bonnet on the bed. Brown decides to make away with the cat and secretly goes about the house with a burlap bag. In the dim light of the bedroom he sees what he believes to be the obnoxious feline and making a dive with the bag, marches off with the supposed cat. A boy is bribed to toss the bag into the river but the coin given in payment happens to be bad and the accomplice returns to expose Brown's villainy. The result is a new hat for Mrs. Brown.

**THE WARTIME SIREN** (Mar. 29).—When the Civil War breaks out Eric Warren, a young physician, enlists and is commissioned captain. On the field of action his clever manoeuvers constantly harass the Confederates and Colonel Ashby, chafing under many defeats at the hands of the young officer, decides to capture him through a subterfuge. He calls upon his daughter, Rosalie, for assistance. The girl entices Warren to her home where he is set upon by several Confederate soldiers and made prisoner.

It is then that the young captain displays the unusual nobility and generosity of character which compels Rosalie's admiration and wins her heart. Mrs. Ashby has been seriously ill for months and her condition becomes alarming. No doctor can be found in the neighborhood and the nearest town is many miles away. Rosalie is in terrible distress and the house in excitement.

The news of the lady's suffering comes to Warren and he is told that no physician is available. Mrs. Ashby is lost unless the skilled hand of a doctor brings her relief. Forgetting the wrong which has been done him, Warren orders his saddle-bags brought in. Securing his case of medicines he is conducted to the bedside of Rosalie's mother.

The crisis passes and Mrs. Ashby steadily gains strength. Rosalie is consumed with remorse when she realizes that the mother's life has been saved by the man whom she, Rosalie, has betrayed. The girl assists the officer to escape and he reaches his troops in time to turn the tide of battle.

# MISCELLANEOUS

## UNION FEATURES.

**THE BRINK OF THE ABYSS.** When Captain Doty sailed away to the Far East, Henri Borel, the former lover of Mrs. Doty, began to pay her attentions. The lonely woman was glad to have the attentions of her former friend, as a friend, and even was tempted to a little flirtation. But she was strong—very strong, and she fought against this mad desire to yield to the seductive tempter, who would lure her from her loving husband.

The thoughtfulness of the Captain helped him in holding his wife's love, since he sent many little remembrances from the Far East.

On the day when the dangerous flirtation of Borel and Mrs. Doty reached a climax, a beautiful set of furs arrived from Irkutsk, Siberia, from Captain Doty. Mrs. Doty and Borel were admiring them when they were horrified to learn of a terrible plague in the Siberian town.

But it was too late! The fatal disease had been communicated to them and both were stricken.

Captain Doty arrived almost as soon as his last gift, and when he found a man in his home—murder came to mind. It was only the interference of the physician, who found a letter from Mrs. Doty to Borel saying she could never be more than a friend, that averted the tragedy.

**THE HUNCHBACK.** Lagardere's skill with the rapier was always embroiling him in quarrels, and one night he was to fight a duel with the Duke de Nevers. The Duke had married the daughter of the Duke de Caylus, which had earned him the undying hatred of Gonzague, who had also been a suitor for that lady's hand.

Lagardere discovered that a band of ruffians had been hired by Gonzague to set upon and kill the Duke. Immediately the spirit of fair play overcame Lagardere's enmity against Nevers, and he allied himself with him against the gang of cut-throats.

In the fight which followed, Nevers was slain by a masked assassin. Lagardere succeeded in running his sword through the hand of the cowardly murderer, but single-handed he could not cope with superior numbers and was forced to fly for his life. After this, Lagardere left France for Spain, taking with him the infant daughter of the dead Duke. Years later, Lagardere, accompanied by the daughter of Nevers, returned to France to avenge the murder of the Duke. The widow of Nevers had been forced by her father to marry Gonzague, but she had never ceased to mourn the loss of her daughter, whom she believed to be dead.

Lagardere, in the disguise of a hunchback, by his funny antics, gained the favor of Gonzague, and seeing the scarred hand of the man, his suspicions that he was the slayer of Nevers were confirmed.

On the night of the Regent's ball, Lagardere denounced Gonzague as the murderer of the Duke, but Gonzague vigorously denied the accusation and stated that Largardere himself killed Nevers. But Lagardere had a letter from the King making it impossible for them to arrest him and so he left the ball free but in disgrace.

The next night "The Hunchback" appeared at an entertainment at Gonzague's, where he amused the guests. Suddenly Gonzague, thinking to humiliate his newly found step-daughter, announced that she was to be married to the "Hunchback." The beautiful girl was horrified until Lagardere reveals himself to her secretly and then the wedding proceeded. When Lagardere removed his disguise, he was served with notice of trial for the murder of Nevers.

As the trial begins Lagardere gives a package to the Regent telling him that it contains the name of Never's slayer, written by the duke's own hand. The possibility of the presentation of such damaging evidence so disconcerts Gonzague, that he betrays himself by his guilty actions.

Later in an encounter between Gonzague and Lagardere, the murderer of Nevers fell by the hands of his avenger.

**TEARS OF BLOOD.**—The mad whirl of the garish cafes, the intoxicating strains of subdued music, the subtle influence of the bright lights were wrecking Dr. Carlton's life. Home, wife and child were forgotten in his insane rush for pleasure.

One night, the little girl became ill very suddenly. The mother, in despair, went to the cafe after her husband and pleaded with him to return and treat the baby, but he, in his drunken brutality, drove her away.

The next day the doctor left home forever. That was the last straw. The wife's endurance was gone, the last shred of patience and love had fled. She drooped like a flower denied rain, and soon passed into the Great Beyond.

Ten years later Doctor Carlton began to realize where his life would eventually lead him and he checked his rapid pace. He saw that his brutality had killed his wife, and made frantic efforts to locate his daughter.

All his efforts, however, were in vain, so he turned again to the old life. He was invited to a garden party given by Baron Melidoff. The attraction of the evening was to be the celebrated artist Maude Iris. The fitting climax of the night of debauchery was to be a reckless lottery of this woman of the world. Carlton was the winner, but such things were now repulsive. He refused the envied advantage and returned to his private hospital, which he had established.

The following day he had information which gladdened his heart, but at the same time made him suffer untold agony. Maude Iris, who had sold her soul for pretty baubles, and who had given her kisses for coins, was none other than his only daughter.

He hastened to her, but she refused to acknowledge his parenthood and bitterly rebuked him for the death of her mother. She taunted him with being the cause of the depth to which she had sunk.

Years passed. The glory of Maude Iris vanished, age dimmed her beauty. She frequented the shadows and paid the ruthless wage of sin. She became the mistress of the motley, the queen of the worthless. One day she was carried by chance to her father's hospital with a fractured skull which had been received in a saloon brawl.

Bravely the father fought his battle with death. At last, it seemed as though the victory was won. She opened her eyes and recognized him. Immediately the old hatred dominated her and she began to hurl forth her bitter reproaches. Something snapped in the father's heart and the hot tears welled from his eyes. Kneeling by her side, his body heaving with sobs, he begged forgiveness for the wrong he had done. Somewhere from within the callous heart of the hardened Iris the little human germ of womanhood came to the surface, and she also wept. The tears washed away her sins. In a sudden, overwhelming impulse, she threw her arms around her father's neck in a paroxysm of grief, her eyes looked into his and there, through the mist of tears, he read the victory over sin. Her face lighted by a new and wondrous radiance, and her trembling lips breathed words of forgiveness and endearment. But their happiness was short lived. The penalty must be paid. The new-found daughter died in the doctor's arms.

# Among the Exhibitors

**Hudson, Mich.**—Ezra B. Dodge has purchased a lot just south of the Kellogg Harness factory as a site for a new opera house.

**Portland, Ore.**—Plans have been prepared for the erection of a moving picture theater on 6th St., north of Washington St., for Foster & Kleiser.

**Milaca, Minn.**—Plans for a new opera house are being prepared. Cost $6,000. A company will be organized to build it. J. A. Allen, A. Allen, Fay Cravens and others interested.

**St. John, Ore.**—This city will have a modern theater building. C. A. Metzger, manager of the People's Amusement Co., will erect same.

**La Jolla, Calif.**—The new theater in the Sheppard block at Girard and Wall Sts., was opened by Hansbrough Bros.

**Marshfield, Wis.**—C. W. Rice of Stevens Point is now in possession of the Unique theater, having purchased the same of J. H. Thorn.

**Ft. Payne, Ala.**—Miss L. Thomason, of Scottsboro, has arrived in Ft. Payne and will open a picture show in the opera house block.

**Rochelle, Ills.**—The Curry Building, on north Main St., is being remodeled into a photoplay theater. Mr. Roy McMullen will be the manager.

# General Film

## *The Battle of Bloody Ford*

KALEM—TWO REELS

**Released Saturday, March 22nd**

A sensational drama of the Civil War which furnishes the background for a most realistic bayonet charge, the rout of the enemy by the Federals, the explosion of a burning powder wagon, the fording of a swollen stream under a rain of bullets by a Southern girl with Northern sympathies, a thrilling rescue of a drowning soldier at Bloody Ford and many other war scenes.

There's a love story, too, running all through. A young clergyman, who answers his country's call, a captain in the Federal army, and two loyal daughters of the North and South are the characters that eventually participate in a double wedding.

## *Pauline Cushman, the Federal Spy*

SELIG—TWO REELS

**Released Monday, March 24th**

Among heroes of the Civil War a figure that stands out prominently is Pauline Cushman, an actress before the beginning of the struggle and later one of the most clever and daring spies fighting for the cause of the North. A toast to Jeff Davis and the Confederacy from the stage of a theater at Louisville made her appear a supporter of the South. Not long afterward, she boldly appeared within the rebel lines and gave valuable information to the Union Army. Although captured many times and frequently wounded, she miraculously escaped death and was given the rank and title of Major by Gen. Garfield.

Her career as filmed by Selig is a series of amazing and thrilling adventures. Among war pictures, this one will take a place well up toward the head.

In addition to these four surpassing multiple-reel features for the week of March 22nd to March 28th inclusive, General Film Service offers the strongest line of single and split-reel films that it is possible for the ten largest manufacturers to produce. Discriminating patrons *expect* General Film Service.

**General Film Co., 200 Fifth Ave., New York**

# Company Service

## *The Moonshiner's Last Stand*

PATHE—TWO REELS

**Released Wednesday, March 26th**

A strong story of the mountains, involving a moonshiner who sells illicit liquor to Indians on a nearby reservation, his son "Bud," his pretty daughter Ann, the government Indian agent, and a revenue officer.

Of course, the revenue officer meets and falls in love with Ann and, of course, there comes a time when he must decide between love and duty. A tribe of drunken Indians demanding more whiskey puts in an appearance at the crucial moment and a fight for life ensues. The besieged take refuge in the "still" and although it is burned to the ground, the Indians are driven off. Then comes the ending—the kind that audiences like.

## *The Modern Prodigal*

VITAGRAPH—TWO REELS

**Released Friday, March 28th**

A film story that touches the heart and brings throbs of joy to the hearts of its auditors.

After passing through the crucial tests of youthful folly, an only son redeems himself from the fetters of vice and in true prodigal fashion returns to his home and rescues his aged mother from poverty and want. Her faith and love, so characteristic of mothers the world over, are the influences that guide him back to manhood and happiness.

A Vitagraph drama of surpassing merit.

### *SPECIAL RELEASE FOR TUESDAY, APRIL 1st*

## Detective Wm. J. Burns in "The Exposure of the Land Swindlers"

(SEE ADVERTISEMENT ON ANOTHER PAGE)

### *Just Ahead Are These Features. Look For Them !*

March 29—"Heroes One and All"—Lubin, 2 Reels
March 31—"The Spy's Defeat"—Essanay, Two Reels
April 2—"Nobility"—(Colored Photography)—Pathe, Three Reels
April 4—"The Golden Hoard," or "Buried Alive"—Vitagraph, Two Reels

BRANCHES IN THE PRINCIPAL CITIES

# INDEPENDENT FILM STORIES

## UNIVERSAL

### BISON.

**THE LIGHT IN THE WINDOW** (2 parts—Mar. 25).—Mr. and Mrs. Haley are old fashioned Southerners, who believe in whipping their slaves when they disobey. Their little son, Richard, does not believe in the constant chastisement. He is particularly hurt when his pal, old Mose, is beaten. A crisis arrives when Mose is terribly whipped by his mother and also by his father, and is turned over to an overseer who brutally punishes the darkey. Just previously to this Richard had been ordered by his father to whip the slave himself, and was punished for not doing so. The unjustness of the punishment and the brutality of the whole proceedings determine Richard to run away from home, and he does this, telling Mose that he is going North where he will not have to beat slaves.

His mother's grief is terrible and it increases her enmity towards the North to an insane degree. She constantly looks for the coming of her beloved boy and each night she lights the lamp and places it in the window, and ever watches and waits.

Fort Sumter is fired upon. Haley enlists in the Confederate army and is assigned to the duties of a spy. He works Northward. Richard joins the Union army and is appointed to a lieutenancy. He is sent South.

One day when he has obtained some valuable information by spying from the vantage point of a tree. Haley crosses the road in time to hide from some fast approaching cavalrymen. One of the mounted men notes the new tracks, and Lieutenant Haley, resorting to a clever ruse, succeeds in capturing Haley and marches him to camp. Haley recognizes his son, Richard, the likeness being accentuated by a scar on his forehead, the same scar caused by the scythe and his own carelessness which was charged up against poor Mose.

Haley's papers are taken and rather than have his son responsible for his death (who is ignorant of his father's identity) he suddenly knocks a man down and mounting a horse endeavors to make good his escape. He does not get far, for a bullet stops his career and mercifully ends his troubles for all time. Richard, going over the papers found in Haley's person recognizes the address on an envelope. An officer hands him a letter which is from his mother to Haley and which tells him to look out for their dear son and to tell him the light is in the window for him every night and—! Richard is informed that the escaped man is dead: he staggers to his father's body and grief takes hold of him.

That night while sitting over the camp fire in an agony of grief, Richard determines to go to his mother. He obtains a furlough and succeeds in getting near to his old home, when he sees a party of Confederates go to the house. He watches, not daring to show himself. One of the Confederates gives Mrs. Haley the message that tells her of the death of her husband, and one passion remains with her—the desire to see the Northerners exterminated.

The Confederates all leave the house and Richard stealthily crawls towards his home, his heart filled with a desire to comfort this poor woman—his mother. Mrs. Haley sees the Unionist creeping nearer. Her face lights with a fierce triumph. She gets her gun. Old Mose tries to stop her, but too late, for she shoots and Richard falls. Old Mose runs out and discovers the dead man to be his young master but does not disclose his identity to the mother.

Mrs. Haley waits till dusk. She lights the lamp and places it in the window, and sits and waits and waits for her son who will never answer the beacon's call this side of Paradise.

---

### NESTOR.

**THE MINING EXPERT'S ORDEAL** (Mar. 28).—Mr. Cary, the owner of a once rich mine, is worried for the mine is running down. Cary loves his family, but has been an improvident man, having spent all he made, confident that the mine would never fail him. His son, Dick, divines the truth. Indeed, he, and the assayer have been aware of the conditions for some time. Seeing his father despairing, he begs him to send for an old time friend of Dick's, an expert engineer. Mr. Cary agrees and John arrives to take charge of a very thorough examination. He is welcomed by the father and son and by Mrs. Cary and her daughter, Ellen. The serious young man soon falls in love with her.

After two weeks of labor, John regretfully tells Mr. Cary that the ore is too low and that the expenses are far too high. He hates the job, for Cary is crushed at the news. John feels for the whole family and especially for Ellen.

A telegram arrives telling Cary that his broker is bringing two capitalists from Boston to view the mine. They are buyers and price is no object. Cary puts the wire before John, who sympathizes with him. Cary loses his self-possession and begs John to make a good report. The young man refuses sadly, but he promises to keep silent, if possible, although he would rather go and be out of it. Dick overhears the conversation and his great love for his father and the others makes him reckless. He hurries to the Assay Office and alters the figures on the assay sheets.

The capitalists arrive and view the mine and see the reports. They are well pleased and when night arrives they are ready to buy. The men are gathered around the table, being well entertained and the broker sums up the facts. When the assay figures are mentioned, John pricks up his ears. He quietly gets the sheets and goes out with them. He encounters Dick on the porch with his mother and Ellen. John accuses Dick, who breaks down. He says he did it for his family's sake. John is distressed, but looks at Ellen and she understands. He goes to the room and announces that a clerk has altered the figures and that the mine is not paying its way. The men are astonished and depart awkwardly, not understanding matters.

The day before all this occurs, John has set two miners to work out his theory of the presence of the better values. The following morning he goes in to take a last view of the workings as Cary and Dick are paying off the men for the last time. The last shots have uncovered the values and John and the miners hurry out in time to recall the men and the assays prove the new life for the mine. As John departs the next morning, he makes a promise to return for Ellen.

**THEIR COMBINATION SUIT** (Mar. 24).—In their third floor back, Eddie and Lee are wondering how they can raise the wind. They see an advertisement in the paper: "Wanted: A private secretary, also a gardner." The "ad" bears the name of the wealthy Mrs. Van Cortlandt. The boys count their spare change. They go to a clothing store and purchase one suit. It is all they can afford. They toss for possession. The suit goes to Eddie. It is clear that Eddie will wield the pen and Lee the back-breaking lawn mowers.

They land the jobs, and Eddie and "our daughter" Louise make eyes at each other over the tea table while Lee and the maid strike up a little flirtation. Both boys make good progress with their love affairs if not with their duties.

The time arrives when Lee insists upon his share of the suit, and gets it. He goes out and is seen by Louise talking to the maid. Louise thinks it is Eddie and is outraged at his duplicity. The following morning Eddie turns up for his duties with the one good suit on again. He is surprised at the scornful look Louise flashes at him. He is miserable and decides to quit.

Lee and the maid decide to tell Louise the truth, and the difficulties being smoothed out, love resumes its normal course and all is joy and serenity.

---

### UNIVERSAL.

**ANIMATED WEEKLY, NO. 53** (Mar. 12).—Inauguration of Woodrow Wilson, Washington, D. C.

**The Smallest Man in the World** performs for the Animated Weekly.

**Wheels of Commerce.**—The United States Engineering Department opens navigation on the Columbia River.

**Deaf and Dumb Society** have the Governor-General open up their Flower Farm at Blackburn, Victoria.

**Disastrous Fire** destroys the residence section of a southern Ohio town.

**The Betrothal of the Kaiser's Daughter.**—The young couple honored in Germany.

**What's What in New York,** Grant's Tomb, Riverside Drive.

**Review of the War Veterans** at Melbourne, Australia.

**The Agricultural Show** is opened at Perth, western Australia.

**Aero-Pilot's Spill.**—Captain Darbyshire's army biplane wrecked in London park.

**South of Thames River.**—Reading Harriers win the Cross-Country Championship from nearly two hundred competitors.

**Indian Pow-Wow.**—Attended by all the leading chiefs of the Pacific Coast.

**Easter Fashions.**—From the leading Paris modistes.

**The Boy Scouts** visit Monticello, the home of Thomas Jefferson.

**Who's Who in Stageland, Bessie Wynn.**—The famous musical star poses for the Animated Weekly.

---

### PCWERS.

**CHEATING** (Mar. 26).—Little Fern believes in fair play. She is engaged to Jack and avoids the boys. One day she is out walking and sees Jack flirting with a female person. Fern tells him that she will have no more to do with him. The girls have a weekly outing. Fern relates her experiences and the girls agree that men are fickle things at best, and that they will never, never even look at a man on their weekly outings. They start off as usual and have a good time. A man person comes along. He is experienced and manages gradually to get a word with each girl alone—all except Fern. Naturally he wants to talk to Fern because he can't. He has a flirtation, in secret, with each girl in turn and makes an appointment with each one at a given hour at a given spot. He wants to let them all know what he thinks of them and he wants to get the attention of Fern.

As each girl arrives he hides her in some spot where she can see all that is going on. The girls get furious. Fern turns up at the proper time and sees that the girls have been cheating. To pay them out she strikes up an acquaintanceship with the man, and it soon progresses to the point where she takes her outings each week with one person instead of a number. She still thinks all men fickle—barring one.

**THE CALLING OF LOUIS MONA** (2 reels) (Mar. 28).—Louis Mona is left to the care of the monks of the monastary of San Luis, who have brought him up with love and care. Louis, who is devoted to his surroundings, and who knows nothing of the great outside world, and who has no great desire to learn about it in person, desires to join the order, but there is a rule that cannot be overlooked. He must do as others have done and travel for a year in the world in order to determine whether he really wants to become a monk. At the end of the twelve months he can be received into the walls of the monastary by applying at the gate at a given hour.

In the chapel Louis kneels to receive the blessing of the good old prior, and the monks present him with gifts of food, money and clothes and bid him farewell. Louis, nervous of the venture, changes his garb and finds himself without the walls of his refuge, free to do his own will. He wanders on until he comes to a place where the roads cross. Which way to take? He decides the question by casting a leaf in the air and seeing which road it blows to. He is satisfied, but before proceeding he sits and rests and eats frugally.

A handsome automobile comes to a stop nearby. There is trouble which has to be remedied. A beautiful young woman, wise in the ways of the world, gets out, and seeing the good looking boy, sits by him and talks to him. She learns his history and finally persuades him to accompany her. He goes to the great city with her. She gives him an introduction to her brother, who gives him a position in his banking establishment.

The ways of the world appeal to Louis. He succumbs easily to the pleasures which surround him. He visits the girl often and a great intimacy springs up between them. One day he finds her smoking. He begs her not to offend that way and gives her a little cross, which he hangs round her neck. She is much affected by his counsel and commences to forsake her former ways and to lead a life of usefulness. He goes steadily down and down despite her efforts and the callings of his better nature. Finally comes drink and gambling and ruin—a stage where he cannot borrow. He shuns society and his fellows, but the desire to see the girl is ever present.

One day he passes a hospital for contagious diseases and sees the girl going in, bent on charity. He sees her do this several times. One day he learns that she has caught the dread disease. He manages to see her for the last time—she dies with the little cross clasped to her breast, and Louis goes away and fights his battle out. He duly returns to the old home of refuge and applies for entrance to the monastery. He is received within to lead a life of holiness and to forget the world and his one big sorrow.

---

### CRYSTAL.

**THE DRUMMER'S NOTE BOOK** (Mar 30).—Chester is visiting his sweetheart Pearl. While he was on his way to her house he picked up in the street a note-book, evidently dropped by some passerby. As he was putting on his overcoat, preparatory to leaving, the book fell out of his pocket. He leaves and Pearl finds the book. She opens it and sees on one side of the pages certain entries detailing expenditures incurred in taking out some girl. Pearl becomes insanely jealous. Her friend Violet visits her and Pearl tells her of her discovery of Chester's perfidy. Violet advises Pearl to flirt with some fellow, and thus bring Chester to his senses. Pearl goes out to the street and flirts with a young fellow. She walks with him and they meet Chester. He tries to speak to her but she ignores him and he cannot understand her actions. She takes her new-found beau home and becomes quite friendly with him. Violet again visits Pearl and finds the two together. She immediately starts a fight with Pearl, as the young man visiting her is no other than Violet's steady fellow. She accuses Pearl of treachery and leaves in anger taking the man with her by the ear. Chester then calls to demand an explanation of Pearl's queer actions. She shows him the note book and he explains that he found it. They turn to the flyleaf and see the name of some salesman inscribed and all ends happily.

**IT'S A BEAR** (Mar. 30).—Joe is in love with Geraldine. Her father objects to him, claiming that Joe is not the brave man and that the man who marries his daughter must be a hero. Joe leaves the house in disgust. He reads in a newspaper that a bear has escaped from the zoo. He hits upon a novel scheme. He gets his friend John to go to a costumer with him and there he gets him a bear's skin and head, which he makes him wear. Joe next goes to Geraldine's father, and tells him about the escape of the bear. Her father, who is always boasting what a great hunter he is, agrees to take Joe with him and they go out to hunt the bear. Joe has John stationed in the

# Don't Wait for Someone Else to Seize This Great Big Money Maker

# GRAB IT YOURSELF

# "The Wizard of the Jungle"

(COPYRIGHT 1913)

A TWO REEL THRILLER

THE WIZARD'S POWER OVER THE BEASTS SAVES JACK'S LIFE

A WONDERFUL LION PICTURE

**Capt. Jack Bonavita, the famous lion tamer, risked his life to give you the greatest animal thriller ever flashed on a screen.**

WORLD'S BEST FILM CO.
"Feature Films & Nothing Else"

**Territory Closing Quick. Wire for Yours NOW**

*SEND FOR OUR LIST OF FEATURES*

**WORLD'S BEST FILM CO.,** 1600 BROADWAY
NEW YORK CITY

woods, and when father appears, John chases him up a tree. Joe stays in the background enjoying the fun. Meanwhile, "Si" Hopkins, a farmer, has also heard of the escape of the bear and also goes hunting him. He spies John and opens fire on the supposed bear. John is just about to meet his death when Joe explains that the bear is human and saves his skin. Joe tells John to lie down as if dead and then goes for father. He brings him back and shows him how he killed the bear. John moves a leg and father again runs away. At last they go home and father agrees to Joe's marrying his daughter providing he doesn't tell of his cowardice.

## VICTOR.

**THAT BOY FROM MISSOURI** (Mar. 28).—Harvey Hamilton was not satisfied to remain in Missouri on the farm, but wanted to "see" New York. So his father sent him to visit his uncle, explaining in a letter that Harvey was meek and modest and very unsophisticated. With his carpet-bag containing his few belongings, Harvey started on his journey, reaching the house of his uncle when a party was in progress in honor of the visit of Dorothy Deane, a friend of his cousin, May. Now Percy, his cousin, liked Dorothy, but she was not a silly girl and just had a good time while visiting her friend.

Upon reaching the house, Harvey did not wait to be admitted, but pranced into the room where all the guests were assembled. His uncle was overcome to see him walk deliberately into the room and was rather cool when he greeted him. May and her brother, Claude, were also a little cool, but Dorothy was kind and very cordial in her greeting. This appealed to Harvey and he immediately classed her as his friend.

The Hamiltons planned to play tricks on Harvey. First they tried him at poker, but much to their surprise the boy from Missouri had played it before, and Claude and his father were glad to make an excuse to get away when all the chips were piled up in front of Harvey. Next they planned to get him drunk, but Claude fell under the influence and Harvey had to bring him home. His folks were furious with Harvey for getting Claude in such a condition. Dorothy had many a laugh at Claude and she admired Harvey more and more. At last Harvey got up his nerve and made love to her just as Claude was coming in the door. Claude reprimanded Harvey for stealing his girl, but Harvey promptly put him out of the door, and took Dorothy along with him into the hall and to the minister's where, after the ceremony was over, the Hamiltons found them—but too late.

## REX.

**THE GREAT GANTON MYSTERY** (2 parts—Mar. 27).—Henry Ganton is a bacteriologist whose researches have brought him considerable fame. Most of his work is carried on in the laboratory of his magnificent home and about the grounds, where he is at present engaged in vivisectional experiments with guinea pigs. An advertisement for a French maid is placed in the newspapers by Mrs. Ganton. A comely young woman applies for the position and is engaged forthwith. As soon as her eyes fall upon Ganton and his upon her there is instant recognition. The wild, youthful days of Ganton while a student in Paris are focused upon his vision. The maid, too, is plainly affected, and all the bitterness and anger of her nature seem to possess her.

The maid goes about her work. All the while, however, she is burning within for revenge. An idea comes with the reading of an article on scientific experimentation, which she chances to observe. So, when preparing an orange for Ganton in the morning, she designingly inserts some of the poisonous germs with which he has inoculated one of the guinea pigs and which she has cleverly drawn from the little animal.

Ganton dies suddenly, and the whole affair becomes a perplexing mystery. The case is diagnosed as one of ptomaine poisoning, when Professor Felix Westerly, a well-known scientist and expert on bacteriology, is called in. Westerly, being of an intuitive turn of mind, begins work instantly. Finding some of the orange peels he examines them closely. Then going to the maid's room, he discovers the clipping from the scientific paper. Quickly scribbling a note on the back of an envelope, asking the maid to call at his home that evening, he leaves.

The maid finds the note shortly afterwards, and after some hesitancy decides to go to the Westerly home. Hardly has she become seated, when Westerly works her into an hypnotic spell and draws the whole story of her early life from her—the meeting in Paris with Westerly, when she was a nurse, their intimate relations, the birth of her child, her desertion by Ganton, and finally the death of the baby.

It is all revealed to Westerly. He dismisses the maid, and, after turning the facts over and over in his mind, pens a report in which he states he is unable to find any positive proof of foul play, at the same time expressing the opinion that the case will ever remain a mystery.

**HER NEW CHAUFFEUR** (Mar. 30).—John returns from a long European trip, and is warmly welcomed by his family and particularly by his sister, Grace. Grace writes to her girl friend, Betty, telling her that she must meet her brother, John, at the ball tomorrow evening. The ball comes off, and Grace goes in her big red auto, but she is unable to persuade John to accompany her. He promises to fetch her after the dance.

John has a quiet siesta and, looking at his watch, finds that the time for the finish of the ball is close at hand. He rushes off and finds that he is in good time. Seeing the red car standing there it strikes him it would be good fun if he took the place of the chauffeur. He therefore persuades him to change hats and coats with him, and takes his seat on the car. He discovers he has no cigars, jumps off and runs to get them. In the meantime the cars are moved up, and it so happens that Betty has also gone to the dance in her big red auto. As John reaches the entrance he sees the big red car and jumps into it. The number is called and he recognizes it has the number which the chauffeur had in his pocket. A lady is put into the automobile, and John proceeds to give her the joy ride of her life.

An officious motorcycle cop speeds after him and stops him. This is partly due to the screams of the lady whom John supposes to be his sister, Grace. There is something unfamiliar about the scream, however. He turns around and discovers that he had been running away with a very pretty young lady whom he has never seen. She promptly gives him in charge for abducting her.

At the station the young lady (it is Betty, of course) notes his fine appearance, and senses that he is a gentleman. She withdraws her charge, and pays his fine, leaving him in a flabbergasted condition.

John is glad to get home, and resolves to keep his escapade a secret. Reading the paper the following morning he notices an advertisement giving a description of himself who ran away with the young lady in the red auto car and that if he will call he will obtain a position as chauffeur. John, always on the hunt for excitement, goes, sees Betty, and is duly engaged.

John stays there for some time, and of course, falls head over heels in love with Betty, and she finds herself strangely attracted to her chauffeur. During his stay he is able to note the presence of a gambler, and is conscious of the fact that this gambler has obtained a hold over Betty's father. He watches him closely and finally sees that he has the old gentleman entirely in his power. The crisis arrives when the butler gets sick, and John is ordered to take his place. He is puzzled what to do for a moment, but with the situation in mind he resolves to see it out.

One fateful day the gambler arrives and John overhears him threaten Betty's father with ruin. Being in love with Betty, he hands the gambler his own check just as his sister, Grace, comes into the room. Grace has already seen her brother, and when the question arises as to the genuineness of the check, she steps forward and acquaints the assembled company of the fact that John is her brother. The gambler has to take the check and John's little romance ends happily.

## IMP.

**DAMAGES IN FULL** (Mar. 24).—Morton is employed in the mill of Ashton. He meets with an accident while working in the mill and is made a cripple for life. Mrs. Morton appeals to Ashton to reimburse the family for the loss of the services of the husband and father. He gruffly tells her it was Morton's own fault. A lawyer takes the case for Mrs. Morton and Ashton is sued for damages. He wins the case, owing to his influence.

Little Stella meets Margaret and the little girls become friends. Margaret tells Stella that her father was hurt in the mill of a rich man who will not pay. Stella secretly goes to the home of the Morton's and sees they are destitute. She asks her father for "a big lot of money" and he puts her aside. Stella is obsessed with an idea to assist the Morton family. She goes out on the street and sees a beggar on the curb bearing a sign. She sees kindhearted people drop coins in his battered hat and she has an inspiration. She returns home to the nursery, procures a piece of card board and, with crayon, prepares a sign reading: "Please help the papa and mamma of a poor little girl whose papa got hurt bad in the mill of a rich man who won't pay." She dons soiled clothing and goes out on the street and, seated on the curb, she lays her old hat beside her and holds up the placard. She attracts the attention of passers by who marvel at the strange tableau.

Her father drives up to the spot in his machine and he is trying to force a way through the crowd when he recognizes his child. He reads the strange placard and divines the meaning. Snatching up the child he places her in the machine where she tells him the whole story. Going to the home of Morton he gives him a check for more than the amount sued for and the story closes in the poor home of Morton with the arms of Stella around the neck of Margaret, the daughter of the poor cripple.

**TO RENO AND BACK** (Mar. 27).—Just returned from their honeymoon Jane and King are preparing for a box party at the opera. King unable to restrain himself at the sight of Jane beautifully dressed for the occasion takes her in his arms and completely disarranges her carefully prepared coiffure. He is sent down stairs to wait "a minute" while Jane and her maid prepare to remedy the damage done.

King fretfully smokes himself near to death finding out that a woman's "minute" is an hour and angrily leaves for the opera, giving Jane her ticket and telling her to follow.

She, incensed, sends her maid in her place and the ludicrous apearance of the maid at the fashionable box party humiliates King to such an extent that later a quarrel ensues and he leaves home to live in a hotel. Jane equally high spirited sends him a note that she is leaving for Reno to get a divorce.

By a quick move King makes the same train. He has secured the upper birth over her but is driven to the smoker by Jane who refuses to let him come near her. He follows her to the hotel in Reno, but cannot effect a reconciliation.

However, a drunken janitor, a smoky furnace, a fire escape to which the only egress is through King's room, a cynical hotel clerk and the feminine instinct to rush to the man she loves when in danger, enable King and Jane to come together after a trying experience.

## ECLAIR.

**A NIGHT OF ANGUISH** (2 parts—Mar. 26).—When Lawrence Lindsay's mother received his letter she read trouble between the lines. Her boy was trying to make his way in the oil fields and had put up his last $500 on an option on some oil lands. Lawrence told of how his chum Latham was going to put up the balance needed on the land the day before the option expired.

Now two circumstances had combined to make Latham the enemy of young Lindsay—the two boys were in love with the same girl and the oil land which they held options on was really of great value, a fact which Latham knew and Lindsay did not.

Latham hired a gang of roughs to set fire to the well, which was producing and on the day previous to the one when the option was to expire, he refused to advance to Lindsay the necessary money. When Mrs. Lindsay received the word of this crisis, she packed a grip and started for the scene. She felt from the tone of the message that her darling boy was discouraged to the point that there was a possibility of his taking his life.

In her grip she placed some securities and sent word that she wanted the night train to pick her up at the little station nearby. Being a stockholder in the company she was able to have this message handled promptly by the dispatcher and all looked well.

It was only for a few minutes that the smile remained on that sweet motherly face, however, because en route to the station, there was an accident to her auto and she was so delayed that the conductor refused to hold the express train at the station beyond the time he had been originally ordered. She arrived just in time to see the flyer pull out, having walked on after her accident.

Consoled by the old station-master with the information that she can get a freight train at 5 o'clock in the morning which will place her in the oil field at 10 a. m., she agrees eo accept his kind hospitality and remains in his little shack for the night.

The station-master's wife starts to make things comfortable for Mrs. Lindsay and the old man offers to carry her small grip but she snatches it up and carries it in herself. This arouses the curiosity of the old man and as he sits on the outside of the house he decides to investigate. He knows that the guest is sleeping in the bed nearest the window and he raises it carefully but the cold air awakens her and she arouses the wife and they change beds, Mrs. Lindsay meanwhile placing the valise in a place of safety.

The old man sits down outside the window and dreams that he enters the house and attacks the woman in the bed near the window, and then carries her out, bound and gagged, and ties her to the railroad track, to be mutilated by a passing train so that the body will be unrecognizable.

With the roar of a passing train, which, in his dream the old man thinks will destroy the body he has placed on the track, the dreamer is awakened to find at his side the woman who he had thought tied to the tracks. Immediately the thought came to him that the two women had changed beds the evening before and then he believed it to be his wife who had been killed.

Rushing to the imagined scene of his crime he was accusing himself of the murder of his wife when he heard a voice behind him. Here was the supposed victim, his wife, tapping him on the shoulder. "What's the matter, old man? You have had a bad dream." When he realizes that after all no harm has been done and his night of anguish is over.

Mrs. Lindsay leaves a substantial fee with her hosts, catches the freight and arrives in the oil fields in time to save her boy from his difficulties and all ends hapily.

# MUTUAL FILM CORPORATION.

## AMERICAN.

**CUPID NEVER AGES** (Mar. 24).—Ben Johnson, widower, an old and feeble man, had a pretty daughter, Mabel. The old family friend, Mrs. Ralston, had a son on whom she simply doted, big, handsome John Ralston.

# UNCLE SAM

INSISTS THAT

# The Greater New York Film Rental Co.

**Stay in Business to Supply Licensed Film and Specials to all Exhibitors**

## JUSTICE

**has been done**

You need no longer fear the dictation of **"The Powers That Be."**

## The Greater New York Film Rental Exchange

is now ready to serve films at popular prices in the following states:

State of New York
State of New Jersey
State of Massachusetts
State of Pennsylvania
State of Maine
State of Rhode Island
State of N. H.
State of Vermont
State of Conn.

You can select your own program at

## The Greater New York Film Rental Exchange

You can book ten days ahead at

## The Greater New York Film Rental Exchange

You can take what you like and if you don't want it you don't have to take it. We do not try to dictate what you must exhibit in your theatre when getting your service of

## The Greater New York Film Rental Exchange

Only pictures released by the **licensed** manufacturers of the **Motion Picture Patents Company** are supplied by us to exhibitors.

You have the choice of **42 regular releases** and **4 specials** per week when booking with us.

Our object in bringing this Ad to your notice is to let you know what a good, dear uncle you have in

## THE GREATER NEW YORK FILM RENTAL COMPANY

**116-118 East 14th Street, New York**

**Write, Wire or Call for Our Representative.**

Mabel took her aged father to walk in the park and at the same time Mrs. Ralston went out for a stroll under the espionage of her big son. They met, and while the young couple spooned, the old could fall asleep with heads together.

A day came when the young pair were married, leaving aching hearts behind them. And then, one day, old Ben Johnson buttoned up his coat and set forth for the widow's home. It took him five minutes to make her understand just how lonesome he was—then another marriage was performed and a great surprise awaited the honeymooning young couple.

**LONESOME JOE** (Mar. 27).—An old sailor sat on the beach and basked in the sun. His young acquaintance, Bob Raleigh, came and sat beside him. The old man ruminated, fell into a retrospective mood and told Bob the tragedy of his life.

As a young fisherman, a party of city folks came to visit him at his cabin one day. He fell in love with Mabel but of course, her parents refused to consider such a match. They took her away and two hearts grieved in silence. And then Mabel, growing thinner each day, took to her bed. In delirium she called for him. The parents, roused to the hope of saving her, sent for him. He came, in a daze, too late, and she died in his arms calling his name.

Back to the shore went the young man, going through life with the hope of meeting her again, basking in the sun dreaming of the day when he should be called to her side in the greater hereafter.

**CALAMITY ANNE'S BEAUTY** (Mar. 29).—When Dr. Stickum, with a professional beauty, came to town, he stopped his traveling wagon in the main street, lit his torch and proceeded to expound the merits of his beautifier.

Calamity joined the crowd about the wagon, examined the living testimonial in the form of the professional beauty, and longed for beauty herself. So she bought several bottles and sojourned to her hay mow to drink, sleep, and awake to the wondrous change. Alas! Morning brought only a horrible stomach ache. She went again to Dr. Stickum, bought more nostrums, including bandages for head, nose and chin and again went to sleep. Her sleep was rudely awakened by a vagrant tramp, who, at the horrible sight of the bandaged Calamity, fled. Stunned that she should make such an impression, Calamity, hauling her gun and firing at random, swept down on the miserable doctor and his professional beauty. They at once took to the woods and Calamity, firing frantically with one hand, while she destroyed the cargoes with the other, soon made devastation of Dr. Stickum's property. Then she gave chase, soundly kicked and beat Dr. Stickum and his beauty and finally, exhausted, retired to her hay mow for a real beauty sleep.

## EXCELSIOR.

**HER DREAMS OF YESTERDAY** (Mar. 17).—An old lady, surrounded by her pretty granddaughters, tells them of the yesterdays of her life when she, too, stood on the threshold of youth. She lived down South and her sweetheart was a young engineer, Bob Grey. His rival, Arthur Deacon, a rich planter, hated the favored suitor and tried in many ways to win the girl himself. Finding this of no avail, he planned with the help of his brutal overseer, to get rid of Bob.

As the young man was coming across the fields, all unconscious of any foul play, Deacon and the overseer jumped out and knocked him senseless. This was overseen by a little colored boy who rushed to the girl's cottage and told her. Deacon had Bob carried to a saw mill and tied to a log which, within a second, would be drawn under the great sharp whirring wheel. But the girl and her father arrived in time to save Bob who denounces Deacon and his acomplice and they are arrested. Later Bob and his sweetheart are married. But within a few years the young father dies, leaving the widow to care for her fatherless little ones. This brings grandmother's recollections to a close.

## MAJESTIC.

**FRAU VAN VINKLE'S CRULLERS** (Mar. 16).—Kathrina and her brother, Jan, bother their mother when she is in the midst of making her New Year's crullers. Each is given a penny and sent out. They buy cakes at the baker's. Kathrina gives hers to a beggar who eats it ravenously. That night the children ask their mother for some crullers but are told they are for New Year. That night after going to bed, the temptation to go down stairs and steal a cruller is too much for Kathrina. She goes to the dining room. She sees a thief enter. He is taking away all the family silver. She stops and recognizes the beggar. She is sorry for him when he tells her of his hungry family. But finally she persuades him not to steal the silver. She empties all the crullers into his hat—finally adding to them one that had been laid aside. This one had a little New Year's ring in it for herself of which she knows nothing. Next day the crullers are missed and all say they know nothing of it except Kathrina. She is blamed and sent to solitary confinement. Her brother, Jan, steals off to the pond and goes skating. The ice breaks and he is saved by the beggar. The begar recognizes him and takes the gold ring from his pocket and puts it in a piece of paper with a note to Kathrina. It says she can tell about the crullers as he is safe on his way. Kathrina tells her parents and they praise her for her bravery in saving the family silver.

**THE CITY FELLER** (Mar. 18).—Henry Allen, a hustling New Yorker, goes to the timber region of Tennessee to make some big purchases of land for a rich syndicate. He goes to see old Ezekiel Burrows, the biggest land-holder of the neighborhood, whose pretty daughter, Betty, makes a conquest at sight. Betsy is beloved by a rough, handsome and unscrupulous mountain fellow named Clay Nash, who intends to gain the girl for a wife and the old man's timber lands for himself. The arrival of the stranger enrages Clay who determines to show up the city fellow by frightening him and driving him back to the city in disgrace. Henry Allen puts up such a resistance, never lacking his sense of humor, that Clay is driven to desperation and with some of his mountaineer clansmen he tries to murder the visitor. They are told that Allen is a Deputy for Uncle Sam, searching for illicit stills, and it turns out that Allen actually discovers one in the back of Clay's place when he escapes from the gang's clutches. Betsy has learned of their trickery toward Allen and comes to the house of Clay to beg for his release. Allen hears her talking with Clay, as he slips away, and believes she is really in love with the mountaineer. Struggling against his own feelings he returns to the house of Betsy's father with whom he has been stopping, signs the agreement to purchase the old man's holding, orders out his horse and is starting away on his long ride to the railway with her father to guide him. They are overtaken by Betsy who tells that the gangsters are after them. Then Betsy admits her love for Allen, her father consents, and the three of them ride break-neck to the train in time to catch it and leave the country safe and sound. At the depot they find the sheriff and some of his men and a trap is laid for Clay and his fellow moonshiners. The men ride into the trap, are arrested and handcuffed, to be put in safe-keeping, while Allen, Betsy and her father take the train for New York. There the deal is finished between the old Tennesseean and the syndicate, whose members announce that their money can hire enough soldiers and deputies to clean up the bad country in the timber lands while Henry Allen and Betsy Burrows are married with a handsome fortune to start them in life.

## RELIANCE.

**THE VENGEANCE OF HEAVEN** (2 reels—Mar. 19).—Carl Dian, engaged to pretty Anne Halliday, deserts her almost on the eve of their wedding to run away with Grace, the village belle. This blow breaks the girl's heart and she dies, leaving her aged father vowing that before he, too, is taken, he wil avenge his daughter's death. He takes his revolver and follows Carl into the woods. He fires at the young man and the bullet whizzes by just over Carl's head. It lodges in a tree hardly five feet away. The exertion is too much for the old man and he dies.

Sometime later, Carl, as landlord of some poor cottages, is about to eject a tenant who is unable to pay. This man has an ailing wife and for her sake pleads with Carl. Carl refuses—angry words follow—which are overheard by the servants and the tenant is ejected from Carl's home.

Carl, while walking through his woods, axe in hand, decides to cut down an old tree; but the bark is touch and does not yield to his axe. He places a stick of dynamite in the trunk and the explosion fires the bullet in the tree straight to Carl's heart.

Carl's body is found and the poor tenant arrested on suspicion. But a lawyer from New York, working on the ground of the supposed crime discovers what really happened. He arranges a demonstration and before judge and jury and townspeople he enacts again the tragedy of the exploded tree with its hidden bullet, showing how the vengeance of Heaven was satisfied at last.

This, of course, clears the poor man, who is given a chance in life and his wife started on the road to recovery.

**THE GRAFTERS** (Mar. 22).—John Hascom, contractor, shows worry and dejection over the condition of his business. A checking of the yearly reports prepared by his attractive bookkeeper, shows an alarming condition of affairs and Hascom sees no prospect of his dearest wish being consummated. Alva Bennet, the bookkeeper, occupies a closer place in her employer's mind than that of mere business aid. John Hascom has hoped that a good business year will place his finances in a position where he may change his office assistant to his life partner.

Alva shows him an advertisement in the daily paper for a large contract for street work and asks him why he does not bid. John tells her that only political friends of the administration will be considered. Alva, not convinced, persuades him to file a bid anyway and she succeeds in getting him to figure on the work and prepare his bid which must be filed before three o'clock that day.

John leaves the office to attend to outside business and Alva rushes to complete her hastily prepared bid. She sends it by the office boy who arrives at the City Hall with Alva's sealed document. The clock points to 2:30 o'clock and the boy is refused the filing of his bid. He is told by the clerk that all bids have been received and opened and the contract awarded.

The boy goes back and tells Alva that she is too late. The loyal girl sees the advertised time is not yet up and determines to fight for a fair chance. She rushes to City Hall, capturing a reporter of a progressive paper, and drags the surprised man to the clerk's desk, where she demands a chance to file her bid. Pointing to the clock which points to three minutes of three, she shows the ad in the paper which holds the filing time open till three o'clock. She tells the political friends of the contractor that she will have a fair deal and the reporter stands by ready to get a graft story for his paper. Alva is sneered at by the clerk and told that the bids have gone before the Board of Supervisors in the next room. She, dragging the reporter with her, braves the Supervisors and demands reading of her bid. They try to set her aside but an elderly man, noted for his adherence to clean politics, listens to the girl and sees time is not up. He demands a square deal and reading of the girl's bid. The great discrepancy in the price of her bid starts a crusade for cleaner government by an article of the reporter's in the paper, enabling men like John Hascom's type to share in the city's work. The large contract enables Alva's employer to tell her the long-cherished secret and at last John Hascom and Alva Bennet speak the words that make them man and wife.

## THANHOUSER.

**BABIES PROHIBITED** (Mar. 16).—The young couple had always lived in the country, and were very well satisfied with their little home until their baby came. They were thoroughly convinced that he was the most remarkable child in the world, and determined that the city was the proper place to bring up such a wonderful child.

But when they arrived in the metropolis they found the general public not only indifferent to their darling, but, in some cases positively hostile. The passengers in the street car objected when the baby cried. The couple were refused admission to places of amusement because of their child, and the various pretty apartments they admired were not for them, because babies were prohibited.

The wife, desperate, left her baby with her husband, and went alone to inspect a very desirable apartment. It was just what she wanted, but the sign on the door said, "Babies Prohibited," and the stern faced janitor declared that the edict would be enforced.

The poor woman was tired after a day of wanderings about a great city. Can anyone blame her if she prevaricated to the sour old janitor? Well, anyway that's what she did. She told him that she and her husband were alone in the world, and thus artfully secured possession of the rooms. The baby was to arrive later, the wife having arranged to have it secretly delivered with her groceries. And it seemed as if the family had at last found a hapy home. The janitor was on the alert, however, frustrated the plot to introduce a child into the apartments and with righteous indignation disposed of the infant as he was accustomed to do with other rubbish. He then evicted the family, not in a spirit of anger, but as one who is inflicting judicial punishment, permitted the guilty couple to remove their offspring from the ash barrel and uttered no protests when they slunk off down the street apparently thoroughly ashamed of themselves. The couple returned to their old home in the country, joyfully and thankfully.

**THE HEART OF A CHILD** (Mar. 18).—He was eight years old, and had been a cripple from birth. His mother, a wealthy widow, loved him fondly, and he had all the comforts and luxuries that money could buy. He was an affectionate little fellow, grateful for all the kindnesses bestowed upon him, but deep down in his heart he feared he was an incumbrance.

No one ever knew how he felt, but he brooded constantly in his childish way. One day while out motoring with his mother the auto stopped and they both noticed a tiny youngster who ran rapidly by them. Mother and son exchanged laughing comments and then the woman said: "I wish my little boy could run like that," and sighed. Any grown person would have understood what she meant, but to the heart of the child, her words conveyed a cruel meaning. He was convinced that she would gladly be rid of him for an active healthy youngster, one who would cause her no heart aches or annoyance.

The mother stopped to attend a reception, sending her son home alone in the machine. On the way he again saw the boy who had aroused his mother's admiration and yielding to a hasty impulse halted the car and induced the boy to go home with him. The other chap was a little bit of a fellow, and gleefully consented to change his station in life, when he understood that toys and candy would have an active part in it. The crippled boy brought the other child to his home, installing him in his nursery, leaving a note for his mother, explaining that he did what he did to make her happy. It was a pathetic little note, and it was not surprising that the mother wept bitterly when she read it.

When the youngster left his home he had some vague idea of supporting himself. He found,

## Spectacular and Sensational Climax

# Explosion and Ship Afire

The "UNICORN," a vessel of the type of the "Half Moon," is totally wrecked and destroyed in the open sea. The crew of twenty men fight the elements and later take refuge on a raft and land among hostile Algerians. They save part of the cargo, including a cat, which later not only brings them luck but is the means of bringing Dick Whittington, "the kitchen lad," a fortune. This climax in

# Dick Whittington and His Cat

the classic three-reel masterpiece, gives the production every element of a successful and money-making feature. The title is widely known, an all-star cast is used, the sets are elaborate, and many of the situations are touching, grip the heart-strings, give thrill, and arouse the emotions. The paper is both artistic and will attract attention wherever displayed.

## STATE RIGHTS

Ready for shipment about the middle of April. This is a production for showmen—real live showmen—men who know their business. This feature can be booked for a week's run in the very biggest houses in the country. It is "finished" in every detail.

## ADVERTISING MATTER

Assortment includes two (2) kinds of one (1) sheets, three (3) sheets, six (6) sheets, lobby photos, announcement slides, ornamented two (2) color booklets and heralds.

*Write or Wire for Information.*

**Solax Company**

**FORT LEE, NEW JERSEY**

Shipments through Film Supply Co. of America

**Write for "BEASTS OF JUNGLE" Bookings**

however, that it was an unfriendly world, and he was not fit to cope with it. Finally all his illusions shattered, he was ingloriously brought home to be fondly embraced by his mother, who asked him reproachfully, "Did you think, dear, that any one could take your place?" He is convinced now that no one can.

As for the other little bay, he had a "bully afternoon," and returned to his tenement home, the proud owner of more toys than he ever dreamed existed on this earth.

**WON AT THE RODEO** (Mar. 21).—The proprietor of a hotel in a little California town sent his motherless daughter to a boarding school, being determined that she should have every advantage he could afford. He did not regret it, for when she returned she had no foolish notions, but settled down and aided him in his work. When he had difficulty in securing help, the girl insisted upon taking charge of the dining room, and the old man confided to his chums she was the best head waitress he ever had.

The girl was fond of horseback riding and enjoyed dashes along the country roads. On one occasion, however, she nearly came to grief, for her nag ran away. A gallant cowboy came to her rescue, overtook the frightened animal, and prevented any harm coming to the young woman. Naturally a friendship sprang up between the two, for each saw much in the other to respect and admire.

In that section of the country there is annually held what is called a "Rodeo," a contest of horsemanship, with all sorts of Wild West features. The cowboy was a dashing rider, and on the day of the entertainment told the girl he was absolutely sure to win the prize.

Their conversation took place in the dining room of the hotel, and as he passed out she noticed two incoming guests, who seemed to take much furtive interest in the young man. She watched them narrowly, learned enough to arouse her suspicions, and obeying a sudden impulse, followed them when they left the hotel. From a place of hiding she learned that they were gamblers, who had bet heavily against her cowboy, and to insure winning their wagers had planned to cripple his horse just before the race started. The girl determined to warn the young man, rode all alone to the arena, and was in time to foil the plotters. Her cowboy won the prize, but on the way home he won something he valued far more, the hand and heart of the girl who had proven her quick wit in the hour of need.

## MUTUAL EDUCATIONAL.

**WILLIE AND THE OLD SUITOR** (Mar. 27).—Willie loved his mother. Yes, and he was selfish about it, too. He didn't want a new father and when the old Baron Anatole called to pay attention to Mrs. Darfeuil, Willie made it most interesting for him.

The cute little fellow was original in his methods and the thorough manner in which he demonstrated his dislike for the Baron is certainly amusing.

The youngster who plays Willie, is a very clever little performer and the comedy situations are handled in such a laughable manner that the subject is indeed an enjoyable one.

**ON THE ROADS OF CEYLON** (Mar. 27).—On the same reel with this "Willie" comedy is a most interesting and instructive series of views taken in beautiful Ceylon. The luxurious vegetation and the wondrous trees of this gorgeous island make possible some magnificent backgrounds which have been admirably selected.

The promenade through the cocoanut palms would enchant the most prosaic of travelers. There are many other exceptionally beautiful, natural settings.

The means of transportation in this far away country are many and varied. Coolies, buffaloes, horses, elephants and zebras are used.

## BRONCHO

**THE PRIDE OF THE SOUTH** (3 reels—Mar. 19).—Capt. Wendell, sojourning in Fairfax, Va., falls in love with Diana Mosby, the daughter of Col. William Mosby, and after a romantic courtship proposes and is accepted. As the lovers go to get Mosby's consent the old man receives a letter from General Robt. E. Lee, telling him that war with the north is inevitable, and asking him to prepare to recruit a regiment. Mosby offers Capt. Wendell a commission, but Jack remains loyal to his uniform, and old Mosby becomes enraged and orders him away, telling him no union sympathizer can marry his daughter. Jack receives orders from the department of war, and reports to his regiment. Col. Mosby leaves for the front, cheered by the people who line the streets. Some time later Jack's regiment captures Fairfax, Va., after a thrilling battle, in which many lives are lost, and the cannon and bombs create much destruction. News of the capture of his home town reaches Mosby, and he determines to penetrate the union lines and assure himself of his daughter's safety. Wendell rushes to the home of Diana, and she is so overjoyed in seeing him again that he has little difficulty in persuading her to marry him. Mosby has some daring adventures with union soldiers, but finally reaches home. He attacks Capt. Wendell with drawn pistol, but Diana throws herself in front of Jack, crying: "Don't shoot, dad, he's my husband!" The old man is furious, but is forced to depart by the arrival of a squad of soldiers who are on his trail. Wendell saves him by denying having seen him, thus throwing the soldiers off the track. Two weeks later Col. Mosby with a strong force attacks Fairfax, and recaptures the city. The fight is terrific, thrilling cavalry and infantry charges being shown. The bridge across the river is blown up by the union soldiers to check the advance of the confederates, but the cavalry plunges into the water and fights its way across the stream. Capt. Wendell is killed and Col. Mosby is shot through the arm. Covered with blood, and his mangled arm dangling at his side, Mosby dashes into his own home. Diana attempts an affectionate greeting, but the maddened Colonel drives her from the house. Diana goes to the battle-field and finds the body of her husband, and a most affecting scene is shown as she sorrows over the corpse of the dead hero. She is compelled to live with the negroes, as the embittered Colonel, who has had his arm amputated, has sworn never to look upon her face again, and threatened to kill the first nigger who mentions her name. Diana gives birth to a beautiful child, who ten years later, is a wild, beautiful girl, whose only playmates are the pickaninnies. One day she wanders on forbidden ground with two little colored children, and makes mud pies on the doorstep of the colonel's home. When the Colonel tries to chase the children away she throws a handful of mud at him, and runs away. The Colonel is furious, and his old servant, who has been amused by the incident, forgets himself and says: "She sho' does hab the Mosby temperament. Massa William, it's yo' own gran'chile!"

The Colonel is thunderstruck, and he starts out after the little girl, picking up her shoes, which she has left on his doorstep. He meets her sitting in the road, nursing her injured little foot, and tenderly picks her up and takes her to his home. Thereafter she makes daily visits to him, and he becomes greatly attached to her, buying her beautiful clothes.

Mrs. Wendell is taken sick, and, dying, calls for her father. None of the servants dare to ask the Colonel to come to his daughter, but the little girl, in childish innocence, undertakes the mission. She is heartbroken at the anger of the old man when she mentions her mother's name, and with tears streaming down her face she upbraids him and runs out of the rom. The old negro servant, deeply affected by the scene points to the picture of Mosby's dead wife and says: "Old Missus wouldn't have done that, Colonel. I'se ashamed to belong to yo', sah!"

Left to his reflections, the Colonel's pride breaks down. He has paid dearly for his temper, and paternal love wins in the conflict of emotions, and he goes to his daughter. The face of the dying woman lights up with pleasure as he kneels at her side and kisses her, and her arms are clasped around his neck as the picture is dissolved out.

**THE ICONOCLAST** (3 reels—Mar. 26).—Don Jose is a rich land owner, having in his employ a large number of peons. His beautiful daughter, Sylvia, is in love with Rafael, a sculptor, and she meets him clandestinely, despite the violent opposition of her father. Don Jose is an arrogant, surly man and a heretic, whose power is feared by the peons, and who shrink from him in superstitious dread.

Working at starvation wages, the peons muster up courage to ask for more pay, and Pedro is selected as spokesman. His demand throws Don Jose in a rage, and he strikes Pedro a heavy blow across the face with his quirt. As the peons depart, vowing vengence upon their brutal employer, the bell in the church belfry is seen ringing the Angelus, and the people drop to their knees in reverent devotion.

Father Marquette, the good priest of the parish, is much beloved by his people, and makes an appeal to the land owner on behalf of the peons, but is curtly ordered to mind his own business. A dramatic scene takes place between them.

Mike Flanagan, in charge of the construction gang of a railroad arrives and begins to lay tracks, the right of way extending through Don Jose's property. His orders to the men are disregarded, and he commands his people to attack the gang. A thrilling encounter takes place, which is stopped by Father Marquette, who rushes into the melee holding aloft the crucifix, and exhorting his people to desist. They obey him, and Don Jose, raging, leaves the scene. The next day when the peons come to work they are discharged by Don Jose. It does not take long for the poor people to feel the pangs of hunger, living as they are from hand to mouth, after their small incomes are cut off. The priest shares his food with them and solicits alms to relieve the starving.

Rafael has been making a statute of the Madonna, and Sylvia is posing for the subject. As it nears completion they exhibit it to the priest, who gives his blessing to the young lovers. Pedro's child is very sick, and is frequently visited by the priest. It finally succumbs and passes away, the priest ministering the last rites of the church. During his absence Rafael calles the people, and they carry the completed statue to the priest's garden. He is most agreeably surprised, and is beaming upon the assembled parishioners when Don Jose apears. When he learns that his daughter has posed for the statue he becomes mad with rage, and seizing an iron bar he breaks the statue to pieces. The people are thunderstruck at the sacrilege, and stare in horrified amazement, as Don Jose grabs his daughter's arm and drags her home. The sculptor is overwhelmed with grief and rage, and is with difficulty restrained, and it requires considerable effort on the part of the priest to quiet his flock.

Don Jose secretly makes a trip to the Indian village, and explains to the chief that the railroad is the forerunner of an influx of white people who will destroy his hunting grounds. It does not take much persuasion to make the Indians believe they are being wronged, and when Don Jose tells them that the solution of the difficulty is to drive the railroad gang out of the country, they decide to follow his advice.

Flanagan has wired the superintendent of the road regarding the attack by Jose's men, and has received instructions to go ahead with his work, and if interfered with to telegraph the commander of the fort, who had been instructed to assist him.

The Indians come to the outskirts of the village, where they are met by Jose, who gives them final instructions for the attack. He is accidentally seen by Pedro, who hides in the bushes.

With wild shouts the Indians charge into the railroad gang. The men grab their rifles and retreat to the village, where they take refuge in the huts. Flushed with their victory, the Indians attack the village, and the priest opens the doors of the church to the women and children, who join him in prayer while all about them the battle is going on.

Flanagan manages to get a message to the fort, although the Indians shoot the operator. The troops are soon galloping toward the scene of battle, which rages with indescribable fury. The horses are not spared, and over the top of a hill the soldiers hurl themselves onto the redskins, who put up a stubborn resistance but are soon killed or captured.

Pedro tells of Jose's responsibility in the matter, and the maddened populace goes to his home. Rafael, out of pity for Sylvia, runs ahead to warn Don Jose, but he is not there. Terror-stricken with the results of his work, Don Jose has taken to the woods, where he is found. His piteous cries for mercy fall upon deaf ears, for a hundred hands reach for him at once, and he is dragged away by the heels to suffer well merited punishment.

## KAY-BEE.

**A FRONTIER WIFE** (Mar. 1).—Dr. Coles loses all his money at the gambling table, and in a spirit of despondency contemplates suicide. Ford, the gamekeeper, stops him, and gives him back his money, making him promise never to gamble again. In a spirit of gratitude, Coles invites Ford to his home, where he meets Coles' wife. Mrs. Coles is attracted by the gambler, and he is evidently infatuated. Some days later the doctor is called to the bedside of a very sick child, and Mrs. Coles waits for him at the gate. Ford coming from his gaming house sees her and walks to her home. The inevitable happens, for he suddenly clasps her in his arms and kisses her. Intoxicated for the moment she does not resist, and the doctor coming home at that moment sees through the window the tableau of his wife nestling in the arms of Ford. Coles storms into the house and orders the gambler away. Crestfallen, Ford leaves. Coles then tells his wife to follow Ford, and she attempts to take the baby, Dollie, with her, but Coles stops her. Outside Ford is waiting for her, and he finally persuades her to go with him.

Six years later Mrs. Coles has paid the penalty. Ford has become a drunkard, and has slid down the ladder of life. She remonstrates with him one day, and he attempts to strike her but is prevented by one of his friends, but he tells her that he is tired of her and turns her out. Penniless, homeless and friendless, she wanders out in the street. Passing a saloon she is struck by a bullet fired from inside, where a terrific fight is taking place. She is carried to a house and laid on a bed, while a cowboy runs for Doctor Coles.

Little Dolly has been taken very ill, and Dr. Coles is anxiously watching at her bedside when the call comes, and it is with grave misgivings that he permits himself to be led away by duty's demands. When he reaches the injured woman and recognizes her he starts back in amazement, and picks up his hat to depart without atending to her, but a cowboy forces him back at the point of a gun. With skilful hands he extracts the bullet and binds the wound, and the pathetic plight of his wife touches his heart. Impulsively he kisses her, and at the touch of her lips a wave of tenderness sweeps over him.

When he reaches home he finds that his little girl has passed away, and he is broken-hearted. He breaks the news to his wife, and their mutual grief bridges the chasm which has yawned between them.

**TEXAS KELLY AT BAY** (Mar. 28).—Texas Kelly and his pal secure employment on a ranch, and Kelly meets Gertrude, the daughter of the rancher who is home on a vacation. The two become fast friends, and one day while Kelly is rounding up some cattle he falls over a cliff and is rescued by Gertrude, who lassoes him and pulls him out of danger. In the danger to the man she forgets herself for a moment and kisses him, and Kelly confesses his love for her. They become engaged and Kelly is very happy.

Vacation days are over and Gertrude goes back to college. Here she meets a dashing youth who

# Where Can We Book HIAWATHA?

This question has come to us from almost every nook and corner of North America. Sometimes we can answer, sometimes we cannot.

## SOME of the BEST TERRITORY IS STILL UNSOLD

Possibly you are in that territory.

WHY NOT WIRE AND FIND OUT? Full protection is guaranteed State Rights Buyers. HAS IT EVER OCCURRED TO YOU that every child in the United States has studied, is studying or will study

## HIAWATHA?

**Do you remember how you took papa and mamma to the Circus or Wild West?**

THE SAME THING WILL HAPPEN WHEREVER HIAWATHA IS EXHIBITED. Wise Exhibitors know this and continue to ask

# Where Can We Book HIAWATHA?

1, 3 and 6 Sheets, Birch Bark Frames, Photos, Slides, Reading Music

**F. E. MOORE,** Phone, Bryant 2663
1212 Times Building **New York**

FOUR PARTS

4000 FEET

Nokomis and the Dead Minnehaha

makes ardent love to her and turns her head. She writes to Kelly that she does not love him and cannot marry him. Kelly is plunged in grief.

Six months later Gertrude is returning home in the stage coach when it is attacked by bandits. Kelly and his pal see the attack in the distance and quickly evolve a plan of action. Riding quickly to a bend in the road Kelly dismounts and takes a position behind a huge rock. The stage coach driver has been shot and his limp body is hanging over the seat. As the horses dash by Kelly's pal gallops along and swings himself onto the driver's seat, and drives the coach to the ranch. Kelly holds the bandits back, and a furious battle results. Kelly's pal calls the cowboys, and they ride to the rescue, Gertrude accompanying them in a buckboard. Enraged at being thwarted, the bandits are making every endeavor to shoot Kelly, who dodges behind rocks and hills, determined to sell his life as dearly as possible. His ammunition has become exhausted, and he is engaged in a desperate hand to hand fight when the cowboys arrive. The tremendous bravery of Kelly has reawakened Gertrude's love, and it is a very penitent girl who asks the big cowpuncher to please give her back the engagement ring.

## KEYSTONE.

**LOVE AND PAIN** (Mar. 17).—Jones is engaged to a jealous girl, Ethel. His stenographer has a fainting spell in his office and Jones attempts to revive her. Ethel walks into the office and sees the girl in Jones' arms and bounces out. She sends Jones a note breaking her engagement, and in despair he attempts to commit suicide. He prepares a large glass of poison, while his partner vainly tries to prevent him from carrying out his plan. The partner resorts to a clever ruse, putting the telephone receiver down and calling Jones, telling him Ethel wants to speak to him. While Jones is at the phone the partner empties the glass of poison and replaces the liquid with water. Jones swallows the water, and just then a letter comes from Ethel asking forgiveness for her peevishness. Now Jones wants to live, and he imagines he is going to dies. He sends for a doctor, and his imagination plays him queer pranks. Already he can feel the poison working in his stomach. The partner says nothing, thinking to teach Jones a good lesson, and assists the doctor when the stomach pump is applied and other drastic means are resorted to to save Jones from the supposed deadly poison. After considerable work Jones is pronounced out of danger, and is turned over to Ethel, who is anxiously awaiting the result of the doctor's work.

**THE MAN NEXT DOOR** (Mar. 17).—Myers lives next door to the Smiths. He sits in the window reading a book and glances over at Mrs. Smith with admiration. She resents this and calls her husband's attention to the man next door. Smith is greatly angered and threatens to shoot Myers. Mrs. Smith sends Myers a note telling him to stop flirting as her husband is a sharpshooter. Myers becomes indignant and goes to Mrs. Smith for an explanation. Smith comes in and chases Myers through the house, acelerating Myers' movements with a fusilade of shots. Myers finally makes his escape, and goes back to his window. A tramp comes sneaking around the Smith home just as the wind blows Myers' book from his hands through the open window into the Smith house. Myers goes after the book, entering by the window. Mrs. Smith sees the tramp and is frightened. Smith sees Myers and attempts to lay a trap for his wife by hiding in a large cedar chest. Mrs. Smith sees her husband as he pulls down the cover, and thinks it is the tramp. She rushes to the room where Myers is about to depart with his book and begs for help. The two jump on the lid of the chest and try to hold it down while Smith struggles frantically to get out. Mrs. Smith runs for the police, who have many ludicrous accidents before they finally reach the Smith home. In the meantime Myers has had the job of his life holding in the furious Smith, who manages to get his hand out of the box, but Myers bites it till he is glad to pull it in again. Finally the police surround the chest and Smith is pulled out, and is with difficulty restrained by the cops from attacking Myers, who loses no time in making his exit.

**A WIFE WANTED** (Mar. 20).—Hale, a western rancher, advertises for a wife. Ruben, married to a shrew, becomes tired of being henpecked and goes west, where he secures a job as a cowboy. Dot Raymond, a pretty young girl, sees the ad. and decides to apply in person. Mrs. Ruben starts on the trail of her husband.

When Dot arrives at the railroad station she is met by Ruben, who monopolizes her. At the ranch Hale tries to butt in and tell the girl Ruben is not the man she wants to see, but Ruben, invigorated by his free life, makes bold to attack Hale and drive him away. Hale gets the cowboys to help him, but Ruben pulls his gun and puts the whole crowd to rout. He feels so tough that he bites pieces out of his gun and eats them. Dot is filled with admiration for Ruben. Mrs. Ruben appears at the ranch and inquires for her husband, describing him. Hale leads her to Ruben and Dot, and in the presence of his wife the erstwhile beau and badly collapses and is led away by the ear.

**THE RUBE AND THE BARON** (Mar. 20).—Mabel is in love with John, the country boy, but her father wants her to marry a Baron. She is locked up in a room, and her father watches her. John takes a bundle of cloth and makes a big firebrand which he throws into the window, at the same time yelling "Fire!" Dad runs for his life and Mabel jumps through the window into the arms of John, who hurries her to the minister's house. The ceremony is about to take place when Dad and the Baron rush in, and Mabel is led home again. Preparations are made for the wedding to the Baron, and Mabel is attired in her bridal gown, when John hangs a dummy over a cliff and sends a messenger to the scene of the wedding. The Baron, Dad and the guests all rush off to save the man reported to be hanging, and by the time they have discovered that it is a dummy Mabel and John have wrapped the bridal veil about the head of a young farmer accomplice, who demurely awaits the return of the bridegroom. John and Mabel rush off to get married. The ceremony between the Baron and the fake bride proceeds to the placing of the ring on the finger of the bride, and the nervous Baron drops the gold band. Stooping to pick it up he sees that his "bride" is wearing heavy cowhide boots, and tearing the veil from the face of the farmer he sees the trick that has been played upon him. After beating the farmer boy a rush is made to the minister's house where John and Mabel have just been married, but they arrive as the happy couple have been made one.

**THE CHIEF'S PREDICAMENT** (Mar. 24).—Black Handers have been creating much trouble in the town and the newspapers attack the chief of police for his failure to capture them. He is spurred to vigorous action, and disguised as a tough Italian he seeks the Black Handers. He meets them, and after some conversation is invited to join the organization. Amid solemn and blood curdling rites, he becomes a member of the band, and to test his sincerity he is ordered to blow up the home of a wealthy man, who has been vigorously denouncing the chief and the band. A bomb is placed in his hand, and he is compelled at the points of revolvers to enter the house. The man comes in, and the chief hides in the chimney. The man builds a fire, and the fuse of the bomb catches fire and the chief is being roasted. The Black Handers have been watching the proceedings from the window, and try to save the chief by rushing to the roof and dumping pails of water down the chimney. The man of the house hears the commotion in the chimney and hears the men on the roof and phones for the police. They arrive and drag the chief from the chimney where he has been dancing a terrified jig to keep from being burned alive, dodging the volumnes of water, and keeping the fuse of the bomb from burning.

**JENNY'S PEARLS** (Mar. 24).—Mrs. Brown loses a string of pearls and advertises for them. Hamlin and his wife, actors out of work, see the ad, and try to make a few meals out of it. Hamlin disguises himself as a detective, and calls at the Brown home, claiming to have knowledge of the pears. He manages to secure some money but loses it before he can buy food. He is finally cornered and forced to reveal the hiding place of the thief. ' He leads them to his room, after having instructed his wife to shoot a pistol and lie still on the bed. She follows his instructions, and the party think she has committed suicide. After many amusing incidents Mrs. Brown discovers that the pearls have not been lost, but that the string has broken and they have fallen in her corsage, and the fake detective is driven away.

# FILM SUPPLY COMPANY

## LUX.

**MISS SIMPTON'S JEWELS** (Mar. 21).—Miss Simpton, the daughter of a wealthy London banker, goes on a visit to Paris. A gang of jewel thieves learn that she is carrying her valuable jewelry with her. Immediately on the arrival of the steamer on which she crosses the Channel, they follow her into the train. A female accomplice makes friendly advances in a railway carriage, and at luncheon contrives to place a drug in her wine. The scheme is successful up to that moment, but the thieves are not aware that Gerald, a smart young detective, has kept a watchful eye upon them. The detective skillfully turns their plots so that they turn against the plotters, and when the train arrives in Paris, he has the birds nicely trapped. They are handed over to the police, whilst Miss Simpton proceeds to her hotel to rest after her eventful journey.

**PAT WISHES TO ECONOMIZE** (Mar. 21).—Pat has just completed the removal of his goods and chattels from one house to another. He decides that it is more economical to do the picture hanging himself than to employ a man. His experience leads to much fun.

**THE MAN EATER** (Mar. 28).—A party of surveyors are sent into the wilds of Africa to survey the country for a proposed railway. They experience much difficulty as the natives are unfriendly and the country is infested with savage beasts.

They establish a night watch in the ruins of an old house in order that they may guard their work from the malicious attempts upon the part of the natives to destroy it, but each night the watchman disappears mysteriously. Only traces of his blood are to be found. This goes on for two nights, and two watchmen disappear in a mysterious manner. At last the chief sends his last man to fetch help and goes himself to keep the night watch.

The lions have done the work which the natives feared to do, and two of the white men have already been devoured by these savage brutes. The natives dig a deep pit right across the road along which all help must come to the Chief, left all alone with the wife of one of his men. They cover the pit with twigs and leaves so cleverly that the lion, whilst making the usual evening visit to the deserted house, falls into it. Thus the natives kill their ally, and save the white men for whom they really prepared the pit. Help arrives in due course, and the natives are subjugated, while the man eater meets his death within the pit.

## RYNO.

**MEMORIES OF LONG AGO** (Mar. 17).—Jesse Williams, an old clam digger, finds in the sand while digging clams, an old ring. He takes it back with him to his lonely cabin, sits by the fire and holding the ring in his hand falls asleep.

His youth comes back to him as he sees himself waiting outside Mary Randall's cabin to take her to church. Mary and her father come out, the young people exchange tender glances, the girl goes with her father and the boy follows.

After church he meets the girl with a rival; the girl shows preference for him and playfully steals her mother's ring before going out for a row with Jesse. Unfortunately Mary loses the ring overboard. Jesse comforts her and promises to see if he can find the ring later at low tide. In the meantime Mary's father has found that some miscreant is robbing his eel and lobster pots at night and goes with the rival to the seashore to discover the rascal. They see in the dim distance the robbers. Jesse comes ashore after a fruitless search for the ring and is promptly accused by the fisherman of robbing the pots. This he strenuously denies, but is warned never to come near the house again.

He meets his girl clandestinely and they go for a walk over the rocks. She falls over a cliff; he rushes down only to find her unconscious and perhaps dead. He tells her father and rival who carry Mary home. They find that she is dead. James is warned away and is not even allowed to mourn over the grave. He returns to the fatal rocks and is bowed in grief.

The lonely old man slowly awakens from his dream of the past and takes the little ring to his breast as the picture fades.

**THE SEA WAIF** (Mar. 24).—Before going to the fishing grounds, grandaddy builds baby Grace a boat. They sail away leaving her in charge of her mother. The little girl asks her mother if she can go to the shore and sail her new toy. "Yes, but be careful, dear," so off the child goes with her boat in her arms and her chum Whiskers, the dog, reluctantly pulling on his lead. She gets her toy in the water, the boat becomes unmoored and drifts away. Missing her baby by meal time, the mother looks out of the window out on the bay and discovers to her horror that the boat is almost out of sight, and the baby standing up waving her little arms for help. The mother frantically runs out to seek assistance; she dispatches a boy to the distant life saving station, and in the meantime with the assistance of the priest and neighbors, builds a signal fire on a high rock, with the hope of summoning her husband and father.

The fishermen see the distant fire and row back to shore; the frantic mother tells of the accident so they stumble back into their boats and row off to seek the child. In the meantime the boy has given the alarm to the lifesavers who launch their boat in record time and row with mighty strokes to the rescue. They save the child and dog and transfer them to the fishermen; the baby is taken home. On returning to consciousness she asks plaintively "Where is my doggie?" The dog is returned to her arms and happiness reigns.

## GREAT NORTHERN.

**THE NEW FILM ACTOR** (Mar. 22).—Fred is anxious to become a film actor and after screwing up his courage he makes application to one of the producers of the Great Northern Film Co. After being told to return on the following day, Fred decides to perfect himself in his chosen art and demonstrates to his sweetheart that he possesses all the necessary requirements to become famous on the screen. When he returns to the studio he is assigned to a small part, but he manages to make such a muddle of everything he undertakes that he is ordered to leave the plant. The producer is in high rage because Fred has spoiled the filming of three pictures, but this does not worry the would-be actor. He finds his way into several dressing rooms and donning a soldier's uniform fights a duel with a marble bust. Finally being unable to get rid of the ambitious young man, the producer agrees to engage him providing he lives up to the requirements of the company. These "requirements" include a fall from a balloon, drinking a pint of prussic acid and allowing himself to be run over by a railroad train. An hour later, the ambitious young amateur, almost unrecognizable, wanders into the studio. He has fulfilled the "requirements" and is promptly engaged by the astonished and delighted producer.

**COMING**

**THE GREEN DEVIL**

# SUCCESS!

THAT IS WHAT THE WISE STATE RIGHT BUYER MET WITH

# SUCCESS!

THAT IS WHAT IT MEANS TO THE WISE EXHIBITOR

# SUCCESS!

THAT IS WHAT IT MEANS TO THE FEW REMAINING WISE ONES WHO GRASP THE

## OPPORTUNITY

**and WIRE! WIRE! WIRE!**

FOR THE FEW CHOICE STATES STILL OPEN FOR

**COMING**

**SCALES OF JUSTICE**

# VITASCOPE

# THE THEFT OF THE SECRET CODE

IN THREE PARTS

15 Cents
Per Foot for
State Rights

**TRILBY**

**TRILBY**

**COMING**

**Tragedy OF THE Arena**

**Ready for Shipment**

## The Penalty of Folly

**IN TWO PARTS**

**COMING**

**Massive Sensational Productions**

**Vitascope Co. of America**
**145 West 45th St., New York**

## PILOT.

**TILL DEATH US DO PART (Mar. 20).**—Jack Mason, a representative in Congress, has achieved great political fame, and the nomination of a senatorship is offered him by a political ring. This ring, however, takes exception to Jack Mason's wife, whom they consider unfit to be the wife of so prominent a man in political and social affairs. They suggest that he divorce his wife, and in return promise that the nomination shall be his.

His wife reads this letter and although she is devoted to her husband, she determines that she will not stand between him and his political and social ambitions. She makes up her mind to pass out of his life. At this moment the political committee are ushered into Jack Mason's library. They have come for an answer. Before giving this, however, Jack Mason tells the committee about his early struggling days, when he first passed his examinations to be admitted to the bar; how his wife, then a pretty country girl, sacrificed her little inheritance in order to furnish him with an office; how she toiled and slaved in order that he might be fitly clothed in order to mingle with people in the higher sphere; how her every thought had been for his future. Night and day she had sacrificed the better part of her life in order that he should be pushed forward on the path to success. Now she had grown old, plain, and he had expanded and progressed.

It was a story of self-sacrifice, humiliation and abnegation on the part of a woman whose life was wrapped up in that of the man she loved. The committee recognized the man's nobility of character in standing by the woman who had made him the man that he was. They saw their error, and shamefacedly took their leave. The wife is about to leave her husband's roof, when he discovers that she is cognizant of the whole affair. Taking her in his arms he shows her their old marriage certificate, and as he enfolds her to his heart, he points to the words "Till death us do part."

## SOLAX.

**BURSTUP HOMES MURDER CASE (Mar. 26).**—Mrs. Reggie Jellybone has her husband completely under control. She places a reflector on her sewing table in such a position that every movement and expression and manifest desire of her husband become known to her. She is, therefore, able to anticipate his movements and interfere in his plans. He seldom gets a chance to go to the club on the pretense of sitting up with a sick member.

One night the boys at the club need a fifth hand very badly, and when they call up Jellybone, Mrs. Jellybone answers the phone, but they are not daunted. Mr. Resourceful is sent to get Jellybone in spite of his wife. A scheme is concocted and Jellybone goes to the club leaving a dummy on his side of the bed.

When Mrs. Jellybone comes up to the room to retire, she finds blood-stains on the bed-clothes and grows excited. She shakes the dummy and the head is severed from the body and rolls under the bed. She excitedly concludes that her husband had been murdered, and immediately she calls for Burstup Homes, the renowned private detective. Burstup Homes arrives puffed up with importance, makes a very ceremonious investigation and deduces that the man is really dead. Furthermore, he deduces that a man wearing a ten size shoe is the criminal. In the examination Burstum Homes forgets essentials and takes up his time with details. He follows the blood-stain clue and a foot print clue. The visible stains on the improvised bed-sheet ladder which Jellybone used as a means to effect his escape also attracts the detective's attention and gives him strong evidence of an entrance and an exit from the house through the window. In fact, there are clues galore and Burstup Homes feverishly goes to work. Everyone he meets is a suspect. Deacon Stronghead, whom he meets on the way from the knife-grinder where he had a knife sharpened for his wife, offers the strongest causes for suspicion, because he carries a concealed weapon, and the story is more complicated when Mrs. Jellybones plays a trick on her husband. Off she goes to the club—and here comes the big surprise—she does not pounce on her husband, as one would expect, but is so delighted that he is alive that she embraces him most rapturously. Jellybone begins to think that his wife fill soon be stricken with an attack from over-indulgence and suffer untold agony. The farce ends up in the police station where Burstup Homes' failure is provocative of much laughter, but he is not at all dismayed and retorts that the police are jealous of him.

**THE CLIMAX (Mar. 28).**—George Preston, a playwright, unable to write the proper climaxes to his plays, has them continually returned, and when he and his wife Amy, receive an invitation from Bob to the opera, is unable to pay for the gown ordered by his wife. Bob secretly loving Amy, and seeing her predicament, pays for the clothes. She, after some reluctance accepts, and gives him her I. O. U. Preston, however, in spite of his wife, Amy's denial, guesses the truth about the matter, denounces his wife, and forbids her to go to the opera. Bob, however, persuades her to show her independence and she, purely out of defiance, accompanies him. He, however, under the pretense that he has forgotten the tickets, lures her to his rooms, and there makes love to her. Shocked, and indignant, she spurns him, but he points to her clothes. She horrified, plucks the hat off, and tearing it to shreds, flings the remnants in his face.

Preston, learning where Amy has gone, hurries thither and bursts in the door just in time to save his wife from Bob's forced attentions. Amy, humble and contrite, begs forgiveness and Preston, after a bitter struggle, takes her in his arms, and leads her home. There the thought occurs to him that he has found a proper climax for his play. He writes what has happened; and to his delight, the manager accepts the play and pays at once in advance. Bob, hoping yet to embarass Amy and advance. Bob, hoping yet to embarrass Amy and Preston immediately pays him and sends him unheroically about his business while the couple embrace at the happy termination of a near tragedy.

## GAUMONT.

**GAUMONT WEEKLY NO. 53 (Mar. 12).**—**Suffragists in Washington.**—Thousands of advocates of votes for women gather in the Capital City. They receive big demonstrations.

**Floods Threaten Paris.**—Swollen river Seine reaches dangerous stage.

**Five-pound Notes for Shilling Each.**—Elder Hearn on a wager offers twenty-five dollars English money for 25c on London streets. He sells three.

**How the Recall Works.**—San Francisco women secure twelve thousand signatures asking for the immediate recall of Judge Weller whose decisions have offended suffragist voters.

**The New President.**—Woodrow Wilson becomes 28th executive head of United States.

**The Hindus Celebrate.**—Bombay, India, natives celebrate a festival day.

**Flag Drill in Denver.**—School children in Colorado City give annual exhibition.

**Winter Abroad.**—European cities enjoy snow and ice sports in exceptionally fine weather.

**Smaller Hats.**—Paris fashion decrees head gear must decrease in size.

**$30,000 Gold Goes Down.**—Steamer capsizes in San Francisco harbor and diver attempts to recover bullion.

**Jiu Jitsu in Berlin.**—Girl's organization shows splendid training in Japanese athletic system.

**WATCH YOUR WATCH (Feb. 27).**—Mr. Timmid, taking his evening stroll, reads a newspaper article telling of the audacity of footpads. Many citizens, the story continues, fearing attacks, are carrying arms. Timmid, thoroughly alarmed, gazes round apprehensively.

A short distance away is approaching a mild-looking person. He is reading a page of a guide. The guide reads: "Deserted streets should be avoided, as upon them dangerous persons may lurk. Distrust suspicious looking persons and run away." This startling information alarms the person.

The stranger, equally afraid of Timmid, passes by. Noting Timmid's scowl he concludes that Timmid is a dangerous man. He decides to run. Timmid puts his hand in his pocket. His watch is not there. Timmid pursues the fleeing stranger and at the point of a pistol takes a time-piece from the man's pocket and puts it into his own.

Timmid, feeling brave, goes home and tells his wife all about his hand-to-hand struggle with a gigantic footpad and how he recovered his watch, whereupon Mrs. Timmid goes to a desk and picks up the real watch which Timmid had left home by mistake that morning. The mistake was apparent and Timmid takes the watch to the police station. He tells the police inspector that he had found it on the roadway.

A year passes. Timmid is not quite recovered from the shock which accompanied the discovery that he was an accidental thief. One evening he is requested by a policeman asking him to call on the superintendent of police regarding the watch. Timmid and his wife can now see no other prospect than that of a long term in jail. The police superintendent looks at Timmid. Timmid is about to plead guilty when he is handed the watch and his attention is called to the printed rule in the police laws, which says, that anything found on the public highway and not claimed within a year and a day belongs to the finder.

**IT'S DELIGHTFUL TO BE MARRIED (Mar. 4).**—Mr. and Mrs. Ellebrecht have been wedded. They board a train for their honeymoon. They enter one of the compartments in the train and are happy in expectation of a joyous honeymoon. They are all alone when a dashing officer of the French army enters and ends all billing and cooing. The newly made wife is a comely creature and the officer, who believes that married men make the best husbands, is not averse to looking at her with flirtatious eyes. However, wee wifey will have none of it.

At the first stop the husband alights from the train to look for an empty compartment. The train starts without him. The officer tries to stop the tears of the young wife. The young husband meanwhile has telephoned to the next station, where he knows his wife will be expecting a telephone message. He tells her that he will meet her in the nearest large city at the Wienersnitz Hotel. To this hotel the army officer, takes the young wife. He then obtains a room for the young wife next to his own.

It is the foreign custom to put one's shoes outside of the door to be polished by the valet. This the army officer and the wife have done, each from their respective rooms. The young wife anxiously awaits the arrival of her husband. He arrives in time to see four feet of scandal; this is due to an error on the part of the valet, who, after he had polished the shoes, accidentally puts those of the young wife alongside of those of the officer, and both pairs in front of the officer's door.

Mr. Husband sees the shoes and at once hastens out. "Officer, call a policeman," he calls to the patrolman on the corner.

A subordinate of the army officer has heard of the husband's arrival and the fuss he has made because of the position of the shoes. He sends this note: "A. C. T. Post 23, 3rd Division. Leave immediately for the frontier." The young wife receives this note and believes it to be a message from her husband. Immediately she packs her belongings. The officer's subordinate, seeking to ascertain whether his note has reached in good time, enters the officer's room and quickly hides behind a curtain. The officer is bidding good-bye to the wife. As she goes down one flight of stairs the husband and his young army of assistants mount another flight. They pound loudly upon the officer's door and demand entrance. The officer, when they enter, in all innocence, declares that the woman is not with him. However, they do not believe him and search the room. They see the curtain move, in back of which the subordinate is hiding. They drag him forth, thinking it to be the wife. The husband goes to the next room and finds on the table the note which had been sent to the officer and which she had received in mistake and which caused her hasty departure.

The picture closes with the young husband shaking his fist at the officer and making a wild run for the stairs, hoping to overtake his wife before she could have had time to board the train going to the Italian frontier.

**THE BOND OF BROTHERHOOD (Mar. 11).**—Hubert Barry, a painter, is engaged to marry Mrs. Walters, a divorcee. He is with her when he receives a letter from his brother. The brother asks that Hubert find him a job, to once more give him help. The brother, Maurice, arrives, and Hubert installs a laboratory for his brother, a chemist, near Hubert's studio.

Mrs. Walters is an incorrigible flirt and shows marked favor to Maurice. This flirtation grows daily in danger. Scandal threatens. Hubert is unaware of the duplicity. He learns the truth at a reception given by her when he finds her in the arms of Maurice. In rage, that his kindness be so illy rewarded, grieved that his love for his brother and Mrs. Walters should be so flouted, Hubert orders Maurice from the house and tells him that never again he wishes to see his face.

Maurice goes to his rooms and packs his belongings. He then enters his laboratory and experiments with new explosives. There is a confusion of chemical elements—an explosion. Maurice, stunned and scorched by the flames, staggers out of the room and falls unconscious.

Hubert, soul wounded, has gone to his mother's house. Although in mental torture, he will not worry her by telling of the deception of Maurice. With his mother he goes to his home. As he enters, there he finds Maurice senseless on the floor. At his side is a note written preparatory to his going away. It is addressed to Hubert and asks his forgiveness for the folly and deception of the brother for whom Hubert had done so much.

His anger partly dissolved, Hubert, with the aid of his mother, revives him. As Maurice slowly returns to consciousness, Mrs. Walters enters. It is a trying moment. Here is he whom she had injured almost irreparably in the heart of his brother and who may now be injured for the length of his life. Mrs. Walters, seeking her own interest, advances to the side of Hubert and tries to retrieve his flown affections. There is one to intervene, one to stop in time the alliance of Hubert with such a worthless woman. It is the mother. She steps between her sons, brings them together in body, soul and spirit. She then denounces the woman who had threatened the bond of brotherhood, waves her out of the door, out of their lives.

**SWEET FAMILIAR FACES (Mar. 13).**—Joe's wife and her mother do their best to spoil him, although he is an incorrigible flirt. At the home of a friend, Mrs. Brown, Joe makes ardent love when her husband and brother are not looking, much to the dismay of worthy little Mrs. Brown, who is so faithful to her husband that it hurts. Joe hands her this note: "Sweet Cruelty, Your charm unmans me. Meet you I must, for my heart is overflowing. Adoringly yours, Joe."

Mrs. Brown hands the note to her husband. He is a pretty good sport and decides that although Joe is naughty in spots, he is a good soul after all. He, Mrs. Brown and Mrs. Brown's brother call on Joe's wife and his mother-in-law to tell them of Joe's doings. They decide to teach him a lesson. Accordingly Mrs. Brown writes to Joe and tells him that he is irresistible and that she will meet him on the following day.

Joe, in order to carry out the deceit at home, puts on his shooting clothes, takes his gun and goes forth to meet Mrs. Brown. There she is. Hiding around the corner is Joe's wife and his mother-in-law and kin of Mrs. Brown.

Joe's wife takes a fast train to the place where

# PILOT FILMS

## ONE-REEL FEATURES

## ONE EVERY WEEK

TO THE TRADE:—

A good film always finds a market. Pilot films are selling everywhere, simply because of their good quality.

Your best guarantee of our quality is that PILOT is not backed by any program but is sold strictly on its merits.

Many Exchanges have already made a place for it on their buying lists and so will you when you know how good it is.

GEO. A. MAGIE, Secretary

*Release of March 20th*

**Till Death Us Do Part**

(Two Reels)

Powerful Domestic Drama

*Release of March 27th*

**When Lincoln Was President**

(One-Reel Feature)

Historical Drama

PHOTOGRAPHS for lobby display of all our players can be obtained from us or from the Kraus Manufacturing Co., 14 East 17th St., New York City at uniform price of six for $1.00

**The Pilot Films Corporation, 120 School Street, Yonkers, New York**

Mrs. Brown intended to take Joe, a quiet little cafe in the country. When Joe gets there, happy to the eyes, he receives an awful shock. Who comes out to greet him at the cafe but a waitress who startlingly resembles his wife. Joe almost has nervous prostration.

When he gets in a corner with Mrs. Brown he tells her sweet nothings and sweet somethings and his consternation abates. Who then should wait on him, however, but the same woman Joe almost loses his eyesight looking at her. He is gasping for breath when in comes a woman and a man who sit at the next table. "Good night!" says Joe. "My mother-in-law with your brother!"

Mrs. Brown all the time keeps a straight face and seems entirely innocent. She utterly fails to recognize these people as any she had ever seen before.

Unable to stand it longer, Joe addresses the people and asks them what they mean by following him In pretended astonishment they ask him what he is talking about. They declare that they don't know him and never saw him before. When Joe has been almost scared to death by these apprehensions, his mother-in-law, wife and Mrs. Brown all stand up and confront him with his naughtiness, whereupon Joe swears off and promises that he won't do it again—that day.

## KINEMACOLOR

**A MOTHER'S SPIRIT** (2 reels).—The joyous spirit of Christmas pervades the house where Mr. and Mrs. Ormsby have collected toys for their two little children. A week before Christmas the mother sickens and dies. The Father, wrapped in his grief, forgets the children and wraps himself up in his sorrow. The night before Christmas the neglected children slip from bed and hang up their stockings as usual, sure that if papa has forgotten them Santa Claus has not.

During the night the spirit of the mother returns; she sees her babies asleep and noiselessly gets the toys from their hiding-place and fills the stockings, gliding about unseen. Upon the book her husband has left on the table she leaves a red rose, her favorite flower, with which in life he always kept her supplied. Her mission accomplished, she vanishes.

On Christmas morning the children rush for their stockings; the astonished father questions the servants, but they deny having filled the stockings. Then he sees the rose, and knows the spirit of his beloved wife has come back to teach him a lesson. He throws aside his selfish grief and makes the Christmas a happy one for his babies, knowing full well the joy of his conduct will cause the "Christmas Spirit."

**RAMBLES IN PARIS.**—The film opens with views of the Jardin d'Acclimatation, where swans and other water fowl, antelopes and springboks are to be seen. A visit to Lunar Park, the great fun-city, follows. Here some excellent views are obtained of the popular amusements, such as the "Witching Waves" and the "Air Blast." A number of the great parks are next visited, including the Parc Monceau and the Parc St. Cloud. Here are beautiful flower-beds, wide gravel walks and ornamental trees. Another notable and truly continental feature is the large number of statues which are to be seen on every hand. The goldfish in the lake make a pretty picture.

The picture concludes with views of the park at Versailles.

**RISE OF DOCTOR MABLEY** (2 reels).—A young physician opens richly furnished offices in a fashionable vicinity. Months pass without a "call." Discouraged, the young doctor decides to leave town. At this moment a telephone call summons him to a "call," which he finds to be to prescribe for a sick dog. Infuriated at the request, the young physician nevertheless prescribes for the dog. Several days later the beautiful debutante solicits from the young doctor a contribution for a "Dog Hospital." Unable to refuse the young girl, the doctor returns his "fee." Recognizing the bill, and thus discovering the doctor's poverty, the girl, using hypnotic influence, convinces her father that he is ill and immediately sends him to the young physician. Friends agree with the young girl that they are ill, and take her advice to consult the new doctor. Assured that her protege is on the road to success, the young woman falls ill from over-exertion. The old family physician fails to relieve his young patient, who insists that her father call in the younger doctor. Early in the story Cupid has wisely aimed his bow and arrow. Through the magic influence of Kinemacolor photography we can almost breathe the fragrance of the beautifully colo"ed roses in the quiet garden where the happy couple pledge the inevitable vows of love.

**WINTER SPORTS AT ARE, SWEDEN.**—This charming subject opens with a panorama of Are, a little place prettily situated at the foot of Mount Areskutan. As the panorama continues, the whole of the mountain comes into view, its slopes are covered with snow. The next scene shows the railway station, Are, and some people waiting for a train. We next see the funicular railway on which tourists ascend Mount Areskutan.

We are now introduced to the winter sports at this favorite resort. Men clear away the snow from an extensive track over which sleighing will take place. Horse sleighing and ski-ing come first. In the former sport ponies draw men along. The animals are fairly speedy, though their appearance is not much to boast of. In these scenes the Swedish flag wil be noticed.

Juvenile tourists, not at all skilled, now engage in a race on skis. Views of skiing follow; men cross a snowclad hillside, and the pines in this section, with snow on the leaves, make an artistic picture. Bob-sleighing, in which toboggans are used, is full of movement and interest. The last section illustrates ice yachting at the base of Areskutan. A sleigh is fitted with a sail and it is surprising how great a speed is obtained in a fair breeze. The last picture includes a magnificent sky-photograph, making a scene of surprising beauty and realism.

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted**

**WANTED**—To know the whereabouts of Miss Nora Bostwick, last heard of in Lake Charles, La. Address C. C. CHAUNCEY, Ada, Okla.

### SITUATIONS WANTED.

**WANTED**—Position at once as operator, young man, experienced, not afraid of work. New England. Write. Address F. O. SMITH, 90 Oak St., Portland, Maine.

**AT LIBERTY**—To accept position as manager of Picture Theatre, willing to invest in good proposition. Address MANAGER, Moving Picture World, Chicago, Ill.

**MANAGER**—For Picture Theatre at liberty. Sober, reliable, long experience. References. New York or vicinity. Address N. E., care of Moving Picture World, New York City.

**MANAGER**—Vaudeville and picture show, at liberty after March 15th. Experienced. Strictly sober, reliable and a steady worker, will invest capital in a paying business. Can furnish references. Address C. W., Dawn Theatre, Streater, Ill.

**AT LIBERTY**—Sound effect man with full line of efforts, and also character talker, with Lyman H. Howe for 9 years, wishes a permanent location with a live manager. Address MR. EDDIE L. RUSSELL, 232 N. Main St., Batavia, N. Y.

**CAMERA WORK DONE.**—Local pictures taken. Camera outfit for sale. Address CAMERAMAN, 1409 Park St., Chicago, Ill.

### HELP WANTED.

**WANTED**—Manager and solicitor for Feature and Film Exchange, for Chicago. Address BAKER, 538 South Dearborn St., Chicago, Ill.

**GOOD OPERATOR**—With enough experience to act as an assistant manager for a nice Picture and Vaudeville Theatre. Will pay a salary and a commission on the profits. A nice position open to the right party. Only married men need reply. Give references and lowest salary with commission expected, in first letter. Position is in city of about 12,000, centrally located. Write BUCKEYE LAKE SHORE FILM CO., Columbus, Ohio.

### CAMERAS FOR SALE.

**FOR SALE**—Slightly used Schneider Jr. Camera and tripod, also one Prevo step printer, motor drive. Address F. DEUTCHMAN, 9 W. 112th St., New York City.

**EXHIBITOR** — Investigate Precision Camera, printers and developing outfits. Also combination cameras and printers. We ship for inspection. 3 models, $75, $120, $180. Address PHOTO RECORDS CO., 11 W. 112th St., New York City.

**FOR SALE**—Schneider outfit, including Camera, lenses, tripod with panorama, racks and printer. Cost $475.00. Guaranteed to take good pictures. Will sell for $195.00. Address COZY THEATER, Tulsa Oklahoma.

### EQUIPMENT WANTED.

**WILL BUY**—Or exchange for field rheostat, Lubin Calcium Lamp. Address GEO. BARNARD, Millbrook, N. Y.

### EQUIPMENT FOR SALE.

**FOR SALE**—Half price, Moving Picture Camera, complete with retort tripod, etc. Cost $575.00. Send 10c for photo and full particulars. Address CLARENCE JACK, Tulsa, Okla.

**FOR SALE**—Portable moving picture electric light plant. The very outfit for tent show. Reasonable price. Write immediately for particulars. STANDARD ELECTRIC CO., Bates & Woodbridge, Detroit, Michigan.

**FOR SALE**—Brand new Williamson Perforator with extra set of punches and dies, $350.00. Address PERFORATOR, care of Moving Picture World, New York City.

**FOR SALE**—Cheap, one Pathe Machine in good condition. Address McMANN, 880 Quincy St., Brooklyn, N. Y.

**FOR SALE**—(225) two hundred and twenty-five automatic opera chairs. Address PLEASANT HOUR, 256 Spring St., Newton, N. J.

**FOR SALE**—Power's No. 5, rebuilt, equal to new, with entire new equipment, $110.00. No. 5, used, $75.00, guaranteed. New No. 6 and No. 6A machines on hand, reasonable. Address MARTIN FREDERICKS, 2017 N. 12th St., Philadelphia, Pa.

**CHEAP THEATRE CHAIRS**—New and second-hand, always on hand at cut prices. $8 a dozen up. Address J. P. REDINGTON, Redington Bldg., Scranton, Pa.

### FILMS WANTED.

**WANTED**—Good feature and commercial films. Must be subject to screen examination. Junk men save your stamps. Bank reference. Address C. A. RUNYON, Copan, Okla.

### FILMS FOR SALE.

**FOR RENT OR SALE**—Three copies of the "Passion Play" in fine condition. With or without Lecturer. Also 25 commercial reels. Address LUBACH, 1109 Manhattan Ave., Brooklyn, N. Y.

**FOR SALE—500 SECOND HAND REELS—Hand-colored, Westerns, Comedies, Dramas and 1-reel Features. Posters for all. For sale cheap. McINTIRE & RICHTER, 24 E. 14th St., New York City.**

### THEATRES WANTED.

**WANTED**—To buy a Picture Theatre seating about 300, in a city between 25 and one hundred thousand in Georgia or nearby states. Write me what you have. Address PICTURE THEATRE, care of Moving Picture World, New York City.

**WANTED TO BUY**—Moving Picture Theater in town from 1,800 population up. In Iowa, Minnesota and Western Wisconsin and Illinois. In reply give all particulars and price. Address A. P. PRESCOTT, Manchester, Iowa.

### MISCELLANEOUS.

**CAPITAL WANTED**—I have two or more splendid locations in Ohio towns for Moving Picture Shows. Owners will build new Theatres, give long lease. Success is sure. If you have money to invest, address CAPITAL, care of Moving Picture World, Chicago, Ill.

**FOR SALE OR RENT**—Want to settle estate. Elegant modern store building, 114 by 32½, suitable for moving pictures. Address MRS. IVER LARSEN, Decorah, Iowa.

**MANAGERS**—In Texas vicinity desiring piano players, singers, etc., write AL. ALLEN, 203 Andrews Bldg., Dallas Texas.

**OPERATORS' EMERGENCY TERMINAL**—Prepaid to any address, 30c each. Canada Patent No. 136031 for this device for sale. Address BOX 264, Syracuse, N. Y.

**FOR SALE OR TRADE**—E. M. F. Five passenger touring car in first class condition, now in the paint shop, for moving picture camera, printing and perforating outfit. Address CLAUDE LUSK, Wapakoneta, Ohio.

**FOR SALE**—Building located in centre of city, dimensions 49 by 124, ceiling 22 feet. The Opera House here has been condemned and closed. The best opening in the state for pictures and vaudeville and play all shows that come to the city. Address CHAS. E. ELLIS, Hillsdale, Michigan.

**FOR SALE OR TO LET**—BEST SITE FOR MOVING PICTURE THEATRE IN BROOKLYN. FIVE THOROUGHFARES MEET. FIVE STREET CAR LINES PASS SITE. ELEVATED STATION IN HEART OF LARGE BOARDING HOUSE SECTION. INQUIRE WILLIAM HARNER, 702 FULTON ST., BROOKLYN, N. Y.

**HAVE YOU FAILED TO SELL YOUR SCENARIO? If so, there is a reason and the Scenario Department of "THE MAGAZINE MAKER" will help you. Headed by Herbert C. Hoagland of Pathe Freres, and Russel E. Smith. Address THE SCENARIO DEPARTMENT, "THE MAGAZINE MAKER," 32 Union Square East, New York City.**

**MANAGERS—Why buy roll tickets? We furnish double roll coupon tickets free. MICHIGAN CENTRAL REALTY CO., Alpena, Michigan.**

**PARCEL POST HANDBOOK—With large map, rules and regulations for ascertaining rates of postage to any point in the United States. Mailed upon receipt of 25c. Address CHARLES GUNBY, 199 Third Avenue, New York City.**

**DO YOU WANT TO MAKE MOVING PICTURES? We sell and rent moving picture cameras, printer and perforators, new or second-hand. Educational films made, advertising films taken to order. Local films our specialty. Address SPECIAL EVENT FILM MANUFACTURING CO., Inc., 248 West 35th St., New York City.**

### SCHENECTADY, N. Y.

**FOR RENT**—May 1st, one of the largest and most desirable corners in Schenectady's busiest shopping section, suitable for any large retail business, three stories, 50 x 107 feet. Schenectady is the fastest growing city in New York State. Its remarkable growth has attracted the attention of financiers the world over as a city holding tremendous possibilities. It will pay to investigate. HARRY FURMAN, Schenectady, N. Y.

# CAPTIVATING—and classy!

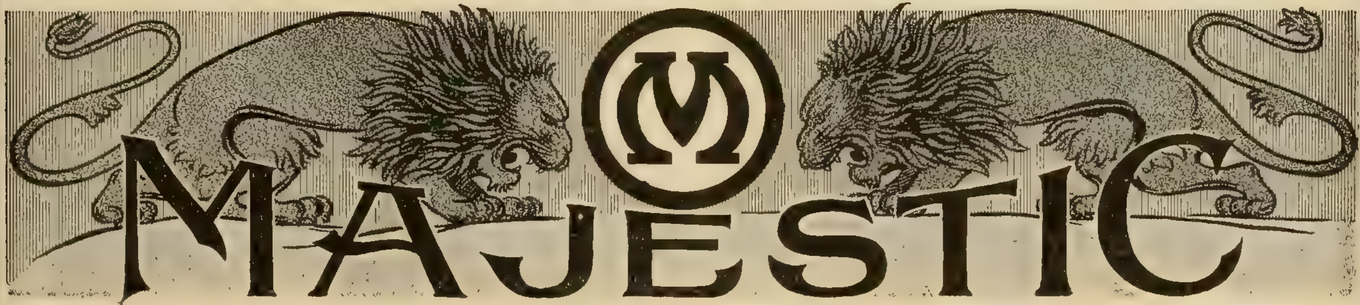
We draw the line at picture-stores—not that we think *less* of the man who runs one, but rather that we think *more* of KINEMACOLOR.

KINEMACOLOR captivates all classes—*and masses*, but we're very particular about *how* and *where* it is shown.

*AMONG EXHIBITORS IT'S EXCLUSIVE!*

**Kinemacolor Company, 1600 Broadway, New York City**

---



## THE GREATEST PRODUCERS OF REFINED COMEDY IN THE WORLD

*Sunday, March 16th*

**"FRAU VAN VINKLE'S CRULLERS"** STAGED BY H. S. MACK

With the Popular Comedienne Dorothy Lewis, assisted by Paul Scardon and a Splendid Company

*Tuesday, March 18th*

**"THE CITY FELLOW"**

A Unique Drama, written and staged by Eustace Hale Ball

*Sunday, March 23rd*

**"The WRONG MISS WRIGHT"**

Staged on Board the Steamer Comanche by Lawrence McGill

*Tuesday, March 25th*

**Coming "THE PRIMA DONNA'S CAT" Coming**

With MARION FEREL

**Never Miss a "Majestic" -:- The Mutual Program**

FILM SUPPLY CO. OF AMERICA

FILM SUPPLY CO. OF AMERICA

# READY

# THE MEXICAN REVOLUTION

**ABOUT 1000 FEET**

## A REEL OF RED WAR

**10 CENTS A FOOT** **1 SHEET POSTERS**

**No Restrictions** **Wire Orders!**

**GAUMONT COMPANY**

**Flushing** **New York City**

Gaumont

Gaumont

**There never was but ONE SHERLOCK HOLMES and that one ORIGINATED in the master mind of SIR A. CONAN DOYLE, who PERSONALLY SUPERVISED the ONLY AUTHORIZED SHERLOCK HOLMES SERIES of motion pictures on the market.**

STATE RIGHTS for INDIANA, KENTUCKY, ILLINOIS (North of Springfield), and WISCONSIN (South of Green Bay), have been purchased by Allardt Feature Films (Incorporated).

This WONDERFUL SERIES consists of EIGHT complete Stories, each FEATURING the inimitable SHERLOCK HOLMES. The PHOTOGRAPHY is GREAT.

WRITE US, or use any means convenient for you—But get in touch with us on this SERIES.

BEAUTIFUL paper on all SUBJECTS. ONE, THREE and EIGHT SHEET LITHOS — FIVE COLORS. COLORED SLIDES, LOBBY PHOTOS. LOBBY FRAMES, BOOKLETS, CUTS and HERALDS.

WE have more than one set of this series and CAN BOOK YOU AT ONCE.

Exhibitors in above Territory write.

**D. W. McKINNEY, Manager**

# ALLARDT FEATURE FILMS

***INCORPORATED***

**810 Straus Building, Corner Clark and Madison Streets**

**Phone Franklin 1474** CHICAGO, ILL.

Copyright, 1913. Wray Physioc

# RAMO FILMS

## A New Film of Quality

## Coming Releases

WRAY PHYSIOC, Director of Productions

*March 19th*

**"THE DIVIDING LINE"**

A Comedy on Modern Divorce

*March 26th*

**"THE GRIP OF JEALOUSY"**

A Great Melodrama of Life's Occurrences as Wrought by the Hand of Fate

*April 2nd*

**"THE LAST OLD LADY"**

A Comedy. On the same reel

**"RAPID TRANSIT IN NEW YORK"**

A NEW STUDIO is now in construction with every facility which will enable RAMO to produce the best possible films in a modern studio.

Our advertising is now ready for the exhibitor. Let us book you now! Send in your orders!

*Released through FILM SUPPLY COMPANY OF AMERICA*

**RAMO FILMS, Temporary Studios 120 W. 31st St., NEW YORK CITY**

---

# RELIANCE

RELIANCE

WEDNESDAY, MARCH 19th

THE REMARKABLE TWO REEL SENSATION

## "THE VENGEANCE OF HEAVEN"

Written and Staged by M. St. Loup Wintrebert.

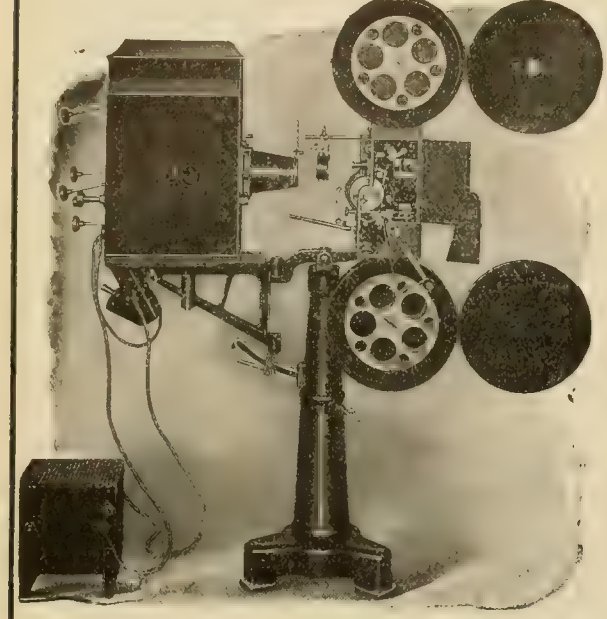
In 2 Reels

In 2 Reels

"VENGEANCE IS MINE, I WILL REPAY, SAITH THE LORD."

**A GREAT MELODRAMA LEGITIMATELY AND DELICATELY PRESENTED**

THE MUTUAL PROGRAM



# WHAT EUROPE THINKS OF

# *Simplex*

The Bioscope, England's leading motion picture trade paper, of October 24th, 1912, in an account of the opening of the new Shaftesbury Ave. Picture Theatre, of London, says:

> "The Picture itself is worthy of special mention; rarely have we seen clearer, steadier projection, or a picture so well defined. Two Simplex Projectors are installed, and we can say no more than that they give a picture which certainly could not be beaten. This is high testimony, and well deserved."

It is not always true that "A prophet is not known in his own country," for the Simplex is popular throughout the United States and Canada and is admitted by those who have used it to be

## THE PEERLESS PROJECTOR

CATALOGUE A FULLY DESCRIBES IT

MADE AND GUARANTEED BY

## PRECISION MACHINE CO.

317 EAST 34th STREET : : : : : : : : NEW YORK

---

*"Alba"*

*Spreads the Light*

*"Aurola"*

*Concentrates the Light*

## PRICE

# BARGAINS

ON WORLD FAMOUS

## ELECTRIC FLAMING ARC LAMPS

Account of Reduction of Factory Prices

## LIGHT ATTRACTS THE PLEASURE BENT PEOPLE

These lamps are made by Germany's oldest and largest lamp manufacturers

**DON'T MISS THIS OPPORTUNITY!**

Write us what current you use—A. C. or D. C. and we will quote you ***startling prices***.

## CHARLES L. KIEWERT CO.

NEW YORK
165 Greenwich Street

MILWAUKEE
114 Huron Street

SAN FRANCISCO
19 Sutter Street

A TRIP THRU
BARBAROUS · MEXICO

A Five Reel Production Featuring the Present Revolution

**MADERO versus DIAZ**

**SHOWING ACTUAL WARFARE**

**THE:-** Insurrectos led by General Oroszo.
Battles fought in Mexico City.
Modern buildings crumble like egg-shells.
President Madero's last effort to conquer his bitter foe, Felix Diaz.

**SEE:-** Mexico as she really is today, mingling together its beauties and its terrors. A country full of wonderful scenery, interesting pleasure resorts, and amusements that have not changed since the days of Nero.

A MASTERPIECE IN ACTION

STATE RIGHTS NOW SELLING:—We pay railroad fare to and from Chicago to State Right Buyers.

**WIRE, WRITE OR CALL**

AMERICA'S
FEATURE FILM Co.
406-7-8 SCHILLER BLDG.
(CHICAGO.)

**MR. EXHIBITOR**

**YOU ARE THE ONE WE WANT TO IMPRESS!**

**DO YOU** know that when you obtain anything from us you get it on its merits, and if it doesn't satisfy you,

**DON'T HESITATE.** Send it back. We'll MAKE it right.

***If It's in the Moving Picture Line, We've Got It***

**Picture Theatre Equipment Co.**

**21 East 14th St.** **Mail Orders Filled** **New York City**

# Uncle Sam
and the
# Universal Programme

---

The tall Gentleman with the striped trousers doesn't make mistakes very often. He has adopted the Bison, (see 1913 Nickel). Why not be guided by his judgment and install—Universal Service?

---

**Universal Film Exchange**
of New York

1600 Broadway and
111 East 14th Street, New York

---

## IT TAKES BUT A GLANCE TO KNOW THE REASON! YOU WHO DOUBT! YOU WHO ARE SKEPTICAL! LET US SHOW YOU

### *From the Yale Moving Picture Co.*

New Haven, Conn., March 9, 1913.

The J. H. Genter Co.,
Newburgh, N. Y.

Gentlemen:

We wish to state that we have tried all kinds of Screens, but can truthfully say that the Best Results were Obtained by Mirroroide. Very truly yours,

YALE MOVING PICTURE CO.,
B. Williams.

### *After 1 Year's Use (Big)*

Gentlemen:

We Purchased a Mirroroide Screen from you last Summer and it is giving excellent Satisfaction. Its surface is as white as the day installed. Yours very truly,

KELLEY AND DEMMEY,
White Hall, Ill.

Dated March 8, 1913.

### *After 2 Years*

Gentlemen:

We are still using your screen which we installed two years ago and have only words of highest praise for same. It is even more than you claim for it. Yours very truly,

P. J. TOOKEY,
Jewel Theater,
Sioux Falls, S. D.

March 6, 1913.

Mr. Exhibitor, we back up every **MIRROROIDE** screen sold with a five-year guarantee that it won't turn black, crack, peel or in any way tarnish. It produces pictures without haze, glare or eye strain. It is waterproof.

The original **MIRROROIDE** is the only rough or matte surfaced screen before the public. (See that testimonial in last week's Moving Picture World.)

Get our large free samples. Test any way you desire. Seeing is believing. Deposit cost amount with your bank; test 30 days; if it meets your approval, instruct your banker to forward the amount. Is this not a fair offer? Manufactured under pending patents.

**THE J. H. GENTER CO., Newburgh, N. Y.**

---

**HERE AT LAST**
**Breaking all Box Office Records**

---

*Cines Magnificent $50,000 Production*

## The Crusaders, or Jerusalem Delivered

**in 4 Parts with Beautiful Lobby Display**

**The greatest production ever shipped across the Atlantic**

---

New York, New Jersey and
Pennsylvania State Rights
owned and controlled by

**THE LIBERTY FEATURE FILM EXCHANGE, 21 East 14th Street**
**New York City** *Tel. 3844 Stuyvesant*

---

*Call, write or phone for open dates*

---

# MAILING LIST

Moving Picture Theaters, Film Exchanges and Studios; this is the largest and most complete list to be had in United States. List by States as follows:

| | | |
|---|---|---|
| ALABAMA | | 120 |
| ALASKA | | 8 |
| ARIZONA | | 88 |
| ARKANSAS | | 173 |
| CALIFORNIA | | 682 |
| COLORADO | | 318 |
| CONNECTICUT | | 186 |
| DELAWARE | | 37 |
| DIST. OF COLUMBIA | | 90 |
| FLORIDA | | 129 |
| GEORGIA | | 196 |
| IDAHO | | 115 |
| ILLINOIS, Chicago | 636 | |
| State | 843 | 1,479 |
| INDIANA | | 806 |
| IOWA | | 659 |
| KANSAS | | 454 |
| KENTUCKY | | 255 |
| LOUISIANA | | 203 |
| MAINE | | 124 |
| MARYLAND | | 188 |
| MASSACHUSETTS | | 482 |
| MICHIGAN | | 677 |
| MINNESOTA | | 439 |
| MISSISSIPPI | | 123 |
| MISSOURI | | 628 |
| MONTANA | | 138 |
| NEBRASKA | | 282 |
| NEVADA | | 42 |
| NEW HAMPSHIRE | | 79 |
| NEW JERSEY | | 429 |
| NEW MEXICO | | 79 |
| NEW YORK, | | |
| Greater N. Y. | 663 | |
| State | 863 | 1,526 |
| NORTH CAROLINA | | 159 |
| NORTH DAKOTA | | 123 |
| OHIO | | 1,202 |
| OKLAHOMA | | 348 |
| OREGON | | 298 |
| PENNSYLVANIA, | | |
| Philadelphia | 260 | |
| State | 1,360 | 1,620 |
| RHODE ISLAND | | 69 |
| SOUTH CAROLINA | | 84 |
| SOUTH DAKOTA | | 138 |
| TENNESSEE | | 146 |
| TEXAS | | 571 |
| UTAH | | 121 |
| VERMONT | | 73 |
| VIRGINIA | | 190 |
| WASHINGTON | | 363 |
| WEST VIRGINIA | | 199 |
| WISCONSIN | | 527 |
| WYOMING | | 56 |
| HAWAII ISLANDS | | 3 |
| CANADA | | 303 |
| | | 17,822 |

Nearly 3,000 new ones added since our last advertisement. Price $40.00 for the list, or $3.50 per thousand for such States as you want.

| | |
|---|---|
| 525 Film Exchanges | $3.50 |
| 57 Manufacturers & Studios | 1.00 |

Send us remittance with all orders and you will receive your list by return mail, neatly typewritten, alphabetically by States and towns in each State.

## Trade Circular Addressing Company

**166 West Adams Street, Chicago**

Established 1880
Telephone } Franklin 1182
{ Franklin 1183

## NOW BOOKING. MANAGERS! WIRE for OPEN DATES to PACK YOUR HOUSE

**THE KNIGHTS OF RHOADES**

The great spectacular and historical Ambrosio feature in three reels.
New York State.

**THE PENALTY OF FOLLY**

or The Apaches' Revenge, showing the underworld of Berlin. A Vitascope Feature.
New York and New Jersey States.

OWNED AND CONTROLLED BY

**THE EUREKA FEATURE FILM CO., Inc.** 32 UNION SQUARE, NEW YORK
PHONE, 1863 STUYVESANT

---

## STOP WORRYING!

## Let Us Develop and Print THAT Negative

Give us a trial and be convinced that our Work is the best

SEND FOR SAMPLES AND PRICES. TITLES $ .08 PER FOOT.

**ROMAN FILM CO., Inc., Phone Bath Beach 1575, 1668 Bath Ave., BROOKLYN, N. Y.**

---

**FARCE — COMEDY**

**DRAMA—TRAGEDY**

## VITA FILM SALES CO., EXCHANGE BLDG., 145 W. 45th St., N. Y.

— STATE RIGHTS NOW —

**Lew Lake & Co. In The Bloomsbury Burglars**

—— 1760 FEET ——

6—3—1 and ½ Sheet Paper

— WRITE FOR SYNOPSIS AND PHOTOS —

—VITA FILM COLD COPIES—

Supreme Sacrifice - 3100 Ft.
Terrible Sacrifice - 2500 "
Stolen Government Documents - - 2500 "

Big Displays

WRITE—WRITE—WRITE

---

### FILMS FOR RENT—FILMS FOR SALE

| Title. | Make. | Length. | Price. |
|---|---|---|---|
| In the Clutches of Loan Sharks | Pathe | 3000 | $175.00 |
| His Rogues' Gallery Record | Deu. Bios | 2500 | 150.00 |
| In a Golden Cage (Saharet) | Monopol | 3300 | 250.00 |
| The Dice of Life " | Monopol | 3000 | 150.00 |
| Russian Revenge | Drankoff | 2000 | 150.00 |
| The Firebug | Monopol | 2000 | 150.00 |
| The Jewess | Messter | 1800 | 175.00 |
| The Gypsy Girl | Elite | 2700 | 175.00 |
| On the Steps of the Throne | Pasquali | 3000 | 300.00 |
| The Red July (Socialist Drama) | DeKage | 3000 | 300.00 |
| Romance of a Poor Girl | Pathe | 2800 | 150.00 |
| Ring that Binds | Messter | 3000 | 150.00 |
| Gambler's Victim | Exclusive | 1500 | 100.00 |
| Airman's Secret | Pasquali | 1800 | 100.00 |
| In a Siren's Power | Messter | 2400 | 100.00 |

One thousand reels Independent Films, some exclusive, at from five to twenty-five dollars per reel. Write for Bargain List.

**G. W. BRADENBURGH, 231-233 N. Eighth Street, Philadelphia, Pa.**

---

## ROCK BOTTOM BARGAINS

### Used Machines of All Makes for Sale

**We Buy :-: We Sell :-: We Trade**

WHY NOT TRADE YOUR OLD WORN OUT MACHINE ON THE PURCHASE OF NEW ONE

Send for our list of USED MACHINE BARGAINS

WE SELL NEW MACHINES of all the standard makes and carry a stock both of machines for immediate delivery and of GENUINE parts for same.

DO YOU USE DISINFECTINE? Kills all poisonous germs and odors. Send for sample. Sells at $2.50 per gallon with sprayer.

WE SELL A DANDY ECONOMICAL TICKET DISPENSER at only $18.00 and you use just the ordinary roll ticket. Save money—use up your tickets.

IT CAN'T BE BEAT and YOU CAN'T BE BEAT.

**AMUSEMENT SUPPLY COMPANY**
**and the Chicago Projecting Co.**
107a No. Dearborn Street CHICAGO, ILLINOIS.

---

## FEATURES FOR SALE

No junk, cut-outs or hashed up subjects. We buy new prints and sell them after 30 days' run. We guarantee these Features to be in excellent condition.

| Title. | Make. | Length. | Price. |
|---|---|---|---|
| The Franco-Prussian War | Deu. Bio | 3500 | $175.00 |
| Theodor Kœrner, the Franco-Prussian War Hero | Deu. Bio | 3500 | 175.00 |
| The Wonder (a miracle play) | Deu. Bio | 2500 | 125.00 |
| Shanghaied | Great Northern | 2400 | 125.00 |
| In Darkest Russia | Great Northern | 2400 | 125.00 |
| All the World's a Stage | Great Northern | 2500 | 100.00 |
| The Spy | Great Northern | 2400 | 100.00 |
| Dangerous Play | Great Northern | 2300 | 100.00 |
| The Price of Beauty | Great Northern | 2000 | 90.00 |
| The Harem Captives | Pathe | 2000 | 80.00 |
| The Last Performance | Pathe | 2000 | 100.00 |
| Colms. Dancer's Necklace | Pathe | 1500 | 60.00 |
| In a Vulture's Grip | Pathe | 2000 | 100.00 |
| The Wedding Torch | Kunts film | 2000 | 100.00 |
| Society Life of Paris | Kunts film | 2000 | 90.00 |
| The Boy Scout Hero | Cosmopolitan | 2100 | 110.00 |
| Kidnapped. Rescued in a Motor Car | Cosmopolitan | 1250 | 60.00 |
| The Phantom Bandit, or Zigomar vs. Le Rouquim | Eclair | 3600 | 150.00 |
| For Her Mother's Guilt | Skandinavisk | 2000 | 110.00 |
| The Battle of Life | Meester | 2000 | 100.00 |

A large assortment of original mounted posters with every feature.
Films shipped C. O. D. Examination privileges deposit, $10.00.

**Simmond's Features, 310 Grant Building, San Francisco, Cal.**

---

## EYE COMFORT LIGHTING System

So necessary to the success of every Motion Picture Theatre that we engineer 60 Theatres a month.

This is a free service to Motion Picture Theatre Managers.

Distance, Screen to Rear of Auditorium..........................
Ceiling Height..........................
Width of House..........................
Name..........................

**NATIONAL X-RAY REFLECTOR CO.**

Chicago
235 W. Jackson Blvd.

New York
505 Fifth Ave.

## INDEPENDENT RELEASE DATES

### AMERICAN.

Mar. 8—The Transgression of Manuel (Dr.)...1000
Mar. 10—Calamity Anne, Detective (Drama)..1000
Mar. 13—Brother Love (Drama)..............1000
Mar. 15—The Orphan's Mine (Drama)........1000
Mar. 17—When a Woman Won't (Drama)....1000
Mar. 20—The Lesson (Drama)................1000
Mar. 22—An Eastern Flower (Drama)........1000
Mar. 24—Cupid Never Ages (Com.-Dr.).......1000
Mar. 27—Lonesome Joe (Drama)..............1000
Mar. 29—Calamity Anne's Beauty (Comedy)....1000

### AMBROSIO.

Feb. 1—Between Life and Death (2 reels) (Dr.)
Feb. 8—What the Unknown Conceals (2 reels) (Dr.)..............................
Feb. 15—The Hand of Justice (2 reels) (Dr.)
Feb. 22—Marcus, the Venetian Tribune (2 reels) (Drama)....................
Mar. 1—Love Amongst the Lions (2 reels) (Dr.)
Mar. 8—Maritza (2 reels) (Drama)...........
Mar. 15—The Critic (2 reels) (Drama).........
Mar. 22—Love Levels All (2 reels) (Drama)..
Mar. 29—The Human Target (2 reels—Drama)

### AMMEX.

Feb. 13—The Cowgirl and the Night (Drama).1000
Feb. 20—The Coward (Drama).................1000
Feb. 27—The Quality of Mercy (Drama)....1000
Mar. 6—Kith and Kin (Drama).............
Mar. 13—Wine, Women and Reformation (Dr.)

### BISON.

Mar. 4—His Brother (2 reels) (Drama).......
Mar. 11—The Flaming Arrow (2 reels) (Dr.)
Mar. 15—Indian Blood (2 reels) (Drama)....
Mar. 18—The Battle of Bull Run (3 reels) (Dr.)..............................
Mar. 22—The Return of Thunder Cloud's Spirit (2 reels—Drama)............
Mar. 25—The Light in the Window (2 reels—Drama) ..........................
Mar. 29—The Half-Breed Parson (2 reels—Dr.)

### BRONCHO.

Feb. 26—The Lure of the Violin (3 reels) (Dr.)
Mar. 5—The Barrier (2 reels) (Drama).......
Mar. 12—The Sergeant's Secret (2 reels) (Dr.)
Mar. 19—The Pride of the South (3 reels) (Drama). .........................
Mar. 26—The Iconoclast (3 reels—Drama).....

### CHAMPION.

Mar. 3—The Bum's Halloween (Comedy)......
Mar. 10—Fond Heart Saves the Day (Drama).
Mar. 17—The Honeymoon Lodging (Comedy)..
Mar. 24—An Interrupted Suicide (Comedy).....
Mar. 24—A Trim and a Shave (Comedy)......

### CRYSTAL.

Mar. 16—Calicowan (Comedy)..................
Mar. 16—Who Is the Goat? (Comedy).........
Mar. 23—Lovers Three (Comedy).............
Mar. 23—His Twin Brother (Comedy)........
Mar. 30—The Drummer's Note Book (Com.)..
Mar. 30—It's a Bear (Comedy)...............

### ECLAIR.

Mar. 16—When He Wants a Dog, He Wants a Dog (Comedy).......................
Mar. 16—The Lizards (Natural History)......
Mar. 19—For Better or for Worse (2 reels) (Drama) .........................
Mar. 23—Business Must Not Interfere (Com.)
Mar. 23—The Dytiscus (Scientific)...........
Mar. 26—A Night of Anguish (2 Parts—Dr.)
Mar. 30—Married in Haste (Comedy)..........

### EXCELSIOR.

Mar. 10—A Cadet's Honor (Drama)..........
Mar. 15—Her Dreams of Yesterday (Drama)..
Mar. 24—The Legends of the Everglade (Dr.)..

### FRONTIER.

Feb. 19—The Girl of the Range (Drama)......
Feb. 26—The Stranger's Trail (Drama)......
Mar. 6—A Race for Life (Drama)............
Mar. 13—A Mexican Renegade (Drama)......
Mar. 20—Branded by His Brother's Crime (Dr.)
Mar. 27—The Tenderfoot's Return (Drama)....

### GAUMONT.

Feb. 22—(An Educational and Topical.).......
Feb. 25—On the Brink of Dishonor (Drama)..
Feb. 26—Gaumont's Weekly, No. 51 (Topical).
Feb. 27—Watch Your Step (Comedy).........
Feb. 27—Denizens of the Deep (Oceanography)
Mar. 1—(An Educational and Topical Subject)
Mar. 4—It's Delightful to be Married (Com.)
Mar. 4—Kittens (Natural History)...........
Mar. 5—Gaumont's Weekly, No. 52 (Topical)
Mar. 6—The Sculptor's Stratagem (Comedy)
Mar. 8—(An Educational & Topical Subject)
Mar. 11—The Bond of Brotherhood (Drama)...
Mar. 12—Gaumont's Weekly, No. 53 (Topical).
Mar. 13—Sweet, Familiar Faces (Comedy) .....
Mar. 15—(An Educational and Topical Subject)

### GEM.

Feb. 25—Billy Joins the Band (Comedy)....
Mar. 4—Conscience (Drama)..................
Mar. 11—Billy's Troubles (Comedy)...........
Mar. 11—The Twin and Shoshone Falls (Com.)
Mar. 18—Billy Wins (Comedy)................

### GREAT NORTHERN.

Feb. 22—The Indian Servant (Comedy).........
Feb. 22—Kullen, the West Coast of Sweden (Sc.)
Mar. 1—An Old Maid's Love (Comedy)......
Mar. 8—Outwitted (Comedy)................
Mar. 15—Fritz and Oscar Out of Luck (Com.)
Mar. 15—Environs of Silkeborg, Jutland, Denmark (Scenic) ...................
Mar. 22—The New Film Actor (Comedy)......
Mar. 22—The Port of Copenhagen (Scenic)....

### IMP.

Mar. 17—Kathleen Mavourneen (3 reels) (Dr.)
Mar. 20—The Satchel Game (Drama).........
Mar. 22—Saved by Parcel Post (Comedy)......
Mar. 22—Leo's Love Letter (Comedy)........
Mar. 24—Damages in Full (Drama).............
Mar. 27—To Reno and Back (Comedy)........
Mar. 29—Innocent Dad (Comedy).............
Mar. 29—Nervous Leo (Comedy)..............

### KAY-BEE.

Feb. 14—Smiling Dan (Drama)................
Feb. 21—The Counterfeiter (2 reels) (Drama)..
Feb. 28—The Tell Tale Hat Band (Drama)....
Mar. 7—The Lost Despatch (2 reels) (Drama)
Mar. 14—The Sins of the Father (2 reels) (Dr.)
Mar. 21—A Frontier Wife (Drama)............
Mar. 28—Texas Kelly at Bay (Drama)........

### KEYSTONE.

Mar. 6—The Sleuths at the Floral Parade (Comedy). ........................
Mar. 6—A Rural Third Degree (Comedy).....
Mar. 10—A Strong Revenge (Comedy)........
Mar. 13—The Two Widows (Comedy)........
Mar. 13—Foiling Fickle Father (Comedy)....
Mar. 17—Love and Pain (Comedy)...........
Mar. 17—The Man Next Door (Comedy)......
Mar. 20—A Wife Wanted (Comedy)............
Mar. 20—The Rube and the Baron (Comedy)...
Mar. 24—Jenny's Pearls (Comedy)............
Mar. 24—The Chief's Predicament (Comedy)..

### LUX.

Mar. 7—Pat's Busy Day (Comedy).......... 465
Mar. 7—When the Stormy Winds Do Blow (Comedy)........................... 516
Mar. 14—Indian Justice (Drama)............. 695
Mar. 14—The Baker and the Sweep (Comedy).. 300
Mar. 21—Miss Simpson's Jewels (Comedy)... 555
Mar. 21—Pat Wishes to Economize (Comedy).. 400
Mar. 28—The Man Eater (Drama).............1000

### MAJESTIC.

Mar. 11—Chappie's Code (Drama)............
Mar. 16—Frau Van Vinkle's Crullers (Drama)..
Mar. 18—The City Fellow (Drama)...........
Mar. 23—The Wrong Miss Wright (Comedy)..
March 25—The Prima Donna's Cat (Comedy)..
March 30—A Well-Meant Deception (Drama)...

### MECCA.

Feb. 15—Panama Canal (Scenic)..............
Feb. 22—The Call of Mother Love (Drama)....
Mar. 1—A Stranger In the Rockies (Drama)..
Mar. 8—The Inauguration of President Wilson (Topical) .....................
Mar. 15—The Fisher Lady (Drama)...........

### MILANO.

Feb. 8—A Life for a Life (2 reels—Drama)
Feb. 15—Out of the Depths (2 reels—Drama)..
April 1—A Study in Sociology (Drama)......
Feb. 22—Parted at the Altar (2 reels) (Dr.)
Mar. 1—The Defeat of the Conqueror (2 reels) (Historical).........................
Mar. 8—The Victory of Virtue (2 reels) (Dr.)
Mar. 15—The Sins of the Father (2 reels) (Drama).........................

### MUTUAL WEEKLY.

Feb. 13—Mutual Weekly, No. 7 (Topical)....
Feb. 20—Mutual Weekly, No. 8 (Topical)....
Feb. 27—Mutual Weekly, No. 9 (Topical)....
Mar. 6—Mutual Weekly, No. 10 (Topical)....
Mar. 13—Mutual Weekly, No. 11 (Topical)....

### MUTUAL EDUCATIONAL.

Mar. 13—Chasing a Son-in-law (Comedy)......
Mar. 13—Life In India (Typical)............
Mar. 20—The Suitor and the Monkey (Com.)..
Mar. 20—Cossacks in the Ural Country (Mil.)
Mar. 27—Willy and the Old Suitor (Comedy)..
Mar. 27—On the Roads of Ceylon (Scenic)....

### NESTOR.

Mar. 12—The Cause (Drama).................
Mar. 14—With a Grain of Salt (Drama).......
Mar. 17—The Village Choir (Comedy).........
Mar. 19—Her Friend, the Bad Man (Drama)..
Mar. 21—Roses of Remembrance (Drama).....
Mar. 24—Their Combination Suit (Comedy)....
Mar. 24—Dad's Stenographer (Comedy)........
Mar. 26—Forcing the Issue (Drama)..........
Mar. 28—The Mining Expert's Ordeal (Drama)

### POWERS.

Mar. 12—The Hawkins' Roomer (Comedy)....
Mar. 14—The Curse (Drama).................
Mar. 19—The Downfall of Uriah Snoop (Com.)
Mar. 21—By the Curate's Aid (Comedy-Drama)
Mar. 26—Having their Pictures Taken (Com.)..
Mar. 28—The Calling of Louis Mona (2 reels—Drama) .........................

### PUNCH.

Feb. 27—Tracked to Florida (Comedy)........
Mar. 6—Impetuous Jim (Comedy)...........
Mar. 6—No Wedding Bells for Jones (Com.)
Mar. 13—Father Tamed (Comedy)............
Mar. 13—His First Kodak (Comedy).........

### PILOT.

Feb. 27—The Doll and the Devil (Comedy)...
Mar. 6—How the Spirit of '76 Was Painted (Drama).......................
Mar. 13—Lincoln for the Defense (Drama)....
Mar. 26—Till Death Do Us Part (2 reels) (Dr.)
Mar. 27—When Lincoln was President (Historical-Drama) ....................

### RAMO.

Mar. 12—The Better Way (Drama)...........
Mar. 19—The Dividing Line (Comedy).......
Mar. 26—The Grip of Jealousy (Drama)........
April 2—The Last Old Lady (Comedy)........
April 2—Rapid Transit in New York..........

### RELIANCE.

Mar. 15—A Regained Reputation (Drama)....
Mar. 19—The Judge's Vindication (2 reels) (Dr.)
Mar. 22—The Grafters (Comedy).............
Mar. 26—His Day of Freedom (Comedy).......
Mar. 29—The Half-Wit (Drama) .............

### REX.

Mar. 9—Troubled Waters (Drama)...........
Mar. 13—Thou Shalt Not Steal (2 reels) (Dr.)
Mar. 16—An Empty Box (Drama)............
Mar. 20—Was She to Blame (Drama)........
Mar. 23—The Peacemaker (Drama)...........
Mar. 27—The Great Ganton Mystery (2 Parts—Drama) ........................
Mar. 30—Her New Chauffeur (Comedy-Drama)

### RYNO.

Mar. 17—Memories of Long Ago (Drama).....
Mar. 24—The Sea Waif (Drama)..............
Mar. 31—Classmates (Drama) ................

### SOLAX.

Mar. 14—The Plans of the House (Drama)....
Mar. 19—In the Wrong Flat (Comedy)........
Mar. 21—The Way of the Transgressor (Dr.)
Mar. 26—Burstup Holmes Murder Case (Com.)..
Mar. 28—The Climax (Drama) ..............

### THANHOUSER.

Mar. 9—An Honest Young Man (Drama)....
Mar. 9—Pasadena Chariot Races (Sporting)...
Mar. 11—Just a Shabby Doll (Drama).........
Mar. 14—The Idol of the Hour (Dr.)..........
Mar. 16—Babies Prohibited (Comedy).........
Mar. 18—The Heart of a Child (Drama).......
Mar. 21—Won at the Rodeo (Drama).........

### VICTOR.

Mar. 7—The Prima Donna (Drama)..........
Mar. 14—Love and the Workman (Drama)....
Mar. 21—The Younger Sister (Drama)........
Mar. 28—That Boy from Missouri (Comedy)..

ROLL TICKETS

PRICES
Five Thousand . . . $1.25
Ten Thousand . . . $2.50
Twenty Thousand . . $4.50
Twenty-five Thousand . $5.50
Fifty Thousand . . . $6.50
One Hundred Thousand . $8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
SHAMOKIN, PA.

# WARNER'S FEATURES

*"Quality First—Service Always"*

## A Hard Luck Story—

ALL SET TO RELEASE THE FIRST

## MARTHA RUSSELL

THREE-REEL FEATURE PRODUCTION

## "Their Lives by a Thread"

When the Mexican Government steps in and confiscates it

READ:—

NIGHT LETTER
THE WESTERN UNION TELEGRAPH COMPANY

**RECEIVED A the WESTERN UNION BUILDING, 195 Broadway, N. Y.** ALWAYS OPEN

72 DS AAF 68 NL
P AUSTIN TEX MAR 7 13
H M WARNER
145 WEST 45TH ST. NEW YORK
IMPORTANT SCENES FROM "THEIR LIVES BY A THREAD" CONFISCATED BY MEXICAN GOVERNMENT SEE MORNING TELEGRAPH MARCH FOURTH FRONT PAGE AMERICAN CONSUL TAKING ACTION FOR THE RETURN OF SAME SECOND NEGATIVE SIMPLY WONDERFUL RELEASE IT FIRST.
A WARNER
1230AM

**WATCH FOR ANNOUNCEMENT OF SECOND RELEASE**

IT'S BOUND TO MAKE FILM HISTORY

## WARNER'S FEATURE FILM CO.

**145 West 45th St. New York City**

# LICENSED RELEASE DATES

### RELEASE DAYS.

**Monday**—Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph (special release).

**Tuesday**—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.

**Wednesday**—Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.

**Thursday**—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

**Friday**—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.

**Saturday**—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph (special release).

### BIOGRAPH.

Mar. 10—A Girl's Stratagem (Drama)........
Mar. 13—The Spring of Life (Comedy)........
Mar. 13—Tightwad's Predicament (Comedy)..
Mar. 15—The Unwelcome Guest (Drama)......
Mar. 17—The Power of the Camera (Comedy)..
Mar. 17—A Delivery Package (Comedy)......
Mar. 20—Near to Earth (Drama)............
Mar. 22—Fate (Drama) ......................
Mar. 24—A Welcome Intruder (Drama)........
Mar. 27—The Old Gray Mare (Comedy)........
Mar. 27—All Hail to the King (Comedy).....
Mar. 29—The Sheriff's Baby (Drama).........

### CINES.

(G. Kleine.)

Mar. 1—A Martyr to Duty (Drama)..........1000
Mar. 4—Nipped in the Bud (Comedy)........ 575
Mar. 4—Wanted—A Husband (Comedy)...... 425
Mar. 8—The Ideal of Her Dreams (Drama)..
Mar. 8—Scenes In Monsone, North Africa (Scenic).............................
Mar. 11—His Grandchild (Drama)..............1000
Mar. 15—The Girl and the Horseshoe (Drama).1000
Mar. 15—Winning Smiles (Comedy)..........
Mar. 18—Their Country Relation (Comedy)... 600
Mar. 18—Who's Champion Now (Comedy)..... 400
Mar. 22—Life in Somaliland, East Africa (Topical) ........................ 200
Mar. 22—A Motorcar Romance (Drama)....... 800
Mar. 25—He Needed the Money (Comedy).....1000
Mar. 29—Glimpses of Naples and Vicinity (Scenic) .......................... 450
Mar. 29—Spirits of Youth (Comedy)........... 550
Apr. 1—He W.uldn't Give Up (Comedy).....1000

### EDISON.

Mar. 3—Curious Scenes in India (Scenic)...... 400
Mar. 3—Superstitious Joe (Comedy).......... 600
Mar. 4—Ann (Drama)...........................1000
Mar. 5—A Letter to Uncle Sam (Comedy)....1000
Mar. 7—The Lost Deed (Drama)...............1000
Mar. 8—The Priest and the Man (Drama)....1000
Mar. 10—Bees and Honey (Apiculture)......... 350
Mar. 10—It Wasn't Poison After All (Com.).. 650
Mar. 11—Jan Vedder's Daughter (Com.-Dr.)..1000
Mar. 12—A Modern Horse (Industrial)........ 350
Mar. 12—Aunt Elsa's Visit (Comedy)......... 650
Mar. 14—A Youthful Knight (Com.-Dr.).......1000
Mar. 15—The Gauntlets of Washington (Dr.)..1000
Mar. 17—Kathleen Mavourneen (Drama).......1050
Mar. 18—The Portrait (Drama)..................1000
Mar. 19—Mother's Lazy Boy (Comedy).......1000
Mar. 21—The Dean's Daughters (Drama)......1000
Mar. 22—The Risen Soul of Jim Grant (Dr.)..1000
Mar. 24—The Long and Short of It (Comedy).. 400
Mar. 24—Tea and Toast (Comedy)............ 600
Mar. 25—Bread on the Waters (Drama)......1000
Mar. 26—The Unprofitable Boarder (Comedy)..1000
Mar. 28—A Way to the Underworld (Being the Ninth Story of "What Happened to Mary") (Drama) ..............1000
Mar. 29—Between Orton Junction and Fallonville (Drama) ......................1000

### ESSANAY.

Mar. 7—A Mistaken Accusation (Drama)......
Mar. 7—The Hand of Fate (Drama)..........
Mar. 8—Broncho Billy and the Squatter's Daughter (Drama)...................1000
Mar. 11—A Battle of Musk (Comedy)........1000
Mar. 12—The Misjudging of Mr. Hubby (Com.)1000
Mar. 13—Old Gorman's Gal (Drama).........1000
Mar. 14—An Old, Old Song (Drama)..........1000
Mar. 15—Broncho Billy and the Step Sisters (Drama..............................1000
Mar. 18—The Housekeeper of Circle C (Com.).1000
Mar. 19—Finnegan (Comedy) ..................1000
Mar. 20—The Tale of a Clock (Comedy)......1000
Mar. 21—The Pathway of Years (Drama).....1000
Mar. 22—Broncho Billy's Sister (Drama).....1000
Mar. 25—The Sheriff's Honeymoon (Comedy)..1000
Mar. 26—The Scratch (Comedy)..................1000
Mar. 27—The Trail of the Itching Palm (Comedy) ..........................1000
Mar. 28—The Hero Coward (Drama).........1000
Mar. 29—Broncho Billy's Gratefulness (Drama)..

### KALEM.

Mar. 12—The International Spies (Drama)....1000
Mar. 12—The Grim Toll of War (2 parts)(Dr.)2000
Mar. 14—The Indian Maid's Warning (Drama)
Mar. 14—Jones' Jonah Day (Comedy).........
Mar. 15—The Woe of Battle (Drama).........1000
Mar. 17—The $20,000 Corot (Drama)..........1000
Mar. 19—Prisoners of War (Drama)..........1000
Mar. 21—The Answered Prayer (Drama).....
Mar. 21—The Celery Industry in Florida (Ind.)
Mar. 22—The Honor System (Drama)........1000
Mar. 22—The Battle of Bloody Ford (Special 2 reels) (Drama)..................2000
Mar. 24—The Attack at Rocky Pass (Dr.)..1000
Mar. 26—The Face at the Window (Drama)..1000
Mar. 28—The "Fired" Cook (Comedy).........
Mar. 28—The Cat and the Bonnet (Comedy)...
Mar. 29—The Wartime Siren (Drama)........1000

### LUBIN.

Mar. 15—An Adventure On the Mexican Border (Special, 2 reels) (Drama).......2000
Mar. 15—The Heart Brokers (Comedy)......
Mar. 17—Greed for Gold (Drama)............1000
Mar. 18—Dolores' Decision (Drama)...........1000
Mar. 20—Jim, the Burglar (Comedy)..........
Mar. 20—Mr. Jinks Buys a Dress (Comedy)..
Mar. 21—Friend John (Drama)................
Mar. 21—Tramandra, the Gypsy (Special, 2 reels) (Drama).........................2000
Mar. 22—Pete, the Artist (Comedy)...........1000
Mar. 24—A Moonshiner's Wife (Drama)......1000
Mar. 25—The Fixer (Comedy)..................
Mar. 25—Such An Appetite (Comedy).........
Mar. 27—Memories of His Youth (Drama)....1000
Mar. 28—The Gift of the Storm (Drama)......1000
Mar. 29—In the Land of the Cactus (Drama).1000
Mar. 29—Heroes, One and All (Special—2 reels —Drama) ..........................2000

### MELIES.

Feb. 13—Unmasked by a Kanaka (Drama)....1000
Feb. 20—St. Joseph's Taper (Drama)..........1000
Feb. 27—Molly's Mistake (Drama).............1000
Mar. 6—The Misfortunes of Mr. and Mrs. Mott on Their Trip to Tahiti (Comedy) ..........................
Mar. 6—The Upa Upa Dance (Typical)....
Mar. 13—A Gambler's Heart (Drama)........1000
Mar. 14—Loved by a Moari Chieftess (Special, 2 parts) (Drama)...................2000
Mar. 20—Honor Thy Mother (Drama)........1000
Mar. 27—Hinemoa (Drama) ...................1000

### ECLIPSE.

(G. Kleine.)

Feb. 12—A Business Shark (Drama)............1000
Feb. 19—Snakes and Frogs (Nat. Hist.)........ 265
Feb. 19—Getting Even (Comedy)............... 735
Feb. 26—Blackpool, the "Coney Island" of England (Typical) ..................... 300
Feb. 26—Animals in the London Zoo (Zoological) 315
Feb. 26—His New Watch (Comedy)........... 385
Mar. 5—Shylock (2 reels, special) (Drama)...2000
Mar. 5—The Wages of Transgression (Drama)
Mar. 5—Pottery Making in Dorset, England (Industrial).............................
Mar. 12—The Lost Wager (Comedy)..........
Mar. 12—Picturesque Spalato, Dalmatia (Scenic)
Mar. 19—An Innocent Offender (Drama)......1000
Mar. 26—Fjords and Waterfalls of Norway (Scenic) ............................ 300
Mar. 26—The Crab and Lobster Industry (Industrial) ......................... 350
Mar. 26—He Saw the Point (Comedy).......... 350

### PATHE.

Mar. 1—The Cheapest Way (Comedy).......
Mar. 3—Pathe's Weekly, No. 10 (Topical)..
Mar. 5—The Waterfalls of Idaho (Scenic).....
Mar. 5—The Hairy Ainus (Typical)..........
Mar. 6—An Equine Hero (Drama)............
Mar. 8—Going Some (Comedy)..................
Mar. 8—The Retreat from Moscow (Special—2 reels—Drama) ..................
Mar. 10—Pathe's Weekly, No. 11 (Topical)...
Mar. 11—French Artillery Maneuvers (Military)
Mar. 11—The Stickleback (Scenic)............
Mar. 12—A Timely Bath (Comedy)............
Mar. 12—A Tour In the Alps (Scenic)........
Mar. 13—The Love that Turned (Drama).....
Mar. 14—Over the 'Phone (Comedy)..........
Mar. 14—The Luxemburg Garden (Scenic)....
Mar. 15—Innocence (Drama)....................
Mar. 17—Pathe's Weekly, No. 12 (Topical)..
Mar. 17—Notre Dame (3 reels—Topical)....
Mar. 18—The Vengeance of the Kabyle (Drama)
Mar. 19—The Escape (Drama)................
Mar. 20—Deedee's Blind Master (Drama).....
Mar. 21—Rastus Loses His Elephant (Comedy)
Mar. 21—The Death Head Moth (Nat. Hist.)..
Mar. 22—When They Were Kids (Drama)....
Mar. 24—Pathe's Weekly, No. 13 (Topical)...
Mar. 25—The Babes in the Woods (Juvenile)...
Mar. 26—The Gate She Left Open (Drama)....
Mar. 26—The Moonshiner's Last Stand (Special —2 reels—Drama) ..................
Mar. 27—The Sheriff's Reward (Drama).......
Mar. 27—The Chateau of Chambord (Scenic)...
Mar. 28—Crabs and Lobsters (Industrial)......
Mar. 28—The Tobacco Culture in Cuba (Agri.)
Mar. 29—The Hardup Family's Bluff (Comedy)

### C. G. P. C.

Feb. 28—Native Industries In Soudan, Egypt (Industrial) ..........................
Feb. 28—The Children of Japan (Typical)......
Feb. 28—Building Pontoon Bridges (Military)
Mar. 4—The Butterfly of a Day—the Ephemera (Nat. Hist.) ..........................
Mar. 4—Cod Fishing From a Trawler (Vocational)...................................
Mar. 4—The Titmouse (Natural History).....
Mar. 7—Hydrogen (Scientific)..................
Mar. 7—The Granja (Scenic)....................

### SELIG.

Mar. 13—The Great Wall of China (Edu.)....1000
Mar. 13—The Fugitive (Drama)...............
Mar. 14—The Sands of Time (Drama).......1000
Mar. 17—Love Before Ten (Comedy—Drama).1000
Mar. 18—Turn Him Out (Comedy)...........
Mar. 18—Pekin, China (Scenic)...............
Mar. 19—The Sheriff of Yavapai County (Drama) ..............................1000
Mar. 20—The Ex-convict (Drama)...............1000
Mar. 21—The Dancer's Redemption (Drama)..1000
Mar. 24—Pauline Cushman, The Federal Spy (Special—2 reels—Drama) ........2000
Mar. 24—The Old Clerk (Drama)..............1000
Mar. 25—The Scales of Justice (Drama)......1000
Mar. 26—The Life Timer (Drama)............
Mar. 26—Shanghai, China (Scenic)............
Mar. 27—The Food Chopper War (Com.-Dr.)...1000
Mar. 28—Sally in our Alley (Drama).........1000

### VITAGRAPH.

Mar. 1—Under the Make-Up (Drama).......1000
Mar. 3—O'Hara's Godchild (Drama)...........1000
Mar. 4—Hubby Buys a Baby (Comedy).......1000
Mar. 5—A Heart of the Forest (Drama)......1000
Mar. 6—That College Life (Comedy).........1000
Mar. 7—The One Good Turn (Drama)........1000
Mar. 8—He Waited (Comedy)..................
Mar. 8—Black Diamonds (Industrial).........
Mar. 10—Red and White Roses (2 reels, special) (Drama)..................2000
Mar. 10—Put Yourself in Their Place (Com.)
Mar. 10—Firemen's Drill (Educational).......
Mar. 11—The Way Out (Comedy-Drama)......1000
Mar. 12—His Honor, the Mayor (Comedy)....1000
Mar. 13—The Deceivers (Drama)...............1000
Mar. 14—Sisters All (Drama)...................1000
Mar. 15—The Dog House Builders (Comedy)..
Mar. 15—Quebec Zouaves (Educational).......
Mar. 17—The Mouse and the Lion (Drama)..1000
Mar. 18—The Birthday Gift (Drama).........
Mar. 18—According to Advice (Comedy)......
Mar. 19—The Strength of Men (Special, 2 reels) (Drama) ......................2000
Mar. 19—The House in Suburbia (Drama)....1000
Mar. 20—The Wonderful Statue (Com.-Dr.)...1000
Mar. 21—A Matter of Matrimony (Comedy)...1000
Mar. 21—Mine Rescue Work of American Red Cross Society (Educational).......
Mar. 22—Belinda, the Slavey (Comedy-Drama).1000
Mar. 24—Brother Bill (Drama)..................1000
Mar. 25—Dick, the Dead Shot (Comedy).......1000
Mar. 26—Love Laughs at Locksmiths (Com.)
Mar. 26—In Old Quebec (Scenic)...............
Mar. 27—Getting Up a Practice (Comedy).....1000
Mar. 28—Bunny Blarneyed; or, The Blarney Stone (Comedy) ..................
Mar. 28—Scenes in Japan (Scenic)............
Mar. 28—The Modern Prodigal (Special—2 reels —Drama) ..............................2000
Mar. 29—The Two Brothers (Drama).........
Mar. 29—Tenyo Maru (Educational)..........

**SONG SLIDE SERVICE** again becoming very popular. AMERICAN SLIDE & POSTER CO., First National Bank Bldg., Chicago, will furnish you with the best service in America. Week's supply in one shipment in advance. $2.00 or $3.00 per week. Order our poster frames today. **BEST POSTER FRAMES MADE**

# Leaders of the World

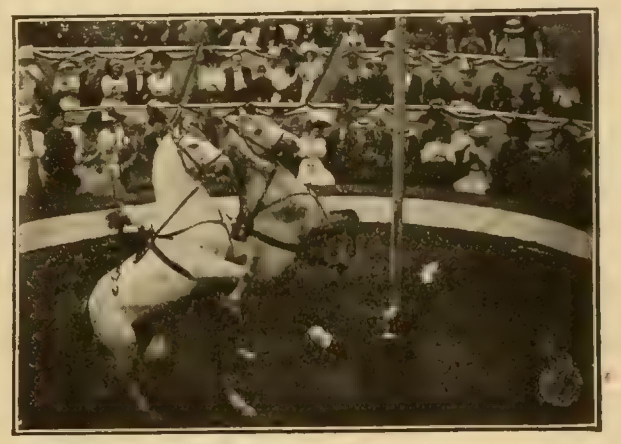
Everybody Loves the Circus. Our Next Big Sensational Feature Is Certain to Prove a Winner.

# THE CLOWN'S REVENGE

**In Two Reels with over 60 Compelling Scenes**

Throbbing with Heart Interest

Protected by U. S. Copyright Infringers Beware



**ONE FEATURE EVERY WEEK HEREAFTER**
*All of Incomparable Superiority*

See the Thrilling Bicycle Dash to Death
Horses Performing in the Arena
Exciting Episodes of Tent Life

Our Features are highly appreciated by the most discriminating Exhibitors! THERE'S A REASON!

Artistic Perfection in our One, Three, Six and Nine Sheet Posters and Elaborate Photo Displays for Lobby Use.

TERRITORIAL RIGHTS NOW SELLING. FIRST COME, FIRST SERVED

Write for list of Exchanges handling our productions. It will pay you

**Great Northern Special Feature Film Co.**

42 EAST 14th STREET - - - - NEW YORK CITY

# Radium Gold—
# —Fibre Screen

Saves ½ Light Bill
Reproduces All Natural Colors
Made Without Seams

**Have a 5-Year Guarantee**

We Ship for Your
Approval. Write To-day
Sending Size

**American Theatre Curtain Supply Co.**
**105 N. Main Street, St. Louis, Mo.**

# FIRE!! FIRE!!

**5**c. per day will protect you on a Three-Reel Program.

***You Need Insurance!***

What assurance have you that you will not have a fire *tonight?*

STATISTICS SHOW

Your chance for fire once every three years, comes as sure as taxes and death.

---

Send your money and get a policy
*AT ONCE!*

---

| | |
|---|---|
| **$ 6.00 for One Film** | **One Year Insurance** |
| **$12.00 for Two Films** | |
| **$18.00 for Three Films** | |

*Address*

**EXHIBITORS FILM INSURANCE CO.**
**421 Saks Building, Indianapolis, Ind.**
F. J. REMBUSCH, President M. M. MILLER, Secretary

# Bound Volumes for 1912
# of Moving Picture World

JANUARY to MARCH; APRIL to JUNE;
JULY to SEPTEMBER; OCTOBER to DECEMBER

Four Volumes in Substantial Cloth Board Binding with Index, $1.50 per Volume, Express Charges Collect or 70c Extra for Each Volume to Cover Postage

ADDRESS ALL ORDERS AND REMITTANCES

**Moving Picture World** Box 226, Madison Square
P. O., New York City

# A Sure Success

Three-Reel Educational Feature

## "A Day at Tuskegee"

Showing nearly one hundred Industrial Activities and scenes of

**Booker T. Washington's**

Famous Industrial Institute at Tuskegee, Alabama

*"Booker T. Washington has devised the best system of vocational education in America."*—Harry Pratt Judson, Prest. University of Chicago.

**Great Lobby Display, Including Photos and Life Size Portrait of Mr. Washington**

**State Rights Open**

**Anderson-Watkins Film Company**
**184 W. Washington St., Chicago, Illinois**

---

# Gundlach Projection Lenses

**The Only Lenses Which Guarantee You The Best Pictures**
**The Only Lenses Giving The Greatest Possible Illumination**
**The Only Lenses Exact in Focal Length To Within 1-100 of an Inch**

There were no high grade Lenses on the market until **GUNDLACH LENSES** were made and none now that equal them in optical quality and illuminating power.

The **GUNDLACH NO. 2 PROJECTION LENSES** made the long throw possible and already hundreds of theater owners have taken advantage of this opportunity to increase their theaters in length and seating capacity adding to their profits at the same time.

The superior qualitv of **GUNDLACH PROJECTION LENSES** is recognized by the leading makers of machines and they will be supplied to order in place of the ordinary lens equipment at very little increase in price.

No matter how well satisfied you are with your picture we invite you to order a **GUNDLACH PROJECTION LENS** for trial to see the difference. Nearly all our lenses are sold to exhibitors who have ordinary lenses, but are looking for something better. In many cases a customer orders one lens for trial and then re-equips all his machines, sometimes the machines of several theaters.

**GUNDLACH PROJECTION LENSES** are used by the Kinemacolor Company of America because they must have the best.

IT'S ALL IN THE LENS

**Gundlach-Manhattan Optical Co.**
**808 Clinton Ave., So., Rochester, N. Y.**

---

# YOUR PIANIST CAN PLAY SEVEN INSTRUMENTS WITHOUT LEAVING THEIR SEAT

Read the above statement again—get every word—think of it, ONE PIANIST ABLE TO PLAY SEVEN MUSICAL INSTRUMENTS WITHOUT LEAVING THEIR SEAT. Glance over your Orchestra payroll and figure what a saving this would mean to you. Look at it from a dollar-and-cents points of view. Consider the originality and attractiveness of it —consider every advantage—imagine the effect of having a complete orchestra playing and only one musician. Here's some ready money for you—here's a chance to save money and still have as fine an Orchestra as anybody could wish for. With the

## BARTON PIANO ATTACHMENT

it is possible for your Pianist to play any of the following instruments without moving from their seat: The Piano, Musical Bells, Marimba, Xylophone, Orchestra Bells, Pipe Organ, Drums (Snare and Bass), Tom Tom, Storm Effects, Cymbal, Triangle and Autohorn. All in one or separate. Operated by the Pianist's right hand alone. We furnish a complete Orchestra, including all musical effects above enumerated, in such a handy finished arrangement that only the Pianist is necessary, thus eliminating the additional expense of extra musicians. It is not necessary to buy a complete outfit—we would be glad to suggest which portions of this outfit would pay you best and which are best for a Theatre the size of yours. Write today for complete terms and information. A Postal will do.

**Your pianist does it all**
**Any pianist can play it**

**OSHKOSH METAL PRODUCTS CO**
**55 Ceape Street, Oshkosh, Wis.**

**Nothing to get out of order**
**Sold on Easy Payments**

LIST OF FEATURE FILMS FOR SALE.

LOST ADDRESS, 3 reels, $80; ACE OF HEARTS, 2 reels, $40; MARIANNA, 2 reels, $50; PRISON ON THE CLIFF, 2 reels, $65; SLAVES TO LOVE, 3 reels, $75; ANNA, OF THE BALLROOM, 3 reels, $90; FATE OF MOTHERS, 2 reels. $60; THE END, 2 reels, $45; FATE OF AN ORPHAN, 3 reels, $100; HOUSE OF FALKENBURG, 2 reels, $85; THE STAGE, 3 reels, $90; THE RED FALCON, 2 reels, $60; ONLY AN ACTRESS, 3 reels, $85; RING THAT BINDS, 3 reels, $75; ROMEO AND JULIET, 3 reels, $80; WRECK OF THE AURORA, 3 reels, $90; THE OTHER ONE, 3 reels, $100; SOCIETY LIFE IN PARIS, 2 reels, $90.

A rebate will be allowed if more than two features are bought.

KINETO FILM TRADERS, INC., 32 Union Sq., Room 315.

**Motion Pictures to Order!**

Printing and developing for the trade. The most modern system of developing and printing is employed in our completely equipped laboratories. The greatest care is exercised to obtain the very best possible results.

**Duhem & Harter Motion Picture Co.**
652 Oak St., San Francisco, Calif.

**Few States Left**
**Great Western Feature**

**Curse of the Great Southwest**

**Cheyenne Feature Film Co.**
F. J. Carroll, Mgr.
Room 1018 1480 Broadway, N. Y.

Another big release in about two weeks

*The "Mirror Screen" is the best*

**"Mirror Screen" Co.**

F. J. REMBUSCH
President

**Shelbyville, Ind.**

Branch Offices { Chicago, Room 403, 169 West Washington
New York, 922 Sixth Avenue.

Write for Catalogue of our New *"SNOW WHITE"* Finish Screens

**"Get It from White"**

Everything for the moving picture house.

**BRASS FRAMES, $5; FRENCH CONDENSERS, $1.50 PER PAIR**

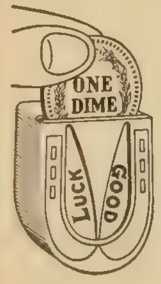
STANDARD PARTS FOR ALL MACHINES.
MACHINES, SPOT LAMPS AND CARBONS.
SEND FOR CATALOG.

**WHITE SPECIALTY CO.**

124 E. 14th St., New York City
MASONIC BLDG.
71 West 23rd Street

**INCREASE YOUR ATTENDANCE**

**PREMIUMS !!!** This Will Please the Children and Their Parents



Smallest Bank in the world. Just holds ten dimes, and the tenth dime opens it. Heavy nickeled brass, highly polished. Your theatre name and city stamped in the metal.

Lots of 500, $30. Lots of 1,000, $50.

**GOOD LUCK BANK**
**873 Flatiron Bldg., N. Y. City**

**FOR SALE — FEATURES!**

| | | | |
|---|---|---|---|
| Blazig the Trail | 2 reels | | $65.00 |
| Post Telegrapher | 2 " | | 65.00 |
| The Crisis | 2 " | | 65.00 |
| Dead Man's Child | 3 " | (Ohio) | 85.00 |
| Mysteries of Souls | 3 " | " | 85.00 |
| Wreck of the Aurora | 3 " | " | 85.00 |
| Last of the Frontignacs | 3 " | " | 85.00 |
| Floradora | 3 " | | 100.00 |
| Lured from Home | 3 " | | 100.00 |
| St. George and the Dragon | 3 " | (Ohio) | 200.00 |
| Paul Revere | 3 " | South ½ Ohio | 160.00 |
| Dalton Boys | 3 " | Ohio | 250.00 |
| Dalton Boys | 3 " | W. Va. | 150.00 |
| Wage Earners | 3 " | Ohio | 250.00 |
| Secret Service Steve | 3 " | " | 250.00 |
| Midnight Express | 3 " | " | 250.00 |

Renovated and in A1 condition.
Plenty of paper at 7c per sheet', heralds, $1.00 per thousand. Herald plates for last four subjects, $10.00 each. Discount of 10% on three or more subjects taken at one time. Terms, 25% with order (draft) balance C. O. D., subject to inspection. Above features also for rent.

**Royal Feature Film Co., Schultz Building, Columbus, Ohio**

**Exhibitors!**

¶ Do you want to increase your receipts?
¶ Then Wire or Call at once, to the

**Majestic Feature Film Co.**

**House of Selected Features only**

Phone Oxford 156

**224 Tremont St. Boston, Mass.**

**It Was the Junior Camera**

that made the great Indian Passion Play, "Hiawatha." I also made the first negative and the first positive and I have this certified by the owner, Mr. Moore, 1212 Times Building.

The "Junior" is the camera if you want one. I fully guarantee it to you, absolutely professional, light, simple, convenient, never kicks, no loosing loop, no static, no scratches, genuine Zeiss lens, mechanism made of steel aluminum, bronze bearings, stable shutter, 200 feet capacity. Since the patent situation was cleaned up, scores of cream lifters, tree hiders, trade destroyers and nonmechanics went into the manufacture of cameras—Beware of these trade parasites who only want your money, but will never make good.

Write for the "Junior" professional camera and film-making outfit. It's the best on earth.

**EBERHARD SCHNEIDER, 219 Second Ave., New York City**
Forty years in the business

**ILLINOIS EXHIBITORS**

**"SATAN"**

Ambrosio's masterpiece
in four parts, five reels

**Is the Most Phenomenal Release of the Age**

**Dates Filling Rapidly** **BOOK NOW**

if you want something better
than you have ever had before

**LEA-BEL FEATURE FILM CO.**
**68 West Washington Street, Room 47, Phone Randolph 940, CHICAGO**

## Moving Picture Exhibitors, Attention.

If you own a No. 6 machine, we can equip it with a **No. 6A** outfit for $75. We can equip your No. 6 machine with a No. 6A lamp house and arc lamp for $40. Complete equipment No. 6 (all but the mechanism) for $50. Complete equipment No. 5 (all but the mechanism), $42.50. Repair parts for all makes of machines. 12-inch reels for two subjects, 75 cents each, by Parcel Post.

We repair all makes of machines, guaranteeing perfect satisfaction. We have on hand one second-hand type B Edison, guaranteed absolutely perfect, $120, complete with lenses; one second-hand Power's No. 5 in absolutely perfect order, guaranteed to be as good as new, complete with lenses, $95. Arc lamps, new, for the No. 5 machine, $5 each.

STERN MANUFACTURING COMPANY
Manufacturers of Moving Picture Supplies
109 N. 10th Street Philadelphia, Pa.

---

# AT LIBERTY

Frank E. Woods, formerly "Spectator" of Dramatic Mirror. Motion picture director who can write his own dramas and farces when necessary.

Address care
KINEMACOLOR COMPANY
4500 Sunset Boulevard, Los Angeles, Cal.

---

# EXHIBITORS

Who desire a *real Motion Picture Camera* for taking *real standard-sized pictures of detail* and *brilliancy*, should not waste time and good money on experimental outfits, but should by all means purchase our

## NEW "AMERICAN" MODEL 2 MOTION PICTURE CAMERA

We give our written guarantee with all our equipment covering a period of one year from date of purchase.

Our NEW AMERICAN MODEL 2 MOTION PICTURE CAMERA is specially designed and adapted for the use of Camera men who desire a moderate priced outfit, and is just the proper equipment for taking local, scenic and industrial views.

**PRICE COMPLETE, $200.00**

**With Panoramic Tripod as shown in cut - $255.00**

Panoramic Tripod, $55; Panoramic and Tilting Top Tripod, $90. Our famous "AMERICAN" PROFESSIONAL CAMERA, $350. We also manufacture a complete line of Printers, Perforators, Lenses and Studio equipment. Agents for all standard brands of film.

SEND FOR CIRCULARS

**AMERICAN CINEMATOGRAPH CO.**
DEPT. A
Electrical Building, Jackson and Desplaines Street, Chicago

---

# EXCLUSIVE

FEATURE FILM CO., 24 East 21st N.Y. City.

## A WINNER FOR STATE RIGHT BUYERS

If you want to make real money get in on this. Experienced and well-known photoplay stars in a powerful story—the famous Chuck Connors, White Mayor of Chinatown, as a character—actual scenes of New York society life and life in the Bowery, Chinatown and the East Side of New York, and yet not a single offensive incident. Every film man who has seen this great production has said—A great title and a greater picture.

## IT WILL BOOK ITSELF—POWERFUL BUT NOT OFFENSIVE

If you want a sure fire winner, get on the job and find out about this great picture at once. A magnificent advertising display, including six sheets, three sheets, one sheets, heralds, photos, cuts and all put up in such a way as to pull business. The title is

## NEW YORK'S SOCIETY LIFE AND UNDERWORLD

WRITE OR WIRE TODAY DO IT NOW, NOT TOMORROW.

EXCLUSIVE

EASTMAN motion picture film—the acknowledged standard the world over.

Manufactured by

**EASTMAN KODAK CO.,**
**ROCHESTER, N. Y.**

**"Agfa"**

CELLULOID POSITIVE CELLULOID NEGATIVE
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

**RAW FILM SUPPLY CO.**
15 EAST 26th STREET - - NEW YORK
Tel. Mad. Sq. 7876 Cable Rawfilm New York

**FILM LECTURES**

By W. STEPHEN BUSH

How to Put On the Passion Play (Pathe Freres' World Renowned Production) ................ $1.00
How to Put On "The Crusaders, or Jerusalem Delivered" (World's Best Film Co.)......... 1.00
Key and Complete Lecture for "Dante's Inferno" (Milano Film Co.; Five Reels) ............... 1.00
"Life of Moses" (Vitagraph Five-Reel) ........ .10
$5.00 per Hundred to Exchanges for This One.

Copyrighted and For Sale Only by

**CHALMERS PUBLISHING CO.**
BOX 226 MADISON SQUARE P. O. N. Y. CITY

**American Moving Picture Machine Co.**

MANUFACTURERS OF THE

**STANDARD**

**Automatic Moving Picture Machine**

101-102 Beekman Street New York

*Use the Real*

**Projector Carbon**
**"Biograph"**
**Brand**

**L. E. Frorup & Co.**
232 Greenwich St., New York City

EXHIBITORS' HEADQUARTERS

**CALEHUFF SUPPLY COMPANY**
(Incorporated)
50 North Eighth Street, Philadelphia, Pa.

**Jobbers in Edison, Powers and Motiograph Machines and Parts**
Machines Repaired by Expert Mechanics. Genuine Parts Only Used

SPECIALTIES

Mirror Screens
Chairs
Tickets
Pianos
Bio & Electra Carbons
Special Gundlach Lenses
Condensers
Edison Transformers
Ft. Wayne Compensarcs
Asbestos State Booths
Asbestos Wire
Switches
Plugs
Spotlights
Gas Making Outfits
Limes
Film Cement
Branch General Disinfectant Co.
Scenery, Stage Effects
Theaters Bought, Sold, Rented

CHAS. A. CALEHUFF, Pres. and Gen. Mgr.

**PATRIOTIC NOVELTIES**
FOR
**MOVING PICTURE THEATRES**
*NOW BOOKING!*

**LOUISE M. MARION**
IN HER
**NEW ILLUSTRATED POEMS and FILM LECTURES**
LOUISE M. MARION
Studio 469 W. 23rd St. New York
TERMS REASONABLE
Telephone, Chelsea 5114

High-Class Vaudeville Sketch
*entitled*
**"MOTHER and SON"**
*with*
*Strong Specialties*

**Many Good States Still Open for the Following:**

## SISTER BEATRICE, FORMERLY ADVERTISED BY US AS THE MIRACLE

**THE BALKAN TRAITORS**
**SHIPWRECKED IN ICEBERGS**
**SOCIETY LIFE OF PARIS**

**Watch for our Coming Features**

**NEW YORK FILM COMPANY, 145 West 45th Street, New York**

---

## WURLITZER

World's Largest Mfrs. Established 1856

Wurlitzer PianOrchestra and Mandolin Sextet in Royal Theatre, Lima, O.

Write for 32-page booklet, showing

**Wurlitzer Automatic Musical Instruments**

in the leading picture theatres of the country

The Wurlitzer Instruments furnish better music than musicians and reduce expenses. 50 different styles; time payments; big catalog free. If you can't call, write to our nearest branch.

**The Rudolph Wurlitzer Company**

CINCINNATI 117-121 E. 4th
NEW YORK 25-27 W. 32d
CHICAGO 329-331 S. Wabash
PHILADELPHIA 1835 Chestnut
ST. LOUIS 812 Pine St.
CLEVELAND 309 Huron Road
BUFFALO 781 Main
LOUISVILLE 426 W. Greene
COLUMBUS, O. 57 E. Main

---

## "ELECTRA" CARBONS

MADE ESPECIALLY FOR MOVING PICTURE WORK

PINK ELECTRA LABEL

TRADE MARK

GUARANTEE OF PERFECT PROJECTION FOR A.C. & D.C.

**Hugo Reisinger**

SOLE IMPORTER

11 Broadway New York

---

# SEDEG FEATURE FILM CO.

**NEW YORK and NEW JERSEY**
**145 W. 45th St., N. Y. C.**

**MICHIGAN**
**80 Griswold St., DETROIT**

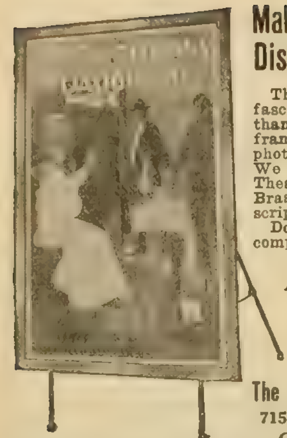
*ALL GAUMONT AND SOLAX FEATURES*

*READY*

The Race For The Millions
In The Claws of The Leopard
The Human Vulture
Beasts of The Jungle
The White Glove Band
The International Conspiracy

*COMING*

The Impostor
By Design of Heaven
The Union Eternal



## Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at

101 - 103 FOURTH
AVE., NEW YORK,
N. Y.

*Write for Catalog*

Established 1882.

**The Newman Mfg. Co.**
715-721 Sycamore St.
Cincinnati, Ohio

---

## SCENARIOS WANTED

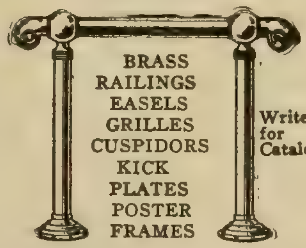
**Special Attention to**

## COMEDIES

**KINEMACOLOR**
1600 Broadway New York

---

**McKENNA**



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
KICK
PLATES
POSTER
FRAMES

Write for Catalog.

**McKenna Bros. Brass Co.**

**PITTSBURGH**

---

The "FOTOPLAYER," the instrument that supplies music for the pictures.

THE AMERICAN PHOTO PLAYER SALES CO.
130 Kearny Street, San Francisco, Cal.

---

## REPAIR KIT

For Cameras and all makes of Moving Picture Machines, with instruction, complete, $11.50.

LAVEZZI MACHINE WORKS
2940 Herndon Street Chicago

---

**Iowa—Minnesota—Dakota Exhibitors**

Write us to learn what we have to offer you.

**X-L Feature Film Service Co.**
Mason City, Iowa

---

DO YOU WANT TO MAKE MOVING PICTURES? We Sell and Rent Moving Picture Cameras, Printers and Perforators, New or Second-Hand. Educational films made, Advertising films taken to order. Local films our specialty.
SPECIAL EVENT FILM MANUFACTURING CO., INC., 248 West 35th Street, N. Y. C.

---

**We buy and sell Second Hand Films and Moving Picture Machines**

**WESTERN FILM BROKERS**
538 S. Dearborn Street Chicago, Ill

---

Headquarters for

## ASBESTOS

CURTAINS and PICTURE BOOTHS

*Send for Booklet* C. W. Trainer Mfg. Co.
39 Pearl St., Boston, Mass.

---

## MR. EXHIBITOR

INCREASE YOUR RECEIPTS

Install a WURLITZER orchestra. Thousands have made money by so doing.
Write for catalogue today.

WESTERN AUTOMATIC MUSIC COMPANY
1810 Main St., Dallas, Tex.
703 Fannin St., Houston, Tex.

---

## MOVING PICTURE MACHINES

**Stereopticons, Slides, Accessories**

CHAS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO
Large Line of Edison Goods
Established 1889

---

## Costumes for Photo Plays

**VAN HORN & SON**

manufacturers of theatrical and historical costumes.
PHILADELPHIA, PENNA.
Established 1852.

---

FOR CHICAGO AND ILLINOIS
THE SUPERB PRODUCTION

## Helen Gardner in Cleopatra

6,000 feet.

Send for list of other features we have for rent and for sale.
NORTHERN FEATURE FILM EXCHANGE,
405 Schiller Bldg., Chicago.

---

## Theatre Pipe Organs

All sizes of Pipe Organs for Theatre purposes built to order.
Write for catalogue and estimates.
THE WM. SCHUELKE ORGAN CO.,
Milwaukee, Wis.
T. D. HUME, Chicago Representative,
711 Transportation Bldg., Chicago, Ill.

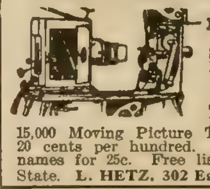
---

THE SIMPSON SOLAR SCREEN

The only Metallic Screen without seams, patented. Buy the real thing. Beware of imitations

ALFRED L. SIMPSON, Inc.
No. 113 W. 132nd St., N. Y. City

---



WE MANUFACTURE MOVING PICTURE REPAIR PARTS, Stereopticons, Arc Lamps, Rheostats and Accessories, Wholesale and Retail. (Catalogue.) A Trade List of 563 Exchanges and Supply Houses — $1.15. Over 15,000 Moving Picture Theatres in State Form at 20 cents per hundred. Booklet with 500 scattered names for 25c. Free list showing number in each State. L. HETZ. 302 East 23rd Street. New York

---

## TIGER

Film Cement, the only Cement that will hold all makes of Film.

AT ALL EXCHANGES, or
ALFRED C. STANGE,
2214 W. Monroe St.,
Chicago, Ill.

---

Subscription
Price

| | |
|---|---|
| Domestic | $3.00 |
| Canada | 3.50 |
| Foreign | 4.00 |

## MOVING PICTURE WORLD

Advertising
Rates
Given on Request

When Answering Ads
Mention the Paper

---

Come In and See Us. Write or Wire

## FEATURE FILMS

FOR RENT OR SALE
Picture Machines Bought, Sold and Exchanged.
C. E. SVINNING, Mgr.
CENTRAL FEATURE FILM SUP. CO.
Room 405 Hartford Bldg., Chicago.

---

**PROGRESSIVE EXHIBITORS** will find a good advantage in the title announcement slide service, each slide described to the minute, put up in weekly sets for either the Licensed, Universal, or (Mutual & Film Supply) photoplays. Subscription 75c a week for entire set. Special slides, your own wording, immediate shipment, 10c each.
WINDSOR CUT-OUT SLIDE CO.,
803 Emerson Tower Bldg., Baltimore, Md.

---

**FOR SALE—THREE REEL FEATURES**

Features in first class physical condition, full reels, fine lobby display, hand dodgers.

C-C FILM CO.
167 W. WASHINGTON ST., CHICAGO, ILL.

---

## SCREENS

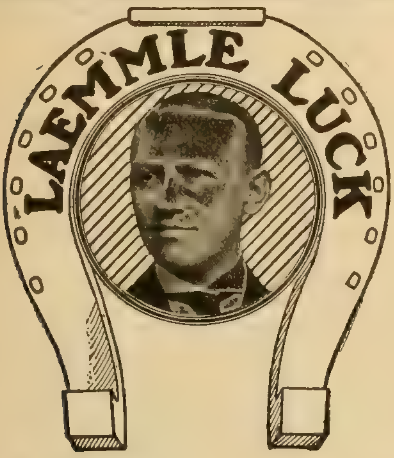
AMALGAM, ASBESTOS, CANVAS and LINEN.
SEAMLESS, washable, movable, stationary, shipped or placed to order.
Specialist on Movie and Studio PAINTS & PAINTING.

M. LeGOFF, 5318 JACKSON AVE., CHICAGO.

---

ELECTRIC EXHAUST FANS

Twenty-four-inch, $80. Thirty-inch, $100. Also some oscillating twelve-inch fans, $13.75 each. All General Electric make and for alternating current. 1 phase, 60 cycle, 110 volt.
GEORGE BENDER
82 Centre Street New York City



## GREAT!
## GLORIOUS!
## WONDERFUL!

The feature films and other films now being produced by the Universal people show a marvelous improvement. They are now easily the best in the whole world. If you are not getting them, you are overlooking the best bet in the business. Come in and see the program or wire for details immediately! It is important that you ACT QUICKLY!

CARL LAEMMLE, President

## The Laemmle Film Service

**904 West Lake Street, Chicago, Ill.**
**Sykes Block, Minneapolis, Minn.**
**1312 Farnum Street, Omaha, Neb.**
**421 Walnut Street, Des Moines, Iowa.**

The Biggest and Best Film Renter in the World

---

## COMPENSARC

**That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our**

**Booklet 15018**

**FORT WAYNE ELECTRIC WORKS**

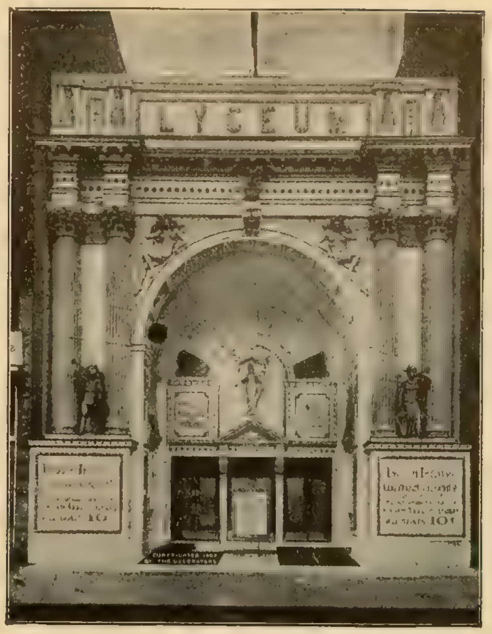
OF GENERAL ELECTRIC COMPANY
1402 Broadway
FORT WAYNE INDIANA 733

---

## *TO FILM MANUFACTURERS*

A well known literary and dramatic writer, somewhat familiar with studio procedure and requirements, and who has furnished the motion picture industry with such successful scenarios as Souls in the Shadow, Between Two Fires, Reformation of Mary, The Thief, The Kiss of Judas, Dublin Dan (3-reel), The Veteran's Mascot, The Way of the Transgressor, etc., etc., is desirous of establishing an exclusive connection with a first class studio. I. N. M. Care of Motion Picture World, 17 Madison Ave., New York City.

---



# Ornamental Theatres

## PLASTER RELIEF DECORATIONS

**Theatres Designed Everywhere**

**Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs**

**THE DECORATORS SUPPLY CO.**
**2549 Archer Avenue, :: CHICAGO, ILL.**

---

## INAUGURATION of WILSON

20 slides, Plain, $5.00. Colored, $10.00, including 5-1 sheet posters and lecture.

## MEXICAN REBELLION

with lecture or self explaining.

| | | | |
|---|---|---|---|
| 20 Slides, Plain | $5.00 | Colored | $10.00 |
| 40 " " | 10.00 | " | 20.00 |
| 60 " " | 15.00 | " | 30.00 |

1 sheet lithos, advance slide, lobby photos and lecture with each set.

**A. J. CLAPHAM, 130 West 37th Street, New York City**

---

## THE ENTERPRISE (Portable) CALCIUM GAS OUTFIT

**Price, with carrying case, $35.00.**

***Is the only Substitute for Electricity* for projecting Motion Picture or Stereopticon Views and is the**

**ONLY SATISFACTORY PORTABLE OUTFIT**

**because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valve to corrode, choke up and otherwise get out of order. Is patented.**

**"OXONE" in SQUARE CAKES *is most satisfactory* for the production *of oxygen gas.***

***For Sale by Dealers Everywhere.***

**Enterprise Optical Mfg. Co.** MANUFACTURERS
564-572 W. Randolph Street, CHICAGO, ILL.

# Notice to Readers

**The Chalmers Publishing Company would like to secure several of the following issues to complete a number of Bound Volumes. If you have any of these, kindly forward list and we will make an offer.**

1907

| | | |
|---|---|---|
| Volume 1 | March | 9th |
| “ “ | June | 1st |

1908

| | | |
|---|---|---|
| Volume 2 | Feb. | 22nd |
| “ “ | March | 7th |
| “ “ | “ | 14th |
| “ “ | “ | 28th |

1908

| | | |
|---|---|---|
| Volume 3 | Sept. | 19th |
| “ “ | Dec. | 5th |
| “ “ | “ | 19th |

1909

| | | |
|---|---|---|
| Volume 4 | Jan. | 1st |
| “ “ | Feb. | 6th |
| “ “ | March | 6th |

1909

| | | |
|---|---|---|
| Volume 5 | Oct. | 9th |

1910

| | | |
|---|---|---|
| Volume 6 | June | 4th |
| “ “ | “ | 18th |

1910

| | | |
|---|---|---|
| Volume 7 | July | 2nd |
| “ “ | “ | 9th |
| “ “ | “ | 16th |
| “ “ | Sept. | 10th |
| “ “ | “ | 24th |
| “ “ | Oct. | 1st |

1911

| | | |
|---|---|---|
| Volume 8 | Jan. | 7th |
| “ “ | “ | 14th |
| “ “ | “ | 21st |
| “ “ | | 28th |
| “ “ | Feb. | 4th |
| “ “ | “ | 11th |
| “ “ | “ | 18th |
| “ “ | “ | 25th |
| “ “ | March | 4th |
| “ “ | “ | 11th |
| “ “ | “ | 25th |
| “ “ | April | 1st |
| “ “ | “ | 8th |
| “ “ | “ | 15th |
| “ “ | “ | 22nd |
| “ “ | “ | 29th |
| “ “ | May | 6th |
| “ “ | “ | 13th |
| “ “ | June | 3rd |
| “ “ | “ | 10th |
| “ “ | “ | 17th |
| “ “ | “ | 24th |
| “ “ | July | 1st |

1911

| | | |
|---|---|---|
| Volume 9 | July | 8th |
| “ “ | “ | 15th |
| “ “ | “ | 22nd |
| “ “ | “ | 29th |
| “ “ | Aug. | 5th |
| “ “ | “ | 12th |
| Volume 9—Cont. | Aug. | 19th |
| “ “ | “ | 26th |
| “ “ | Sept. | 2nd |
| “ “ | “ | 9th |
| “ “ | “ | 16th |
| “ “ | “ | 23rd |
| “ “ | “ | 30th |

1911

| | | |
|---|---|---|
| Volume 10 | Oct. | 7th |
| “ “ | “ | 14th |
| “ “ | “ | 20th |
| “ “ | “ | 28th |
| “ “ | Nov. | 4th |
| “ “ | “ | 11th |
| “ “ | “ | 18th |
| “ “ | “ | 25th |
| “ “ | Dec. | 2nd |
| “ “ | “ | 9th |
| “ “ | “ | 16th |
| “ “ | “ | 23rd |
| “ “ | “ | 30th |

1912

| | | |
|---|---|---|
| Volume 11 | Jan. | 6th |
| “ “ | “ | 13th |
| “ “ | “ | 20th |
| “ “ | “ | 27th |
| “ “ | Feb. | 3rd |
| “ “ | “ | 10th |
| “ “ | “ | 17th |
| “ “ | “ | 24th |
| “ “ | Mar. | 2nd |
| “ “ | “ | 9th |
| “ “ | “ | 16th |
| “ “ | “ | 23rd |
| “ “ | “ | 30th |

1912

| | | |
|---|---|---|
| Volume 12 | April | 6th |
| “ “ | “ | 13th |
| “ “ | “ | 20th |
| “ “ | “ | 27th |
| “ “ | May | 4th |
| “ “ | “ | 11th |
| “ “ | “ | 18th |
| “ “ | “ | 25th |
| “ “ | June | 1st |
| “ “ | “ | 8th |
| “ “ | “ | 15th |
| “ “ | “ | 22nd |
| “ “ | “ | 29th |

1912

| | | |
|---|---|---|
| Volume 13 | July | 6th |
| “ “ | “ | 13th |
| “ “ | “ | 27th |
| “ “ | Aug. | 3rd |
| “ “ | “ | 10th |
| “ “ | “ | 24th |
| “ “ | “ | 31st |
| “ “ | Sept. | 7th |
| “ “ | “ | 14th |
| “ “ | “ | 21st |
| “ “ | “ | 28th |

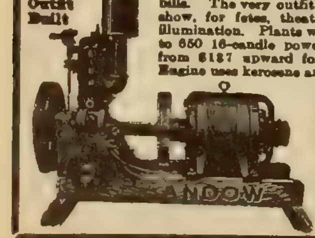
**Chalmers Publishing Co.** Box 226, Madison Sq. P. O.
New York City

SECOND HAND FEATURE FILMS
Bought and Sold
INTERNATIONAL FILM TRADERS
Largest Dealers in Films in the U. S.
5 West 14th St., New York

Commercial Service
to
Feature Exhibitors
18 Reels in two shipments, with posters, $15 per week.
Everyone in A-1 Condition.
Also a first-class Special and Weekly Feature Service.
McIntyre & Richter
MOTION PICTURES
23 E. 14th St.
New York

WILL PAY $20.00
for a lease rental contract for the Vanoscope Projection Machine. Must be a serial number under 100.
Exhibitor Exhibitor "D"
c. o. Motography
Monadnock Bldg. Chicago, Ill.

Moving Picture Electric Light Plants
Produce Flickerless Current Cheaper than the Trust.
A portable or a stationary direct-connected plant
Neatest Outfit Built



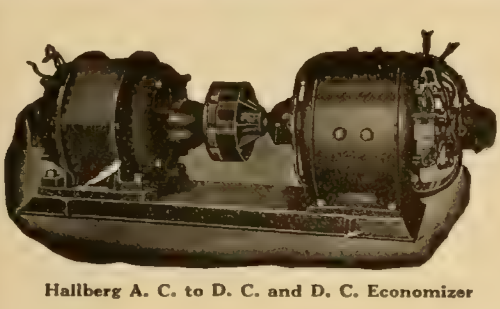
which saves you money on your current bills. The very outfit for a tent or road show, for fetes, theatre projection and illumination. Plants with capacities of 75 to 650 16-candle power lamps at prices from $137 upward for complete outfit. Engine uses kerosene and supplies current at a cost of 2 cents per kilowatt.
Address Electrical Dept. for catalog No. 201. 117
DETROIT MOTOR CAR SUPPLY CO.,
Detroit, Mich.

# Powers, Simplex, Motiograph

FACTORY SELLING HEADQUARTERS

**Hallberg Standard A. C. Economizers** **Hallberg D. C. Economizers**

**Mercury Arc Rectifiers** **Hallberg Ticket Dispensers** **Electra Pink Label Carbons**



Hallberg A. C. to D. C. and D. C. Economizer

## This is HALLBERG'S A. C. to D. C. ECONOMIZER.

Many of the most prominent theatres in the country have installed the Hallberg, and I have received hundreds of inquiries regarding this much talked of device during the past few weeks. The splendid light and beautiful pictures it helps project either forces competitors out of business or compels them to also install this Hallberg A. C. to D. C. Economizer. After all, the pictures are what you are selling, if you are operating on alternating current and wish to get the best results, I offer you the logical solution of your problem. Write stating your voltage, cycles, phase of your current and length of throw. Will quote price then on outfit to meet your requirements.

**Exhibitors should**

***Write for price list of "USED MACHINE BARGAINS" and also second-hand current saving devices of all makes***

**I EQUIP THEATRES COMPLETELY**

**Free Circulars on all makes of M. P. Machines, but Hallberg's Big Catalogue, 100 Pages, costs you 25c by mail.**

**J. H. HALLBERG, 36 E. 23rd St., New York**

Protects Your Box Office

---

## YOUR BIGGEST "FEATURE" DRAWING CARD

# PURE FRESH AIR

## — as supplied continuously by the —

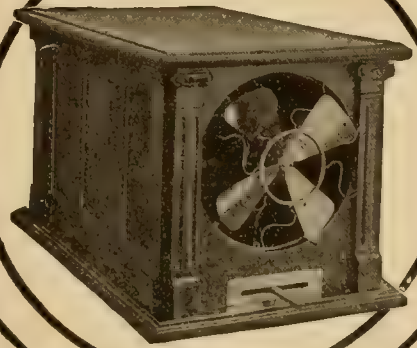
# OZONE PURE AIRIFIER

### What This Machine Does for YOUR PATRONS

Supplies a **healthful, oxygen-filled atmosphere** for them to breathe—rendering the air **sweet and wholesome** in the most illy-ventilated theatre.

Does away with **bad odors** and **"closeness"** (so objectionable to many persons); destroys **disease germs**—thus minimizing possibility of contagion.

Write for descriptive literature, endorsements, prices and terms.



### What this Machine Does for YOUR BUSINESS

**Advertises you,** to an extent worth **one hundred times its cost,** each season—insuring standing-room-only at all performances.

Draws and holds **best class of patrons,** by giving you publicity and prestige as an entertainer having care for the public's **comfort** and **health.**

**OZONE PURE AIRIFIER CO., 909 Rand-McNally Bldg., CHICAGO**

**WE CAN HURRY**

YOUR ORDER OUT

STAFFORD Chairs excel all others.

**Heavy Five Ply** seats and backs.

The last-forever kind, that you are using long after you have forgotten the price.

**STEEL CHAIRS TOO**

We carry several kinds of good chairs in stock, all guaranteed.

ASK FOR CATALOG 805

**E. H. STAFFORD MFG. CO.**
CHICAGO, ILL.

**PHOTOGRAPHS FOR LOBBY DISPLAY**

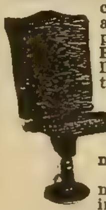
size 8 x 10 of all 2 and 3-reel FEATURES of the following: KALEM, THANHOUSER, LUBIN, BRONCHO, MELIES, K-B, RELIANCE, PILOT, MAJESTIC.

SET of 12, $2.00 SET of 6, $1.00.

**KRAUS MFG. CO., 14 E. 17th St., N. Y.**

DISTRIBUTORS WANTED IN CANADA, FAR WEST and SOUTH for our PHOTO PLAYERS POST CARDS, Association and Independent, 200 different players.

**OH! MR. EXHIBITOR!!**



Think of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI-PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iroquois Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.

It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Gives 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write today for Circular A.

THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.

**SCENARIO WRITERS!**

If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made salable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism for a fee of $2.

**Exhibitors!**

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

**Epes Winthrop Sargent**
Box 70, Madison Square Station
New York City

*It pays to discriminate when you buy*

**THEATRE SEATING**

**WRITE TODAY** for Cat. V2 (Moving Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan.

Widest range of styles and prices. Large stocks.

**American Seating Company**
318 S. Wabash Ave., CHICAGO 15 E. 32nd St., NEW YORK

Steel standards will not break

*Get Our Prices Before You Buy*

**THE WISCONSIN SEATING COMPANY**

New London
Wisconsin, U. S. A.

Send for our prices before buying

**OPERA CHAIRS**

Latest in Seats

Best in Seats

**BENNETT SEATING CO.**
36 EAST 3rd ST. CINCINNATI, O.

**CHEAP**

STEEL FRAME THEATRE CHAIRS

ABSOLUTELY NON-BREAKABLE

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

*Second Hand Chairs*

Also seating for Out-of-door use. Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich. New York: 150 5th Ave. Pittsburgh: 318 Bissel Blk. Philadelphia: 1943 Market St. Nashville, Tenn.: 315 No. 4th Ave.

**GEORGE M. ADAMS**
FEATURE LECTURER
Address, c/o Song Slide Service,
12 Union Square, New York City.

**Orchestra Music**
FOR
**MOVING PICTURES**

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

| | |
|---|---|
| Piano, 58 cents each; both No.'s | $1.15 |
| Violin, 40 cents each; both " | 75c |
| Cornet, 35 cents each; both " | 65c |
| Drums, 30 cents each; both " | 55c |

Send for free sample pages.

**CLARENCE E. SINN**
*1501 Sedgwick St., Chicago, Ill.*

**When Your Picture Machine Needs Repairing**
**Why don't you send it to us?**

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

***We Buy Second-hand Machines.***

**GEO. M. HOKE SUPPLY CO., 176 N. State St.,** Bet. Lake & Randolph **Chicago, Ill.**

**OPERA CHAIRS**

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. NO. 31

115-117 So. Wabash Ave., Chicago, Ill.
New York Office, 1165 Broadway.

**The A. H. Andrews Co.**

Branches in all Leading Cities
Seattle Office, 508-10-12 First Ave., So.
San Francisco Office, 728 Mission St.

# MÉLIÈS FILMS

PRODUCED IN NEW ZEALAND

HAVE YOU BOOKED

The Unusual Two-Reel Feature

## Loved by A Maori Chieftess

**SPECIAL RELEASE - - MARCH 14th ?**

Produced in New Zealand and enacted by genuine natives of that country. The premier production of its kind to be released on the American market —a subject sure to swell your box office receipts

ONE, THREE AND SIX SHEET POSTERS

**COMING - - - MARCH 27th**

## HINEMOA

A New Zealand Production

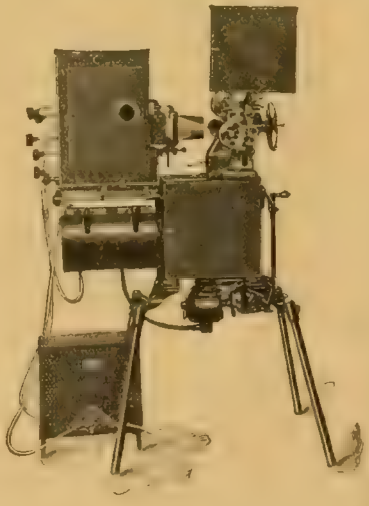
# WHY

# Power's Cameragraph

## No. 6A?

# BECAUSE

1. The Perfection of its adjustment produces the greatest possible ease of operation—and practically noiseless.
2. All parts are made by THE MAKERS OF THE MACHINE—and bearing their name as guarantee.
3. The entire construction of the machine is supervised by the maker, MR. NICHOLAS POWER.
4. The stand is absolutely rigid, which accomplishes perfect projection.
5. The patented loop setter device resets the lower loop automatically, without stopping the machine—a distinctive feature which puts POWERS in a class by itself
6. Our faith in it enables us to offer the strongest guarantee of any machine on the market.
7. Our intermittent movement is sixteen times stronger, and is faster than that of any other machine. Star and Cam movement no longer used.



These reasons show WHY POWER'S CAMERAGRAPH has had the public confidence for fifteen years, and WHY it does over 65 per cent of the entire moving picture machine business.

---

A Letter to DEPT. G will give further details

---

MANUFACTURED BY

**NICHOLAS POWER COMPANY, 90 Gold St., New York**

*The Leading Makers of Moving Picture Machines*

Vol. 15. No. 13 March 29, 1913 Price, 10c.

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Modern Prodigal" (Vitagraph).

17 Madison Avenue
Telephone Madison Square 3510

NEW YORK

Post Office Box 226
Madison Square Station

## CYMBELINE

# THE THANHOUSER THREE-A-WEEK

*SECOND ALL-CALIFORNIA WEEK !* (*With "Cymbeline"*)

**HER GALLANT KNIGHTS** Sunday, March 23

A story of a heart breaker, with Flo La Badie, James Cruze, William Garwood, Frank Urson and Riley Chamberlain.

**FOR HER BOY'S SAKE** Tuesday, March 25

A story of mother love, with Marguerite Snow, James Cruze, William Garwood, Victory Bateman and William Russell.

GETTING 3 T C 3 A WEEK?

**CYMBELINE** Friday, March 28

Two reels and "perfect publicity." With Flo La Badie, James Cruze, William Garwood, William Russell and Jean Darnell.

*REPEAT ALL-CALIFORNIA WEEK !* (*With "Cymbeline"*)

Everyone likes the beautiful California pictures. Here's another week in which we release ONLY California productions, a sort of "return date" on the popular All-California Week of early in the month.

THANHOUSER FILM CORP'N, New Rochelle, N. Y.
Winter Studio—651 Fairview Place, Los Angeles, Cal.

# FIVE-A-WEEK Essanay

## "A Chain Is Only As Strong As Its Weakest Link"

**Why Not Link Pleasure With Prosperity?**
**In Essanay Photoplays You Have Both**

---

Released Tuesday, March 25th.

**"THE SHERIFF'S HONEYMOON"**

This is a splendid comedy. Brim full of hilarious situations. A Western comedy drama of merit.

Released Wednesday, March 26th.

**"THE SCRATCH"**

For a laugh getting, side splitting comedy, this one is excellent

Released Thursday, March 27th.

**"THE TRAIL OF THE ITCHING PALM"**

Another bully good comedy that exhibitors should not fail to book.

Released Friday, March 28th.

**"THE HERO COWARD"**

Without a question of a doubt, this is one of the best dramatic pieces ever produced in the Eastern studio

Released Saturday, March 29th.

**"BRONCHO BILLY'S GRATEFULNESS"**

A powerfully strong Western feature with G. M. Anderson.

---

**SPECIAL!** Released Monday, March 31st **SPECIAL!**

## "THE SPY'S DEFEAT"

(In Two Reels)

THE GREATEST SPECTACULAR HISTORICAL PHOTOPLAY EVER PRODUCED. A ROMANCE OF THE FRANCO-GERMAN WAR. A REVELATION IN THE ART OF PHOTOGRAPHY AND, ABOVE ALL, A MASTERPIECE.

**EXHIBITORS!!! A Word to the Wise is Sufficient! Book this Magnificently Beautiful Production.**

BEAUTIFULLY COLORED ONE, THREE AND SIX SHEET POSTERS CAN BE SECURED FROM YOUR EXCHANGE OR MORGAN LITHOGRAPH COMPANY, CLEVELAND, OHIO.

READ ARTICLE ABOUT "THE SPY'S DEFEAT" IN THIS ISSUE.

---

**COMING SOON!** **COMING SOON!**

## "ALKALI" IKE'S HOME-COMING

WITH AUGUSTUS CARNEY, THE "GIBRALTAR OF FUN."
(THE SCREAMIEST SCREAM EVER THROWN ON A SCREEN.)

---

## ESSANAY FILM MANUFACTURING CO.

**521 First National Bank Bldg., Chicago, Ill.**
Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

*Superb 2 and 3-Reel*

# FEATURES

| | |
|---|---|
| "The Great Ganton Mystery" | *2-reel<br>Rex* |
| "Superior Law" | *3-reel<br>American<br>Eclair* |
| "The Rise of Officer 174" | *2-reel<br>Imp* |
| "The Return of Thunder Cloud's Spirit" | *2-reel<br>101-Bison* |
| "The Leader of His Flock" | *2-reel<br>Imp* |
| "Robinson Crusoe" | *3-reel<br>Rex* |
| "Beauty and the Beast" | *3-reel<br>Powers* |
| "Bedford's Hope" | *3-reel<br>Lincoln<br>J. Carter* |
| "Taps" | *2-reel<br>101-Bison* |
| "A House Divided" | *3-reel<br>101-Bison* |
| "A Half Breed Parson" | *2-reel<br>101-Bison* |
| "Fedora" | *2-reel<br>Nestor* |
| "Pelleas and Melisande" | *2-reel<br>Powers* |
| "The Light in the Window" | *2-reel<br>101-Bison* |
| "A Night of Anguish" | *2-reel<br>American<br>Eclair* |
| "The Calling of Louis Mona" | *2-reel<br>Powers* |
| "Until Death" | *2-reel<br>Rex* |
| "The Bishop's Candlesticks" | *2-reel<br>Imp* |

*Marvelous Half-Reel*

# FEATURES

The greatest series of scientific subjects ever made is about to be released by the American Eclair. Each subject is half a reel long and is to be used in conjunction with some exquisitely beautiful HAND COLORED scenics, HAND COLORED comedies or the side-splitting NEWLYWEDS trick pictures. The scientific half-reel features are as follows, with many more to come.

| | | | |
|---|---|---|---|
| **"Lizards"** | **"Dytiscus"** | **"Sea Worms"** | **"The Octopus"** |
| **"Crystallization"** | **"Salamanders"** | **"The Fire"** | **"Scorpions"** |

**NOTICE!** **NOTICE!**

# ☛ Two "Frontiers" ☚

**Per Week!**

**One every Thursday == One every Saturday**

The perfect photography, natural acting, wholesome stories, fine settings and all around goodness of "Frontier" film has made that brand so reliable that Universal exhibitors will be glad to know that we have arranged for TWO "Frontiers" every week instead of one. Tell your exchange you want the Saturday as well as the Thursday "Frontier." And begin demanding right now, for the first Saturday "Frontier" comes soon. It will be released April 12th and is entitled

# "The Burning Lariat"

(One Reel)

## $25, $50 and $75 for Scenarios!

This is our standing offer for one, two and three reel subjects respectively—with an extra $25 tacked on if your story is exceptionally good. REMEMBER that all subjects suitable for 101-Bison, Nestor, Powers and Rex brands (whether western productions or otherwise) are to be sent to our western address; and that subjects for Imp, Gem, Victor and Champion brands should be sent to our New York address.

**UNIVERSAL FILM MANUFACTURING CO.**

**1600 Broadway, New York** **Western Address: Los Angeles, Cal.**

# The Strongest and Cleanest Film Program in the World!

| | |
|---|---|
| Monday<br>Mar. 31 | **IMP**—"Cupid in Uniform" (Drama)<br>**NESTOR**—"Superstitious Mary" and "Mum's the Word" (Split Comedy)<br>**CHAMPION**—"A Knotty Knot" (Comedy) |
| Tuesday<br>April 1 | **GEM**—"Billy's Double" and "Lyndhoven Farm, Virginia" (Split Comedy)<br>**101 BISON**—"A House Divided" 3 reel Drama) |
| Wednesday<br>April 2 | **NESTOR**—"The Widow's Folly" (Drama)<br>**POWERS**—"Do It Now" (Comedy)<br>**ECLAIR**—"The Superior Law" (3 reel Drama) |
| Thursday<br>April 3 | **IMP**—"The Bishop's Candlesticks" (2 reel Drama)<br>**REX**—"Fiddler Pete" (Comedy Drama)<br>**FRONTIER**—"The Bandit's Redemption" (Drama) |
| Friday<br>April 4 | **NESTOR**—"A Providential Tragedy" (Drama)<br>**POWERS**—"Bachelor Bill's Birthday Present" (Comedy)<br>**VICTOR**—"Letters to Mother" (Drama) |
| Saturday<br>April 5 | **IMP**—"The Terrible Turk" (Comedy)<br>**101 BISON**—"Taps" (2 reel Drama)<br>**MECCA**—"By the Curate's Aid" (Drama) |
| Sunday<br>April 6 | **REX**—"Bobby's Baby" (Drama)<br>**CRYSTAL**—"Pearl as a Clairvoyant" and "Almost a Winner" (Split Comedy)<br>**ECLAIR**—"He Wants What He Wants When He Wants It" (Split Comedy) |

3 A WEEK

3 A WEEK

Scene from "Matches"

# "THE RENEGADE'S HEART"

**Release Monday, March 31, 1913**

A strong Western. A renegade, hunted by posse and saved by a girl, promises to return the kindness. He does so with his life. Photography clear, stereoscopic—acting convincing and interesting. A splendid offering.

# "MATCHES"

**Release Thursday, April 3, 1913**

A screamingly funny farce-drama concerning the unhappy situation of a match-making mother. A genuinely funny picture, featuring Kerrigan and Van Trump. You will like it.

# "THE MUTE WITNESS"

**Release Saturday, April 5, 1913**

A bully Western story, replete with adventure and splendid situations. How a wild game photographer brought a crime to light and saved a woman's honor. 1 and 3 sheets with this subject.

## 3 California-Made Pictures Each Week

To THEATRE PROPRIETORS—Handsome lithographs of Warren Kerrigan, Jack Richardson and Pauline Bush are now ready. No better business pullers anywhere. Get after your exchange. You need them.

To EXCHANGES—Send us the names of daily papers in your city devoting space to moving pictures. We will supply them with a splendid publicity service that should help you tremendously.

## American Film Manufacturing Co.

6227 Evanston Ave. Chicago, Illinois

# HIAWATHA

## The Indian Passion Play

IN FOUR PARTS

**HAS BEEN PRONOUNCED THE OUTSTANDING FEATURE OF THE YEAR**

**STATE RIGHTS SELLING**

All Unsold Territory Offered at Prices That Are in the Reach of Everyone

*OTHERS WILL TRY TO IMITATE HIAWATHA*

*But Keep This In Mind—*

It would be as easy to teach a donkey to sing or a bird to bray as it would be to teach a white man to faithfully portray an Indian character. Even with Indians that are not familiar with the legends from childhood, it would be impossible.

The 150 full-blooded pagans in this production did not act—they LIVED the parts before a camera.

EVERYTHING IN KEEPING WITH THE SPLENDOR OF THE PRODUCTION

1-3-6-24 Sheets—Heralds—Slides—Photographs—Lobby Frames—Reading—Music

Wire for the Exclusive Rights to Your State.

**F. E. MOORE,** Phone, Bryant 2663
1212 Times Building **New York**

A Scene from "THE FAMINE"

# A TRULY TREMENDOUS FILM

of world wide appeal to all humanity; a story of hopeful hearts and oppressed souls; of the world's weakness and power; love and hate: appreciation and ingratitude.

## SUGGESTED BY THE WORLD'S GREATEST FICTION.

A marvelous interpretation of a reading known to the most remote corners of the earth, and in every tongue.

## *A FILM THAT IS MIGHTY*

It will be ready for you at an early date. Our next week's announcement will explain.

## Eclectic Film Company

K. W. Linn, Gen. Agent,
145 West 45th St. New York City

*"The Cream of the European Market Selected for America"*

# Broncho Headliners

## "The Sinews of War"

Two Reels, April 2

**Showing the Siege of Richmond Va,, During the Civil War**

The cotton broker gives up his money—the sinews of war—for the southern cause. His daughter, moved to pity, assists a northern officer to escape from prison. He, in turn saves her brother's life when General Grant makes a successful attack upon the city and captures it.

**Thrilling and Realistic Battle Scenes**

**Intense Dramatic Situations**

**Broncho Motion Picture Co.**
**Long Acre Bldg., 42d St. and Bdwy,**
**NEW YORK CITY**
**MUTUAL PROGRAM EXCLUSIVELY**

---

# Keystone Comedies

## "At Twelve o'Clock"

**Thursday, March 27**

A burlesque on heavy melodrama in which a girl is kidnapped by a rejected lover and tied in front of an infernal machine which will fire a shot at 12 o'clock. The strenuous attempts to rescue her are ludicrous in the extreme.

**A Split Reel. Monday, March 31**

## "Her New Beau"

The story of a watch which Mabel's father thinks he has lost, but which has been given to her beau to have repaired. The beau and father come together with amusing results, as each thinks the other a thief.

## "On His Wedding Day"

Practical jokers put red pepper in the bouquet Krause is bringing to his waiting bride. It breaks up the wedding.

**A Split Reel. Thursday, April 3**

## "The Land Salesman"

A comedy of educational interest, in which giant tree stumps are blown up with dynamite.

## "Hide and Seek"

The mother thinks her baby is locked in the vault, and amid tremendous excitement the door is blown off. The baby is found playing with newly found little friends.

**Mon., Apr. 7—"Those Good Old Days"**
**Thurs., Apr. 10—"A Game of Poker" and "Father's Choice."**
**Mon., Apr. 14—"A Life in the Balance"**

**KEYSTONE FILM CO.**
**Long Acre Bldg., 42d St. and Bdwy.**
**NEW YORK CITY**
**MUTUAL PROGRAM EXCLUSIVELY**

---

# Kay-Bee Features

## "With Lee in Virginia"

Two Reels, April 4

**A Stupendous War Drama Wonderfully Staged**
**Scenes of Destruction and Conflict**
**Scenes of Melting Tenderness**
**Scenes of Heroism and Bravery**

Through a cleverly laid plot the sweetheart of the southern girl—a confederate spy—is captured. In wonderful scenes bringing forth emotional acting of the highest type the girl, herself a prisoner, secures his freedom through the noble self-sacrifice of her negro servant who faces the firing squad and meets his death with lips sealed by his devotion to his mistress. The story is brought to a high pitch, coming to a climax in the spectacular and sensational attack by General Lee, who captures the city in a thrilling charge following a cannonading which razes buildings to the ground. The battle in the streets between the burning structures presents amazing pictures, wholly indescribable.

**N. Y. MOTION PICTURE CO.**
**Long Acre Bldg., 42d St. and Bdwy.**
**NEW YORK CITY**
**MUTUAL PROGRAM EXCLUSIVELY**

## *THE*

OF

# MARION LEONARD

ANOTHER SENSATION OF FEATURE PRODUCTIONS, CONTAINS

## *426 SCENES*

***of Gorgeous Settings, Unsurpassed Photography,***
***Daring and Reckless Horsemanship***

LOVE, HATRED AND INTENSELY DRAMATIC ACTION MAKE THIS PRODUCTION ONE OF EXCEPTIONAL INTEREST

***A Production That Will Break All Box Office Records***
***A Bonanza for State Right Buyers***

WIRE IN FOR TERMS OF EXCLUSIVE TERRITORY RIGHTS

**MONOPOL FILM CO.,** 145 W. 45TH ST., NEW YORK CITY

## Do You Realize the Opportunity You Are Missing?

# "The Wizard of the Jungle"

(COPYRIGHT 1913)

**IN TWO REELS**

## Is the Greatest Lion Picture Ever Made

**Territory is Going Like Wildfire**

*One of the Many Thrilling Scenes in the Picture*

**CAPT. JACK BONAVITA**

*The World's Most Famous Lion Tamer*

**Risked his life to produce a thriller that will create a world-wide sensation**

---

*VERY ATTRACTIVE POSTERS (1-3-6 Sheets)*

**Heralds That Will Draw Crowds**

**If You Want a Fortune Maker Wire for Territory**

WORLD'S BEST FILM CO.

*BIG MONEY-MAKERS IN PREPARATION*
*GET ON OUR MAILING LIST*

**WORLD'S BEST FILM CO.,** ROOM 405
1600 BROADWAY
NEW YORK CITY

# LEADERS OF THE WORLD

Making Good With Our Announced Policy of One Exceptional Feature Every Week, We Present Our Latest Unsurpassable Offering

# The Stolen Treaty

**In Three Parts, with 90 Powerful and Thrilling Scenes**

***Protected by U. S. Copyright***

A Photo Drama That Deals With Diplomatic Intrigue and International Plotting

**Pronounced by Those in a Position to Judge to be on a Par with the Best We Have Produced**

## ITS SUCCESS IS ASSURED

We Offer an Exceptional Poster Display in One, Three and Six Sheets and Artistic Photos for Lobby Display.

---

*INFRINGERS, BEWARE!*

---

## A Most Delectable Film Sensation

**Great Northern Special Feature Film Co.**

**42 East 14th Street - - - New York City**

FILM SUPPLY CO. OF AMERICA

# FEATURE FACTS

"It is good," is what we tell you regarding "The Impostor" our latest 3 reel state right feature. If you apply stronger terms of praise you will be saying what we personally think about it.

Every manufacturer in describing his product has worn his vocabulary of superlatives to a frazzle. We took all our "word enthusiasm" and vitalized it into "act enthusiasm"; then crammed it, every bit, into the film. Results? You bet! The shouting has been left for you exchange men and exhibitors to do. Can you shout—on a telegram or a letter head? He who shouts first for this film will be heard first. Take a deep breath — **NOW !**

## Gaumont Company

**Flushing, New York City**

Gaumont

# UNCOMMON SENSE

That is the trait which is the parent of success. COMMON sense means just what it is—the mediocre logic possessed by the majority of mankind. It's the minority with the UNCOMMON SENSE that builds bridges, discovers, creates and invents. When the man with uncommon sense succeeds, the world calls him "lucky"; but he isn't. He's LUCKY only because he possesses uncommon sense! Common sense tells you that

# JAMES K. HACKETT

In His Famous Dual Role

# "THE PRISONER OF ZENDA"

BY ANTHONY HOPE

**IN MOTION PICTURES**

***Licensed by the Motion Picture Patents Company***

is an UNCOMMON achievement, a film far ahead of its time, yet timely.

UNCOMMON SENSE, that assertive quality that attracts success, counsels you to

# WIRE FOR STATE RIGHTS!

It's the uncommon CENTS that accumulate dollars!

Extensive variety of effective lithographs, heralds and souvenir post-cards to enhance the impression; special music by Joseph Carl Briel, composer of "The Seventh Chord" and "Queen Elizabeth" orchestration.

Every newspaper in the country is devoting space to this phenomenal masterpiece. What they say means your success!

# FAMOUS PLAYERS FILM COMPANY

**216 Empire Bldg., Pittsburg**
**E. M. Porter, Manager**

**809 Morton Bldg., Chicago**
**Frank Meyer, Manager**

**Executive Offices, Times Building, N. Y. City**

ADOLPH ZUKOR, President

DANIEL FROHMAN,
Managing Director

**Write for Elaborate Illustrated Booklet!**

**STATE RIGHTS**

A REMARKABLE ATTRACTION

A BUSINESS-GETTER AND MONEY MAKER

## Spectacular Production!

# $1,200 Fire

A vessel of the type of the "Half Moon" is totally wrecked and exploded in the open sea. A big climax to a remarkable production.

# Dick Whittington and His Cat

**Three Reels**

This adoption emphasizes all that is poetic, dainty and picturesque in the old English legend. The elaborate settings and spectacular scenes are authoritative in every detail. The charm of Dick's dreamy and mystic character permeates the production and holds the interest while the spectacular and sensational climax of the burning boat and struggling crew adds an element of genuine thrill. The dignity of the performance, combined with its original and artistic light effects, characterizes the work as one of the big achievements of the year and a step further in the progress of the cinematographic art.

Part 1—THE LURE OF LONDON
Part 2—THE KITCHEN AND THE CAT
Part 3—FAME AND FORTUNE

## STATE RIGHTS

*Ready for shipment about the middle of April.*

## ADVANCE PRESS COMMENT

*Billboard*—The production makes an ideal one for exhibition before children, and will prove a winner for matinee performances and in schools and churches, besides being a big drawing card in large theatres.

*New York Evening Sun*—And as we looked at the massive English masonry used in many of the "sets," the old English kitchen, complete in every detail, the costumes of the actors and actresses, the wonderful light effects that had much to do with the "life" of the picture and the entire excellence of the photography, we realized that here was the work of an artist.

## ADVERTISING MATTER

Assortment includes two (2) kinds of one (1) sheets, three (3) sheets, six (6) sheets, lobby photos, announcement slides, ornamented two (2) color booklets and heralds.

*Write or Wire for Information*

**Solax Company**

**FORT LEE, NEW JERSEY**

Shipments through Film Supply Co. of America

**BIG BOOKINGS**

# PAULINE CUSHMAN

## THE FEDERAL SPY

## A FEATURE MOTION PICTURE

**Special Two-Reel Release for Monday, March 24th**

Undoubtedly the most timely, remarkable and elaborate war-time masterpiece ever produced. A vivid and absorbing drama, based upon the spectacular career and exploits of that unique and fascinating figure of Civil War history—"Major" Pauline Cushman—the female Federal spy.

DO NOT FAIL TO SEE

The mammoth battle scenes, The Louisville theater riot, The ambush at Lewiston Gap, The thrilling rides, The cavalry charges, The daring hand-to-hand encounters, The marvelous escapes effected by the plucky heroine, etc., etc.

An Absorbing, Atmospheric, Historic Drama Depicting in Vivid Reality all the Thrilling Incidents of Grim Warfare Complete Assortment of Publicity Aids

BOOK THIS MASTERPIECE TODAY

---

ANNOUNCEMENT EXTRAORDINARY

## "A CHANGE OF ADMINISTRATION"

Selig's Powerful and Timely Two-reel Masterpiece on The Political Patronage Evil. Special Release for April 5th. Book This Money-Getter Today

---

## *SELIG'S EVER INVINCIBLE FIVE - A - WEEK*

**March 31st** THE PRISONER OF CABANAS

Romantic drama based upon incidents in the recent Cuban revolution. Mammoth scenes. True Havana atmosphere.

**April 1st** MARGARITA AND THE MISSION FUNDS

A picturesque story of old California and one of its quaint missions. Beautiful story. Excellent action.

**April 2nd** A LUCKY MISTAKE

Laughable light comedy depicting the results of a telegraph operator's mistake in spelling. On same reel:

CHINESE TEMPLES

Beautiful educational subject in Selig series of Oriental travelogues.

**April 3rd** ARABIA, THE EQUINE DETECTIVE

Introducing "Arabia"—the human horse. Unique detective story with the cleverest of all horses in the leading role.

**April 4th** THE HOYDEN'S AWAKENING

One of those unusual Selig comedy dramas depicting the story of a madcap girl and her college life.

---

*ANOTHER GREAT FEATURE*

## "A WISE OLD ELEPHANT"

Wonderful Two-Reel Wild Animal Masterpiece, with Kathlyn Williams, Hobart Bosworth, and "Toddels," the Selig Elephant. Special Release for April 14th

---

## The Selig Polyscope Co.

*Executive Offices*
20 East Randolph St.
Chicago, Ill. U. S. A

## SELIG'S WAR TIME MASTERPIECE IN TWO PARTS

TRADE S MARK

# A DRAWING CARD

WILL DOUBLE YOUR BOX OFFICE RECEIPTS AND THE BEST DRAWING CARD IN THE INDUSTRY IS YOURS

IF YOU

**INSIST ON GETTING**

# PATHÉ'S WEEKLY

**EVERY WEEK**

**NO MATTER WHAT HAPPENS**

IF IT'S INTERESTING IT'S IN

# PATHÉ'S WEEKLY

# COMING EDISON FILMS

**The name Edison has the significance of a guarantee of film excellence.**
**Wise exhibitors are placing standing orders for Edison releases with their exchanges**

## WITH THE EYES OF THE BLIND

**Dramatic (1,000)—Released Tuesday, April 1st**

The sensitive fingers of a blind girl have felt the face of the man who stabbed her father. An operation gives her her sight and she falls in love with the man not knowing who he is, but a tender caress reveals the horrible truth.

## THE INVENTOR'S SKETCH

**Drama (1,000)—Released Friday, April 4th**

A gritty little office boy is almost suffocated in his employer's vault, in his efforts to prevent two men from stealing the sketch of a valuable invention. He succeeds in hiding the sketch and preventing the theft until the arrival of his employer.

## THE DUKE'S DILEMMA

**Comedy (1,000)—Released Wednesday, April 2nd**

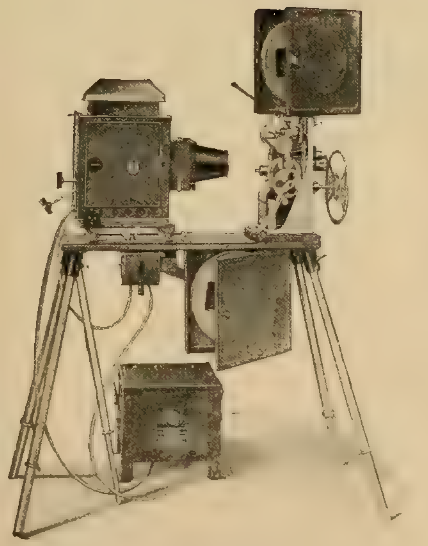
A wealthy young duchess and her retinue are coming to sign the state papers relative to her marriage with a duke who is in sad financial straits. A stranded troupe of actors comes to his rescue, masquerading as his courtiers, but there are other complications.

## MASTER AND MAN

**Drama (1,000)—Released Saturday, April 5th**

Having captured a burglar, a dissipated clubman makes a compact with the crook that he will stop drinking if the latter will reform. Both men live up to agreement, and the burglar, who has entered the clubman's employ, shows his gratitude by a magnificent sacrifice.

---



Price, with Rheostat, 110 volts, 24-40 amperes, $225.00

Price, with 110 volt, 60 Cycle Transformer . 245.00

## The EDISON KINETOSCOPE

### UNDERWRITERS' TYPE "B"

THE best tonic on earth for a sick moving picture show is the Edison Kinetoscope. It restores the circulation of nickels and dimes—tones up the whole show.

That is because the Edison Kinetoscope projects the kind of pictures that people want to see—pictures that are clear and crisp and as steady as a rock—and because the Edison Kinetoscope runs the longest time at the least cost for repairs. Don't give up if your attendance is dropping off. Install the Edison Kinetoscope and walk on easy street. Send today for Catalog 500 and a copy of the Edison Kinetogram.

**Thomas A. Edison, Inc., 239 Lakeside Ave., Orange, N. J.**

# LUBIN·FILMS

**5 Releases Each Week**

## EVERY PICTURE A GOOD ONE

**5 Releases Each Week**

---

### "THE FIXER"

**400 feet** **Tuesday, March 25th**

Jim Gay, a henpecked husband, is a gay flirt.

---

### "SUCH AN APPETITE"

**600 feet** **Tuesday, March 25th**

A crowd of hoboes show real society how to eat.

---

### "MEMORIES OF HIS YOUTH"

**1000 feet** **Thursday, March 27th**

A beautiful story of the past saves a boy in the present.

---

### "THE GIFT OF THE STORM"

**1000 feet** **Friday, March 28th**

A blizzard brings together two lonesome souls—an actress and a prospector.

### "In the Land of the Cactus"

**1000 feet** **Saturday, March 29th**

A Mexican Border story—a thrilling story.

### "WOMEN OF THE DESERT"

**1000 feet** **Monday, March 31st**

Assma is in love with her sister, Maimama's sweetheart. She plans to have her sister abducted and sold as a slave into the Caliph's harem. Giafar, the lover, follows Maimama and forces his way into the harem just as the Caliph is about to kiss her. They tell the story of their love and the abduction. The Caliph comforts them and gives orders that they be set free. A beautiful story beautifully told.

"Women of the Desert."

## Two Remarkable Multiple Reels

### HEROES, ONE and ALL

**TWO REELS** **Saturday, March 29th**

A thrilling picture which tests the real bravery of many and displays the quick wit of a pretty telephone operator—a fire scene worth while.

### "THE TOLL OF FEAR"

**TWO REELS** **Wednesday, April 9th**

A MOST REMARKABLE FEATURE—founded on the Christian Science idea "TO CAST OUT FEAR." Without doubt one of the most novel and educational pictures ever presented to the public.

**LUBIN 5 COLOR POSTERS --- One, Three and Six Sheets**
**Order from your Exchange, or from A. B. C. Co., Cleveland, O.**

LUBIN

## LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A

LUBIN

# VITAGRAPH

**"BROTHER BILL"** *Mountain Drama* **Monday, March 24th**

He protects his younger brother, at the risk of his own life. He prevents a girl from marrying him. After a wild ride through the mountains he marries her himself.

**"DICK, THE DEAD SHOT"** *Comedy* **Tuesday, March 25th**

He's a dime novel hero. He runs away from home. The whole town goes in pursuit of him. When his mother catches him, she brings him to his senses with her slipper.

**1. "LOVE LAUGHS AT LOCKSMITHS"**
**2. "IN OLD QUEBEC"** *Comedy & Educational* **Wednesday, March 26th**

1. An angry father cannot keep two lovers apart. The dog and the teacher are no obstacles. They get together. 2. Old Quebec is full of interesting historic antiquity.

**"GETTING UP A PRACTICE"** *Comedy* **Thursday, March 27th**

The doctor finds it pays to advertise. His old college chums start a campaign that brings him a big practice. His girl's father withdraws his objections.

**1. "BUNNY BLARNEYED, OR THE BLARNEY STONE"**
**2. "SCENES IN OLD JAPAN"** *Comedy & Educational* **Friday, March 28th**

1. Bunny kisses the Blarney Stone and he is willing to let his daughter marry the young fellow he opposed. 2. Japan and scenes of its sailing craft are something unusual.

**1. "TWO BROTHERS"**
**2. "TENYO MARU"** *Mexican Drama & Educational* **Saturday, March 29th**

1. A thrilling romance of old Mexico. The two brothers are played by one actor; a novel feature. 2. Scenes on a Pacific liner in mid-ocean.

## NEXT WEEK
## SIX-A-WEEK

"BEDELIA BECOMES A LADY"
Some Class
Monday, March 31st

"CHECKMATED"—Right Smart
Tuesday, April 1st

"ALIXE, OR THE TEST OF FRIENDSHIP"—True to Life
Wednesday, April 2nd

"THE MIDGET'S ROMANCE"
"OUR COAST DEFENDERS" Comedy and Educational Thursday, April 3rd

"LET 'EM QUARREL"—Comedy Friday, April 4th

"HE ANSWERED THE AD"—"Bunnyfinch" Saturday, April 5th

SPECIAL FEATURE, **"THE MODERN PRODIGAL,"** IN TWO PARTS, RELEASED FRIDAY, MARCH 28th.

SPECIAL FEATURE, **"THE GOLDEN HOARD, OR BURIED ALIVE,"** IN TWO PARTS, RELEASED, FRIDAY, APRIL 4th.

ONE AND THREE SHEET POSTERS OF ALL VITAGRAPH RELEASES.

ONE, THREE AND SIX SHEET POSTERS OF ALL VITAGRAPH SPECIAL FEATURE RELEASES. SPECIAL MUSIC FOR ALL SPECIAL RELEASES, BEGINNING WITH **"THE STRENGTH OF MEN,"** MARCH 19th

# In the Grip of a Charlatan

Through a series of startling incidents, the plot of a daring clairvoyant is frustrated. Miss Alice Joyce in a powerful role. **Released Monday, April 7th.** *Special* 1 *and* 3*-sheet Posters*

## The Pursuit of the Smugglers

A thrilling drama, full of novelties, portraying the resourcefulness of a young revenue officer. Imprisoned, he flashes a message for help with a mirror and brings a band of desperate smugglers to justice.

**Released Wednesday, April 9th**

## The Scimiter of the Prophet

**A Dramatic Novelty**

The vengeance of the prophet overtakes the trophy hunter, who appropriates the sacred scimiter.

(On the Same Reel)

## The Indestructible Mr. Jenks

John Brennan and Ruth Roland in a comedy riot.

**Released Friday, April 11th**

# The California Oil Crooks

**Produced in the California Oil Lands**

A gripping story, superbly acted by a large cast of Kalem stars.

**Released Saturday, April 12th** **Special 1, 3 and 6 Sheet Posters**

## Detective William J. Burns in

# The Exposure of the Land Swindlers

An Extraordinary Headliner in Three Parts. **Special Release, Tuesday, April 1st.**

**Special 1, 3 and 6 Sheet posters**

KALEM

# Kalem Company

**235-239 West 23rd Street, New York**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr. .......... President
E. J. Chalmers .......... Secretary and Treasurer
John Wylie .......... Vice-President and General Manager
The office of the company is the address of the officers.

WESTERN OFFICE—169 West Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145.

SUBSCRIPTION RATES.

| | |
|---|---|
| United States, Mexico, Hawaii, Porto Rico and Philippine Islands | $3.00 per year |
| Canada | 3.50 per year |
| Foreign Countries (postpaid) | 4.00 per year |

ADVERTISING RATES.

DISPLAY ADVERTISING RATES made known on application.
CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, 50c.

NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, March 29, 1913

# Facts and Comments

MORE than ever before in the history of the motion picture the exhibitor realizes that he must have variety in order to please and hold his patrons. If we had an ideal state of affairs exchange men would co-operate with the exhibitor and aid him in achieving variety. Too many exchange men and manufacturers are inclined to believe that all the variety an exhibitor has a right to expect begins and ends in the exchange or in the studio. Alas, this is not so. The exhibitor is and ought to be the sole judge of what variety means to him and his audience. He should have the utmost liberty of choice. The absolute right of selection is his. If in his judgment he wants to depart from an old routine of programs with a subject that appeals to him he ought to be permitted to dispense for a night or two with his regular service without being compelled to pay for the regular service at the same time.

* * *

THE censorship microbe is still running wild. The disease probably will have to run its course and the patients must get worse before they can expect to get better. Notwithstanding the lucid views expressed by such jurists as ex-President Taft and Mayor Gaynor the advocates of censorship show no abatement of their delirium. A typical "censorship bill" has been introduced in the legislature of Iowa, the birth place of much crazy populistic legislation in years gone by. Here is the first sentence in the first section of the proposed draft: "The office of state censor is hereby established." How like the irresponsible fiat laws of old. With all due respect to the mover of this bill we want to tell him that the "office of state censor" is not and cannot be established either in Iowa or in any other American commonwealth because it is contrary to the organic law of the land. As ex-President Taft has pointed out in vetoing the censorship measure proposed for the District of Columbia, the proper method of dealing with objectionable pictures is their prohibition under a penalty "without the requirement of prior investigation and approval by the commissioners before exhibition." The proposed Iowa censorship imposes on the censor the duty of disapproving the film "if in his judgment it shocks the sensibilities of those observing the same."

*

We are highly gratified to observe that the organized exhibitors of Iowa oppose this censorship bill on the ground that all censorship is contrary to the fundamental law of the state. The secretary of the League has sent out a splendid campaign document in which the veto messages of Mayor Gaynor and ex-President Taft are set forth word for word. The rest is a symposium of praises for the motion pictures from various sources, including ministers, editors and educators of national repute. We do not know what chance there is of this bill becoming a law, but we have no doubt whatever that the first test case under such a law will result in the definition and vindication of the freedom of the screen. The fact that the Iowa bill attempts to extend the censorship to stereopticon slides will make its defeat in the courts all the easier.

* * *

THE value of the motion picture as a medium of attracting trade has been recognized by the merchants of Weeping Water, Neb. Weeping Water is typical of thousands of small towns in the midst of large agricultural communities. The farmers of such districts come into town at the end of the week to supply their needs and to be amused. The business men of the Nebraska town have now clubbed together to furnish free amusement for the farmers on Saturday afternoons. Free tickets to the local motion picture theater may be had by any of the farmers for the asking. There is little doubt that other towns will imitate this example, for the motion picture has no more appreciative patron than the farmer, whose chances for legitimate amusement are so few and far between.

* * *

THERE is a headline from a newspaper in Massachusetts telling of the fight for a liberal Sunday in Fitchburg: "Fitchburg Ministers Believe Six Days A Week Plenty For Providing Entertainment." Our clerical friends miss one important point in this statement. The motion picture is not an amusement pure and simple. It has a distinct educative value, which is now recognized by educators the world over. The number of films in which the purely educational element predominates is constantly increasing, because the demand for them is growing. Such pictures are eminently fitted for exhibition on Sundays. They reach millions where the sermons reach but thousands. They are more interesting than most sermons and whatever lesson they convey is instilled into the mind by the aid of pleasure to the eye. It is an easy and most effective way of influencing the will. We believe that even the most enthusiastic advocate of the Puritan Sabbath would rather see a man and his family go to a motion picture theater than read the frightful yellow junk that is inflicted on the public by the Sunday variations of sensational journalism.

* * *

WE are glad to note that the attempt to amend the New Jersey law governing admission of minors into motion pictures has been defeated. The present law allows the admission of minors into the theater, provided they are accompanied by parent, guardian or "adult friend." The bill in the assembly wanted to strike out the words "or adult friend." THE MOVING PICTURE WORLD is not in favor of the indiscriminate admission of minors under any circumstances, but we can see no reason, why boy or a girl cannot be taken into the motion picture by an adult friend as well as by a guardian. The defeat of the amendment was due to the timely and concerted action of the organized exhibitors.

## "Punches and Thrills."

### BY W. STEPHEN BUSH

IT is well to take a survey from time to time of the releases of films here and abroad. There is no better way of getting your bearings. It is like watching the pulse of the industry at proper regular intervals. A general review of conditions at this time reveals, we are sorry to say, too many "punches" of the cheap melodramatic order and too many "thrills" of the circus variety. "Punches" and "thrills" will always be with us, but at present they are sadly overworked, much to the detriment of the serious drama and, indeed, in hindrance of all the higher purposes of kinematography. As between the drama and the circus the motion picture too often favors the circus. We are deluged with "ferocious lions," "man-killing tigers," and a lot of other more or less savage beasts fresh from the press agent's menagerie. We are constantly invited to feast on horrors of the most hair-raising variety in which the wild animals play the leading parts. We have no objection whatsoever against the wild animal on the screen; on the contrary we believe in zoology taught by motion pictures. We are even willing to go further and recognize the fact that a piece of realism with living beasts may often form the best part of even a legitimate and serious drama. We do not believe that wild animals were created for having scenarios written around them. The theory of some of our friends in the zoological drama seems to be: "First catch your animal and then get your scenario writer to write a thriller for his benefit." The implication seems to be that it is much easier to get the dramatist than to catch the wild beast. If things progress much further along these lines we will have the scenario writers waiting like a lot of literary longshoremen at the dock whenever a load of wild beasts arrives. We have recently seen posters on which "kings of the jungle" and "Bengal tigers" were preparing to lunch on heroes and heroines. The wording on these posters was scarcely less ferocious than the open gaping jaws of the lion or tiger. "See," we are urged, "how the most vicious of brutes tears the sinews and muscles of the planter's daughter." On another poster we are invited to witness the "struggle between an unarmed man and the wickedest lion in captivity." I understand that we owe a debt to the censorship board for drawing the line on snakes. It has not barred snakes altogether, but no daring feats are permitted and every snake has to be on its good behavior.

The fierce hunt for just "punches and thrills" leads too many directors into melodrama of the slaughterhouse variety. The spectator gets a most unpleasant feeling of being in the midst of a lot of raw and bleeding things. We greatly fear that the increased production and importation of many foreign features is luring the American director from the path of kinematographic righteousness. Europe, which has given us our best features, has likewise given us some of our worst. Of late the excess of the latter over the former has been marked. A veritable avalanche of trash has descended upon us. No attempt is made in these reels to point a moral. Perhaps that alone would not be fatal to the productions. Their fatal defect lies in the facts that give us distorted views of life, favoring to an absurd and sensational degree whatever is morbid and abhorrent in our lives. The sexual problem does not at all lend itself to discussion on the screen. Many of these recent European features depict the sexual problem with a candor and crudeness which are intolerable outside of a clinic or a hospital. The European police are extremely tolerant, not to say lax, in the censoring of morals and the reason for it lies on the surface. The admission of children into the European theater is much better regulated than here. There is a two-fold censorship, one for pictures to be exhibited before children, and another for pictures to be shown before adults. No such distinction is made here. The result is that the picture which cannot be shown to children in the country of its origin may be shown here to children and grown-up people alike. The advertising matter that goes with some of these questionable features, especially the pictorial end of it, is as a rule quite in keeping with the subject and highly objectionable.

Let us not forget that to quite a considerable extent the taste of the public is influenced by the producer of motion pictures. If a taste for an excess of "punches and thrills" is stimulated the grosser appetites in the audience will demand more and more. The producer thus will spoil his own market. He will want to hold his public and a point is soon reached where "punch" and "thrill" will have to be secured at the expense of decency and probability. Nothing is harder to feed than a chronic taste for the morbid. The antics of the yellow newspapers are instances to the point.

The motion picture is a new medium of expression particularly adapted for the drama. Upon the recognition of this fact by the producers will depend the prosperity of the motion picture as a means of amusement. The moment we seek to degrade it into a purveyor of "punches and thrills" we imperil its permanence as a means of amusement. We cannot make the motion picture an heir of the traditions of the dime museum, the skating rink, the shooting gallery and the chamber of horrors without dooming it to defeat. Its existence as a means of education is as certain as the existence of the alphabet. As an educational influence it will endure, no matter what may happen to it in the field of amusement. There are to-day a dozen or more producers in our own country who are headed in the right direction and whose aims in the dramatic field are high. We record our opposition to the cheap "punches and thrills" for their sake as well as for the sake of the entire industry.

An extraordinary scene was enacted the other day in a picture theater at Pontefract, a village in Yorkshire. The attraction was the Kalem picture, "From Manger to Cross," and practically every inhabitant of the little township saw it. On the last night, just before the picture was about to be projected, the vicar of the parish, the Rev. W. Gell, left his seat in the stalls and mounted the elevation in front of the screen. He asked for silence, which was most reverently accorded by the crowded house, and then conducted a short prayer service. The effect on the audience was most profound, for after the exhibition the audience sang most impressively the well known hymn, "Sun of My Soul."

# Advertising, Boosting and Criticism

By Louis Reeves Harrison

A NICE Young Man once wrote an article for publication in these columns and protested with all his might against the way advertisers were trying to deceive the Dear Public by praising their own product regardless of its intrinsic merit. In assuming that he knew more than the Dear Public the writer of that article showed that he was a Young Man. The Dear Public is more than seven.

Like many others of that Dear Public, I enjoy reading the advertisements, sometimes more than I do the body of the paper, and I come in contact with producers often enough to realize that most of them take an honest pride in what they are doing. They pay for space in this paper to state what they think of their own work, and the Dear Public is old enough to be aware that such opinion is not wholly without bias. I do not mind the self-assertion exhibited in an advertisement because it is generally honest; it is to be expected, and a man must have faith in himself to accomplish anything worthy of public acclaim.

It is simply in the nature of things for a man who believes in himself and his product to praise it in strong terms wherever he can find an audience and especially in the space he has hired for that express purpose. Far less sincere, and therefore less convincing and of inferior value to all concerned is the flattering boost given to individuals and concerns. It is an obsequious attention at the best and an obvious play upon vanity with a view to gain some individual advantage.

The same Young Man who protested against strenuous advertising previously wrote to the publishers of this paper asking them to send over a reporter and give his concern a "write-up," not exhibiting so much solicitude about the Dear Public where mention of his own firm was in question.

Flattery of any kind can not be regarded as other than fawning and syncophantic by intelligent readers; it is interesting only to booster and boosted, and it is apt to make both objects of derision and destroy faith instead of enlisting it. There is a loss of confidence resulting from its use that heavily overbalances any advantage that may be claimed for it. It is of no service to those who have a right to demand of an authoritative publication careful judgement rather than servile prejudice.

There lies in honest and intelligent criticism an opportunity to create taste for what is best in moving pictures. Reviewing the picture plays has for its prime object the bettering of them, not only for the public and the exhibitor, but for the producers themselves. It should act as a help to judgment for the exhibitor and as a tonic stimulant to the producer, with high consideration for the public and for good taste always in view.

We are all critics, are proverbially generous in giving our opinions on all matters within and without our range of knowledge, but opinions worth printing must have some substantial reason for their publication aside from honesty of motive and a laudable ambition to creditable work. Beyond these considerations is the instinctive and prompt impulse to pronounce correct judgement. This may be the result of training or may spring from an inborn desire and ability to inspire progression and improvement.

Mathew Arnold has very clearly defined the ideal object and purpose of judicial criticism, now becoming a creative art of itself, hence I will take the liberty of quoting what he says of its function. "To know the best that is *known* and *thought* in the world, and, by in turn making this known, to create a current of new and fresh ideas." Here is something for those who assail both criticism and critics to think over.

It is not the purpose of criticism to wholly replace or seriously interfere with private conjecture, and when it becomes essential in an art the inquiry naturally rises as to the authority on which decisions are made. Unconsciously or consciously, the intelligent critic is guided by the best that has been done with a conciliatory tendency towards ideals future as well as towards those of the past. Nearly every sincere critic has ideals and convictions that have risen out of the best that has been produced, and I have never met one who has worked long and earnestly at reviewing who did not instinctively sense humankind's deep love of beauty and truth.

This may sound like high praise, but I can go further and state that I never met a critic who was qualified by natural sensibility and reasonable experience who was not broadened by his work until he was more eager to do justice and give encouragement than he was to disparage what was obviously inferior. It must be kept in mind that his training in eliminating the unfit is one of the best in the world for a man aiming at creative work of his own. Nearly all the great playwrights of to-day were critics in other days. They gained information of the drama in giving it.

On account of hasty methods of modern productions, and because an enormous number of amateurs submit scenarios, the selective systems of many studios are so faulty that directors do not always lay hands on the finest plays submitted. They do the best they can with poor raw material, and a vast amount of labor is expended in every department before the filmed story is ready to be thrown on the screen. Very naturally the man who comes in to possibly find fault with it excites a certain amount of sensitive resentment. Why should he be an overlord in an oligarchy of superior taste and good judgment?

The producer may be a big advertiser and regard a boost as what is rightfully coming to him. He may be a beginner in sore need of encouragement. The sincere critic can not give the position of either a moment's consideration. Strength of motive, suitable tension to enslave interest, fidelity of presentation and clearness of communication completely absorb his attention. He is concerned alone in determining if the story is worth telling, if there is anything new to communicate, if the manner of narration on the screen will prove interesting, if there is the same sincerity back of the play that there will be behind what he says of it.

I count it no sin to overlook minor offences—they are almost unavoidable in the haste of preparation—and it is not a bad idea to consider that this art is in process of evolution and therefore go at it with open-mindedness in the hope that there may be good in it that might be overlooked, whereas it requires no great amount of acumen to discover imperfections, but it is hard to excuse what is low in motive and obviously intended to appeal to what is weak or vulgar in human nature. Appreciation is not boosting, and tolerance of what is below present standards is not just criticism, not just to those who are searching for information and placing reliance upon recognized authority, and critics have it thrust upon them daily that talent is as rare as vanity is credulous.

# Theatrical Men in Pictures

### Strong Producing Organization Formed by Klaw & Erlanger, Al. Woods and Pat Casey—To Build Big Studio.

WHILE the past year has been especially productive of new motion picture manufacturing companies, nothing has been launched, up to the present writing, that is quite as pretentious or that has given such good promise for the performance of its undertakings as the new combination of theatrical men under the title of the Protective Amusement Company, which is now being widely advertised by its promotors. From the first official notices offered by the press department of the new company it was learned that the theatrical firms of Klaw & Erlanger, better known in the theatrical world as the "syndicate," and A. H. Woods, for years the chief producer of melodrama in America, had joined with Pat Casey, the greatest vaudeville agent, and would produce pictures from the several successful plays controlled by them. It was announced that a big studio would be built and that two plays a week would be released beginning September 1, 1913.

Rumor has been connecting K. & E. and other theatrical companies with picture making projects for sometime past, so that part of the notice did not excite much interest. But when the last paragraph announced that Pat Casey would be general manager of the project, the immediate conclusion was that there was really something back of it and a representative of the World proceeded to call on Mr. Casey to get the real news of the proposition. Pat has been flirting with the picture business for some time and, as the result of much questioning and figuring with experts and close observation is the Protective Amusement Company, the initials of which, you will observe, spell P. A. Casey. Having assembled all his facts and organized his company, Mr. Casey has been busy figuring out his business program. When the writer dropped into his office in the Long Acre Building he was hot for an argument.

Mr. Pat Casey.

"To begin with," he said, "I am going to tell you all about this plan of mine because you are in position to know if I am right or wrong, but everything that I tell you is not for publication just yet."

Following that announcement Mr. Casey exhibited one of the most practical and equally simple plans for the manufacture and distribution of motion pictures that we have yet seen. We do not say that others might not have thought of a similar plan before if they had been in touch with the same kind of an organization with which Mr. Casey is allied. More than likely it was Mr. Casey's alliances in the theatrical world that led him to work out his plan and made it possible on the lines he proposes.

"Now," he continued in his forceful, decisive way; "I don't care what anyone else is doing or how much they are making in the picture business. I am not going to try to keep the other fellow's books in this game; my plan is there and it will not make a particle of difference what the present organizations—licensed or independent—are doing or may do. I have an outlet for all the pictures I want to make, good houses to show them in with a good profit to me at a rental that is just half what experienced picture men tell me I ought to get. Can you beat it?"

Dodging one of those lightning glances that frequently shoot from Pat's steel-blue eyes, we were obliged to admit that his argument was the best we had yet seen on paper and that it had a splendid chance of working out in practice. Already land has been purchased in Fort Lee, N. J., for the studio, and plans and specifications for a large structure of the most advanced type are now being worked out by the architects. While this work is going on Mr. T. Hayes Hunter is working out the problems of manufacture. The best talent obtainable for all departments is being engaged. Big things are to be done and the best men are needed to do them right.

"We have no end of material to begin with," declared Mr. Casey. "There is 'The Roundup' and 'Ben Hur'—what splendid spectacular features they will make. Look at this list of Al. Woods' melodramas. All of them big successes in their day and most all of them suitable for motion picture adaptation. We will spare no expense in putting these plays on right and there is good money for the men who can do them right.

"The big plays will give us our features, continued Mr. Casey; "but I understand that we shall need single reel pictures to fill out a program. For them we want good stories from the best writers of scenarios. We will also go into the market for the best European material, so that the houses we serve may have the best pictures obtainable.

"There is one thing about the way pictures are handled that I do not quite understand," Mr. Casey said with a show of impatience. "Selig, for instance, makes a big feature and it appears but one night in any house. That looks like a waste of material to me. I believe that half the earning capacity of such a picture is lost under that plan of distribution. My plan calls for two features a week, and I believe that it will prove to be right if given a real trial. We are going to give it that trial.

"An extensive advertising campaign will commence right away. We propose to let every theater manager know what we are going to do and give the best houses a chance to come in with us. I believe that list of plays I showed you will have some drawing power and that the alliance we have with such men as Mr. Klaw, Mr. Erlanger and Mr. Woods will be a satisfactory guarantee that we will deliver the goods. There is little more to be said now. Watch developments and drop in to see us once in a while."

With that we said good morning to the dynamic Mr. Casey. It was well that we did, for he had given us more than an hour and the assemblage of vaudeville artists waiting in the corridors to see him had assumed alarming proportions.

---

## PICTURES IN PANAMA.

On March 1st occurred the opening of the new $150,000 "Variedades Theater" as a motion picture and refined vaudeville house. No expense has been spared to make the undertaking a decided success by the management, which is composed of old theatrical men from the States. A strong American dramatic company opened the same night, at the "Theatro National"; but, notwithstanding that fact, the "Variedades" were compelled to run three shows during the evening, instead of two as was intended, and even then they were unable to accommodate the large audiences which assembled.

The management was fortunate enough to secure the services of Mr. Wells Hall, the oldest and best known motion picture man on the Isthmus, whose splendid work in building up the moving picture business there has easily made him the leader in that line. Mr. Hall has the complete charge of the motion picture end of the theater, and has just returned from the States, after closing contracts for first-run films and feature reels. The opening of this, the fifth and largest motion picture theater in Panama, put this city among the leaders of Central America.

# Independent Exchange Pool

## Independent Exchange Company Opens Purchasing Office Under Management of P. A. Powers.

By Hugh Hoffman.

"YOU can't keep a squirrel on the ground." It seems that every St. Patrick's Day finds Pat Powers at the top of the heap. No matter how many bumps he may have received during the year, the music and the marching on the 17th of March seem to fit in with his general frame of mind at that particular time.

His latest coup d'etat is an alliance with the Independent Exchange Company, which once more makes Mr. Powers an important factor on the Independent side of the business. The Independent Exchange Company is the formation of thirty-two buying exchanges in various parts of the country which intend to pool their combined purchasing power for the purpose of obtaining the quality of pictures which they choose to buy. Mr. Patrick A. Powers, until recently identified with the Universal Film Manufacturing Company, from which he retired and was considered by some to be safely laid away on the shelf, so far as the film business is concerned, has been appointed purchasing agent for this combination.

To get the real essence and flavor of this latest move of Mr. Powers, one should know the past history of the business, or at least some of the principal facts touching on and appertaining to. A few years back when the Independent manufacturers were floundering about in the midst of unsatisfactory market conditions, Powers was just breaking into the manufacturing business. He had previously been an exchange owner and knew that line thoroughly. He retained his exchanges and was in the manufacture of pictures when the Motion Picture Distributing & Sales Company was formed. The Sales Company was the formation of two contending factions, with Powers as the deciding unit. It is probable that Pat's antecedents resided in the Emerald Isle near the City of Cork, because he has all the characteristics of a cork; that is to say, he always comes to the top, no matter how deep they try to sink him.

The Sales Company was cleft in twain. Cleft in twain is correct. Parted in the middle, as it were. Everybody wanted to be a captain and no one wanted to be a private. There were one or two who aspired to be generals and Pat was one of them. The effect was like a wedge; something like a log jam, and when it busted the fragments flew in both directions. The fragments came together again, like a stop motion trick picture, in two halves on either side of an impassable gulf. One half became known as the Universal Film Manufacturing Company, and the other as the Film Supply Company. On the other side of the gulf, Patrick Aloysius Powers was to be seen against the horizon mounted upon his war horse as general of the Universal Film Company's army. Riding immediately behind him was Carl Laemmle as first assistant general. It appears from later developments that Laemmle also had aspirations to be a general and could never be content as first assistant to Pat Powers or anybody else. Therefore, there were two generals in that army; one who admitted it and the other who had mental reservations. At last there was mutiny among the rank and file composed of captains and then they decided that they did not want Pat for a general any more and would rather have Carl. So Pat was unhorsed and red-lighted and left stranded behind—a general without an army alone in the cruil world. He sold his war horse and his armor to the Universal Company and retired to private life about a month ago.

Those in the film business who know Patrick Aloysius Powers fairly well have been expecting something to happen every day. They did not have to wait long, for in the silent watches of the night, the self-rising son of Erin went forth into the wilderness and raised an army. He knew that the props of the film manufacturing industry are the exchanges. He also knew the exchange business fair to middling. With this knowledge and those facts he marshaled around his banner thirty-two exchanges who at his word promptly canceled the Universal output and signed a declaration of independence. At the head of this army your Uncle Pat rode across the Hudson River drawbridge, with a flag of truce in one hand and on olive branch in the other.

Quoth he to the watchman at the gate, "I come not to cut up any didoes in the film game; our errand is an errand of peace. This is the army of quality—we demand it as our right and we are going to get it. As exchange men we have declared an emancipation proclamation from the state of mediocrity. For many a year we have been obliged to buy in a closed market, films of every description, regardless of their merit. But no more. Instead of weapons we have sacks of gold. We are going to spend this gold for good films only. We have no axe to grind, and we are going to buy good films from any who are willing to sell to us, provided they have something good to sell. We make no distinction between individual manufacturers or trade factions. Each will have a chance. The striving producer with talent, and the moneyed producer with facilities will be given equal consideration. All we ask is a peek at the goods instead of buying them in a sealed can as we have done so long. Each week we will spend 55,000 iron rubles in the purchase of films. These films will be personally selected by five members of our worthy band.

The general having so declared himself, the gate keeper bowed low while Aloysius slapped his horse on the flank with a sap of solid gold and the army marched to the citadel of the city where he made the same speech all over again.

All during this time there were mounted A. D. T. messengers with long flowing whiskers bolting like centaurs with great haste from the stronghold of the Universal army, bearing urgent messages somewhere into the woods beyond.

"Where are we going to sleep tonight?" roared Patrick Aloysius. "Are there none who will welcome us to their fireside?"

A pause ensued and then old Harry Raver stepped forward from the multitude and spake as follows:

"Hon. St. Patrick, I have an abode, although it is but a humble place, and I bid you and your soldiers welcome to our city and our fireside—at the Film Supply Company offices at 33 West 44th Street."

Quoth Pat, "Just for that I will make you a Knight of the B. V. D.'s. Rise up, Sir Harry Raver, and we will follow."

Thus did the army of peace invade Manhattan and march to the Film Supply Company's barracks where Pat called the roll as follows:

Anti Trust Film Exch., 128 W. Lake St., Chicago, Ill.
California Film Exch., 54 Seventh St., San Francisco, Cal.
California Film Exch., 110 E. 4th St., Los Angeles, Cal.
Canadian Film Exchange, Calgary, Alberta.
Canadian Film Exchange, 32 Queen St., Toronto, Ontario.
Canadian Film Exch., 516-7-8 Holden Bldg., Vancouver, B. C.
Canadian Film Exch., 402 Kerr Block, Regina, Saskatchewan.
Canadian Film Exch., Over Monarch Theater, Winnipeg, Man.
Central Film Exchange, 113 W. Georgia St., Indianapolis, Ind.
Cincinnati Buckeye Film Ex., 236 W. 4th Ave., Cincinnati, O.
Consolidated Film Exchange, Falls Bldg., Memphis, Tenn.
Consolidated Film & Supply Co., Rhodes Bldg., Atlanta, Ga.
Consolidated Film & Supply Co., Maison Blanche Bldg., New Orleans, La.
Detroit Universal Film Exchange, Detroit, Mich.
Greene Film Exch., W. E., 665 Washington St., Boston, Mass.
Independent Exchange Co., 133 W. 44th St., New York.
Independent Film Exchange, 415 Ferry St., Pittsburg, Pa.
Ind. Western Film Exchange, 64 Seventh St., Portland, Ore.
Interstate Film Co., Philadelphia, Pa.
Miles Bros., 1145 Mission St., San Francisco, Cal.
Miles Bros., 411 W. 8th St., Los Angeles, Cal.
Pacific Film Exchange, Butte, Mont.
Pacific Film Exchange, 216 Seneca St., Seattle, Wash.
Rex Film Exchange, 84 No. Pearl St., Albany, N. Y.
Standard Film Exch., 172 W. Washington St., Chicago, Ill.
Texas Film Exchange, 1315 Elm St., Dallas, Tex.
Toledo Film Exchange, 120 Erie St., Toledo, Ohio.
United Motion Picture Co., 112 Main St., Oklahoma City, Okla.
Universal Film Exchange, 8th & Pine Sts., St. Louis, Mo.
Universal Film Exchange, 1310 Walnut St., Kansas City, Mo.
Victor Film Exchange, 39 Church St., Buffalo, N. Y.
Victor Film Exchange, Prospect & Huron Rd., Cleveland, O.
Wichita Film & Supply Co., 122 N. Market St., Wichita, Kan.

## ROCHESTER EXHIBITORS' BALL.

The first annual entertainment and ball of the Motion Picture Exhibitors of Rochester will be given at the Convention Hall, Thursday evening, April 3, 1913. A number of photoplayers representing both the independent and licensed companies will be present and a prominent member of each will lead the grand march.

In addition talent from local theaters will be there to display their abilities and quite a number of civic and political bodies have promised to grace this occasion with their presence. Moll's augmented orchestra will furnish the music for this occasion and we feel assured that this will be one of the greatest social affairs Rochester ever had.

## SIMON OPENS OFFICE.

Walter C. Simon, the well-known writer of special motion picture music and expert of "playing the pictures," announces that he has opened an office at Room 612, 1482 Broadway, New York City, and that he will make a specialty of preparing music for feature productions. Mr. Simon has probably written more special picture music than any other composer, and his long experience in "playing the pictures" eminently fits him for this work.

# "The Spy's Defeat" (Essanay)

Reviewed by James S. McQuade.

THE Essanay Film Manufacturing Company will offer for release, on March 31, a meritorious photodrama in two reels, entitled "A Spy's Defeat." The production was made under the direction of Harry McRae Webster, the characters being sustained by members of the Eastern stock company.

The scenes are laid in Germany and Russia, the chief interest being centered on incidents that take place in the official residence of the German Minister of War. The story is well told and leads up dramatically to the climax near the close of the second reel. It is possible that the production might have been still further strengthened by a stronger subclimax at the close of the first reel. The interior view showing the embassy ball, in the Minister of War's residence, is imposing and worthy of the occasion, the handsome uniforms of the men and the elegant evening attire of the ladies forming an attractive and kaleidoscopic series of pictures.

The leading characters have been admirably impersonated. Francis X. Bushman as Lieutenant Paul Heinrich, secretary to the Minister of War, has the most appealing role and is at all times equal to its demands; and Frank Dayton as Count Plentoff, the spy, gives an unusually fine characterization. Olga, the accomplice of the spy, is excellently acted by Miss L. Drew. Von Metzing, the Minister of War, is strongly drawn by Wm. Walters, whose rugged physique and features harmonize well with the part. Miss Ruth Stonehouse, as Fredericka, daughter of the Minister of War, is always interesting. Her acting, while showing Fredericka under the hypnotic spell, is realistic.

There are several oversights of minor importance in the production that tend to weaken the scenes in which they occur. One that is very palpable takes place when the Minister of War is showing important fortification plans in his private office to Lieutenant Paul Heinrich. The spy is shown opening the door of the room, fully one-half of its sweep, in the line of vision of the minister, and then closing it without being observed. Another takes place in the roadhouse, across the Russian border, when Lieutenant Heinrich binds the spy by merely tying his hands behind his back. He may have bound them to the back of the chair also; but everyone knows that the chair is not fastened to the floor, so that the spy could easily have arisen and given the alarm to his henchman, after his foe had left the room. These are small things, but they jar and are especially noticeable in a fine film like "The Spy's Defeat."

Paul Heinrich, a dashing young lieutenant and secretary to the German Minister of War, is in love with Fredericka, daughter of the latter. She dashes his hopes by reminding him that he is of inferior rank and station to aspire to her hand, and informs him that he must win his way to the top before their marriage can take place. This scene takes place during the embassy ball and the lovers are overheard by Count Plentoff, a Russian spy, and his accomplice, Olga.

Count Plentoff and Olga have attended the ball for the purpose of securing important plans of a certain German fortification, which the German Minister has secreted in his office. The spy possesses strong hypnotic power, and it immediately flashes on his mind that he must hypnotize Fredericka and suggest that she shall bring to him the drawings.

The Minister of War and his secretary had been studying these plans on the night of the ball, and they had restored them to their hiding place only a short time when Fredericka entered the room. Lieutenant Heinrich was alone, the Minister of War having departed. To his great surprise, she went directly to the secret drawer and abstracted the papers, without speaking a word to him. Amazed and greatly troubled, he followed her, and discovered that she handed the papers to the spy. Paul threw himself on the Russian to recover the papers, and was on the point of succeeding when he was tripped up by Olga. Before he could regain his feet the couple had fled.

Fredericka had fainted when Paul came on the scene, and he now engaged in restoring her to consciousness. On recovering she drew his attention to a wallet that had been dropped by the spy during the struggle. In it he found two notes which read as follows: "Use your hypnotic influence and get papers from Minister of War." "If successful, meet me to-night, Orloff's roadhouse across border." Both notes were signed by Petrovsky, War Department, Russia.

Paul enjoined secrecy on Fredericka and set out to recover the papers, single handed. This he accomplished after a terrific struggle with General Petrovsky, and afterwards by cowing Count Plentoff, the spy.

In the meantime, the German Minister of War had dis-

Scene from Essanay Two-Reel Feature, "The Spy's Defeat."

covered the loss of the plans, and was bordering on despair when Paul entered the room. The latter presented him with the precious papers and explained their disappearance. The Minister, overjoyed, and delighted at Paul's bravery, pinned two high decorations on his breast. Just as this had been done, Fredericka entered the room and the lovers embraced, while the grim Minister of War looked on with a smile.

## "The Clown's Revenge"

### Two-Reel Great Northern Thriller.

Reviewed By Louis Reeves Harrison.

ASIDE from beautiful photography, which is a source of perpetual delight in Great Northern films, high interest in this photoplay will be less attracted to its sensational features than to the series of circus scenes about which it has been constructed. These are of top notch quality. Those acts of daring which send cold shivers down our backs at the regular circus lose power to excite us when thrown on the screen, but the old enchantment of the sawdust ring is put to clever use in this photodrama. Its unreal semblance is cleverly contrasted with what is actually going on behind the scenes.

The moment we are transported from the arena to the unvarnished verities of professional life, a curiosity that has lingered long in most of us is gratified. The treatment of characters, scenes and events in the performer's tent is either in accordance to actual truth or to intrinsic probability, without attempt of selection of what is beautiful over what is not—pure realism. We are even permitted a glimpse of the dressing rooms during action, and we are carried to the top of the tent to witness the start of a perilous descent on the bicycle from that point. The mysteries of the circus performance are laid bare.

Scene from "The Clown's Revenge" (Great Northern).

Plots of stories built around mechanical accessories of this kind are usually wrenched out of all veracity in the attempt made to localize them, and what Mathew Arnold calls the "incurable falsity" of plot in this photoplay mars what might easily have been made a story of absorbing interest and affecting end. The motive of vengeance is so outworn in drama of all kinds that it should be handled with great care and skill to impress the average audience of today.

The vindictive clown in this case is in love with Baptiste, wife of Marzoni, a trick cyclist. The clown's sense of injury is purely vindictive because the bicycle performer has done him no direct harm. Marzoni's wife is an accomplished equestrienne and plays her part in the entertainment alone. He has a professional partner in his act, an attractive girl named Coralie, and the ardent nature of her affections leads to complications. Baptiste falls from her horse in the ring and is so badly injured that she is forced to remain behind for treatment while her husband moves on with the company to an adjoining town.

The parting between man and wife, quite as well as his treatment of her on other occasions, indicates that she has his purest devotion, but he is only a man, just a plain ordinary man, with love of variety and instincts predatory, so he becomes quickly fascinated by pretty Coralie, the girl he carries astride his shoulders in his dash on the wheel from the top of the tent down a steep incline, with a perilous leap through the air, to the arena. Soon after the show passes on to the next town, leaving Baptiste behind, and Marzoni and Coralie begin to slide down another incline that sometimes has a perilous leap at the end.

The clown, possessed by an imaginary sense of injury, plays the spy and writes to Baptiste that her husband is unfaithful. This cruel act causes her to summon her husband by an urgent telegram. He responds and apparently reassures her, but she resolves to follow him in spite of the injury she received. Leaning on a cane, she appears among a group of waiting performers gathered at their entrance to the main tent. She has satisfied herself by personal investigation that Marzoni has become infatuated with Coralie and takes a stand where she can observe them closely while they do their sensational act before a large audience.

Far above, Marzoni and Coralie are making ready for their whirl to the ground—we are given a view of their anxious faces in small scope with the crowded arena in oblique view. Baptiste stands below with her eyes fixed on the lofty platform. The effect of her unexpected presence there would be that of destroying the rider's nerve, but he is unaware that she is present. Down he comes, Coralie on his shoulders, and we see them leap into space. The bicycle swerves at a critical moment, and the riders are dashed to their death. Such is the tragic end. Baptiste, perhaps the unconscious instrument of the clown's vengance, rushes to where her husband and Coralie lie united in death and sinks down upon his body. The clown stands unmoved and satisfied. The end, however, is not justified because the story is too commonplace. Only great themes should have tragic ends.

## THEY'RE "IN!"

This week witnessed the moving of the Thanhouser Eastern forces into their new temporary studio at Main Street and Echo Avenue, New Rochelle. The Eastern forces comprise the majority of Thanhouser workers, since Los Angeles is a producing center only and very few factory people are employed there. The temporary New Rochelle buildings are fireproof, as the World has stated before, and even the inner rooms are walled in concrete. In addition to the four large stages under the all-glass roof, there are two open-air stages, which will be used in summer.

PETER LANG.

Peter Lang is the Dr. Pickwick of the Lubin Stock Co., easily recognized in the photoplays as the well fed Burgomaster Friar Tuck, or Foxy Grandpa. Mr. Lang is a Bostonian and for some years was a valuable member of the famous "Bostonians" also with many of the Liebler Co., and Frohman organizations. He is now in the prime of his life and career, and well satisfied to earn the laurels offered by the devotees of the silent drama.

# Without a License?

### Proctor Theater Licenses Revoked, But Licensed Service Continued by General Film Co.

MOTION picture theater managers throughout the country will be interested to learn that the edict of the Patents Company revoking its license to the Proctor theaters in New York, because they insisted in running Kinemacolor pictures, has been apparently disregarded.

When the Proctor theaters announced that Kinemacolor pictures would be installed, licensed pictures were being supplied them by the General Film Company. Upon the installation of Kinemacolor pictures the usual notice of cancellation was sent to the Proctor management by the Motion Picture Patents Company, and the licensed service was discontinued upon the refusal of the Proctor concern to comply with the demand of the Patents Company.

Under these circumstances there was nothing for the Proctor management to do but to put in independent service, which it did forthwith, and continued to run independent pictures for at least a week. According to the Proctor people, they were very well satisfied with the service they got from the independents and gave no thought to returning to licensed pictures, when they were solicited by the General Film Company to restore the old service. This they did upon being advised that the change would in no way affect their arrangements with the Kinemacolor. Consequently, the patrons of the Proctor houses in New York have the pleasure of viewing Kinemacolor and licensed pictures at one and the same time.

When the matter was called to the attention of the General Film Company it was admitted that licensed service had been restored to the Proctor theaters and, so far as was known at the time of inquiry, it would be continued indefinitely.

The Proctor management, upon inquiry, confirmed the facts as stated above and assured the Moving Picture World that licensed pictures and Kinemacolor were running simultaneously in all its houses.

Inquiry was also made of one of the licensed manufacturers if, under the circumstances as related, the licensed manufacturers would continue to sell pictures to the General Film Company.

"Sure thing," was the reply; "we see no reason why we should be made the goat in the face of the government litigation that is now on. Our business is making pictures."

"Then in all probability the General Film Company will continue to serve the Proctor Company regardless of the cancellation of licenses by the Patents Company?" was asked.

"In all probability the service will continue," declared the licensed manufacturer.

Inquiry at the office of the Patents Company failed to elicit even a modicum of information on the subject. In fact, it was declared that nothing was known about the matter at the offices of that company.

### THE GERMAN KAISER IN THE FILMS.

A most interesting feature, the shortest on record, but among the biggest in the size and character of the subject filmed, is offered to state right buyers by The True Feature Company, which has acquired the exclusive American rights for the film known as "The German Kaiser in the Films." These motion pictures are the only ones officially authorized by the German Emperor and were exhibited to him in private on the occasion of a recent wedding in the imperial family. The Emperor was delighted with the pictures and through an order from the imperial chancellory the public exhibition of these pictures was permitted within the limits of the German Empire. By special arrangement The True Feature Company has obtained the exclusive rights of exhibition in the United States. These unique motion pictures show more vividly than any book or printed picture the interesting personality and the busy life of the most widely advertised ruler of his time. The Kaiser is frequently seen at very close range and in many characteristic poses, sometimes amid scenes of military splendor and sometimes in the intimacy of his household with the Empress and the Crown Prince. The feature had its first representation in this country in the City Square Theater in Atlantic City, one of the largest and most successful picture houses in the East. Manager O'Keefe had advertised the film widely and showed it last Sunday to four crowded houses. He immediately booked it for a return engagement next week. These pictures make up the first series of the crowned heads of Europe in films. There is a good lobby display and convincing literature is also provided. For territory and further information address The True Feature Company, Box 219, Madison Sq. Station, New York City.

# Talking Picture Devices

### Several Concerns Claim Priority, But Edison's Kinetophone Seems to Have Created Greatest Interest.

In answer to many inquiries regarding the so-called "talking pictures" and to note the several claims of priority in that particular field, the Moving Picture World offers the following information:

**Cameraphone.**—This was the first device offered to picture theaters in America, for which it was claimed that the picture and the voice could be reproduced simultaneously. J. H. Whitman was the promoter and owner of the patents covering the synchronizing mechanism. The Cameraphone Company operated a large studio and factory at Eleventh Avenue and 43rd Street, New York, for some time, but eventually failed for lack of interest on the part of the public.

**Gaumont Chronophone.**—This device for the production of "talking pictures" was perfected by the Gaumont Company, of Paris, and was first shown at the St. Louis World's Fair. It was not until 1908 that the device was offered for sale in America, during which year Mr. Herbert Blache opened offices on East 25th Street, New York. The Chronophone was, to all appearances, successful in meeting all claims of the inventors, but it did not meet with favor here, so its promotion was discontinued for the time. We are informed that it is in successful operation in Paris and that the Gaumont Company is preparing again to urge its use in America.

**Cort-Kitsee Device.**—This is a synchronizing device invented by Dr. Kitsee, of Philadelphia, Pa., and is being promoted by Mr. John Cort, a New York theatrical man. Up to the present writing no attempt has been made to offer the Kitsee device to the public, but private demonstrations have been given that are said to have proved the practicability of the mechanism.

**Synchrophone and Cinematophone.**—A new device being promoted by the Synchrophone Motion Picture Company of New York. This device may be seen at Sherwood's picture theater on Fulton Street, New York, between Broadway and Nassau Street. Many advantages are claimed for this mechanism, but there has been no effort made to place it generally.

**Kinetophone.**—This is the Edison device now being operated in a number of the larger cities in connection with vaudeville theaters. It is being handled by the American Talking Picture Company. Whatever may be said by rivals regarding the merit of the Kinetophone and the work of Mr. Thomas A. Edison in bringing it up to its present state of perfection, it must be admitted that it has been instrumental in gaining recognition for the "talking picture." If not the first in the field, it is the first to gain any considerable recognition in America.

### DINNER TO GLENWOOD WHITE.

Glenwood White, leading man of the Universal-Gem company, was the guest of honor at a beefsteak dinner given by his associates at the Champion studio, Coytesville, N. J., on the evening of Saturday, March 15. It was a farewell tribute to Mr. White, who sailed Tuesday, March 18, for London to enter upon a vaudeville engagement of eight months duration in England and the Continent.

The Champion studio was decorated for the occasion and some sixty players and friends of Mr. White assembled to do him honor. Music was provided by the Coytesville orchestra and Pete Burns, constable of the village, was the caterer.

As master of ceremonies Billy Quirk presented Mr. White a beautiful silver mounted walking stick and a handsome gold scarf pin, tokens of good will from his friends.

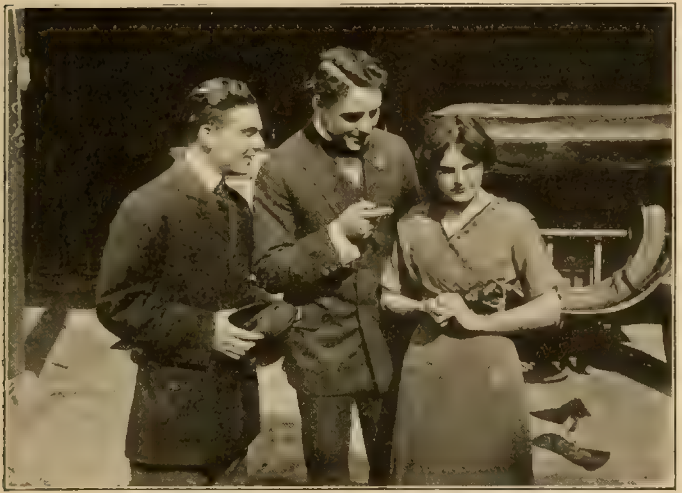
Among those present were Mr. and Mrs. Tom Evans, Mr. and Mrs. Billy Quirk, Mr. and Mrs. F. E. Farnsworth and Miss Farnsworth, Mr. and Mrs. E. M. Saunders, Mr. and Mrs. A. Leach, Mr. and Mrs. H. P. Phillips, Mr. and Mrs. Harry Counderman, Mr. and Mrs. Ackerson, Mr. and Mrs. J. L. Hoff, Mr. Arthur Kerwein, Mayor of Fort Lee; H. P. Caufield, Francis Powers, Charles Craig, Jack Burns, Joe Fitzhenry, Harry Neilson, E. A. Knight, P. Ritter, George G. Greuiler, J. E. Seittle, J. P. Roddie, Austin Walsh, E. H. Murphy, P. Griffin, Kid Hogan, Archie MacArthur, of the Moving Picture World, R. H. Lembreck, H. Kohler, Miss Grace Nelson, Miss Billie Baer, Miss Bessie Chanklin, Miss Aamold, Mrs. Robert Moore and Mrs. B. Summerville.

After the dinner, of which juicy slices of beefsteak formed the principal part of the bill, there was a brief program of entertainment consisting of pictures, music and a few sketches. Miss Mary Bair, a former member of Brady's "Way Down East" company, sang several selections and Austin Walsh gave a comedy musical sketch. Dancing followed until an early hour in the morning.

### "MATCHES" (American).

Under the odd title of "Matches," suggesting illumination or matrimony, the American Film Manufacturing Company has just made a splendid little love story amid some of the prettiest scenes in all California.

Jack Kerrigan, as a rare matrimonial catch, arrives at the rich widow's mansion in a snappy roadster, with an English chauffeur driving. He is introduced to Jessalyn Van Trump as his logical choice, but with the perverseness that ever characterizes cupid, promptly falls in love with Miss Oldrock, daughter of a wealthy widower who is pledged to remain single until his daughter marries. Now Miss Van Trump, as the chosen one for Jack, falls in love with her own chauffeur, a horrible situation truly, but wonderfully relieved by the discovery of Jack's English chauffeur that the family driver is the scion of English aristocracy—a condition most appealing to Louise Lester, who plays the mother of Miss Van Trump. Thus the chauffeur and Miss Van Trump are united and fail to tell mama until the happy event is consummated. Needless to add, mama is delighted to find that her chauffeur is an English nobleman. This makes it easy for Jack in his suit for Miss Oldrock. Oldrock, who has been paying hopeless attentions to the mother of Miss Van Trump, is thus rendered happy by having his daughter marry Jack, thereby absolving him from his promise not to marry until the daughter marries.


Scene from "Matches" (American).

From these situations arises much good-natured fun and pleasant intrigue. The entire reel is one long series of love complications. The settings used are the pick of California's most beautiful winter homes. The garden scenes are particularly beautiful and the photography is clear throughout.

### X-RAY, MICRO-KINEMATOGRAPHY.

The latest development in scientific picture taking is in the combined uses of the X-Ray machine, the microscope and the camera. By the aid of this "triple alliance" new and most wonderful possibilities present themselves which will be more immediately useful to the medical profession. Many other fields of research will gladly avail themselves of the great opening now made for elaborate detail, and it will not be long before subjects of common interest will be at the service of many educational leaders who, with such a vast amount of hitherto hidden detail at their command, will be able to largely increase their pedagogical efforts. The writer has recently seen the first of a series of pictures taken by this new combination and hopes in the next issue to be able to make his readers familiar with them.

### SEVERAL VITAGRAPH ARTISTS CLOSE.

On Saturday, March 15, Mr. Lawrence Trimble, director; Mr. Tom Powers, leading man, and Mr. James Morrison, juvenile, tendered their resignations to the Vitagraph Company. Jean, the Vitagraph dog, will probably decide to go with her master, Mr. Trimble. There is a general impression that this trio of gentlemen will be associated with Miss Florence Turner in the making of her feature productions in England this coming spring and summer.

### "THE ANGEL OF MERCY" (Gaumont).

A Red Cross nurse with all the heroism and romance attached to the profession which Florence Nightingale and Clara Barton have so well advanced, is the central figure in this drama. That the actress has personal heroism and daring as well as the professional heroism of an Angel of Mercy, as the Red Cross nurses are called, is evidenced in a dramatic scene. In this scene the Red Cross nurse, after having seen two spies overpower a courier of the French army, steal his despatches and then hurl him into the tunnel, crawls along the precarious foot-board, such as characterizes foreign railway trains, to obtain safety in another compartment from the spies who had detected her in her eavesdropping. The road-bed is none too good and the train is rocking violently. She took big hazards.

Scene from "The Angel of Mercy" (Gaumont).

Of interest is the scene where the nurse and officers of the French government race with a train to reach a station where the conspirators, after having disposed of the station-master, are about to pull a switch, which would derail the train carrying supplies to the French army.

There are the usual words of praise for the photography.

### CARNEGIE LYCEUM.

Natural color motion photographs in the Kinemacolor process of the scenes of the inauguration of President Wilson have been added to the program at Carnegie Lyceum, where "The Making of the Panama Canal" and "Actual Scenes of the Balkan War" have been viewed by large and enthusiastic audiences for some weeks. Among these scenes which are of interest to every American are the Chief Justice of the United States Supreme Court administering the oath to the President, the inaugural address, President Wilson being congratulated by ex-President Taft, the state carriage bearing President Wilson and ex-President Taft back to the White House, the great military review, and the suffragette parade of the day before.

### KINEMACOLOR NOTES.

C. S. McCullum, who has spent six years in the negineering department of the Panama Canal, has been engaged by the Kinemacolor Company as a speaker to accompany one of the road shows of "The Making of the Panama Canal" and "Actual Scenes of the Balkan War" which Kinemacolor is putting out. Mr. McCullum opened with the show now playing Boston at the Tremont Temple on Monday evening, March 17, and after spending three days with that show went to Cincinnati, to open the show, which begins a five weeks' engagement at the Olympic Theater on March 23.

* * *

Emil Ankermiller has been engaged by the Kinemacolor Company to act as business manager for the road show of "The Making of the Panama Canal" and "Actual Scenes of the Balkan War" at the Olympic Theater, Cincinnati. Mr. Ankermiller has been in the management end of the show business for many years and is one of the best known business managers and advance agents in America. He was for years with Eddie Foy and has been in control of the business affairs of other well-known stars.

# Motion Picture Exhibitors' League

## MORE CENSORSHIP MADNESS.

President George H. Wiley of the Missouri Exhibitors League, reports a serious state of affairs in Kansas on the censorship question. In the legislature of that state a bill providing for the censoring of pictures by the state superintendent of public instruction was introduced by Senator Stavely. According to Mr. Wiley, who writes under date of March 10, the bill has passed both houses of the legislature and is looked upon with favor by the governor.

It was argued in favor of the measure by the Ways and Means Committee that about 1,000 reels of pictures were run every day in Kansas and that, at the proposed rate for censorship—$2.00 per reel—a revenue of $2,000 per day would accrue to the state.

The measure was fought stubbornly by the Kansas exhibitors, but without avail. It is estimated that fully 50% of the picture theaters of the state will be put out of business if the bill becomes a law.

To show to what lengths the advocates of censorship are going the text of the Kansas bill is printed here in full:

SENATE BILL No. 367. By SENATOR STAVELY.

AN ACT

Regulating the exhibiting or using of moving pictures and stereopticon views; providing and regulating the examination and approval of moving-picture films or reels and stereopticon views, and fixing penalties for the violation of this act.

*Be it enacted by the Legislature of the State of Kansas:*

SECTION 1. That on and after July 1, 1913, it shall be unlawful for any person, firm or corporation to exhibit or use any moving-picture film or reel unless the said film, reel or view shall have been examined and approved by the State superintendent of public instruction, as hereinafter provided for.

SECTION 2. In addition to the duties now imposed upon the State superintendent of public instruction it shall be his duty to examine all moving-picture films or reels intended for exhibition in the State, and approve such as he shall find to be moral and instructive, and to withhold his approval from such as tend to debase or corrupt the morals. Upon such moving-picture films or reels examined by him and which shall be approved by him there shall be stamped or written a certificate, signed by him, showing that such picture or view has been examined and approved by him, giving the date of such approval.

SECTION 3. The said superintendent of public instruction shall keep an accurate record of all examinations made by him and date thereof, and by whom presented for examination, and noting such pictures or views as shall be approved and such as shall not have been approved, and briefly stating his reasons for withholding his approval of such as are not approved.

SECTION 4. For each examination made by said officer he shall receive the sum of two dollars for each moving-picture film or reel. No picture or view shall be examined until such fee shall have been paid to him, and one-half of such fee he shall retain for his services in making such examination and the other half of said sum shall be paid by him on the last day of each quarter to the State treasurer, and by said treasurer credited to the general revenue fund.

SECTION 5. The said State superintendent of public instruction shall have general power and authority to supervise and regulate the display of all moving-picture films or reels in all places of amusement or elsewhere within this State. Said power and authority shall include the power to inquire into and investigate, and to have displayed for his benefit, to aid him in his investigation, the moving-picture films or reels which are intended to be displayed, and said State superintendent of public instruction shall approve such moving-picture films or reels as shall be moral or proper, and disapprove such moving-picture films or reels as are sacrilegious, obscene, indecent or immoral, or such as tend to corrupt the morals.

SECTION 6. It shall be the duty of every person, firm or corporation intending to sell, rent or exhibit any moving-picture film or reel within this State, to furnish to the said State superintendent of public instruction, as he may require, a description of said moving-picture film or reel, describing the scenes and purposes of any film, reel, and to exhibit and display for his examination and approval or disapproval any such film, reel or view.

SECTION 7. Any person, firm or corporation exhibiting or permitting to be exhibited any unapproved moving-picture film or reel shall be guilty of a misdemeanor, and upon conviction shall be fined not less than twenty-five dollars nor more than one hundred dollars for the first offense and not less than one hundred dollars for each subsequent offense. Each unapproved moving-picture film or reel exhibited, and each day the same shall be exhibited, shall constitute a separate offense.

SECTION 8. All laws or parts of laws so far as they conflict herewith are hereby repealed.

SECTION 9. This act shall take effect on and after the first day of July, 1913, and its publication in the Session Laws of 1913.

MR. PRESIDENT: Your Committee on Education and Educational Institutions, to whom was referred Senate Bill No. 367, have had the same under consideration, and instruct me to report the bill back to the Senate with the recommendation that it be passed. A. B. CARNEY, Chairman.

## SECRETARY CHRISTENSON RETRACTS.

In a recent issue of the Moving Picture World there appeared a letter from Secretary Christenson of the Motion Picture Exhibitors League of America, in which he denounced the proposed Ohio censorship law in unmeasured terms and recommended its defeat. Since that writing Secretary Christenson has changed his mind, offering his reasons for the change in the following communication:

Cleveland, O., March 4, 1913.

Editor The Moving Picture World,
New York City.

Dear Sir:—I desire to comment on the Ohio State Censor Board Bill, following my previous letter in your journal.

On February 26th we had a conference of prominent exhibitors of this State at Columbus, and this matter was thoroughly discussed pro and con. The bill, as proposed, was taken up in detail and several important changes were made, especially that of charging a dollar on old reels, this being reduced to 25 cents per reel. Other changes were also made in the bill.

The motive for presenting this bill in this State was made more clear to my mind, and, after listening to the arguments of exhibitors from Cincinnati, Columbus, Toledo and other points, wherein they stated that their municipalities have been asked to hold in abeyance proposed city ordinances for local censor boards and, after taking into consideration that Ohio has recently gained the privilege of coming under "home rule" (giving all municipalities the right to enact their own laws governing their own cities), I have come to the conclusion that, if we can get a censor board that will have jurisdiction over the entire State, doing away with petty boards such as are proposed in many towns, it would be the better plan. In this way, the enactment of this Censor Board Bill will supersede the enactment of home rule and so it will be impossible for the municipalities to create any other censor boards in their home towns.

Further, inasmuch as no lawyers were able to devise means whereby the present National Censor Board could become legalized in this State, my contention was a hopeless one, and I now feel that this Censor Board Bill, as approved, is the best way out of the difficulties which beset us.

I also wish to call the attention of the other States to the fact that I am advised the U. S. Government would be unable to enact a law creating a National Censor Board that would be legal in the States outside of the District of Columbia! I am further advised that the present National Censor Board has no legal standing even in its own State, that of New York, being simply a self-constituted board of censors.

This proposed Ohio Censor Board Bill has a provision in it for a National Congress of Censors, and if this bill becomes a law in Ohio, and the other States should legalize this Ohio Censor Board in their own States, it can in this way become a legal National Censor Board, with headquarters for such a Board at such a place as may be selected. Such a Congress would minimize the expense to manufacturers and the film business in general.

So, if there are any proposed State or city Censor Boards in other States, I would advise the members of our League to try to hold such proposed measures in abeyance until we have passed an Ohio law creating this Censor Board. In this way only can we secure harmony of interests and really benefit all concerned.

The bill has been gotten up with the desire to be of benefit to the exhibitors and the entire industry and my earnest hope is that the Governor will appoint to this board substantial business men who are familiar with the film business and therefore capable of censoring films when this bill becomes a law.

Yours truly,
C. M. CHRISTENSON.
National Secretary of The Motion Picture Exhibitors League of America.

## FIGHTING CENSORSHIP IN IOWA.

F. W. Young, Secretary of the Iowa Exhibitors League, writes that the exhibitors of that state are making a good fight against a particularly vicious censorship bill in the Iowa state legislature. The measure provides for one censor who will have to examine 150 reels per week, the cost of which will fall heaviest upon the small exhibitors in the small towns.

Mr. Young says that there is a chance to kill the bill as the Iowa exhibitors have a strong organization and are able to combat most of the freak legislation that comes their way.

## LOS ANGELES EXHIBITORS WAKE UP.

The prospect of legislation hostile to the interests of motion picture exhibitors has been the means of bringing about a certain move on the part of Los Angeles exhibitors which argument and logic have heretofore been powerless to effect. In other words the motion picture exhibitors of Los Angeles have finally been driven by fear to change their view of the movement for organization which is going on among exhibitors all over the United States. For three years they had held out against it, the chief reason was that nothing had ever happened to disturb their serenity or prosperity. Conditions have been too easy for them and they have imagined that they would always have things just as they wanted them without any effort on their part.

A year ago the writer went about from theater to theater urging upon the exhibitors the necessity for getting together and found that about 75 per cent. of the men who were operating picture houses took the attitude that organization could be of no benefit to them whereas it might benefit the other exhibitors at their expense. They were not able to explain how this could be but expressed suspicions that such was the case. The argument that some movement against the theaters, such as a campaign against Sunday exhibitions, would find them unprepared was not heeded until an infantile paralysis scare came along and the motion picture theaters being unorganized, were made to bear the brunt of the rigid quarantine regulations. Then they hastily organized the Los Angeles Motion Picture Men's Association and within two weeks the quarantine was lifted.

About the time the organization was being formed the Motion Picture Exhibitors' League of California was organized at San Francisco and overtures were made to the Los Angeles exhibitors to join and co-operate. A representative came down from San Francisco and appeared before the association, but was turned down. The local exhibitors said in effect that they thought they could get along without the state organization. They have maintained this attitude up to the present time. But now hosile legislation is threatened in the legislature which is meeting in Sacramento. A bill is pending which the exhibitors consider drastic enough, but it is not a circumstance to a bill which has been drafted by the ultra conservative religious element in the state. This bill is being held back to see what kind of legislation the legislature adopts on the subject. If the legislature's bill is considered too mild the church people will at once begin the circulation of initiative petitions throughout the state embodying their drastic substitute bill. The petitions will be circulated in the churches and Sunday schools and some of the women's clubs of the state have already indicated their willingness to co-operate. If such an initiative petition should be filed the people of the state will vote upon it next October. Here is indeed one of the gravest perils threatening the motion picture industry in California, for the proponents of the drastic measure will be able to exert an influence through the churches and women's clubs which can only be overcome by the hardest kind of work.

Confronted by this situation the Los Angeles exhibitors have finally awakened. The Los Angeles Motion Picture Men's Association which only last summer scornfully rejected the friendly overtures of the State Exhibitors' League has just joined it as an organization and all of the members of the local organization have joined the state body as individuals. Aroused by their example the exhibitors of the smaller cities throughout Southern California have also joined it, until today the state organization has among its members more than 85 per cent. of the exhibitors of Southern California. The northern part of the state has been well organized for some time so the exhibitors of the state are now in a position to make a fight for fair play. At least they will be united in any action they take and therein will lie their strength.

The officers of the Los Angeles division of the state league are A. T. Pugwell, president; G. H. McLain, vice-president; O. V. Traggardh, secretary; Edward J. Tally, treasurer; E. J. Tally, R. W. Woodley, M. Stutz and G. H. Halsell, board of trustees. Secretary Traggardh has opened offices at 360 and 362 Pacific Electric building.

P. M. Powell.

## NOTES FROM PRESIDENT NEFF.

On Saturday, March 15th, W. R. Wilson, State Treasurer of Ohio, telephoned to President Neff, that a bill had been introduced by John F. Kramer, of Mansfield, Ohio, to close all picture shows on Sunday. This bill is known as House Bill No. 591. Mr. Neff arrived in Columbus 10.30 o'clock Sunday morning and immediately communicated with the legislative committee and now reports that there is no chance of House Bill No. 591 passing. It is just such bills as these that continually annoy the motion picture exhibitors and agitate the public.

A meeting of Cincinnati Local No. 2 was held in President Neff's office in the Mercantile Library Building, Cincinnati, on March 18th. Matters of importance were discussed and business was transacted. New passes have been issued to about two hundred city officials and friends of the motion picture exhibitors of Cincinnati. Each pass is issued to the individual named and extends the privilege for the holder of the pass to bring one with him. The pass is good at fifty-five picture theaters in Cincinnati; those who are fortunate enough to receive one feel very much complimented as the pass is considered of great value. In other words, a pass signed by the President and Secretary of Local No. 2 is accepted by every member of the League. Officers present at the meeting were: President, A. C. Dingelstedt; First Vice-President, G. W. Hill; Second Vice-President, Chas. Sternberger; Secretary, H. Heimerdinger; Treasurer, Otto Luedeking, and Fred A. Botts.

Mr. Jas. Steele, formerly manager of the old Calcium Light Exchange and recently manager of the General Film Company, of Cincinnati, ever since it started, has resigned. Mr. J. E. Willis, of Cleveland, arrived in Cincinnati Monday morning and placed a new man in Mr. Steele's position.

J. H. Broomhall, Ohio State secretary visited President Neff at his office Thursday.

Oklahoma Exhibitors at Convention Held in Oklahoma City, February 11 and 12, 1913.

# CHICAGO LETTER

By JAS. S. McQUADE

THE following article, contributed by Mr. Cotter, manager of the Universal Film Exchange of St. Louis, is timely and shows a careful study of present conditions in the film industry, especially in the Independent field:

"In the history of the film business, there has never been a time when the public demand for high-class subjects was so imperious and persistent as the present. Several years ago, one feature a week was welcomed by the exhibitor. Times have changed. With the fierce competition of the various manufacturing companies, there has come into the field a persistent demand for features. This demand has become so insistent, that it behooves manufacturers, who are striving for the betterment of the business, to take cognizance of this condition, and produce pictures which are up to the standard created by the advanced artistry and perfection of detail, which distinguish the productions of the best producers.

"That good features pay, has been demonstrated time and again; still the mass of exhibitors seem oblivious of the tremendous possibilities presented when a great feature is shown. In this respect, the value of appropriate music cannot be too strongly emphasized. For instance, nearly every theater devoted to the spoken drama has an adequate orchestra for the enchancement of the play. Why cannot exhibitors see the advantage of having correct and appropriate music, rehearsed with the same care and attention that is bestowed upon the melodic accompaniment of the spoken drama? The value of appropriate music can scarcely be estimated in, for instance, such photoplays as "Dante's Inferno" or "Satan," or in great plays like "As in a Looking Glass," with Marion Leonard, which, by the way, broke all records for a feature in this city last week. Of course the exhibitor will say that this will entail more expense. But will not increased patronage more than offset this condition? In other words: make the feature picture a FEATURE in every sense. It is time for exhibitors to realize that the feature, in the world of entertainment, has attained a rank rivaling in importance the great productions of the dramatic world, and they should endeavor to enhance their offerings with the same care as to detail and musical accompaniment that is bestowed upon their more ancient rival. As to the manufacturers, the sooner they realize that the day of the wild and woolly, and the insipid drama has passed, and that real, vital subjects are the demand of the hour, the sooner the film will cease to be an adjunct to cheap vaudeville, and will be regarded as sufficient in itself and command the patronage it deserves.

"Another thing: the manufacturers who are now releasing films of one-reel subjects to the various exchanges throughout the country, are doubtless equipped and furnished with the material to produce really high-class subjects, such as are in urgent demand. Why not a feature each day in their daily program, thus saving the exhibitor an inordinate amount of trouble, and anxiety, in securing his daily feature program from two or more exchanges? The insistent demand for the BEST subjects shows the healthy trend of public taste; but a high standard can only be maintained by the intelligent co-operation of both manufacturers and exhibitors."

### No Place in Pictures for Brutal Realism or Horrors.

In an editorial, in a recent issue of the Chicago News, the brutality shown now and then in moving picture enterprises is most deservedly denounced. Reference is made to the attempt by several camera men recently to register th flight of a man, who was in the act of being shot into the air by means of a huge skyrocket. Luckily the rocket exploded when it was fired, instead of at a height of 3,500 feet as was intended, from which elevation he had planned to fall by parachute. The promoters are rightly censured for such bloodthirsty realism.

Another case, which comes in for righteous condemnation, is that of the man who, a few months ago, leaped from a lofty landing of the Eiffel tower, in Paris, with an inadequate parachute. the man hesitated, fearing to take the fatal plunge, but he was urged to do so, in order that the cameras might trace his descent to death. The last camera depicted the crushing impact of the body against the ground, and the rushing in of the crowds to view the mangled remains. The poor victim was Francois Reichelt, a tailor, who had hoped to gain a fortune from his parachute.

"So much for realism," continues the editorial. "The horrors of melodrama are also calling for rebuke of restraint. Moving picture theaters today are showing a film whose plot deals with the attempt of a Mexican to attack an American girl in a cabin among the mountains. The shocking quality of this and other features—as, for instance, the scenes where the hero is left bound hand and foot, while a lighted candle burns slowly down toward the level of the gunpowder in an open canister—must leave a harmful impress on the minds of young spectators."

Most assuredly such scenes would, if the pictures were shown in any theater. But they are not being shown; for the very good reason that these scenes were confiscated by the authorities in Mexico, and the participants arrested. It is also certain that no censor board in America, worthy the name, would pass such a film were it offered for inspection.

"The moving picture people have a good field and are most unwise to abuse their privileges," the editorial concludes. Quite so; and the wonder is that anyone calling himself a producer could so blind himself to what is required of the moving picture today as to produce such scenes. The moving picture has no place for brutal realism or revolting horrors.

### Pathe's Weekly Receives Black Eye.

Bitter complaints have been received over the failure of Pathe's Weekly No. 11 (released Monday, March 10) to show the inauguration of President Wilson. The one sheet poster gotten out for No. 11 had the following announcement: "Washington, D. C., Woodrow Wilson is inaugurated president of the U. S." In some of the posters this line was crossed out before being delivered to the exhibitors; in others it appeared as originally printed, and these being posted in the lobbies of theaters led to the disappointment of many patrons and to the discomfiture of many managers. Some of the latter were ashamed to meet their disgruntled Monday nighters and hid themselves in their box offices.

Now there was a reason for this disappointment. Pathe issued a 600 feet special of the inauguration. This was called a "supplement" and it was released on Saturday, March 8. Supplements always *follow* the main edition; they don't precede it. Ten dollars extra was asked for the "supplement" by all General Film Company branches in Chicago, except one. Many exhibitors say they knew nothing about the supplement and told their patrons that the Pathe Weekly would have a section devoted to the inauguration. They had learned to believe in the Pathe style of advertising, "Book it every week. No matter what happens, if it's interesting, it's in Pathe's Weekly." Now things are changed and a big weekly feature, eagerly looked forward to by hundreds of thousands of people, has received a black eye. And for what?

* * *

### Chicago Film Brevities.

L. C. Mann, formerly lecturer with "Dante's Inferno," on the road, has been appointed advance man for the Lea-Bel Feature Film Co. Mr. Mann will lecture on the film, "Satan," when it is exhibited in southern Illinois.

* * *

The Anderson-Watkins Film Co., room 508, 184 W. Washington street, is the sole owner and distributer of "A Day at Tuskegee." This feature film shows the various activities of Booker T. Washington's great industrial institute. This fine educational exhibit is especially designed for entertainments in churches, colleges and schools, and those seeking further information are referred to the firm's advertisement on another page, in this issue. A special exhibition of "A Day at Tuskegee" will be given at Orchestra Hall, Tuesday evening, April 1st, when the growth of the famous institution, from a small shack in 1881 to the massive structures now erected, will be shown, together with the varied industries carried on. The pictures show the students engaged in workshops and class-rooms, with views of the institute regiment and band. Those especially invited for the occasion are: Dr. Booker T. Washington, Miss Ella Flagg Young, superintendent of Chicago schools; Dr. Harry Pratt Judson, president of the Chicago University; George Cole, well known publicist; Julius Rosenwald, president Sears, Roebuck & Co.; Miss Grace Abbott, director of the Immigrants Protective League; Judge John E. Owens, Mayor Carter Harrison, and other prominent Chicagoans who have visited Tuskeegee Institute.

* * *

The Allardt Feature Films, Inc., is the title of a new feature film exchange recently established in Chicago, with offices at 810 Straus Building, this city. Menlo E. Moore is president of the firm. Sidney Smith, vice-president, and H. J. Allardt, of the well known Allardt Vaudeville Circuit, is treasurer. D. W. McKinney, well known in film circles, in Chicago and New York, is general manager. This firm has a number of exclusive features to offer the trade. Among these is the Paris Eclair Company's great feature production of Sherlock Holmes stories, in a series of eight subects, produced at a cost of $20,000 under the personal supervision of the author, Sir Conan Doyle. For further particulars concerning the Sherlock Holmes series, readers are referred to the firm's advertisement on another page, in this issue.

# Doings at Los Angeles

### Kinemacolor Players Snow-Bound—Chinese Pictures by Essanay—New Selig Director—Nuggets of News.

AFTER having been snowbound in the mountains for two weeks, David Miles, producing manager of the Kinemacolor company, and twenty of the members of his company have returned to the studio in Los Angeles. The experience, though filled with hardships, also had its bright side, for Miles brought back with him several thousand feet of negative which he says contains some of the most beautiful pictures he has ever made.

The company went to Squirrel Inn in the San Bernardino mountains, about 75 miles from this city, on Friday expecting to return the following Monday. The second day after their arrival in the camp, at the top of the range, snow began to fall. Before night it was several inches deep and all night long it fell fast. During the day the company had been using a group of Indian tepees. They were left standing for use the following day but when morning came only the tops of the long poles were visible above the snow. The members of the company had been distributed about in small log houses and it was necessary for them to shovel their way out next morning. The snow was too soft to work on and, besides, it kept piling up all day long so a day was wasted. For several days it was impossible for them to leave the little clearing in which the group of cabins is located, but they were able to make a number of scenes. Fortunately more film had been taken along than Mr. Miles had expected to need but it was all used. When it was finally exhausted the members of the company set out early one morning for an eight mile tramp through snow, breast high. It took them nearly all of the day to arrive at a point below snow line where the traveling was easier. Their luggage was left behind them to be brought back later when the trails have been cleared. On their return to Los Angeles the members of the company presented Mr. Miles with a green bronze loving cup lined with silver inside. On one side of the exterior is a picture of a squirrel inlaid in silver and on the other side is an inlaid silver shield bearing the inscription "To David Miles, in Appreciation of His Great Patience During a Snowbound Week On the Mountain Tops of California."

Frank E. ("Spec") Woods, one of the directors, and five other former members of the Kinemacolor organization are at liberty, due to the fact that one of the four companies operating at this studio was closed this week. No reason for the event is offered at the Kinemacolor offices, but current gossip has it that the Los Angeles plant has been too productive for several months with the result that reels have been piling up faster than they could be released.

Secretary Ogle of the Kinemacolor Company of America, is here from New York on business. Director Miles is now at work on the "Nathan Hale" picture concerning which something was said in this column recently.

The wide and favorable notice which was attracted throughout the country by the recent Kinemacolor release "As the Candle Burns" has naturally been very gratifying to Mr. Miles and his employees for the picture was made at this studio and before it was sent East it was considered one of the best pictures the studio has turned out. The unanimous praise which the critics have given it has confirmed the local view. The scenario was written by W. E. Wing of this city, corresponding secretary of The Photoplayers.

### Mackley In Essanay Chinese Pictures.

Let the thousands of admirers of that well known Essanay screen character "The Sheriff" try if they can to picture their favorite, Arthur Mackley, in the role of a Chinese pirate. It doesn't sound possible but it is nevertheless true for Mackley is to uptilt his eyebrows and don a cue and a scowl next week by way of preparation for a series of Chinese pictures.

The reason for this is that the famous Chinese pirate junk "Ning Po" recently purchased by the Essanay company in China, has reached these shores. It is now anchored in Santa Monica Bay off the city of Venice ready for the use of Mackley and his company. The ancient "Ning Po" is one of the oldest and most picturesque craft in the world. Built about 1700, it has had a varied career. For many years it was used by pirates who captured it from its legitimate owners. Much of its alleged history is traditional for the reason that it is difficult to verify details of Chinese history of more than a century ago. It is still in a good state of preservation and thoroughly seaworthy, the latter statement being proved by the fact that it was brought over under its own sails. The crew who manned it are little less interesting than the vessel, for it is related that the Chinese captain who was hired by the Essanay company to bring the boat over had them all released from a Chinese penitentiary by paying a bounty and thereupon the Chinese body corresponding to the city council of the city where they were imprisoned, presented the captain with an engrossed testimonial thanking him and praising him for his great patriotism in relieving the country of the presence of his crew.

As soon as he finishes the Chinese pictures Mackley is to take a long vacation. The Essanay company has granted him a leave of absence which he will use to take a trip back to his native town in Scotland to renew acquaintances which were interrupted nearly a quarter of a century ago. The company wanted him to take a camera and a company along with him, but he protested that that would not be a vacation and so he will go alone.

### Martin Succeeds McRae at Selig Plant.

E. A. Martin, a new director for the Chicago studio of the Selig company, has come to Los Angeles to take the directorship left vacant when Director McRae went to the Universal recently. Fred Huntley, formerly a director at the Edendale studio, who afterward went back into the pictures as a lead, is again behind the camera. The other two Selig directors are Colin Campbell and Len D. Parker. At the present time all four of the directors are engaged in one reel subjects. Kathlyn Williams, leading woman of the Selig company, is no more. She succumbed this week to matrimony taking the name of Mrs. Robert Allen. Mr. Allen is an actor with one of the local theatrical stock companies.

### News Notes.

Producing Manager Wilbert Melville of the No. 1 Lubin company now operating in this city has added several permanent members to his company and is planning a number of pictures calling for large casts. This week he made a Mexican picture which called for a troop of 60 Mexican cavalrymen. After having the costumes made up, purchasing the equipments, hiring the horses and 60 Mexicans who were recruited in Sonoratown, the Mexican quarter of Los Angeles he found it was necessary to put in a whole day drilling his "awkward squad" before they were fit to use. That he was able to turn them out for accurate work in the picture next day was due to the military training he had before he entered the motion picture game.

* * *

Mack Sennet, Fred Mace and the rest of the members of the Keystone company are engaged in putting on a new line of pictures—that is, Sennet says he is producing "comic melodramas" which is an entirely new form of art. It sounds like it. There were elements of comedy and tragedy combined in a scene which Sennet pulled off during a recent picture. It was a difficult scene. It was full of hard work, all of which was done by the star, the same being Sennet. He threw his whole soul into it. It was a long scene. After it was over Sennet was perspiring and puffing. He observed that it would no doubt be a scream on the screen. Then they broke the news to him. The camera had not been going.

* * *

Dot Farley, one of the character women of the Keystone company, resigned this week to join the St. Louis Motion Picture traveling company at Albuquerque, N. M. She has a contract with the "Shamrock" people but in all probability will return to Los Angeles before long, for it is reported that the St. Louis company are headed this way and if they like the country may locate here permanently.

* * *

The first release of the new "Efsco" company was brought to Los Angeles this week by H. O. Martin, president of the Exhibitors' Film Service Company, and exhibited before the Municipal Board of Censors. The board passed it without a criticism. The picture which is in two reels is called "Opportunity." The story tells of an ambitious man holding high political office whose plans run counter to those of his son. The boy has started at the bottom of the ladder and worked up to the second vice presidency of a huge oil corporation and a time comes when his connection with the corporation stands in the way of his father's further political advancement. By means of the "fade away" device the son is shown telling his father of the struggle by which he has fought his way to the top. Incidentally his story gives an illuminating and informative view of the magnitude of one of the big corporations. Scenes in the oil fields were photographed at Taft in this state. The photography was done by Harry Revier of Los Angeles. The story has interest throughout and is well and effectively told.

P. M. POWELL.

# OBSERVATIONS

### BY OUR MAN ABOUT TOWN

THE inauguration of President Wilson at Washington last week brought about visits to this city by many residents of Western cities who are interested in the moving picture business, some as makers and others as exhibitors. "We couldn't leave the East without dropping in upon our New York friends. Purely a social matter," was the substance of the answers given to queries as to whether or not their presence was an indication of important doings in the picture field. Those who talked "shop" confined their attention to the censorship question and what one of the most prominent visitors said concerning it is worthy of space here.

* * *

The speaker was one of the pioneers of the motion picture business in the West and he knows it from A to Z. He favors censorship, but not in a compulsory sense. His objection is due to a firm belief that official censorship is not practicable. He said: "I agree with the many people who claim that censorship of films by law would be unconstitutional, but I am not disposed to waste time discussing that point just now. The question to which I have directed my attention is whether it would be possible to abide by the law. The more I have heard it discussed the more convinced I become that censorship by law would put such a handicap upon the manufacturers as to ultimately ruin the business of the exhibitors, which quite naturally would mean ultimate great loss to both manufacturers and film exchanges. If there is to be official censorship and the constitutionality is to be waived there is but one form in which it can be practicable. It must be national. By that I mean there must be arrangement by which the Board of Censorship of one State will recognize the certificates of approval issued by the board of another State. At first glance this statement may appear to some as being an appeal for the manufacturers. Any man of common sense who knows anything about the manner in which films must be censored will see at once what I am trying to convey. To have films censored sample copies must be supplied the censoring authorities for inspection sufficiently in advance to allow for transportation, inspection, official reports, changes where they are ordered and the preparation of prints for the market. This precedure must be followed if the laws are to require that all films must be censored and approved before being exhibited to the public. Now, then, how many prints a week will the manufacturer be able to supply for this purpose? Take a case where a concern is putting on the market four new subjects a week. Four prints cannot be sent out on a circuit of inspection to travel from State to State. They would not get back to the producer until months after they had started on the trip. The answer is, let samples be sent to each board. There's the rub. How many States will insist upon individual censorship? Ten. Well, then, the manufacturer would have to send out each week forty prints. For the purpose of argument say each print is worth, on the average, $100. That means the four-print concern would be obliged to send out $4,000 worth of films for inspection with a beautiful chance of hardly one print being suitable for public exhibition. With these figures as a basis, let some of the censorship champions figure the sample cost to the concerns that produce five and six subjects each week, not counting the special releases that are issued. And suppose, as some of the fanatics would have it, every film should be passed upon by a board in every State. What concern in this or any other country could afford to produce the number of films that would be required for that purpose? To remain in the business would mean a curtailment of productions to save enormous outlay dependent upon the whims of inspectors who might be as much qualified for the duties as a hod-carrier is to make a watch. Curtailment of productions would be a decisive step towards driving patrons of the theaters away, or at least reduce the box office receipts to a point that would jeopardize the millions of dollars that have been invested in the business. The manufacturers and exhibitors court censorship. All they object to is unfair methods. If it is to be done, let it be upon a basis of reason. Where reason is lacking there can be no justice, and where there is no justice a law that ignores it will fall of its own oppressive weight. I'm not from Missouri, but they will have to 'show' me before I will agree to throw my money to the winds to pacify a bunch of cranks who thus far have not shown a disposition to concede anything and are continually demanding everything without regard to the impracticability and the oppressive side of their views."

* * *

To show how little some people really know about the censorship of films, although they have apparently given it thought and it has been widely discussed in the public press for months, attention is called to remarks made by a gentleman who occupied a seat in the Wonderland Theater on Broadway a few nights ago. A film telling a love story was being shown on the screen. The final scene showed the bride and bridegroom about to depart from the home of the former for the honeymoon trip. The bride was still attired in the garments she wore when the marriage took place. "There," exclaimed the party to whom I have referred, "that shows the kind of censorship the picture films are being given now. It is high time something was done to wipe out such nonsense." What manufacturer would care to risk his capital to the judgment of a board of censors made up of material of that kind? The writer has frequently charged many of the censorship champions with being inconsistent in their views and policies and felt quite gratified when he heard the expression quoted coming from one whose own words denoted that he was one of the champions. The poor bride of that story! Were she in reality, how sad she would have felt on her wedding day to find herself classed with the bride who went on her honeymoon in Salome attire!

* * *

For the benefit of the radicals supporting measures to guard the patrons of motion picture theaters and in so doing would, if possible, make neglect of them by the managers a penal offense, opportunity is taken to announce that Mr. Marcus Loew has established a Pinkerton supervision for his houses. The step is a voluntary one. Detectives are assigned to see that ushers and all other employees give careful attention to the comfort and protection of patrons and to keep a sharp lookout for suspicious characters. Incidentally the detectives are to see that there is not collusion between the box offices and the ticket takers. It is said other managers are contemplating the establishment of a similar system. Of course a system of espionage has almost invariably been in operation at all places of amusement so far as it related to the box offices and doors, but the one established by Mr. Loew is far more reaching. It is said that some employees in time learned the identity of those placed to watch them and the results gradually reversed themselves. To guard against this each watcher is watched by another man unknown to him. A well-known theatrical man in commenting upon the system said, "Of course some employees get nettled when systems of that character are put in vogue, but they should not. It is purely a matter of business. Every manager has a right to protect himself at all stages of the game, whether against the public, the authorities, his employees, or crooks. It does not bear wholly upon the financial end of the business. It is done to retain the patronage of the house by protecting and pleasing the patrons, and to do this properly discipline must be maintained. It is no secret that before a manager of a house, or one of his secret employees whose identity has become known, can place his foot on the threshold of his theater his coming is flashed from the front of the house to every other part where a man is supposed to be on duty. This has become known to a number of managers and it has naturally aroused their suspicions on the old theory that where there is smoke there must be some fire."

* * *

At one of the theaters recently a film producer said, "A year or two ago when a manufacturer remarked that the time would come when it would be the 'survival of the fittest' among the producers it was looked upon by some of the smaller of the manufacturers as a veiled threat of extinction. Current events dispel that notion. New investors are jumping into the business almost every week and each week from 125 to 130 new subjects are being placed upon the market. Where will it end and how can the 'fittest' help surviving are now the prevailing topics."

---

A London cinema has hit on a novel advertising scheme. A very literary and distinguished looking man enters a 'bus on one of the metropolitan routes. In a few minutes he discovers he is on the wrong vehicle and immediately rushes away, leaving his letter case behind. The interested passengers make for the case, thinking it may contain some great literary or dramatic masterpiece, when out drops a number of handbills worded, "See the pictures at the R—— Kinema and you would not be had so easy as this.

J. B. SUTCLIFFE.

# Music for the Picture

BY CLARENCE E. SINN

F. EDGAR RAY, Musical director Grand Theater, Newark, Ohio, writes: "I am sending you the program with which I accompanied the two-reel Vitagraph, "The Chains of an Oath." Used your cues for the "Cowboy Millionaire" with success. Give us some more."

**"The Chains of An Oath" (Vitagraph).**

**Part One.**

1. "Joyous Farmer" (Schuman). Repeat once, then segue.
2. "Chants du Voyageur" (Paderewski) until Donia enters house.
3. "Sicilian Chimes" (Kerry Mills) until title: "First English Lesson."
4. "Pearls" (Novelette by Niel Moret) until Donia reads letter.
5. "Farewell to the Piano" (Beethoven) until end of reel.

**Part Two.**

1. Agitato p. until Svan enters apartment with Donia.
2. "A Summer's Dream" (By P. Hans Flath) until title: "Svan Decides to Follow."
3. Short light Hurry until title: "The Land of Bondage."
4. "Sans La Feuille (F. Thome) until Gregory appears with knife.
5. Agitato pp. and ff., following action until Gregory turns to leave apartment first time.
6. "Sans La Feuille" until end of reel.

If entre d' acte is desired, "Romanze" by Schuman will hold the "color" until part two is projected."

A dignified program which follows the motive of the picture very well. Our constituents will be glad to hear from you again Mr. Ray.

* * *

From the Broadway Theater, Salt Lake City, Utah: "This is the first time I have taken the liberty of communicating with the music section though I have contributed many other articles and suggestions to various departments of the Moving Picture World. We are using first run pictures and of course all your accompanying music and suggestions for the various pictures come too late to be of much assistance to us, though from the program you selected for Reincarnation of Karma, I picked many numbers which we will be able to use in future pictures of this nature.

In making up a recent order list of orchestra music I found the catalog's particularly short of Oriental and Eastern music; at least they were hard to select from the titles. Also the Mexican music we have on hand is well worn since the long run of these pictures we have had. I think it would be of great value and assistance to exhibitors and orchestra leaders if you would from time to time publish lists of various classes of music, giving when possible the composers' and publishers' names. In our new house we will use an orchestra of ten pieces. Yours, Dean R. Daynes."

I can appreciate Mr. Daynes' difficulty in selecting music with nothing to guide him but the titles in the publisher's catalog. The music suggested in this department is usually accompanied by the name of the composer and frequently the name of the publisher is also given, but it would not be expedient to publish lists from their catalogs here. Such advertising would be too valuable to the publishers to give them free gratis. When these gentlemen awaken to the fact that over 16,000 moving picture theaters in this country alone are constantly on the lookout for appropriate music, and that the Moving Picture World is read in every one of them, they will arrange assorted lists of their music and publish them in the advertising pages of this paper. They might be surprised to learn that moving picture musicians desire something else than "rags" and popular songs. In the meantime the suggestions for musical accompaniments will give the composers' names and occasionally, the publishers; but I am sorry to say, no catalogs or lists.

* * *

From C. H. Snow, Middletown, Del.: "It is doubtlessly seldom that you hear from this part of the country. I want to congratulate you on the excellent work you are doing in the music suggestions in your department, especially your 'tips on improvising.' Am working in the opera house here running the cream of licensed pictures and two 2- or 3-reel features per week. Speaking of the art of picture playing in general, it would benefit all photo-pianists to keep in close touch with each other and exchange views and compare their ideas as to the conception of music for the picture." (That is what this department is for.—Ed.)

"Only recently a friend sent me a good suggestion and since that time I gave a few pointers to another friend because one had done me a good turn and I passed it along."

Our correspondent has the right idea, but if he will watch the Moving Picture World closely he will find many friends busily engaged in "passing along" their ideas and suggestions. Not so many as I should like to see, perhaps, but compared to the apathy of a few years ago, it is encouraging to observe the number of thoughtful musicians who are willing to share their experiences; in proof of this, witness the growing number of "musical suggestions" sent in from various parts of the country and given this page. They are "passing it along." Some time ago a correspondent sent us a set of rules for the guidance of picture players. One of his maxims was: "go and hear other pianists play the pictures." This is broadening. It gets you out of the rut and stimulates your ideas. Studying the other fellow's "dope-sheet" is of great help too. In both cases you are bound to criticise or approve; if the latter, you may get some new ideas. If you criticise you will naturally try to think how his work might be improved—if it is wrong, where and why it is wrong, and what will make it right. We develop by sharing our ideas and comparing our efforts.

* * *

H. R. Seeman, La Fayette Theater, Saint Louis, Mo., says: "In the issue of the Moving Picture World, March 1st, I notice a letter from Albany, Oregon, in reference to effects and music for the picture. I can't agree with the brother from Oregon. If I get him right he thinks a drummer with a first class air-cabinet in the orchestra with the pianist can make the pictures more realistic, and (if I understand him right), is of the opinion that such a combination can accomplish more. Quoting his words, "You have got to show me."

I grant that the effects are quite essential for making the picture realistic, but I must say that effects and music are two different things, and when a drummer of an orchestra attempts to make all the effects for the picture with his $1800 air cabinet he then and there becomes an effect man, and that orchestra is sadly in need of a drummer that can make effects—I mean effects that are characteristic to the music his leader is playing—and let the effect man take his place behind the screen where he belongs. My idea of a drummer and his traps is to make effects incidental to the music the orchestra is playing. For instance, I am playing this week for the Pathe special release, "Mother"—a western drama, and there is one scene where there is galloping of horses and Indian fights. I am playing a good number for this scene entitled "Cowboy Capers" in the drum part of which there is lots of work for cymbals, tom-tom, etc. Is it right for the drummer to sacrifice these effects that are characteristic to the music in order to catch shots, horses hoofs, etc.? In other words, the effect drummer must play his effects according to his picture whereas the orchestra drummer who makes his effects characteristic to the music is helping his leader carry out his contract to play music suited to the picture. I must say again that the drummer who attempts to do both not only sacrifices his work as a drummer, but is also doing an injustice to the music. Both good effects and good music are essential, but cannot be worked together in the orchestra pit. The drummer using bells, chimes, xylophone, tympani, etc., is doing more to help the cause of "better music for the picture" than the drummer with his $1800 air cabinet. Yours very truly, H. R. Seeman."

These gentlemen are evidently looking at the proposition from different angles. Without taking sides one way or the other at present, I wish to point out that the majority of picture houses employ but one effect man, viz.: the drummer in the orchestra pit. With the larger houses using an orchestra it is often differently arranged, but in the smaller places employing but two or three musicians (usually two—piano and drums), the sound effects incidental to the picture are the most important part of the drummer's work.

Mr. Seeman kindly encloses his musical program for two pictures:

**"MOTHER" (Pathe).**

**Part One.**

1. Waltz "Blush of the Rose" until title: "Their Boy;" then:
2. Intermezzo "Starland" until he writes home; then:
3. Song "Mother" (from play of that name) until title "Bob Gambles, etc."
4. Same intermezzo ("Starland") softening for fireside scene, continuing until mother gets letter. Then waltz (No. 1) until scene out west.
5. March "Local Pride" (fast) until title: "Bob's Mother Prepares, etc."
6. Waltz "Asphodel" (Hildreth) until end of reel.

**Part Two.**

1. At title :"Bob Sells the Stolen Horses" Bright characteristic march "Cowboy Capers" (new—by Allen), until title: "Believing Her Son the Sheriff."
2. Waltz "Asphodel" until sheriff sends for Bob.
3. Serenade "Blushing Rose" until title: "Bob's Mother Leaves."
4. Tosti's "Goodbye" until title: "Their Dreams—and the Reality."
5. "Mother" song till end.

**"A Chance Deception" (Biograph).**

1. 16 bars Spanish dance (Bolero) then:
2. "Il Bacio" (The "Kiss Waltz") until title "Am I Too Old?"
3. "In the Shadows" (Finck) play second part quasi mysterioso at title "His Suspicions Confirmed." Continue until husband enters house; then:
4. "The Romance of a Rose" (new) 2d movement agitato until title: "Asphadia," then take up "Romance of a Rose" at introduction, play through—then:
5. "Titl's Serenade" (or any serenade) until finish.

## PEACEFUL DAYS WITH HITE.

Dr. W. R. Shallenberger, associated with C. J. Hite in the Thanhouser Film Corporation, has his opinion of a busy film producer. Recently Mr. Hite wrote the doctor to come to New Rochelle and spend a couple of peaceful days with him. The doctor came on. He arrived at the Thanhouser offices the afternoon of the third.

"Gee! doctor," said Mr. Hite, "I've decided to do the inauguration. I leave in ten minutes for Washington. Won't you come along?

The morning of the fourth was spent in "peaceful" scurrying about the Capital City for locations. In the afternoon the inauguration was filmed. All the doctor had to do was to race through police lines and help lug cameras.

After an arduous day he thought of finding a resting place for the night.

"Nixie!" said Hite. "It's back to the factory for us with these negatives. The factory's only in New York, and a train leaves in sixteen and a quarter minutes!"

At 5:30 the next morning they taxied to the factory, after vain attempts to find sleep on the train via comfortless seats.

"Maybe we'll find a place to sleep after you've delivered this stuff," ventured the doctor as they entered the factory.

"Yes," replied Hite; "yes—after we've a print made and had it run. I'd hate awfully to let this go out without seeing it."

The negative was developed, a first print made and projected.

"Fine!" ejaculated Mr. Hite. "Great stuff! And it *must* make the flyer for the West. I'd better stick around and see that the shipping clerk makes connections."

It was then nearing noon.

"Come on," the doctor was saying. "Come on; we must get *some* sleep. That was a strenuous day yesterday."

"I know," consoled Hite. "Suppose—why, suppose the shipping clerk misses that flyer. We'd better stick around the shipping room."

At that moment the 'phone bell rang. The call was for Mr. Hite, and after answering it he turned to Dr. Shallenberger and said:

"There's a theater in the Bronx that wants to break records in showing the inauguration picture. It's the Ideal, on Westchester Avenue. I've promised to bring 'em a copy as soon as the prints for the West are out."

A couple of hours later the Western prints were off, and Mr. Hite and the doctor in an automobile speeding to the Bronx. The print was handed to the waiting theater man, and the auto went on north to New Rochelle. It flashed by Mr. Hite's home.

"Goodness gracious!" said the doctor; "aren't you going home? Aren't you *at all* tired?"

"No," came the reply. "One hasn't a right to feel tired in this business. But I'll drop *you* at the house and let you get some sleep. I've a two days' accumulation of mail to sift through at the office."

And at 11:30 that night C. J. Hite, closing his desk for the day, had the audacity to exclaim: "Nothing to do till tomorrow!"

## JACKSONVILLE ITEMS.

### Southern Players Talk of Starting a Club. Auto Races Planned. Hotaling Has Some Zulus.

The photoplayers who have been wintering in the South are considering the formation of a club along the lines of the Screen Club. They have a location offered them and they plan to get the club under way this season that all may be in readiness for next year. With four Kalem companies, two sections of the Lubin company, the Gauntier players and others, most of whom will return to "Jax" early next fall, there is the nucleus for a club of size. It is planned to admit the ladies to associate membership and the privileges of the club rooms, though they will not be accorded the vote unless this should become necessary to save the windows.

Walter H. Stull and George E. Reehm, of the Lubin comedy section, have invested in automobiles and every night, down in front of Montgomery's Grand Theater, they hang around and brag of the merits of their respective machines. It is planned to hold a race down on the beach some Sunday when the two comedians can hustle their cars along and settle the question of speed.

Arthur D. Hotaling, the veteran director, has planned half a dozen Zulu comedies and the Liberty Bell trade mark will shortly swing over a series of novel productions. Some negro players have been imported from New York and eight or ten productions will be made in the next three or four weeks. Many of them will offer really novel features.

George O. Nicholls, the director of the dramatic section of the Lubin forces, recently took over the Hotaling company, while the latter director took a run up to New York, and with the combined companies produced a couple of Arabian stories with unusually fine actual settings.

## MORE CHURCHES SHOW "BETHLEHEM."

Last Christmas many American churches put on "Star of Bethlehem" exhibitions with good success. Encouraged at that time by good reports received, C. J. Hite boomed it again for Easter church exhibition. Numerous clergymen who learned of the church use of the biblical film at Christmastide, became interested, and fresh requests came in for bookings on the picture. The renewal of interest has resulted in many additional letters to Mr. Hite from churchmen in praise of "Star of Bethlehem." A New York lecturer of biblical films, Mr. Valentine Hart, wrote the Thanhouser head that he alone showed the picture in churches at Fort Hamilton, Great Neck, Bath Beach, and Pleasantville, N. Y., and at Sunday religious concerts at the following theaters, to audiences of the following size: Bayridge Theater, Bayridge, N. Y., 1600; Montauk Theater, Brooklyn, N. Y., 3000; City Theater, West Hoboken, N. J., 3500; Lyceum Theater, Stamford, Conn., 4000; Orchard Theater, Brooklyn, N. Y., 1000; Hippodrome Theater, Asbury Park, N. J., 2100; Bijou Theater, Stapleton, N. Y., 2000.

## AMERICAN HOLDS ANNUAL FROLIC.

Players of the American Film Manufacturing Company at Santa Barbara held their annual dinner and dance at the beautiful Hotel Arlington recently. About fifty attended the big dinner and after "the eats" the players amused themselves until early morning by dancing.

## S. S. HUTCHINSON MAKES INDUSTRIAL.

S. S. Hutchinson, president of the American Film Manufacturing Company, left for Honolulu last week, after completing a splendid reel on the chicken industry in California. Mr. Hutchinson began the picture on a chicken ranch near San Francisco and traveled to Pasadena to get certain other scenes that will make it a remarkably strong industrial. The camera work was done by R. D. Armstrong.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## Lost To Us.

WE are afraid that Melvin G. Winstock is lost to this department. There was a time when he used to send in nice advertising schemes. Now he only writes when he has made a speech somewhere. Last letter announces three speeches, but does not say anything about advertising his houses. We mourn his loss.

## No Vaudeville In His.

Here is a paragraph that F. R. Weber, of the Star Theater, Chambersburg, Pa., sends in. Mr. Weber, who used to have a string of restaurants on Market Street, Philadelphia, says he can fight "like an Indian" when it is necessary, but since he runs the right sort of show he doesn't have to. Here is what Mr. Weber says:

> Every now and then some exhibitor rises up and exclaims that he is compelled to play vaudeville because his competitor does it. Here are the facts that dispute the fallacy. The Star Theater, Chambersburg, Pa., played vaudeville for over two years because its competitors did. Two of them played four acts and three and four reels of pictures for five and ten cents. Nearly a year ago the Star cut out vaudeville and put on three dated reels and one commercial and is now doing more business than it ever did—with all the vaudeville expense left out. One of the houses that ran four acts is out of business and the other opposition plays three acts and runs three reels of pictures for five and ten cents. The Star seats 750.

All over the country the real managers are cutting out vaudeville and putting part of the vaudeville salaries into better film service. The people who appreciate good pictures do not want the sort of vaudeville the picture manager can afford. When they want vaudeville they want the dollar and a half sort.

## Believes in Readers.

Mr. Weber believes in reading notices and keeps things moving in the shape of a daily paragraph that booms the theater by starting off with something wholly foreign and working around to the show. Now and then he tries something else, one of the recent novelties being a column advertisement, the upper half of which is a "fist" pointing down a succession of capital B's in this effect:

B
B
B
B
B
B

A "B" line to the Star Theater.
"B" wise. "B" there.

An eight-inch string of single letters in the middle of a white column will attract attention in any paper. We are sorry we cannot afford space for some of the reading notices.

## All Details.

The Alhambra Theater, Seattle, sends in a whole column advertisement, single column width, that starts off like this:

I F
YOU ARE
NOT A
REGULAR
PATRON
OF
MOTION
PICTURES
IN
PHOTO-
PLAY
THEATERS

YOU HAVE
YET TO
FORM
ACQUAINT-
ANCE
WITH
THIS
FASCINAT-
ING
AMUSE-
MENT

We would like to have you see the new program opening today at the

ALHAMBRA

There follows a detailed explanation under the heads of Quality, Quantity, Projection, Performance, Safety, Service and Prices. Under the head of quantity comes this very understandable explanation of first run:

> Our program always consists of a pleasing musical act and four first-run reels of photoplay. By "first-run" we mean films never before seen anywhere. The term corresponds to "first time on any stage" in the dramatic world. You are always a "first-nighter" at The ALHAMBRA.

Under the various heads the details are pretty completely covered and this is done in such a way as to appeal to those not photoplay fans. It is easy to coax the photoplay enthusiast into the house. The great point is to win over the man who never thought seriously of the possibilities of the picture performances. This makes its strongest bid in the line "The show is always 'just starting' whenever you arrive."

## Lacks the Punch.

H. S. Stansel, of Agricultural College, Miss., which is the name of the postal station as well as the institution, writes:

> Having read so many valuable criticisms offered to others I am sure you will be able to help me in my efforts.
>
> I am in a small college town, running five reels, including a feature each Saturday. These I advertise heavily with circulars, but do not seem to get the desired "punch" into the matter. There is no other medium available except the screen which I use some. My friends tell me the show is excellent and attendance is fair, but I believe if I could put "a spark o' nature's fire," or some other kind of fire into my advertising I would do a great deal better.
>
> The blood and thunder does not appeal to me, but do you think I am too sober in my treatment. My patrons all claim intelligence above the average, and I am wondering if they are too smart to come to a picture show regularly. They all come occasionally.
>
> I run forty-day stuff which is in excellent condition. Have not had a stop on a picture in quite a while; projection is better than in the neighboring towns, through a Power's 6A, and I can not see why I can't get people to "get the habit."

## Perhaps a Reason.

Mr. Stansel seems to have found the reason in part. He does not get the punch into his stuff. He doesn't give to the announcements the turn that makes you feel that you will be unkind to yourself if you do not see the offerings announced. Perhaps, in part, location has something to do with it, for we note that "Mr. Rives' bus will leave Gill's drug store at 7:40 for the college, returning after the show." A charge of twenty-five cents is made for the round trip. Paying a quarter to ride to a five and ten cent show doesn't seem to be a well proportioned fare and if Mr. Stansel wants to draw from those in the vicinity of Gill's drug store he might make a deal with Mr. Rives to sell a flat ticket covering admission to the theater and the ride.

It is not easy to build a clientele for one night a week, but it should be easy in a college town to get the students and the college widows. But to do this there must be real "yank" to the stuff. It reads rather too tamely. The Vitagraph's "The Dawning" is a "delightful and artistic two-reel Vitagraph special featuring Leah Baird and Earl Williams." There is "also a western drama and two comedies, five reels in all."

It does not seem that the players' names will appeal strongly to those who see pictures only Saturday nights. It is still less probable that a two-reel feature will mean much to them. The brief synopsis of "The Dawning" is so briefly told as not to interest. We would suggest starting it off like this:

She Married to Spite Her Sweetheart

and to please her mother. You can imagine the possibilities of a situation like that when the girl in the case is strong willed and rebellious. Something is happening every moment the picture is on the screen. It's a Vitagraph, which means that there is none better, and it is twice the usual length because there is about three times as much to the plot as to the average story.

And on top of this comes a
Thrilling Western Drama
and
Two Corking Comedies.
A two hour show for a one hour price.
Come out in Rives' bus Saturday. It is next best to a picnic.
Leaves Gill's drug store at 7:40.

It would be a good thing if Mr. Stansel can do it to try the chatty, semi-confidential style, cutting down the display lines save for the title and making running comment.

We'd let our patrons claim "intelligence above the average," but if we went after them we'd get after them just as strong as though they were not. We would not get familiar or offensive, but we certainly would try to wake them up.

## Direct Chat.

Try something like this:

> We want you to come to the College Chapel next Saturday night and see one of the best photoplays that has been brought into Eastern Mississippi in a whole handful of months. It's a Vitagraph, so good that they made it in double the usual length because it is more than twice as good. It's a story of a strong willed young American girl who falls in love with a French artist. He is called to Paris and, angered at his apparent desertion, she gives her hand to an American favored by her mother. She does not love him and when she meets the artist in Paris again he tries to take advantage of this fact, but the girl turns to her husband and it is through the events that follow that her love for her husband dawns and she sees the two men in their proper perspectives. That is just a sketch of the story, but you can imagine what the clever Vitagraph players do with it. Miss Leah Baird is the girl. If you've seen her before you do not need to know more. If you have not seen

> her it is about time you got acquainted. Come around Saturday and we'll introduce her to you.
>
> Come around anyhow, *every* Saturday. If you could have half as much fun for twice the money anywhere else we would not urge you, but you can't. Four companies of actors—real Broadway actors—are at your command. It would cost two or three thousand dollars a week to pay the people you'll see on the screen next Saturday, and all you have to pay is five or ten cents. Can you beat it? We don't see how you can. Two solid hours of high class enjoyment for five cents an hour is about as cheap as pleasure comes.

Real photoplay fanship is not built on one show a week but a show or two every night. We think Mr. Stansel would make more than twice as much money if he ran Wednesday nights, too.

### Free to the Kiddies.

Recently the Empire Theater, Fort Dodge, Iowa, ran an all educational program and announced that children under ten would be admitted without charge on special tickets provided. Mr. A. Engle writes that the idea worked out very successfully, bringing in a good crowd and creating much favorable comment.

In common with others, Mr. Engle complains of a recent Licensed release which is clever, but too palpably an advertisement for a certain brand of bacon, and advances the natural argument that since the company was no doubt paid for making the subject he should be paid for exhibiting the same. The advertising film is so seldom put out as a special release that it is all the more apparent on that account, and we think that the unfavorable comment will act as a stop to further ventures along this line for some little time to come.

### Back Again.

We've missed the Arcade Theater, Tientsin, from the department lately, but they have sent in an illustrated booklet for "Arrah na Pogue" and a folder for "Enoch Arden." This line would coax us, we think. It can be applied to other films:

> A film that will thrill and vibrate every heart, grand in scenic beauties, compelling in interest and presenting in realistic wonders Lord Tennyson's lines.

That's some little language to come all the way from China. We commend it to the manager who complains he cannot get a punch in his stuff.

Out in that section of North China it is necessary to work in the same people over and over again, but intelligent advertising does it, and the Arcade is getting the best of an uphill fight. Lately the original lines seem to have taken on added snap. Here's another bit from "Arrah na Pogue," this time:

> Dion Boucicault's Romantic Irish drama translated into pictures.

"Translated into pictures" is a decidedly good line and it means just that. Try it some time.

### Closer to Home.

Brooklyn is not so far away as Tientsin, but there's the same spirit of hustle—in spots. Frank J. Farina, manager of the Eden Theater, sends in an anniversary souvenir, twelve pages with stiff cover in brown. He writes:

> The idea naturally was to make a little noise during the dull Lenten season, although it was really our first anniversary. It proved a big success as all the extra expense of decorations, specials and programs was met by increased takings at the box office. It did not net anything financially, but I saw many new faces in the audience and hope to see them again, now that they have found their way in.

A two-reel feature every day was the business bringer, part of the expense, no doubt, being taken up by the advertising in the souvenir. This last might have been improved upon a little had more care been taken with the typographical display. The program was shoved to the top by the advertising and is not made to stand out as it should. One point rule is not heavy enough to cut the advertising from the program proper and both sides of the line would profit through the use of heavier rule, preferably the three on six point border. Apart from this, the souvenir, which carries a number of cuts of favorite players, is good. One point that we note is that the cuts are reductions of the Kraus poster cards. These are framed in the original and the uniform effect in the small cuts is decidedly good.

The anniversary idea—if you do not have too many in the course of a year, is an admirable excuse for a little extra hurrah, and will make business by bringing in new attendance.

### We Do Not Believe It.

Here's a letter from a C. S. Johnson, Cuero, Texas, who says his drummer can keep off the pictures. It is pretty hard to believe that any drummer can keep his sticks quiet, especially in a death scene or something like that, but here is the statement:

> Have been reading your "Advertisers for Exhibitors" since that part of the paper was started and I have derived a great amount of good from it. There is never an issue that I don't get something out of it. I often wonder why more of the exhibitors down this way don't use the ideas advanced in it, but the most of them don't. They seem to think that if the box office is open every night and a few posters tacked up in the lobby, that is all that is needed. Personally, I can't see it that way.
>
> I am inclosing my first weekly program. It is the first time I have tackled anything quite as big as this and there is a lot that is wrong with it, but I believe it is an improvement on the "tonight" dodgers I have used heretofore. I will very much appreciate any suggestions you will make in regard to it. As you may note, I have my own printing plant and it is a big help in many ways. I print all my own dodgers, tickets, letterheads, blotters, and in fact, everything I need. It saves me a lot of money and at the same time I can get them out just when I want them and just the way I want them. I keep plenty of cuts on hand to brighten my printing up and use plenty of them.
>
> I have also found Hennegan's stock paper and dates a great help here. I keep a good stock on hand and as I have a small bill posting system of my own just for my theater, I get good results. For most of my features I usually post about five three-sheets and fifteen one-sheets around town in good locations.
>
> I believe I have the largest picture house in this part of the state as I seat 1,000 people. Have two Edison machines and a spot light in my booth. Use piano and drums for music and actually have a drummer that can keep from playing all the time. He cues the pictures in some cases, but not often. Am throwing my picture 95 feet and getting good results. Am inclosing a picture of my place and while it is not a very fine looking place it seems to be what they want down here. Is built for summer and winter as I can close it up for the cold weather and open it up in summer.

### Cameraphone Clips.

The Pittsburg Cameraphone Bulletins contain some good clips in the recent issues. Valuable to any house is this pick-up from Lippincott's Magazine, to which the item should be credited, if you use it:

> There was once a Sordid, Commonplace Man whose wife went in heavily for Art, whereas the only kind of Pictures he cared anything about were those of the Moving Variety. In an effort to cultivate his esthetic tastes, she took him abroad and dragged him through the great Art Galleries, where he Embarrassed her by evincing a desire to pause before pictures such as "The Temptation of Aunt Sainthony," at which she wouldn't look except when there wasn't anybody around.
>
> Being of an Emotional Nature, and fond of a Good Cry, his wife used to stop and weep before all the Sad Pictures—of which there were only a few, being in this respect different from many of our American Exhibitions, in which their pictures are nearly all sad. At this her husband, who was entirely destitute of Temperament, scoffed rudely.
>
> "Oh, pickles!" he said, unsuavely. "The noise you are emitting sounds like the Soul of a Lost Whale. Do you really enjoy bellowing thus before the picture of a Poor Widow who was compelled to eat her children to keep from starving to death? As for me, I prefer the other kind of moving pictures."
>
> So saying, he wandered off and asked the Liveried Attendant to point out to him Leonardo da Vinci's "Mona Lisa," of which he had often heard; but the guard told him that it had become a Moving Picture. This, however, only served to confirm the husband's good opinion of his own Good Opinion in all matters pertaining to Art.
>
> And the husband is still Sordid and Commonplace, and he still likes moving pictures.—February Lippincott's.

Here is another item that will make fans by getting them interested in the trade marks. If you will get the various trade mark cuts and run them in your advertising and in the program, you'll be surprised to see how they help business by creating partisans.

> Trade-marks are becoming an important factor in the motion picture art and industry, and picture-playgoers are learning to size up and classify the films by their distinctive symbols of production—a fact which we have noted on various occasions, especially in the higher class electric theaters. This is as it should be. Let the film trade-mark become a veritable symbol of "Good Will," a guarantee of moral faith on the part of the producer analogous to a guarantee under the Pure Food and Drug Law, so that the mere exhibitor and observer may be absolved from all blame, and the responsibility for inferior or questionable production rest where it properly belongs. This will not only protect the public but the producer as well, and render his mark a valuable asset.

### Makes a Record.

We have spoken of numerous page advertisements, but we think that the Queen theater, Dallas, Texas, holds the record with a double page advertisement, considering the size of the town and the cost of space. The Queen was recently opened, and apparently the management feels the need of "waking them up." Six cuts, of the organist, organ, house, musical director and some of the children seen in independent pictures give relief from the type, the text mostly being devoted to demonstrating that the Queen is in a class by itself. The line we like best is a small box at the bottom of the advertisement that reads:

Pictures
are played
at the Queen
according to
their merit.
No Hurry.

If the management has the nerve to live up to that promise when the house is full and people in the lobby want to get in, the house will make a hit that will last.

It's hard to keep from telling the operator to "speed her up" when you are turning money away, but it will come harder when there is no money to turn away. It is a matter of common business honesty. When a patron pays you the price you charge for admission, the ticket issued carries with it the implied contract that you'll give a proper performance. If you rush the show through, you are cheating your patrons for you are depriving them of the enjoyment for which they have paid. You are cheating yourself because you are driving away trade.

It is better to have to turn people away than to have to coax them in later, no matter how it may look to you at the moment. Not long ago we commented on the speed of the performance in a first class house on a Sunday evening and the assistant manager apologetically explained that to run at regular speed would mean thirty or forty dollars. It never seemed to occur to him that he was imperiling a business of from $800 to $12,000 a week for the sake of $40, but that was precisely what he was doing. Some day it will be noticed that the early evening show on Sunday is not so well patronized that it has to be rushed through. Then it will be too late. We hope that the Queen sticks to its policy.

## The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

### New Circles.

AN application comes from Roswell, N. M., for the formation of a photoplay circle. The applicant writes that a number of copies of this paper are sold there and he thinks there must be others than himself who are interested in photoplay. If there are, send in your name and it will be forwarded.

A very successful writer in Los Angeles announces his willingness to form a circle in that center of the industry. We would like to see Los Angeles the next on the list. Come on.

### The Double Climax.

We think that the Essanay subject, "The Girl in the Case," presents one of the best instances of the built-up climax that we have seen lately. The story is trifling and runs about four hundred feet too long, but we have to deal only with the climax. Gus Carney falls in love with an actress and offers her a diamond ring to fall in love with him. He has been joshed by a friend and when it develops that this friend is in love with Carney's niece, naturally the friend regrets that he made difficult the course of Carney's love, especially as the girl refuses to have anything to do with him until he squares things with her uncle. To get in right he persuades a policeman to make a fake arrest and he turns up to offer to get Carney free if he will promise a clear track with the niece. It goes against Carney's grain to make concession to the man who nearly got him in Dutch, but he is in a predicament and has no other course. Still full of resentment, the two men go to the hotel. This is the preliminary action. In the last scene the uncle gets a note that his niece has eloped with another man. Now he is full of glee. He is out of his scrape and still he does not have to give his niece to the man he dislikes. He is enjoying the laugh when in sweeps the actress and returns his ring. She, too, has married another. In an instant the new climax piles on top of the other and turns the tables. There is a second and heartier laugh and still another when the two men, both suffering defeat and finding a new bond in the double beating, link arms and go in search of a drink. It's a good example to study—the climax, not the search for the drink—of course.

### One Reel and Three.

Lately there has been a decided tendency to talk of the possibilities of the multiple reel story and the ultimate extinction of the one reel drama and half-reel comedy. A man who has studied the business very carefully from certain angles declared only the other day that it was but a question of months when the one reel photoplay would be done away with entirely and its place be taken by the two, three and four part stories.

This is entirely an error. We believe that the growing importance of the multiple reel story will undoubtedly bring about a change in the policy of some houses and bring into existence a new class of theater where the performance commences at eight or half past and runs through to ten thirty or eleven without a repeat, but on the other hand the multiple reel cannot, in the very nature of its construction, wholly do away with the one part subjects. Theaters running continuously find the multiple reels a good attraction on the bill boards, but it is the possibility of dropping in and seeing a complete story in twenty minutes that attracts a large class of patrons and these will keep permanent the demand for short subjects. We do not enter a theater to see the last act of a play before the first and second and it is the same way with a multiple reel. It is all right if you get there when the picture is about to start, but much of the suspense and interest is killed if you see the climax before you get the commencement of the story. We are not worrying about the fate of the thousand foot story just yet.

### Give Facts.

When you write this department asking information, please give all the facts in the case that we may be aided in forming judgment. When you write that you sent a story to "a certain company a few weeks ago," and it is not yet back, tell us what company. We do not expect a story back from Edison as quickly as from Vitagraph because the methods of handling scripts differ, but unless we know whether your script went to Vitagraph or Edison, how can we tell whether a script has been out too long or not long enough? The same applies with equal force in other matters.

### Credit to Authors.

We print this letter from Benjamin Barondess, of Brooklyn, not because we are wholly in accordance with the scheme, but because he states his position plainly and sanely and because his standing as a writer of photoplays, entirely apart from the Vitagraph multiple reel that he speaks of, is such as to give force to his argument. He writes:

> Some time ago you invited correspondence on the question of credit to the photoplaywright. A few recent experiences of mine in this connection prompt me to take up your challenge. I submit them together with any ideas I may have for what they are worth.
>
> On the film of my "Chains of An Oath," I was given no credit. I determined to take the matter into my own hands. First, I applied to the local houses. As soon as I proved my authorship I was gladly promised aid. Accordingly, on the night my story was run a slide was thrown on the screen announcing that I had written the scenario of the film. I know that the audiences were just as gratified as I was. I next applied to the manager of the Royal, on Willoughby Street, a regular theater running films only. I was told that my request would be readily complied with except for the fact that the house contract with the General Film Exchange forbids the exhibitor from adding to, subtracting, or in any way changing the production of any film on the screen. If this is true, it presents a condition of affairs that calls for speedy amendment. The ordinary exhibitor wants to help and will if his attention is called to the facts.
>
> You state that you have hesitated to take any step that would force the companies to give recognition, it being your opinion that it is only a question of time before every company will give credit. I agree with you that there is nothing to be gained in attempting to coerce the producers to hasten the long delayed recognition of the photoplaywright. At the same time I don't see why the scenario writers cannot take matters into their own hands in other directions, until the companies wake up.
>
> The photoplaywrights have two avenues of approach. First, through the exhibitors, and second, through The Moving Picture World. I think it is proper for the author to apply to local theaters as I have done. The Exhibitors' League of America might aid by passing a resolution calling on its members to give help where it is desired. I hardly think the companies can take umbrage at this. But the best help the photoplaywright can have is through the columns of The Moving Picture World. Permit me to suggest some plan like this: In connection with the Photoplaywright Department you could run a column each week containing names of current films and their authors. The World prints a list of releases about two weeks ahead. Let each photoplaywright watch this list. As soon as he sees that his story is booked for release let him write in to The World. I don't pretend that the plan is flawless, by any means. I merely suggest it as a first step in the campaign for justice. Let others add to or amend it, or if possible propose a better plan. A working hypothesis will soon be arrived at. Won't you give the scheme publicity in the furtherance of justice? I want to add my need of praise to others for Edison, Lubin and Universal, for seeing the right thing and doing it. Sooner or later every studio will get on the band wagon. Here's to that great day!

Mr. Barondess' suggestion of a list in this department giving the author's names is interesting, but not practicable. This would interest the authors and but few others and it would require a lot more work than the results would warrant. The list would scarcely cover 50 per cent. of the names at best and no real good would be done. More than this, there would be interminable correspondence with those left out and those who think that their ideas have been stolen. When it becomes evident that there is a demand on the part of the public for the names of the authors or when it is made plain that the universal listing of names will attract the better class of writers, then the scheme will be feasible and will have not only our endorsement but more important the endorsement of the manufacturers as well. Until we can see some good purpose served by the use of authors' names, we will not retreat from our present position that we are satisfied if our name gets on the proper checks.

### His Experience.

Now comes this letter from La Verne Allen, who slings type in a newspaper office. It is an interesting commentary on our attitude on schools. He writes:

> Seeing so many articles in The Moving Picture World about the correspondence schools, I wish to tell a little experience with them. The enclosed ad I set up in the office in which I work. I immediately answered the ad and was told I could have the course of ten lessons for $2 per lesson or $15 cash. Well I didn't have the $20 to spare at that time so didn't answer, some time later getting a follow-up letter with the same offer for $4 and the remainder of the $20 when I had sold $100 worth of plays. Now one of my friends took the course and up to date has sold none. I bought a book that I saw advertised and got a little idea from that and proceeded to work and have sold a few, very few plays. I have got the ideas, that is, some of the editors have been kind enough to tell me so and have asked for first readings, but I don't seem to get along very fast. I find that my greatest help is your photoplay column and I wish to say one thing that I think will benefit some and that is, clip the items on photoplay work from The Moving Picture World and paste them in a scrap book for reference. Lots of times when I have been up against it on something I have looked in my scrap book and found just what I want. It doesn't take up much room and I think it a valuable reference. The rejection slips that I have got lately are something fierce and by this same mail I am sending for one of your books on Technique of the Photoplay so that I can try and find out what is the matter with my scripts.

We have spoken already of the new scheme of reduction which gives you the course for $4 and gets an extra $16 in case you happen to be one of the ones who make good. It is not always the fault of the school that its pupils do not make good, but we do hold it against the schools that they will take money when the correspondence should show how hopeless it will be to expect the would-be student to make good. On the other hand the school gives practically nothing in the way of instruction beyond mere photoplay form, since it cannot teach what it does not know. If you can write photoplays you can write plays, but if you cannot, you cannot be taught how to, and you'll have to furnish the brains yourself.

### Once More—Smith.

Russell E. Smith rises again to remark on the magazine and the manufacturer and as usual he starts something.

The point he makes is this:

> Suppose that I, as a fiction writer, write a photoplay which I sell to a company. I sell only the photoplay rights. This being the

> case, I am at liberty to write a fiction story from the same plot and sell that, too. That is the situation.
>
> But here is what I would be up against.
>
> The film would be storyized by some picture magazine and possibly be published in the same month as my fiction version. Then what happens, both magazines being copyrighted?

If Mr. Smith reserves to himself the fiction rights to the photoplay he sells a company, that company has no right to grant to any of the motion picture story magazines the right to fictionize the film. If a magazine does fictionize the story without permission or if the manufacturer, having purchased only the film rights, permits it to be done into a story, then the holder of the fiction rights has cause for action against the picture story magazine, the manufacturer, or both. The fact that both magazines are copyrighted has nothing to do with the case. Copyright is merely the registration of a claim to protection, not the guarantee of that protection.

But if Mr. Smith sells a story to the Gumph Film Company, reserving the fiction rights, and the Gumph Company permits the Picture Fan Magazine to make it into a story, if Mr. Smith sues the Gumph Company, he is going to enter into a long course of litigation and simultaneously get himself in exceedingly bad, not alone with the Gumph Company but with most of the other manufacturers. In the end he may be able to collect a couple of hundred dollars' damages, but he will have lost the sale of photoplays to nine-tenths of the manufacturing companies.

Now let's take another angle. Mr. Smith writes a photoplay and sells it to the Gumph. He writes a story from the same plot and sells it to the Fiction Monthly. If he tells them that there is a photoplay along the same lines soon to be produced, the chances are that he will not make the sale. If he says nothing and the Fiction Monthly publishes the story and then finds that there is a film of the same plot they'll be likely to start something that will end in the discovery that Mr. Smith is the author of both and he will find himself unpopular with other publishers than the man who gets the profits of the Fiction Monthly.

Bannister Merwin tried writing a story and photoplay from the same plot, selling the photoplay to Edison and the story to Munsey. Several complaints were made to the editor of Munsey's that the story had been "stolen" from a film story. The Munsey people knew better because they had purchased the story from Mr. Merwin with the full knowledge that the Edison film would be released before the fiction story could be printed. It was done largely with the purpose of finding out just how the filming of a story affected its value as current fiction.

It was pretty well established that the visualization of a story after that story had been published, was regarded with approval if the story was announced as a visualization and not an original plot. It served to illustrate the fiction story. But the story drawn from a film is seldom regarded with favor save by the readers of the class of magazines of which the Motion Picture Story Magazine was the first, and even here we believe that the illustrations are wanted rather than the fiction form by a majority of the readers.

This form of eating your cake and having it, too, seems more or less impracticable. Some of the magazines will not accept a fiction story with the picture rights reserved because they purchase all rights on general principles. Others do not want the film to anticipate the plot. Most story release forms reserve all rights and the form states that any erasure renders the contract void. Mostly these releases are printed on voucher checks and the signature to the release is the endorsement on the check.

On the other hand most manufacturers similarly reserve all rights to the stories they purchase and will not purchase plays with reservations save through special arrangement and then only with favored authors.

We think that Mr. Smith, and the hundreds who think as he does, will do well to give up the idea of getting twice paid for the same idea and decide beforehand whether an idea will bring more money as a photoplay or in fiction form and convert it into the most profitable ware.

### Differs With Smith.

Here is a sound letter from a clever writer who has made a name for himself in a specialty. He disagrees with Russell E. Smith in this fashion:

> That point about film credit on adapted short stories interested me. I think if Mr. Smith ever does have one "adapted" and filmed he'll be tickled to death to have his name left out of it. I was. It is funny that the companies seem so unwilling to make use of the writers. No director, or group of directors, can be expert in every phase of life which comes up for production. But they have the writer's knowledge of the particular subject in hand, right at their elbows, to use if they want it—yet in the majority of cases they throw it away. Magazine publishers and play-producers assume that the writer knows the technique of the subject he's writing about. If they doubt it they query him or get expert information. But the film director seems, in so many cases, to delight in taking the contrary view—to the man in the audience (disregarding the poor wight of a writer)—it looks like congenital perversity. I can't think of anything that would do more—in more and varied ways—to improve the tone of photoplays than a spirit of friendly co-operation between the producer and the writer. And the thing is up to the former—for the whole attitude, as I, a newcomer in the field, see it reflected in the trade journals and on the screens is "you be damned; we're more than sufficient to ourselves." And you know there isn't any soreheadedness in that —for the experience of my one script has been perfectly deserved.

But there is one thing that this writer does not understand, and that is studio conditions. The directors frequently work in such a rush that there is no time for correspondence, or even local inquiry, and at best the author is seldom likely to meet the director half way. In technicalities sometimes the author with a specialty can help, but more often he will hinder, because he will not meet the director half way.

There are some bull-headed directors who will do nothing to raise a friendly feeling between himself and the author. He resents interference in the studio even, but on the other hand the director works from the camera point of view; the author regards the narrative as of greater importance, and neither sympathizes with each other. We think in the grand average that the author is more apt to hurt than help.

On the other hand, we are strong for the original Smith proposition that if an author is also an expert photoplaywright he should be allowed to visualize his own story. That is a point not touched in this letter. We repeat it merely because it should be repeated.

### What a Story Is.

Just remember when you are writing a story that it is not what you think is a story, but what the editor and producer think is a story that is going to be taken. Of course, you think it is a story or you would not have written it, but unless you can get an editor and a producer to look at it in the same light you do not make a sale.

Now, most producers and editors are looking for stories, but they want real stories, and they'll not share your prejudice in favor of your particular script. They want something really good, something with a tang to it, and if yours is not that sort of a story, no matter how good you may think it, it will not make a sale.

Hundreds of writers each week put down a string of incidents and proudly send out their "story" that really isn't a story at all. There is plenty of action, and it is all about the same people, but we've seen patent medicine testimonials that read far more interestingly than some of these stories, because the human note was sounded, and mostly the note of human interest is lacking in the stories that we are thinking of now. There may be thirty or forty scenes, many of them more or less interesting in themselves if they were connected up with what went before and what will come after, but the incidents are detached; they lack relationship to each other. There is no suspense, no uncertainty as to the outcome. It is just a lot of disconnected incident, a jumble of events, and yet between twelve and fifteen hundred dollars are wasted each year in sending around stuff that has no chance of a sale. Why not wait until you write a good one?

### Cines Prize Contest.

The Cines Company, of Rome, sends the following announcement:

> GREAT INTERNATIONAL DRAMATIC CONTEST ARRANGED BY THE CINES SOCIETY OF ROME.
>
> Actuated by a noble desire to constantly increase the moral worth and artistic perfection of kinematography, the Cines Society has decided upon a great contest for kinematograph dramas. To this end it has announced five great prizes, the first of which is fixed at 25,000 francs. The conditions of this contest will be announced shortly, likewise the names of the members of the board of judges. Among the latter will be the most influential and conspicuous names in the world of art and literature. This highly laudable step on the part of the Cines Society will no doubt interest not only the public, but all literary circles, by reason of its lofty aim, as well as the importance of the proposed awards.

## Inquiries,

**NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be supplied on receipt of a STAMPED AND ADDRESSED ENVELOPE.**

**M. P. M.**—"Technique of the Photoplay" will give you correct photoplay form. But no matter how correct the form, you must also have an idea. Don't overlook that.

**K. L. D.**—In "A Shadow of the Past," Miss Anna Little was Bill's wife, who was later known as Gertrude Baker. Richard Stanton was Bill and J. B. Sherry the Colonel.

**W. M. B.**—Robert Herron was the boy in "The Tender Hearted Boy." Miss Sweet was the girl in "Three Friends." Questions about tall thin girls in pictures two years old are barred. Keep up to date. We've answered that Cinderella question about eight times, and we are on strike.

**R. W. R.**—Henry D. Carey was Raffles in "A Chance Deception," but the Biograph Identifier confesses himself stumped at his wife.

**C. P. D.**—The slip means that the company doesn't want the script. It does not matter particularly whether it was turned down by an editor, or a producer, does it, so long as they do not take it? In the company mentioned all of the directors, in conference, turn down the story.

**G. and F.**—No reply to your first question is available. Richard Stanton was John Bell in "The Wheels of Destiny." Mildred Harris was Mildred in the same film. Kay-Bee and Broncho films are made in Los Angeles. We cannot tell if the actor named is going to stay with his present company or not. We are an inquiry editor; not a fortune teller.

**H. A. B.**—You most assuredly would have trouble with the Board of Censors with your plot if it ever got that far. It does not matter how they get the child; if they detain her, it is kidnapping.

**MAY BELL**—Sorry, but we must positively decline to identify the "dark-haired gent with the large nose." The Butler was Harry Northrup. Frank Lewis was Joseph Baker.

**C. E. H.**—We fail to find record of the title you mention.

**RUBENA**—William Humphries was the Russian Peasant. He has written a large number of photoplays, a long time ago and lately.

**BETTINA**—The book costs twenty-five cents for one copy. Which girl does your second question refer to? "The girl" is too vague.

**H. C. T.**—It is against the practise of this department to tell whether a scene is actual or studio made. What difference does it make, so long as it is convincing?

Photoplay Writing.

**The standard book on the subject is Mr. Epes W. Sargent's**

**TECHNIQUE OF THE PHOTOPLAY.**

**Price, $1.00. Postage Prepaid. All Orders and Remittances to**

**CHALMERS PUBLISHING COMPANY,**

**Box 226, Madison Square Post Office, New York City.**

# Projection Department

Edited by F. H. RICHARDSON

## It Might Pay Here.

THE older readers of the department will remember that something like three years ago, I discussed the feasibility of using automobile trucks for a travelling show and said I believed the plan was entirely practical, and would be a money maker.

Over in France they are doing that very thing now. The show is carried by three large auto trucks, one of which carries two tents, one of which seats something like five hundred and the other about double that capacity, the large tent only being used where audiences of quite good size are expected. The second truck is used as living quarters for the showman and his assistants, while the third houses the machine, seats, etc.

One of the truck engines supplies power for the generator mounted therein, supplying current to the machine, and for incandescent lights inside and outside the tent. This plan is, in my judgment, entirely practical, and I believe, if rightly managed, in some sections of this country it could be made to produce big money, notwithstanding the expense attached to that kind of a proposition.

## Ships That Pass in the Night.

I presume that you will know of the famous story, "Ships That Pass in the Night.". Well, we here in New York have quite a story of operators that do *not* pass in the day time, or night either. During the year 1912 there were 1943 applications for moving picture operator licenses. Of this number 388 did not appear for examination, 1581 were rejected as not competent and 362 were passed. In other words, out of the total of 1943 examined only 362 were found competent and given license. This speaks well for the work of the examining board. In the past, there have been many operators licensed who were, to all intents and purposes, ignorant of electrical action as well as projection. The New York board does not examine the operator regarding his proficiency in projection, but only in matters electrical. If the board extended its operations to projection matters it would be interesting to know how many would get by. I have a very grave suspicion that the already tremendous percentage of failures would at least be very largely augmented.

In New York City, once an operator has passed he is ordinarily not called upon for re-examination except when he gets into trouble. If he steers clear of actual trouble; that is to say, has no fire and is not caught directly violating the rules or the law, his card is renewed from year to year without further examination. In view of the fact of the rather strenuous examination now being conducted, I am afraid that, if all the old operators were called up for re-examination, there would be very good reason for consternation on the part of both managers and operators in this city. I think there might be either one of two things happen, viz.: a lot of theaters would have to close down from lack of operators or there would be an influx of competent men from other cities.

## Light Trouble.

Mr. Wallace Potter, Springfield, Oregon, writes:

> We are using two Edison model B machines, projecting a 13½ foot picture at 75 feet, using about 25 amperes d. c. through a Mercury Arc Rectifier. We are using ⅝ Bio Carbons at the top, and ½ inch solid Arco carbons at the bottom. When the above amperage is used the light is nice and steady, but when raised above this the current is very unsteady and the arc seems to travel around the carbons. What would you suggest? Would you recommend a two or three winged shutter for the Edison model B?

The only thing I can suggest is that the carbons are not what they should be. Perhaps the core of the upper carbon is not good. If any brother has had similar trouble when using a rectifier, will he please write to Mr. Potter, The Bell Theater, Springfield, Oregon. Personally, with an Edison model B, I would prefer a two winged shutter, I think.

## New License Law.

Mr. Oscar Brown, Escanaba, Mich., writes:

> Our city has just passed an ordinance, taking effect in 20 days, that all motion picture machine operators must be licensed. We have four picture houses, three of them employing two operators and the other, only one. The first three have two machines each. Heretofore they have only had boys, fourteen to sixteen years old, operating the machines, paying them $4.00 to $5.00 per week. Under the new law they must be twenty years of age and have passed examination before the electrician of the fire department. This official knows nothing about motion picture work or machines. Inasmuch as I ran a Motiograph for a year, and am myself at present in the city fire department, I offered to write you and ask you to send me a list of examination questions and answers. The city does not lay out any specified examination, the intention being simply to compel the managers to employ competent operators.

Now here is something I would really like to be of assistance in, were it practical, but it is not. I could submit you a list of questions and give you the answers thereto, but this would be highly unfair, since very often the knowledge a man has is more nearly determined by his manner of answering a thing than by exactly what he says. Then too, if I give you a list of questions and answers, as soon as they were sprung on the first two or three applicants they would be public property and all the rest would be prepared to buck the line. I would advise the fire department electrician to have you present and, if possible, to select some other operator whom he knows to be competent, and to just ask the men plain, common sense questions. As a matter of fact, the greater part of the examination, as usually given by the authorities, is on the electrical end of things. For instance, give a man a piece of wire and ask him what size it is. Ask him how he knows what size it is. Ask him if he has a wire gauge, and if he has not, ask him what one looks like, and how it is used. Give him a piece of asbestos covered stranded wire and ask him to explain how he would determine its carrying capacity. Ask him what a rheostat is for and how it operates. Have him sketch a series and multiple connection and explain the effect of each. Have him explain the principle of a transformer and tell you how it operates, and why a compensarc or economizer delivers different amperage on different contacts. Ask him what the shutter of a projection machine is for, and why it has more than one blade. I would suggest that the fire department electrician immediately order, from the Moving Picture World, a copy of the hand book, price $2.50. I think a study of that will go a long ways towards enabling him to conduct an intelligent examination.

## Crater Projection.

Messrs. Shields & Van Buren, Los Banos, Calif., contribute the following:

> In February 8th issue I note that Springfield, Ohio, wants a peep-hole in the front of his lamp house so that he can obtain the side line of his carbons. If he will locate a clear spot on the wall or ceiling of the operating room, a little to the left of his upper magazine, and punch a nail hole in the lamp house as nearly as possible in line with the carbon crater and the spot selected when the crater is in operating position, drill another hole in the lamp house near the edge to receive a stove bolt to hold a wire frame to receive a half of a broken condensing lens, placing the latter in front of the nail hole with the flat side to the light and square with the same, he will have the exact image of his carbon craters, from every angle, projected on the wall, or ceiling, as the case may be. He can thus always tell exactly how far apart his carbons are and it is a constant reminder when the light needs adjusting. As you do not personally favor the home made screen I am a little timid of sending my method of preparing one, but I am nevertheless positive that I can improve the picture in a good many houses by almost 50%. I did it in our house, and it is no brush-marked affair either. If this gets by I will perhaps come again, for, considering all of the good we get out of the projection department, it would seem that each one should help all he can.

I am not sure, whether your scheme would be any better than the hole-in-the-side-of-the-lamphouse so often described in this department. It does not seem to me as if you could see the condition of the crater quite so well by your plan though you might be able to tell about the side lining of the carbons better. I do not favor home made screens for the simple reason that the screen is an exceedingly important factor in the general scheme of projection, and it is much more likely that a good result will be had if it is prepared by men who have made a study of that particular thing. You are perfectly right in saying that each one should help all he can by contributing ideas to the department. Come again.

## Much Pleased.

Mr. Tony J. Anthony, Bickwell, Ind., says:

> The new hand book is certainly just the thing for the moving picture man, I find it a marvel of combined theory and practice, well calculated to aid one in the conduct of a paying business, or to put a poor one on a better and paying basis.

For your words of commendation, please accept our thanks.

## From Racine, Wis.

Mr. Jess Bowman, Racine, Wis., discourses thusly:

> Just a line from the City of Racine to let you know we are on the map. Projection in this city is good. It seems to me all the boys are trying to excel each other in projection, and they are willing workers too. There is good material here to form a local as we have eleven picture theaters, one vaudeville house and an opera house, all doing good business and putting up fine pictures. While working in Milwaukee, I met some of the members of Milwaukee Local Union No. 164. They are as polite and accommodating men as one would care to meet. Racine is an Independent town. Only one house runs Licensed film, viz.: Racine Orpheum Co. Each house has a three-piece orchestra consisting of a violin, piano and drummer. Three reels constitute a show, except one house which runs four. I am using a Power's Six,

> which is giving excellent satisfaction. Have a General Electric Mercury Arc Rectifier, and have had no trouble with it. I ran one once before, nine months without changing tubes. My operating room is 10 x 10 with 10 foot ceiling. I just received my copy of the new hand book. I expect to be in New York some time this summer and hope to meet you in person.

We shall be glad to see you brother Bowman. It is a pleasure to us to hear reports of good projection. I like to hear that the men are "trying to excel each other." Friendly rivalry is highly beneficial, both to the men themselves and to the business as a whole. I would suggest to the Racine men that, for a good many reasons, it would be good for them to form a local. There is much benefit to be had through such action, from any and every point of view. The Racine managers need not fear the advent of a local union; in fact they will find that a rightly conducted union will in the end benefit them as well as the men.

## Cutting Film.

Mr. William Hoffmann, Kewanee, Ill., contributes the following idea:

> Just a little suggestion to lighten the burden of operators. What I say refers to the square upper magazine of the Power's machine. With a three-cornered file cut a slot on each side of the hook which holds the door latch, starting at the inner right angled corner and extending downward and slightly outward in such a way that the upper ends of the cut meet with a sharp edge, either at or slightly below the inner corner. This is the most simple way I have been able to devise to cut off the ragged ends of a film leader. Trimming the end in time will many times save the leader, where otherwise piece after piece would be torn off. The cut is not quite as smooth as with scissors, but it is a lot better than when torn across by hand.

I have not a Power's magazine at hand, therefore cannot trace this idea out, but presume it is of value. It is passed on to our readers for their consideration.

## Light Trouble.

Desplaines, Ill., writes:

> I must disagree with Mr. Jenkins, of La Grange, Ga., about small town projection. Our little city has only 3,200 population, but believe me, the projection must be A1, else the people will go to Chicago, which is but a thirty-five minute ride. I use 60 amperes, 220 volt a. c., through a Ft. Wayne Compensarc, projecting a 12½ foot picture 72 feet. Have a 6½ and one 7½ condenser and a 3½ inch objective lens. We have two new Simplex machines with a B. & H. Lamp house is 12½ inches from the aperture.

You are evidently speaking of the back focus, Desplaines. Your objective lens is about 5 inches e. f. You should use two 7½ condensers. You will find the difference between e. f. and b. f. fully explained in the last paragraph of page 336 of the Hand Book. Your double spot may be due to (a) wrong set of carbons. See page 204 to 212 of Hand Book. (b) to the condensing lenses not setting parallel with each other. (c) condensing lenses too far apart. I think with the aid of the Hand Book, which you now have, you will be able to dope this all out and get rid of your trouble.

## Higher Priced Projectors.

S. M. Farrar, manager of the Casino Theater, Eldorado, Ill., who is also a breeder of fine dogs, writes as follows:

> I have a well equipped house for a small town. I use an Edison Model B Projector. It is a great machine, with the single exception that after a year's use the back lash of the shutter is very bad, so that, unless the operator is a man who thoroughly understands the setting of the shutter, he cannot get all the travel ghost out, and there is where the crank turner is shown up. Almost anyone can operate a new machine with fairly good results, but it takes a real operator to keep a machine in first class condition. In connection with this I wish to say that in my opinion projection machines will never be materially improved (and we all know there is plenty of room for improvement, both in quality and workmanship), until their price is advanced. I will be more than pleased to see some company make a machine to sell for about $400.00. It will be a long step towards perfect projection. I received a copy of the new Hand Book last week, and to use the language of the street, it "delivers the goods." I only wish you had gone further, made it three times its present size and put the price at $5.00 or more. You must have spent many a night burning the midnight oil in the preparation of this book.

The picture of that mutt on your dog circular looks like the real goods. Would not mind owning one like him myself. I thoroughly agree with you that projection machines should sell for $400.00. I have made this same statement in the Department several times. As to the back lash, that is due to the wear in the gears, which should be replaced. They run at high speed and in a year's time will wear considerably. Many thanks for your very kind words of commendation. May we continue to merit your approval. There are few who realize the amount of work I did on that book, and I do not care to go through the experience again in a hurry.

## Arc Hisses.

Mr. Thomas Scott, Jacksonville, Ill., sets forth his difficulty as follows:

> Our current is 110 V. 60 cycle A. C. through G. E. Murcury Arc Rectifier. Have rectifier set at 40 amperes. When I start the arc it hisses like ten thousand snakes together and will not settle down until carbons have been frozen, and even then they refuse to feed steadily. Have examined all connections thoroughly and find them O. K. Have tried all kinds of carbons and get the best results from ¾ Bio cored above and ⅝ hard below. Lower carbon tits continually. Am using Power's 6 and Power's 6A, about 12 x 14 picture at 72 feet. What's the answer?

The fact that a tit forms on your lower carbon, and the further fact that the arc hisses is evidence that you carry your arc too short. So far as I can see that is the answer to the whole proposition. Study carbon setting, pages 204 to 212 of the handbook, and carry a longer arc. That is all the suggestion I can make, and it will do the business if you have set things forth correctly, provided your rectifier is delivering the amperage it is supposed to. Your ⅝ and ½ inch carbon combination is correct.

## Size of Room.

Georgetown, Del., asks:

> Could a room 19 by 80 feet, having an 11 foot ceiling, be used for a moving picture theater hall? Would this height of ceiling allow the putting in of an elevated floor, presuming a picture 8½ by 10½ feet?

Not with any degree of satisfaction. A picture 8½ feet deep would bring you within three feet of the floor. If you set your projector right up against the ceiling you would still have to place the front row of seats pretty well back, or the heads of the audience, when coming into or leaving the front seats, would interfere in the light. You can easily figure things out for yourself. Draw an elevation of the room, to scale. Draw a straight line from a point 18 inches from the ceiling (about as close as you can get the projection lens to the ceiling) at the rear end of the hall, where the lens will be, to the bottom of the screen, and then see where that line comes within 6 feet of the floor, which point may be made the location of the front row of seats. You could slope the floor so that it would be brought within 6 feet of the light ray, but not any more. Such a room is far from ideal for the purpose of a moving picture theater hall. It is both too narrow and the ceiling too low.

## A Rival to Mr. Edison.

Mr. R. N. Abbey sends in the following concerning what seems to be a Missouri Genius. If even half of it is fact, the man he writes of is truly a wonder. Mr. Abbey's letter reads:

> I have seen *some* picture theaters, nearly every one in twenty odd states, but for downright genius and determination and successful application of progressiveness we must give the bun to Mr. E. E. Wagner, owner, etc., of the Bijou Theater, Lamar, Missouri, and it is the "etc." that we have to sit up and take notice of. Lamar has a population of about 2500. The Wagner family is composed of Mr. and Mrs. Wagner and two babies. His theater is rather unpretentious in its proportions and appointments, yet it is, I dare say, one of the most marvelously equipped houses in all the world. Mrs. Wagner presides in the ticket office and Mr. Wagner in the operating booth, which includes the entire force. The baby Wagners have their swinging beds and amusements in the ticket office. The operating room holds the key to the marvel. It is a conglomeration; a net work of wires, cords, levers, push buttons, switches and apparatus that would mystify Mr. Edison himself. Every conceivable "effect" necessary to moving pictures is produced by Mr. Wagner from his operating room, by pulling a cord, pressing a button, throwing a switch or lever or "cutting in" this or that apparatus.
>
> His machines are run by motor, with a self-made appliance regulating speed as desired. With the same motor force he runs his rewind and a whirling light of 20 lamps, in front of the theater. He has an automatic attachment which provides tension as required to his machine take up, thus avoiding the slippage and friction which is so productive of rain marks, especially on the first and last parts of all films. His slide carrier is about 5 feet long and he has only to slip the carrier along as occasion requires. He has a complex "tinting" contrivance by which he can throw one, two, three or four tints on a single picture, blending the tints to color water, sky, landscape, etc., etc. Made his own dissolving stereopticon. He, by throwing a switch, stops motor and machine and throws a safety bonnet over the aperture. Also he controls every light in and about the theater individually, in sections, or all together. He controls every fan in the same way. In his ticket office and booth he uses palm leaf fans, controlled and regulated in some way so that they can be speeded to produce a gentle zephyr or a regular whirl-wind, as desired.
>
> In front of his theater is a horn some ten feet long and inside of this a large motor boat horn. For a ballyhoo he throws a lever and this horn tells the population, "next show will start in a few moments." The people know the signal and promptly get in line. Mr. Wagner has ten doors and windows in his theater and he can open and close every one of them from the operating room. His electric piano sets on a wheel truck which rests on a turn table that is suspended from the ceiling and is so nicely balanced that he can turn it front or back to audience as desired or whirl it round and round. In case of fire he could drop the truck handle and pull it into the street. It is one of those orchestration affairs, but has been so worked over by himself that he can by pulling certain cords in the operating room cause it to play soft and low, down to a mere whisper, or swell with fullest power; then another cord, music stops; another, big drum, as desired; another, small drum as desired; another, horn as desired; another, xylophone; regulating speed and volume of sound of each separately or all together. He uses two talking machines on the stage and handles them, rewinds, sets and operates them from operating room, working them in with the pictures, vocal and instrumental music, and "talking picture" effects. He runs 18 records with one winding of the gramophone, which is done by hand, but everything else is done in the operating room, 106 feet away by pulling wires, etc. He pulls different cords and gets a dog bark, big dog, little dog, dogs fighting, dogs on trail, and "treed"; auto horn, steamboat whistle; railroad whistle, bell, train crossing trestle, "approaching" starting and departing; rain, wind, thunder, lightning, fire bell; fire engine; horses all gaits; street car and bell; all sorts of shooting from pistol to musketry,

> cannonading, separately and altogether. And by an artful arrangement of Tungsten lights and red reflectors he shows the red flash of the "guns." Indian tom-toms, men and women "shouting," baby crying, furniture, crockery, etc., breaking; explosions and all sorts of sounds incident to pictures, all on or about the stage. He has 3 curtains on his stage, including the screen, and two sets of wings. He raises and lowers and shifts all these by pulling cords from his operating room. Every conceivable thing seems to be provided for. When his theater is crowded he has only to press a button and a "green" light indicates what rows have vacant seats, therefore, no ushers are necessary. A transparent electric lighted clock, of his own arrangement, indicates the time. He regulates ventilation and temperature from operating room. Mr. Wagner makes his own light, feeds engine and heats theater with natural gas at $5.00 a month. He is a camera fiend and don't mind a ten mile walk or twenty mile drive for an interesting slide, of which he has shown thousands. His baby girl, the pet of the town, has been photographed in every imaginable posture. His workshop back of the stage is a fully equipped machine shop, blacksmith, cabinet, carpenter, tin shop, etc. He is an inventive genius, and a clever workman, a careful manager, close observer, and a stickler for the proper "effects" for every picture.

If all this is true, Mr. Wagner is certainly something more than a genius. We would be glad to have a somewhat detailed description of his methods of accomplishing these wonders. May we have the pleasure of hearing from you on this subject, brother Wagner. Surely such a system would not only require years to evolve and construct, assuming it could be done at all, and would be enormously complicated. I would especially like to know the details of that take up tension equalizer.

### Friend Day Wears a Smile.

Brother Blaine Day, Sherman, Texas, writes:

> They say "everything comes to him who waits," and I have got mine at last. The Jewel Theater, Mr. J. B. Wilson, owner and manager, closes down March 1st to build a first-class theater, the finest in North Texas. The operating room will be of concrete, 12 x 9 feet with a 7½ foot ceiling, with one entrance door and another leading out of the operating room into the repair shop. There will be two windows opening on the street and the observation port 12 x 16 inches. The projectors will be two Power's 6A machines, which will be imbedded 2 inches into the concrete floor to make them solid. The lens will be on a level with the curtain, and there will be no downward slant of the projection. And last, but not least, there will be a vent flue 3 feet in diameter through the roof; also I am not going to have to climb a rope ladder to get into the operating room. When complete, you have a special invitation from both myself and the manager to look us over, and we will show you a picture on a white plaster screen that you will admit is as good as the best. Will send you a picture of the operating room when it is done.

Congratulations, brother Day, I wish every theater had an operating room like that. The operators themselves, however, are not doing their duty in this matter as well as one could wish. They keep talking about "coops." I am trying to get them operating *rooms*, but they seem to prefer a cracker box. At least they continue to talk about booth, booth, booth, and, as I have told them time and again, as long as you continue to fill the managers' mind up with the term "booth," he is more than likely to build you one.

### A Pennsylvania Case.

Mr. Fred Hoffregen, New York City, comments on the case of the Pennsylvania assistant operator who was blacklisted by the manager to the effect that in his opinion the operator who was in charge, and therefore responsible, should be discharged for neglecting his work, and the assistant, if employed only as assistant, should be immediately reinstated. The brother then writes at length and most interestingly on the general phases of operating. I wish I had room to give his letter in its entirety, but it is impossible. I fully agree with his conclusion in regard to Pennsylvania.

### Ft. Worth Case Again.

Mr. E. C. Harman, Vancouver, Wash., comments on the Ft. Worth screen question. He says that in the first place Ft. Worth must have a very peculiar aperture to get a 12 x 14 picture, in which view he is entirely correct. His conclusion is that the aluminum screen will require at least 15 per cent. more light or a total of 48 amperes as against 42 for the mirror screen. He says that the shutter of the machines would have to be taken into consideration, which is correct. He suggests using an ordinary two foot rule or a straight piece of wood 6 inches long to line the carbons sidewise. This would only be correct when using upper and lower carbons of the same size. If the ½ inch ⅝ combination were used it would not work. Brother Harman had a letter in the February 1st issue, and it was in error credited to Vancouver, B. C. Our apologies. Mistakes will occur in the best regulated families.

### W. S. Turnpaugh Replies.

On page 462, February 1st issue, a Ft. Worth correspondent says:

> Recently a correspondent stated he had for years picked his machine with an eye to the intermittent speed. Then why did he cause four ——— projectors to be purchased in place of four ——— machines, and order half a hundred dollars' worth of parts to get them ousted?

Friend Turnpaugh is entitled to space to reply to this, and here is his answer:

> When a man is being scalped by some "behind-the-brush artist" he likes to say a word in his own behalf. Enclosed find statement from Mr. R. A. Healy, manager and part owner of the most modern photoplay house in our city, the one where I work, wherein he states his reasons for purchasing the machines named instead of those of the other make I asked him to buy. The ——— Company can corroborate the matter, because I wrote them asking them to place their machines with the Hippodrome Amusement Company, who purchased the last two of the machines we now have, and from him Mr. Healy bought them. These machines were purchased against my wishes. I like them to run all right, but love the ——— when it comes to putting on a real flickerless picture. I could say considerably more, but the man who wrote is a member of the same union that I am, and I do not wish to stir up controversy.

Mr. Healy's letter fully corroborates Mr. Turnpaugh's statement. After dealing with that matter he says, in part:

> Mr. Walter Turnpaugh is one of Ft. Worth's most able operators and electricians. He has been in my employ for two years and has always consistently favored the ——— machines.

I dislike to print this matter, as I do not wish to be understood as entering into any controversy as between the different makes of projectors. I am, however, practically obliged to give space, in this instance, in justice to an old correspondent.

### License Wanted.

Mt. Morris, N. Y., asks:

> Have been running Power's 5 for more than a year, obtaining good results. Will you please tell me where I can get an operator's license?

You will have to go to some city where operators are licensed, Mt. Morris, such as New York, for instance, put in an application and take the examination. If found competent you will secure a license, but it will only be of value to you in the city in which it is issued. I think you had better be satisfied as you are unless you are very sure you can pass the examination.

### Tightening Cloth Screen.

Dawson Bros., owners and managers of Palace Theater, Waseca, Minn., writes:

> We note, in a recent issue a line to the effect that you want to know what the operators' and managers think of the handbook. If there was anything the matter with it you would have heard from them ere this. The fact of the matter is that it could not be more complete. We believe that it covers the troubles of the operator in every respect, and no operator, or even crank turner should be without it. We are always looking for friendly hints pertaining to the business, and though we cannot personally thank the many contributors to the department, we take this method of now doing so. Have you ever noticed the condition of some cloth screens, dirty or smoked-up, and perhaps full of dents and creases. It seems as though the operator pays little or no attention to his projection surface, though it is of the utmost importance from his point of view. Our screen is in a frame, with tighteners arranged so that it may be stretched as tight as a drum. But occasionally something may come in contact with it, making a bulge or dent which cannot be thus taken out. The remedy is, have someone hold a flat board on the front side of the screen, and at the back hold a dampened cloth against it, running a hot flatiron against the cloth. The steam will take up a bad bulge, or dent, and not effect the front side in the least. To remove dirt or smoke from the screen, ask mother or wife for a loaf of fresh made bread, which must still be warm, and, removing the inside of the loaf knead it back into dough. Rub the screen gently with this dough and it will remove all of the dirt and smoke. Keep kneading the dough as you work, so as to keep it soft.

We are obliged to you for the dough idea, but would suggest that a better scheme, where a cloth screen is used, is, as has been before suggested in this department, and as is set forth in the last paragraph of page 336 of the handbook, that one have two screens, and have one laundered about every two weeks. The method of taking out the dirt is of value, however. It is unique, and I have no doubt effective. You are absolutely correct in saying that the operators pay far too little attention to the condition of their screens. They cannot produce good results without a high-class surface to do it on.

### Painted Screen.

Mr. A. W. Ballenger, the Dean Theater, York, Neb., writes:

> Have delayed acknowledging receipt of handbook because I have been busy getting a few of the good things it contains worked into my mind. The book deserves more than you have ever said for it. I know I had my money's worth inside of an hour after I received it. I hope all the boys get one, for it will surely help anyone. I am running a Simplex, installed about a month ago, getting good results. Have not broken a condenser in a long time. Made a screen after the instructions set forth in the handbook, except that I used a preparation known as "Sani-Flat." It is a pure white, with no gloss. Put four coats of this on muslin which I at first sized with white glue and English whiting. There is not a wrinkle in the screen, which is pretty fair, considering that it has to be raised and lowered to accommodate vaudeville. Whether it is the machine or the screen I am not prepared to say, but there is a minimum of flicker, and our front seats fill up almost as readily as the center or back ones. Our operating room has asbestos board walls and ceiling, with a large vent out to the open air, tin floor and asbestos board for port covers. The room is suspended from ceiling and braced to floor with iron pillar under the place where the machine sets, so that the machine is steady and solid as a rock. I am one of the owners and do my own operating.

I take it that Sani-Flat is some kind of a patent paint. That kind of a screen would produce a minimum of flicker. That is to say, even with a flickering machine it would reduce the trouble to the lowest limit. I see by your letterhead that the Dean "is not a store show." The store show is, except in the smaller towns, in the afternoon of its existence, and I, for one, am glad of it.

### That Word "Booth."

Mr. O. J. Chandler, owner and manager of the Palace Theater, Peru, Ind., writes:

> Let me call attention to page 770, February 22d issue, in which an elaborate write-up of the Liberty Theater, Salt Lake City, is given. Think of a man building a $150,000 moving picture theater and putting his projection machine in a "booth"! It would seem that he would need an operating room in a house of that kind. A "booth" is a place about two feet by three feet in size, where you cast your ballots.

Yes, neighbor Chandler, and it is defined by Webster as a rude shelter built of boughs. Your point is well taken. We are probably fortunate, however, that Mr. Blaisdell, who wrote the article in question, did not call it a "cage," "box" or "coop." Let us be thankful for small favors.

### Operating Room Light.

Mr. B. Shattuck, Waverly, N. Y., writes:

> I noticed on page 777, February 22d issue, Mr. Wm. Lorence, New York City, gives his method of switching on and off his incandescent light from inside or outside the room; also your comment that it would be in violation of the underwriters' rules. This phase of the matter can be overcome by the use of three-way switches, wired the same as the diagram shown on page 777. I am an electrician and install a good many such switches on hall light circuits in dwellings; therefore I know they comply with the underwriters' rules.

Many thanks, friend Shattuck, for the information contained in your letter. I do not know exactly what kind of a switch you refer to, but presume others will.

### Triumph of the Silent Players.

Mr. Geo. L. Wilson who is on the road with a production, writes:

> I had the good fortune to pay the city of Parkersburg, W. Va., with the Bernhardt "Queen Elizabeth" films, and to show you the growth of the motion picture in the favor of the American people, I played the Camden Theater. This house was constructed ten years ago as a "legit." theater, but was not a success. The theatrical syndicate was forced to buy the opposition house and close the Camden, which remained in silence, dust and darkness for two years. Recently it was leased by the Robinson Amusement Company and opened with Association service, no vaudeville, and is playing to capacity business. It is one of the classiest houses in the state. It cost over $100,000, and seats 1,500 people. It is in charge of the genial Charlie Bippus, an old "legit." manager. It is his first venture into the realm of the silent player, and he has met with big success. At Clarksburg, W. Va., the competition of the moving picture theater is so hard on the saloon that the latter is giving free pictures. The saloon keeper could not get a picture license except as a free proposition. Verily, this makes plain how the uplift of the pictures deprives the saloon of its nickels. Received the new handbook and must congratulate you on the production of such a complete, concise, up-to-the-minute treatise on the motion picture industry in all its branches. It certainly should be in every theater in the country and be carefully studied by all operators.

As you say, brother Wilson, the fact that the saloon was forced to give free pictures in order to hold its trade against the moving picture theater speaks well for the latter. It does not, however, speak well for the intelligence of the city officials, who, while recognizing the evil of the proposition by refusing the saloon keeper's money for a pay-show license, were willing to grant him free permission to boost the sale of his wares through the medium of moving pictures.

### Likes the Book.

Mr. E. Jones, 3414 N. Halstead Street, Chicago, Ill., writes, ordering one of the blow torches and saying:

> Last month I bought a copy of your hand book in the Chicago branch of the World. Some book? Yes. I would not take twice what I paid for it.

### Excellent Announcement Slide.

Mr. W. E. Busha, manager of the Star Theater, Belvidere, Ill., writes:

> This is my first dip into the department and I hope you like it. I have been at the silent end for several years. Am running a house of my own now seating 290. Have Power's 6A, B. & A. compensarc, Radium Gold fibre screen, and project a 12 foot picture at 78 feet as clear as a bell. I noticed, in a recent issue, that a brother inquired about transparent enamel he noticed on a slide. I am sending under separate cover one that is "home grown." How does it look? After trying it out, wash the color off and try it again and see how the letters stand out. My own dope; gum arabic and indian red. In February 22nd issue I noticed and tried out the Bon Ami scheme, but it lets through too much light to suit me, though otherwise it was O. K.

The slide submitted is a cover glass coated, presumably, with a mixture of gum arabic and Indian red, which makes a completely opaque coating. In this brother Busha has written, with a sharp, pointed instrument, the wording, and on the outside of one side he has, with different colored water color paints or dyes painted over the lettering and lining. It certainly makes a very neat slide, if carefully done. But after all I still favor typewriting on gelatin as being the handiest, cheapest and in every way most practical. The outfit furnished by the Utility Transparency Company (see advertising pages), is that kind of a proposition and it works well. Glad to have you with us brother Busha. Come again.

### Double Spot Remedy.

Mr. Wm. Reed, Booneville, Mo., writes as follows:

> Booneville is a town of 5,000 inhabitants, and our theater, the Gem, is the only show here. We have a Standard and Edison machine, and have ordered Power's 6-A, but it has not yet arrived. I have noticed some operators are troubled with double spot. I had one myself, and remedied it by means of the screw which adjusts the top carbon of my standard lamp. I lowered the top carbon slightly—just enough to remove the double spot. I have had no trouble since.

I do not quite understand, but presume the brother means that he lowered the top carbon arm slightly, thus throwing the point of his top carbon a little further back in relation to the lower. Those troubled with double spot can try this out. If it works with Booneville it may work with others.

### Can't Answer.

Mr. Fred Mackenzie, Brooklyn, N. Y., writes:

> Am running an old Edison Model B with good results. Have been advised to get a Simplex; have also been advised not to. What is your opinion? Have a first class booth (there you go again! Can't you get the "booth," "coop," "cage" idea out of your head? You just sit down and say, operating room, operating room, operating room, over and over again for six or seven hours, until you get it fixed in your mind) 16 x 20 feet, with two windows in front; rewinding, tool and supply room on one side, the latter 16 x 10 feet. In fact, everything is up to the mark and a credit to our cause. Ventilation is perfect. I want you to run down and see us some evening, if convenient. The boys will surely give you a rousing welcome, as they all know you through me. Am much pleased with the new handbook. The bottom loop of my Edison loses itself quite often; also there is a ghost on the screen, although I am using Bio carbons, set at right angles. What is the remedy? Have a motor drive, and a method all my own of keeping commutator clean. By simply pressing the finger tips slightly on the commutator it is kept clean and bright. The finger tips seem to remove all foreign substances. I also invented a method of soaking carbons in a solution of sulphuric acid and turpentine, with a little magnesium added. The result is a brighter illumination and a soft yellow light, eliminating the injurious violet rays of the arc. Will give you the formula later. What is the mean temperature of the arc at 40 amperes a. c.? A friend of mine wrote you three weeks ago, and has not seen his answer in print. Why?

Replying to your last inquiry first, it is utterly impossible to print all of the letters received. The department is very interesting, but we must remember there are others. We have four pages at our disposal, with enough material to easily fill ten. However, there is a letter from Brooklyn, page 883, March 1st issue; possibly that is your friend. Correspondents must not expect their letters to appear within less than two weeks of the time they write, and it may be longer, particularly if the matter treated is not of immediate importance. As to the temperature of the arc at 40 amperes a. c., I do not know what it is myself, but it is pretty hot, as you will discover if you stick your finger in it. In a letter from Booneville you will see how he remedied his double spot. Perhaps it will help you. Frequent losing of your lower loop may be caused by a too loose take-up tension—an all too common fault. I may be able to visit you some time, but will not make rash promises. What elevated line are you near? I cannot, for very obvious reasons, compare the relative merits of various projectors in these columns. The Simplex is a good machine and has many advocates.

### Twenty-Five Cycle Current.

Mr. A. L. Caulkins, president of the Elite Theater Company, Carthage, Mo., writes:

> Referring to page 261, January 18th issue, under heading, "Flicker Trouble," allowing that the operator is using Power's "Six" with 25-cycle a. c. through a rectifier; how is the flicker to be overcome in the machine? We have the same trouble and would be glad to receive your suggestion.

Using a rectifier gives you d. c., and you should use a three-wing shutter, which, when run at normal speed, gives a practically flickerless picture, though there is no shutter made which will absolutely and entirely remove all flicker. That is not in the nature of things, and will never be accomplished so long as the intermittent movement is used. It occurs to me that, rectifier current being pulsating and 25-cycle a very slow alternating rate, it is barely possible the pulsations of the rectified current might show on the screen. How about this?

### Three More Hand Books.

Mr. C. T. Smithers, president of the Idle Hour Circuit, Aberdeen, S. D., writes:

> Received the copy of the new handbook I ordered. It certainly is fine. Enclosed find check for $7.50 for three more. In the interest of my business I want every one of my operators to have and study one of these books.

This is the kind of a letter that speaks for itself, and I may add that it would be a money-making proposition for any company owning a circuit of theaters to provide every one of their operators with a copy of the handbook. It would be money well invested. This may sound like tooting my own horn, but it is a fact nevertheless.

# Comments on the Films

## Licensed

"JUGGLING WITH FATE" (Selig), March 12.—There is quality in the photography of this picture, and the pleasure that one gets from its lovely backgrounds will be, through the early scenes, the most noticeable thing in it, for the producer has intentionally left the spectator to guess his way. The object was to create a feeling of mystery, and this was accomplished—but at the expense of a clear-cut impression. Yet the guessing is not unpleasant, and the offering seemed to entertain a large audience. The players are very acceptable. Producer William Duncan made it from Edward McWade's script, with Tom Mix in the leading role as both desperado and sheriff. Rex de Rosselli and Myrtle Stedman are the bad man's accomplices, and Lester Cunio plays the man who unravels the mystery.

"THE MISJUDGING OF MR. HUBBY" (Essanay), March 12.—Augustus Carney and Eleanor Blanchard play Mr. and Mrs. Hubby, a couple whose jealousy costs them money. The situation is new, and its development is full of unexpected and amusing events, but the chief roles give no fresh characters, although two of Hubby's clients—a couple seeking a divorce—do furnish a fresh human interest. E. H. Calvert and Dolores Cassinelli play as detectives. The photography is clear, and the offering seemed to please.

"THE INTERNATIONAL SPIES" (Kalem), March 12.—It is hard to take this offering seriously; it is in the old style and borders on vulgarity. It was produced in England, on the Channel and in France by the B. & C. Company for the Kalem people. The photography is very fair.

"A MODERN HORSE" (Edison), March 12.—This modern horse is a big motor vehicle, and we can recommend it as a hard worker. A well-photographed picture, worth seeing.

"AUNT ELSA'S VISIT" (Edison), March 12.—Charles M. Seay, author and producer of this picture, deserves credit for conceiving a situation rich in comedy possibilities. He has worked it up, for the most part, very well. Once in a while (take Aunt Elsa's breaking the plate, for instance) it falls into what is rather stale farce, but on the whole is very amusing and certainly made the audience laugh, at times heartily. Alice Washburn plays the lead as Elsa, a spinster aunt, full of the old Nick, whose coming seems unfortunately timed. Yale Boss is commissioned to keep her out of the house till after the party given by the two girls, Gertrude McCoy and Clara Adams. Bigelow Cooper is father, and Mrs. C. J. Williams is mother. The photography is very clear.

"HIS HONOR, THE MAYOR" (Vitagraph), March 12.—The best of this picture is its many freshly human characters, but it also has a fine comedy situation behind it and tickled the audience much. Bunny is the mayor, not in favor of woman suffrage; Harry Morey, another politician, is a sort of boss; Charles Eldridge, a lesser political light, would like to make speeches, but is always pulled back to his seat. Aunt Minerva (Flora Finch) comes on a visit to Bunny's wife (Julia S. Gordon) and makes suffragists of them all. The conversion of the boss and his henchmen is fine. W. L. Tremayne, the author, deserves good credit, as does the director, Frederick Thomson. The photography is clear.

"A TIMELY BATH" (Pathe), March 12.—A very farcical offering, often a bit vulgar. There is a priest in it who is made more or less ridiculous. It is not a slow picture, and those who laughed filled the house with noise.

"A TOUR IN THE ALPS" (Pathe), March 12.—A very clearly photographed picture of the ascent up to Mer de Glace, in the Alps. An excellent offering.

"THE GRIM TOLL OF WAR" (Kalem), March 12.—A two-reel special with many acceptable scenes—some very pretty and one that is solemn. The story it tells is of the Civil War. It wouldn't stand analysis as a picture of life, and it has one unfortunate "break," when the recruiting officer swears in the hero as a soldier without rising from his seat. In spite of all these things it is true that a large audience was amply entertained by it, with the aid of patriotic music not of the best. War scenes make the old tunes very impressive. The offering also has some stirring fireworks that come in a very well-made battle, with one or two explosions that rip things up in lively fashion. The photography is clear, and much of it has quality. The acting is in part acceptable. Hal Clements plays the colonel and hero; Guy Coombs, his unknown brother-in-law, of whom he is unjustly jealous. Anna Nilsson, Marguerite Courtot and Storm V. Boyd also have roles.

"THE SPRING OF LIFE" (Biograph), March 13.—It used to be a maxim in medicine that the nastier the dose the quicker the cure, and they used to put dead toads' eyes in their bills. In this picture we find the "Spring of Life" getting its tang from old eggs fed to the trough behind it. The innkeeper has to let his daughter marry the hallboy to keep the truth from his guests. It is a fairly amusing offering and gave the audience some laughter. Grace Lewis is the girl, and Edward Dillon the hallboy.

"TIGHTWAD'S PREDICAMENT" (Biograph), March 13.—On the same reel is this livelier farce, in which Tightwad finds that his wife has sold all his spare clothes for the pin money he should have given her. The photography in neither is as good as usual in Biograph pictures. Both are lively; this is quite speedy.

"OLD GORMAN'S GIRL" (Essanay), March 13.—The chief reason why this picture does not move one deeply is that the "stranger" is made to seem far more desirable than Tom, who seems a presuming slouch; yet in the end it is made to seem her good fortune that the stranger is killed before she can marry him—the picture doesn't really get anywhere. Then, while the players are pleasing, the photography is too obscure to let us see them act, except at moments. It was put on by Arthur Mackley and his company.

"WHEN JOHN BROUGHT HOME HIS WIFE" (Lubin), March 13.—A simple but very pleasing offering—we liked it better than any other today. Some spectators want pictures with a punch, but this, at least, has humanity. The acting and photography is all that could be desired. Lottie Briscoe is boarding at the house in the city to which Arthur Johnson, a country boy, comes. Both seek in vain for work through a few scenes that are just right, and then get married to change their luck. John brings his bride home to the farm. It shows the handicraft of a skilled writer, and we find that its author is George Terwilliger. It was produced by Arthur Johnson. Charles Brandt and Clara Lambert also have roles. The photography is of good quality.

"THE GAMBLER'S HEART" (Melies), March 13.—Such a title promises little, but in this case the offering is somewhat better than its name. Its hero is the good gambler who sacrifices himself for the heroine, but there is freshness in the situation, and among the lesser figures there is some feeling for character. The photography is clear enough. Perhaps this offering could be placed as better than most releases for today.

"THE LOVE THAT TURNED" (Pathe), March 13.—A story of an American among Mexican revolutionists. It offers a spirited moment during a chase. The backgrounds and scenes are fairly interesting and clearly photographed.

"THE GREAT WALL OF CHINA" (Selig), March 13.—A subject of great interest and very clearly photographed. We wish there had been more of it. Some good, instructive data about it is given by way of introduction.

"THE FUGITIVE" (Selig), March 13.—An old style farce. We ourselves found it hard to keep interested in it, and we heard much conversation around us while it was on. It was written by T. W. Robertson and produced by C. H. France. In the cast are Lyllian Leighton, John Lancaster, Palmer Bowman and Darel Goodwin.

"THE DECEIVERS" (Vitagraph), March 13.—One could wish that the photography of this picture had been clearer, for the acting was good enough to be worth seeing better. The story is only fair, being not very fresh, but serves as a container for the artistic work of Mary Charleson and George Stanley. The love-making of these two shows a sincerity that is very refreshing. As a whole, the picture is commendable; it will give entertainment. Rollin S. Sturgeon is the producer, and W. Hanson Durham the author.

"SIXES AND NINES" (Lubin), March 14.—A farce that depends on the number plates of two automobiles. One is 999 and the other is 666; both drivers get into trouble and both turn their plates upside down. The idea is certainly fresh, and it makes a laughable picture, but there is very little to it, and it might have been carried much further. William Hopkins and Robert Burns play two rural constables. The other players are not so noticeable. The photography is clear. It was written by E. W. Sargent and produced by Arthur Hotaling.

"JANE'S WATERLOO" (Lubin), March 14.—A competently acted picture in a rural setting and deals with one of "the more deadly" sex, according to Kipling. Jane (Jennie Nelson) is in love with Jenks (William Orlamond) and has arranged to marry him willy-nilly, but he escapes, with the help of his friends and a ladder. The situation, as worked out, gives at moments an impression of spontaneity, but the offering has a slightly bitter taste, due to its clear intention of poking fun at Jane. There is much that is truly pleasing in it, and the photography is very clear. It gave the audience a good deal of laughter. R. Cummer Mason is the author, and it was produced by Joe Smiley.

"AN OLD, OLD SONG" (Essanay), March 14.—Of one thing we can be certain: this picture will leave a very pleasant taste in the spectator's mouth. The situation is not at all new and will not, as developed, convince the mind; its appeal is to the heart. The ending is made effective by the "old, old song" itself, "Silver Threads," which is flashed, words and music, on the screen. The two chief roles are taken by William Walters and Ruth Stonehouse, and their work is very acceptable. Bryant Washburn also has an important role, and is especially commendable. He is getting better every day. Miss Scott is charming in the role of a little girl. In the story the old song reunites a daughter and her father, who had not wanted her to marry. The photography is very clear.

"SISTERS ALL" (Vitagraph), March 14.—A picture of modern life, showing how the cherished daughters of a sweatshop master worked with his downtrodden employes and lived in poverty until the grasping old man gave living wages. Florence Turner is in the leading role on the workers' side of the situation, and Edith Story is the leading daughter. Courtenay Foote plays the father. The offering is more of a preachment than a story pure and simple, and therefore, while it will make a strong appeal to some, its appeal will not be general. It is full of character, but doesn't ask our sympathy for anyone in particular, so we are kept from putting it, as a cloak, on our own humanity. It is not in any real sense dramatic. Its author, Dean Willets, has done an excellent piece of journalistic picture writing, and Larry Trimble has worked it up most artistically. The photography is perfect.

"AN INDIAN MAID'S WARNING" (Kalem), March 14.—A good commercial offering; it provides the action that many like; is an Indian story with all the "bunk" left out. It has the hard riding, the smoke, the battle, the killing, and is short. We commend this very much. We can't get along without the Indian story, but we don't need the trash that too often goes with such. Ruth Roland is the Indian maid; P. C. Hartigan, the settler she is friendly with, and V. Howard is her chieftain father. The photography is fair.

"JONES' JONAH DAY" (Kalem), March 14.—A farce picture that is speedy and has no dry spots. It uses, freshly, an old situation and gives a good deal of laughter. The lead is taken by John Brennan, who, while fishing, is compelled to exchange clothes with an escaped convict (Marshal Neilan). Ruth Roland plays Jones' wife. It is very clearly photographed and pleased the audience.

"A YOUTHFUL KNIGHT" (Edison), March 14.—Here is an exceptional offering, and the more human a spectator is the more it will please him. Not very even, it is still all good and its best warms the heart with truth and really spontaneous humor. The quality that makes it hold is in its characters, which are just queer enough to make a situation, yet most convincingly normal. We see their queerness, but feel that they are just as sane as we. We are made to believe in it when we see how their queerness makes those who are not queer react. Anne and Bannister Merwin are the joint authors, and Walter Edwin is the producer; both are worthy of high praise. Miriam Nesbitt is, naturally as can be, the mother of the young knight (Yale Boss), and Leonie Flugarth is the little girl next door, not queer at all and not less natural than the others. The photography is almost perfect.

"THE SANDS OF TIME" (Selig), March 14. — This picture stands securely on its scenes, beautifully lighted and perfectly photographed. Caroline Cooke and Winnifred Greenwood, the widow and her daughter, appear in very pretty gowns and, acting simply and naturally, are all that is charming. It hardly tells a story, and is not dramatic, but shows the growing up of the girl who runs away from a good home to a fast life and ends in sorrow. She is homeless and is rescued by the Salvation Army workers. During its development Father Time appears (a double exposure), as though to show that what is written is written and nothing can efface it. At the end a vision of Christ appears, just before Time turns his glass and begins again. The sub-titles are beneath comment, but the picture is full of merit. Its author is Mrs. O. Bronson, and Lorimer Johnston produced it. Carl Winterhoff, Harry Lonsdale and LaFayette McKee have roles as the man the girl ran away with, the minister and Time.

"THE UNWELCOME GUEST" (Biograph), March 15.—It is the characterization and the good acting that gives this picture a high place among the offerings of today. The "unwelcome guest" is the father who is poor and too old to look out for himself, so is brought to the son's home to work with the slavey and is half starved. These two characters (taken by W. Christie Miller and "Little Mary") are the center of the picture's interest and, especially the former, are drawn with assurance and imagination. It is an offering with a good deal of punch and held the audience's attention strongly. The photography is of excellent quality.

"THE GIRL AND THE HORSESHOE" (Cines), March 15.—Another of the Cines pictures telling a simple story that is human, true and very pleasing. It shows a carefulness on the producer's part to include nothing that is not significant, and consequently it convinces us that its central character, a young girl, really lives. In the delicate romance that it tells it reminds us of a Cines picture of a few weeks back, "The Ideal of Her Dreams." Where that offering was liked this will be popular also. The photography has a pretty quality.

"WINNING SMILES" (Cines), March 15.—A clever clown makes love to many women, one after the other, whom he chances to meet, and their husbands give him what he deserves. It won smiles and some laughter. It is a short film on the same reel with the above.

"THE GAUNTLETS OF WASHINGTON" (Edison), March 15. — A story pictured as happening forty years after the Revolution. The opening scene introduces as old beggar who, in a tavern, tells how, with the help of another man, he once saved Washington's life. This leads to his finding an old friend. The last scene, where the old beggar finds the friend and protector, is much more dramatic than is the tale of how the Hessians were scared away when at the point of capturing the Commander-in-Chief. The photography is clear, but lacks quality. The offering will be helped greatly by a drum and fife, well played. Bannister Merwin is the author of the script, which was produced by Walter Edwin. The beggar is Marc MacDermott; Charles Ogle is Washington; Bigelow Cooper is the lad who helped scare the Hessians, and also the new-found friend. Richard Ridgely is the traitorous farm hand who carried the news to the Hessians.

"THE HEART BROKERS" (Lubin), March 15.—The idea behind this farce is good, but the picture of it seems too far fetched to be truly funny, and it made but little laughter. It is from one of Lawrence McCloskey's scripts, produced by Barry O'Neil. Peter Lang has a matrimonial bureau and is doing a big business. Mary Walters consults him on behalf of her brother (Bartley McCullum), but, herself, falls in love with him. To bring him around she has to open a bureau of her own, just across the hall. There are many players in the cast, and the photography is very good.

"INNOCENCE" (Pathe), March 15.—A dramatic story with an old situation, but it has been developed in the latest style and mixed with some good comedy. A little girl picks up some gems dropped from her father's pocket and hides them in her doll. The father is accused of theft and sent to prison. Escaping, he is aided by the fact that the Pathe Freres are taking a picture of an escaping convict. Later the father is shown to be innocent. The photography is almost perfect and the offering seemed to be acceptable to a large audience. Paul Panzer takes the leading role.

"THE DOGHOUSE BUILDERS" (Vitagraph), March 15.—A farce featuring Hughie Mack and Wallie Van as two clown carpenters. It tickled the audience greatly and kept laughter going which at times was very hearty, indeed. Flora Finch also appears in it. Florence Turner wrote the script, which James Young produced. The photography is good.

"QUEBEC ZOUAVES" (Vitagraph), March 15.—There are just a company of them, and are shown passing to and fro, and also drilling. The photography has little quality, but is clear enough.

"THE POWERA OF THE CAMERA" (Biograph), March 17. — An entirely new twist has been given to the situation, in which a motion picture camera plays a part in the escape of convicts in stripes. And it is very funny to see the sheriff fooled into accepting the refugees as actors, because they turn a coffee grinder which has been nailed to a rod. The Biograph camera also has not a little power in securing clear pictures.

"A DELIVERY PACKAGE" (Biograph), March 17.—A farce on the same reel with the above that made a good deal of laughter throughout the house, but never made the whole house laugh as one. It is speedy, but just a trifle vulgar.

"KATHLEEN MAVOURNEEN" (Edison), March 17.—This old melodrama favorite makes a good picture offering, and it has been done in film before. One reel seems too short a space in which to put this story over effectively, for some of the characters had to be skimped, and in this case Squire Kavanagh (played by Marc MacDermott) suffers, and the plot with him—he too suddenly becomes a villain. Mary Fuller plays the titular role acceptably, and Augustus Phillips is pleasing in the role of lover. William West, Gertrude McCoy, H. Linson and M. Gripp have good roles. The photography of some of the scenes is very lovely; in some it is poor. It makes a good, substantial offering.

"THE $20,000 COROT" (Kalem), March 17.—We find a good deal to commend in this picture. It shows care on its producer's part to make sets and scenes natural, and care in the acting, too, so that, although the story is somewhat melodramatic, it interests as a possible "slice of life." The plot (there are two interlocking stories) is skillfully woven and deals with a rich man's daughter and his secretary, who love each other, against the father's will. The secretary is sleuthing to find the stolen painting and traces it to the very house where the girl, on a charitable mission, is attending a poor sick woman. The secretary calls the police to get the painting, and they are in time to rescue the girl, who has been captured by the gang. It's a combination of things that have really happened and will surely interest. Alice Joyce plays the girl; Tom Moore, the secretary, and R. Purdon, the rich man. The photography is of good quality.

"LOVE BEFORE TEN" (Selig), March 17.—Two children, Roy Clark and "Baby" Lillian Wade, play the leads in this little elopement romance or comedy. They had seen a love match among their elders and were following suit. H. A. Lockwood and Eugenie Besserer have roles. The photography is clear, and some of the scenes are very pretty.

"THE MOUSE AND THE LION" (Vitagraph), March 17.—A detective story, by W. L. Tremayne, that, except for one short moment, gets over most effectively. Perhaps it's the best offering of today's regular releases. The "lion" is a detective, played pleasingly but conventionally by Leo Delaney, and the "mouse" (Paul Kelly) is an honest lad whom he has picked up and installed as his hallboy. The "mouse" happens to recognize the woman (Lillian Walker) whom "the gang" send to decoy the detective to where they have cleverly arranged a trap to "get" him. The "mouse" is able to free his patron from the gang's trap and help him bag the gangsters. It ought to have been shown how the boy came to loosen the stones into the cellar; to see him doing it without knowing how he suspected the trap fails to convince us. This is the offering's one weak spot. The picture was produced by Van Dyke Brooke, who plays an unconvincing gangster. George Cooper is not at all unconvincing as a member of the gang, nor is William Shea. The "mouse" also plays naturally. The photography is very good.

"GREED FOR GOLD" (Lubin), March 17.—A melodrama that interested the audience, although there seemed to be some more or less correct guessing on the outcome. It is conventional, but is acceptably acted and has one or two of the up-to-date features, such as the blowing up of the villain's cabin, which conveniently discovers the missing partnership paper, assuring the heroine of her share in the rich mine. Wallace Clifton is the author, and F. J. Grandon the producer. Edgar Jones plays the hero; Clara Williams, the heroine; Edward Luck, the villain. Others in the cast are Emma Bell, Charles Edrington and F. Hall. The photography is very fair.

"AN ADVENTURE ON THE MEXICAN BORDER" (Lubin), March 15.—A good offering, in two reels. It is not cheaply made in any way, and a troop or two of United States cavalry were used, so it seems, in it. The story, although not at all probable, is sensible, and not impossible. It brings the Mexican troops into conflict with the cavalry, but doesn't presuppose a war with our neighbor republic. Nor does it make a gingerbread hero of an American lieutenant and an impossible villain of a Mexican. Both, in this picture, are men whom it would be worth while meeting; at least they would be interesting. It is merely what its name implies—an adventure—and it took well with a well-filled house and gave entertainment. The backgrounds are freshly interesting, the atmosphere is convincingly military, and the photography is clear. Romaine Fielding, who is both author and producer, plays the lead as the Mexican, and is ably supported by Robyn Adair, Mary Ryan and a large cast. A true feature picture.

"THE WOE OF BATTLE" (Kalem), March 15.—An offering that is strong on its spectacular, rather than on its dramatic, side. It has some marvelously fine scenes, including a view from inside a fort which is bombarding a passing river steamboat supposed to be loaded with ammunition, and also the final destruction of the fort by fire and an explosion; great volumes of dense smoke are seen rising before the powder goes up. These thrilling scenes are very clearly photographed, like most of the other scenes, some of which are lovely. The heroine is pretty and photographs well in her Southern home—a perfect set. Guy Coombs plays the Northern lieutenant; Harry Millarde, the Southern captain, and Marian Cooper, the girl.

"PEKIN, CHINA" (Selig), March 18. A travel picture that shows not a great deal of the city proper, but gives a few interesting views. We are shown the "Chief Gate," the "Camel Gate" and a corner or two of the park-like grounds around the famous Summer Palace of the now deposed Manchu Emperor. We can see but little of the details in the white marble bridges and balustrades near the palace, but we do get a good general idea of the place.

"TURN HIM OUT" (Selig), March 18. On the same reel is this farce of clown characters. One person in the audience laughed all the time, but for the most part the rest watched silently.

"THEIR COUNTRY RELATION" (Cines), March 18.—A satirical comedy whose object is to ridicule the insincerity and emptiness of a certain fast lot in the city. It is accomplished by bringing two unsophisticated people from the country on a visit and by showing them as astonished at city manners which every one else takes as a matter of course. The audience watched it closely, and to us also it seemed an entertaining picture. The photography is clear, but without much quality.

"WHO'S CHAMPION NOW?" (Cines), March 18.—A farce that gets fun from the ridiculous, but decidedly gets the fun. We don't believe there was anyone in the house who did not laugh now and then, and most laughed all the time. It gives a farcical wrestling match. The photography is clear.

"THE VENGEANCE OF THE KABYLE" (Pathe), March 18.—A Kabyle is a native of the mountains of North Africa, the unconquered remnant whom the Arabs could not, even in the vigor of their first conquest, subdue. They are Mohammedans, and in this picture one cannot tell the Kabyle from the Arab. It was produced and photographed in Africa and tells a fairly dramatic story that is not fresh. The acting is not wholly natural, but there is one very vigorous scene. In it a woman is hitched with a donkey and made to draw the plow for her wrathful lord, the Kabyle. The scenes are colored by hand, and some of them are pretty.

"THE PORTRAIT" (Edison), March 18.—Another dream picture, and it gets over about as well as any of them do. Watching such pictures, one is afraid, every now and then, that he has missed the dream's end, for the action is almost never dreamlike. But the author of this picture, Richard Ridgley, had a good idea that, to us, seems fresh, and he has written a picture with some good Bohemian atmosphere. Miriam Nesbitt plays an American art student, loved by a Bohemian genius (Mark MacDermott), whom she won't marry because of his habits. She has told him so, and he dreams before his own portrait of himself, and sees in the portrait, as it changes, a prophecy of his fate. This scares him so that he reforms. The photography is clear, for the most part, but very poor at times. One of the fade-away scenes is wretched.

"THE HOUSEKEEPER OF CIRCLE C" (Essanay), March 18.—A farce set in ranch life and produced by Arthur Mackley's company. It made a good deal of laughter. There is a clever female impersonation in it (the second housekeeper, who applies for the job as a joke on the "Old Man"). The photography is clear enough to serve in such an offering.

"DOLORES' DECISION" (Lubin), March 18.—There is a plot development behind this offering that is fair, though commercial and not at all fresh, but as pictured it is not dramatic nor convincing—in fact, it seems to us the weakest drama that Director G. M. Nicholls has put out so far. There are no especially pleasing backgrounds, and no especially pleasing acting, and the photography is only fair. The script is by E. W. Sargent. In the cast are Ormi Hawley, Edwin Carewe, Ernestine Morley, Irvin White, Viola Alberti and others.

"THE BIRTHDAY GIFT" (Vitagraph), March 18.—The situation behind this picture has dramatic possibilities, but it did not get over very effectively, because, in the development, those things that were most important, were not always assuredly recognized and brought out clearly; the principal lines were at times blurred. We believe the fault lies more with the players than with the author, and the little heroine herself is the weakest factor in it. Yet, while it doesn't grip, it interests, as a character sketch. The motherless girl, daughter of a thief, is living with her uncle and her aunt, who does not like her. To win her aunt's affection she is working for the neighbors secretly, so as to get a birthday present to give her. The aunt finds her little hoard and thinks her, too, a thief. It has a happy ending. The script, by B. M. Harvey, was produced by Charles Kent, with Adele de Garde in the leading role and with Robert Gaillord and Leah Baird as uncle and aunt. Some of the scenes are beautiful; all are fair.

"ACCORDING TO ADVICE" (Vitagraph), March 18.—A farce by the Western company. It kept a good deal of laughter going. The idea is fresh, though slight, and the photography good enough for the picture's purpose.

---

## Independent

"ANIMATED WEEKLY No. 53" (Universal), March 12.—This number of the weekly is diversified and interesting. It contains scenes from the inauguration, the suffragettes in a pantomime play on the White House steps, ice-breaking in Columbia River, the wedding of the Kaiser's daughter, pow-wow of Indian chiefs, Easter fashions, views of the actress, Bessie Wynn, etc.

"FRAU VAN VINKLE'S CRULLERS" (Majestic), March 13.—The good frau puts a ring in her crullers, the finder of which is to be lucky for a year. The family man who gets hold of the cruller containing the ring thinks the luck is slow in starting, for he is chased all over the town by a policeman. All ends happily, however. An amusing little story.

"A REGAINED REPUTATION" (Reliance), March 15.—There is a funny mix-up in the latter part of this film, which overcomes the somewhat tedious beginning of the plot. The policeman, in love with the cook, loses his hat and coat, the robber steals the family automobile, and the cook finally overtakes him on a motorcycle. The climax brings a laugh.

"HER DREAMS OF YESTERDAY" (Excelsior), March 17.—This film story gives us that good old melodramatic scene in which the hero is strapped to a log and sent toward the whirring teeth of the saw, only to be rescued at the last moment by his pretty brunette love. It is well done, and the pictures are good. The latter scene, in which the husband dies in bed five years later, seemed out of place.

"THE BATTLE OF BULL RUN" (Bison), March 18.—This three-reel number gets a very favorable start. The fierce fighting in woods and open fields in the first and third reels is very good. The plot, which concerns a brother and sister acting as Union spies within the Confederate lines, is also pleasing at the beginning, but it drags in the latter part of the second reel, where the scenes are drawn out and unconvincing. The substitution of the false dispatch was cleverly accomplished, but the latter part of the production lacks a central element of suspense. The scene on the battlefield, where the girl sees the spirits of her lover and brother, is too theatrical. The photography is good.

"FOR BETTER OR WORSE" (Eclair), March 19.—The chief criticism of this two-reel production is that it has so many repellent situations. The author, portrayed very effectively by Alec Francis, takes opium and cocaine to stimulate his imagination. The scenes in which he has visions and gradually loses his mind are very unpleasant; also the scenes in and about the sanitarium for insane patients. As a preachment against the use of drugs this is effective, but as entertainment it is too strong. The photography and acting are good.

"BRANDED BY HIS BROTHER'S CRIME" (Frontier), March 20.—A very good Western production, in which one brother allows himself to be imprisoned for the crime of cattle stealing to save his married brother, who is really guilty. The scenes in the branding shed are interesting and give us something different from the ordinary Western offering. The end is somewhat theatrical, but as a whole the film is a good one.

"THE YOUNGER SISTER" (Victor), March 21.—The older sister finds she does not love Jim, but the little girl defends him and keeps the engagement ring. Jim goes away on a big engineering enterprise for ten years. When he returns the younger sister has grown up and is waiting for him. She still has the ring. Not very probable, but well pictured and a good romantic story.

"WON AT THE RODEO" (Thanhouser), March 21.—We cannot remember ever having seen a more successful exposition of real broncho busting than is shown in this lively reel. It certainly gives us the genuine article, both men and girl riders competing in the rodeo. It is worth the price of admission to the average picture show to see this film. A fine offering.

"SAVED BY PARCELS POST" (Imp), March 22.—This very amusing parcels post burlesque is enacted by a cast of famous authors and artists, including Wallace and Will Irwin, Charles Hanson Towne, Rupert Hughes, Julian Street, John Wolcott Adams, Charles Dana Gibson, Tom Masson, Burges Johnson, George Barr McCutcheon and James Montgomery Flagg. The actors are announced by card and introduced in proper person before the burlesque begins. An excellent comedy half reel.

"LEO'S LOVE LETTER" (Imp), March 22.—This, on same reel with above, is a French eccentric comedy, in which Leo chases a love letter about the streets, knocking over tables, etc. A typical knockabout picture.

"THE PEACEMAKER" (Rex), March 23.—An unusual conception of considerable strength, though leaving several things to the imagination. Phillips Smalley, as the boarder, tries to keep the younger sister from taking the older girl's lover. He comes near succeeding in this, but in the end it develops that the older girl loves himself. Somewhat vague as to details, but above the average film in strength of conception and development.

"LOVERS THREE" (Crystal), March 23.—In which Pearl has the three proverbial admirers, Tom, Dick and Harry. They all vow to give her up, and then all call on her the same evening, with amusing results. A good half-reel comedy.

"HIS TWIN BROTHER" (Crystal), March 23.—Chester Barnett enacts the part of twin brothers in this. One appears unexpectedly on the scene, causing Dolly and her father many misadventures. Fairly amusing.

"BUSINESS MUST NOT INTERFERE" (Eclair), March 23.—This is another of the amusing Newlywed series. The pictures are all hand drawings, and should not be missed.

"THE DYTISCUS" (Eclair), March 23.—On the same reel as the foregoing is this interesting scientific.

"DAMAGES IN FULL" (Imp), March 24.—A story of sentiment in which two very engaging children play the pivotal roles. It deals with an employer and his workman, crippled by accident in the course of his duties. In the first scene we find the poor man and his family (Edwin Barning, Violet Horner and Mimi St. John, their child). The accident is extremely well suggested and gives a marked sense of danger. Mat Snyder plays the hard employer a bit too conventionally to give the best impression, for it is good business to fool people, especially if one is going to be unjust to them. The two children, Edith Halleran and Mimi, furnish, as was intended, the best part of the offering. That jury had been bribed; it was fairly "licking its chops." The photography is good. A creditable, not a great, picture.

"THE PRIMA DONNA'S CAT" (Majestic), March 25.—A fairly amusing comedy, in which the loss of the prima donna's Angora cat causes much trouble. Her detective friend, with his wonderful bracelet, thinks he has found the man who stole the feline, but is amazed to learn that the hero found the cat under the bathtub.

"THE ICONOCLAST" (Broncho), March 26.—It would be hard to imagine a more consistent and powerfully moving three-reel offering than this, and except for the final scene there is nothing in it of a questionable character. Its story is one covering a vast range of human emotion; it combines skillfully the fierce passion of the Mexican heart, as shown in Don Jose's hatred of the artist and his religious creation, the Madonna. Then the picture, again admirably, utilizes the vast sweep of the Southern California landscape; we see the railroad builders at work, the Indians in their picturesque village on the lakeside, and later have the crash of warfare. The old mission atmosphere is always in evidence and the pictures are excellent. The crucifixion scene impressed us as too strong for presentation, and many exhibitors will prefer not to use it, no doubt. As a whole, the production is a splendid one.

"FORCING THE ISSUE" (Nestor), March 26.—In most of those things that make a picture tell, this offering is not up to the standard set by former Nestors. It has the Nestor backgrounds fairly well photographed, and there are speedy scenes, but no strongly sustained action. No attempt was made to show the situation in a convincing light, nor is the development likely to persuade us that there ever was an incident anything like that in the story.

"HAVING THEIR PICTURES TOOK" (Powers), March 26.—A comedy showing the difficulties of taking portraits of children. It will go over in some audiences.

"PICTURESQUE BERGEN, NORWAY" (Powers), March 26.—On the same reel are these interesting and finely photographed views of the waterfront of a fishing village, of a ride on a train through the mountains, and of a sail on smooth lakes.

"THE RETURN OF THUNDER CLOUD'S SPIRIT" (101 - Bison), March 22.—This two-reel picture is produced by Mr. McRae, formerly of the Selig forces. It is well made. The theme is based on the superstition of the red men. There is portrayed what we are told is an exact duplication of the ghost dance so prevalent a few years ago among certain bands of Indians, and which the government authorities took such strenuous measures to stop. Throughout the film runs a coherent story, and there are many dramatic situations. The groupings of the soldiers and Indians are well done.

"THE CALLING OF LOUIS MONA" (Powers), March 28.—In these two reels there are two characters which stand out sharply. Edwin August has the part of a boy raised in a monastery, who desires to live his life within its walls. Before he can be admitted, however, he must spend a year outside and face the world. He meets the world and fails. The second character is Charles Manley, the veteran of the screen. Mr. Manley has done no better work than he here gives us as the prior. His characterization is reverential and impressive; well might he have stepped out from the doors of a monastery. The acting of Mr. August, likewise, is of his best. He has fine opportunities to show his versatility—as the boy just starting out, as the successful man of business, as a social favorite, and as the down-and-out. The picture holds throughout. Mr. MacDonald, the producer, shows his skill in the groupings and in the settings. One especially strong scene is in the gambling house—both in its conception and in the manner in which it is carried out. Mr. August is particularly strong here.

"TEXAS KELLY AT BAY" (Kay-Bee), March 28.—Here is a stirring film story of the Western type, remarkable for its splendid scenic effects. The heroine rescues the dashing Texas Kelly from the foot of an insurmountable cliff by means of a lariat. The love affair ensues, but there are the usual setbacks before the end is happily reached. The fighting is exciting and well devised. Texas Kelly holds back the bandits attacking the stagecoach in true border-hero style, until help comes. A good offering of its type.

"THE GEYSERS OF NEW ZEALAND" (Kinemacolor).—Pictures of five different geysers in a far-away land. They will interest.

"NATIVE CARNIVAL PROCESSION, CEYLON" (Kinemacolor).—A fine picture, valuable alike for its portrayal of native costumes and customs. The procession is in celebration of the elevation of a local leader.

"PRESIDENT WILSON REVIEWING THE TROOPS" (Kinemacolor).—Fine views of the recent pageant in the Capital City.

"SUFFRAGETTE PARADE IN WASHINGTON" (Kinemacolor).—Here is the best of evidence as to the crowds that swarmed through the streets of Washington at the time of the woman's parade the day before the inauguration. There are excellent views of the floats and various features of the pageant. One picture that will especially appeal to picture followers is a view of Florence Lawrence on a finely caparisoned charger. She faces the camera with her most charming smile.

"BEAUTIFUL BUTTERFLIES" (Kinemacolor).—This film is rightly named, for beautiful they are. No better subject could have been chosen for revealing the possibilities of this new form of photography. Over a dozen varieties are shown.

## NORTHERN VENTURES.

These pictures were taken on two expeditions to the Far North. Early in May, 1912, Harry Whitney, millionaire explorer and sportsman, left St. John's, New Foundland, on a big game hunting expedition, aboard the S. S. Neptune, in charge of Captain Robert Bartlett. Captain Bartlett, who is recognized as one of the most capable of Arctic navigators, commanded the S. S. Roosevelt on Admiral Peary's successful dash to the Pole.

The Whitney expedition carried, in addition to the crew of the Neptune, over two hundred experienced hunters and trappers, dog teams and supplies for two years.

On the return of this expedition a second expedition left St. John's with "Lucky" Scott at its head, its destination being supposed goldfields in North Baffin Land. No gold was found, but between the two expeditions over 20,000 feet of negative was obtained which has now been condensed into five reels.

Last year was an exceptional year for ice in the North, and the Scott expedition bucked the ice for 500 miles, finally getting to within 500 miles of the Pole. The Neptune was frozen in the ice for a period of five weeks. On one day alone 157 icebergs were passed.

## JEAN DURELL JOINS AMERICAN.

Jean Durell, who has been playing in stock at San Francisco, joined the "Flying A" forces at Santa Barbara, where she will do character work for the second company.

## "HIAWATHA."

The pronunciation of the name Hiawatha as used by the Indian players has caused a great deal of discussion. Mr. F. E. Moore, who first presented the play in 1906 on the shores of Lake Chautauqua, gives as his authority the American Bureau of Ethnology, which declares for Hiawatha, with the long "I" instead of "Heawatha" now generally taught in the schools. "Heawatha" was preferred by Longfellow, and in the Riverside edition of the poem his daughter, Miss Alice Longfellow, mentions her father's desire to have it so pronounced, but after carefully looking into the matter, Mr. Moore decided to abide by scientific accuracy rather than poetic license.

"I have received letters wherever we have played correcting our pronunciation or asking why we so pronounce the name," said Mr. Moore. "We have even been attacked in the papers for doing so, but I have never found an authority that gives the sound of "E" to the first syllable. Longfellow himself carefully spells the name of Hiawatha's mother Wenona, although the city of that name is generally spelled Winona. Phonetic spelling of words taken from the lips of people who have no written language is a matter of chance and personal bias, but in this case there is no dissenting opinion among those who know most about the Iroquois, whom Hiawatha so successfully led. A principal of a large New York school said after conversing with Mr. Moore, "From now on I shall return to the pronunciation of my childhood, and shall say Hiawatha."

Scene from "Hiawatha."

Some may think the foregoing a bit of "high-brow" hair-splitting, but the wide-awake managers of moving picture theaters realize the importance of attracting the attention of the more serious members of society who are beginning to recognize the moving pictures as a great power for good or bad, and those who have come in contact with parents and teachers protesting against some obnoxious film do not care to repeat the experience. In Hiawatha they have an offering that will win as hearty approval as other features have aroused antagonism, and make allies of what can be their most potent enemy.

## NEW THEATER AT SPRING LAKE, N. J.

Mr. Otto Morris, of Spring Lake, N. J., is building a new $20,000 motion picture theater at the above place. Everything in the building will be first class, and through Mr. J. H. Hallberg, "The Economizer Man," an order has been placed for a Power's No. 6-A moving picture machine, A. C. current saver, curtain, and a full line of supplies. Callahan & Bisner, of Park Ridge, N. J., have also purchased from Mr. Hallberg an Edison Model B machine, which they will use for a traveling motion picture show in the smaller towns in New Jersey.

## SAINT PATRICK'S DAY NOTE.

On March 17 Carl Laemmle and P. A. Powers were standing talking near the Hotel Astor. A brass band passed through 45th Street followed by a lot of men wearing green badges, on their way to join the Fifth Avenue parade.

Said Carl to Pat, "This is a great day for the Irish."

"Yes," said Pat to Carl, "Did you get that bunch of shamrocks I sent you?"

# The Moving Picture Educator

## THE OLD LIMITATIONS OF ENVIRONMENT DESTROYED.

It has always been an accepted fact that the surroundings amid which young people grow up have much to do with their general character. Environment whether of good or evil, has always carried more force than the school-room.

To the poor and unfortunate, this environment has been a most serious draw-back, in the crowded parts of the large cities especially, children have not only been compelled to learn that which they should not learn, but in like manner they have been prevented from learning that which they should; to them the whole world was the little world in which they lived, the limitations of their environment was the extent of their education. To educational authorities, settlement workers, and criminologists, how to offset the cepted fact the moving picture is destined to be the agency evils of this environment and break down its injurious limitations has always been a problem. It is now an ac- which shall destroy the limitations of environment. No power has previously appeared alike acceptable to both the slaves of their surroundings and those who seek to give them their freedom. At once popular to an extravagant degree, and capable of illustrating the boundlessness of the universe, the denizens of the most crowded and limited locality, can have the horizon of their lives lifted to the radius of the unmeasurable kinematograph. Scenic, Topical, Travel and Industrial pictures are of untold value to these people; the exhibitor who responds to these needs, is rendering a favor to the community.

It was but recently recorded, that one of these unenlightened slum boys, when in the country, being told that a certain body of water was for drinking purposes, refused to believe it, because he knew better, "the water they drank in his home came through pipes;" pictures of the Great Aqueduct would be a revelation to this boy and thousands like him. While we concede to the moving picture innumerable advantages, there are times when some particular advantage must be named for its peculiar and particular help; in this instance it lies in the fact that the pictures are life-size. When the children see human beings with whom they are familiar, in sizes which are real to them, they readily realize that other representations are in the same proportion. This fact was revealed by a boy who first saw a rural scene in which were cows grazing, having always supposed that cows were a small animal "like in pictures" the country scene was at once a revelation and an education to him. The weekly "Topicals" are great educators to these people, even as they must be to the urban and suburban beholders.

The distinctly rural communities also now are finding their limitations removed; the annual visit of the circus, and the Sunday-School trip to the seashore, are now no longer the only views obtained of the world at large; the nearest town has its picture theater, and the world is at their doors. The only next advance, is when the school-house shall have its picture-teacher, then for them shall the last barrier to their total freedom have been removed, and the environment of the whole universe will be the environment of all. The limitations with its disadvantages and too often its sad evils, will have passed away. Born of these new conditions, who can tell how many an otherwise imprisoned soul, may use its new found freedom to aspire to noble heights and give to the next generation men of mark, who, instead of following many of their predecessors in "ways that are dark and devious" may become leaders to those higher and nobler heights to which others have attained, because of those very surroundings which were favorable to them, and which the moving picture has now made the common heritage of all.

Apropos of the above subject it should be of interest to the wise and discriminating exhibitor to study the environment of his patrons, and allow his sense of the fitness of things to rule his selection of pictures; without doubt he will find titles and subjects of suitably attractive themes of greater value than lurid, alluring, exaggerating posters which always disappoint and become stale.

## "HIAWATHA" FOR THE SCHOOLS.

The filming of Hiawatha is one of the most acceptable pieces of kinematography ever offered to the schools. There is perhaps not a school in the United States which does not include Longfellow's immortal work in its English course. In the schools of the civilized world no study of literature is compiled in which this great American poem does not find a high place.

No review of this film is now contemplated on this page as it has been noticed at length in a previous issue of the World. It is sufficient at this time to simply call attention to the salient educational features offered by this opportune release. As an illustrative power, the value of the poem is enhanced and both teachers and scholars will find their studies more comprehensive, yet simplified. The cast of over one hundred and fifty full-blooded Indians impart a living reality to the picture which is beyond estimate; that these Indians represent so really that noble race of which perhaps they are the last faithful typical members the film possess a doubly historical value. It is safe to predict that in but a few generations from now this film will not only accompany the immortality of the poem, but will impart an ever-living realism, for which those future generations will be more than thankful. While congratulating the producers of this film the Moving Picture Educator believes it will perhaps do much to hasten the fast approaching day, when the moving picture shall take its place in the schools, by forcing the slowly educational authorities to realize its pedagogical powers. Early American history could not be more faithfully represented or recorded and illustrated, than by the full powers which abound in "Hiawatha," making it the great masterpiece it has always been, and to which kinematography now adds its living forces.

## SOMETHING ABOUT RECENT EDUCATIONAL RELEASES.

The varied and attractive class of subjects now coming in such rapid succession from the manufacturers, must appeal to every possible user of the pictures as amply supplying all his needs. From the depths of the ocean we have "Sea Anemones" which give an insight into the mysterious life at the bottom of the sea. In contrast to the natural life of the sea we have pictures showing how man has conquered the ocean by means of "Submarine maneuvers," in which the oceans' depths are explored.

"How Other People Work," is shown in striking contrasts. In one place "Making Hats" and in another "Making Briar Pipes," while from the Soudan comes "Agricultural Scenes" and "Pottery from Borneo."

Micro-cinematography reveals the hidden secrets of bee, frogs, the great centipede "The Pitcher Plant," "The Opening Bud," "The Chameleon," affording most attractive and interesting lessons in these varied forms of life hitherto known only in part, and then only after exhaustive and irksome studies impossible to the young; while "The Hedgehog" and "A Study of Kittens," enlarge the present knowledge of some more familiar animals.

"Children's Day in Japan" will interest many, especially as it shows how the Japanese authorities encourage youthful indulgencies, by giving them at least one day of the year "the freedom of the city."

"The History of Common Salt," adds another to a growing list of subjects imparting knowledge upon common things in life, familiarity with which has often hidden their value.

Pictures showing how soldiers can build a "Pontoon Bridge" in twenty minutes is a splendid lesson on the value of system and discipline, as is also another showing interesting "Military Maneuvers."

---

**The first production in Great Britain of Gaumont's new color process, "Chrono Chrome," was at the London Coliseum last week. The process, which if not already familiar to America, soon will be, is a kinematographic adaption of the lithographers' three-color process and is based on the super-imposition principle practiced by color photographers.**

## NEW YORK EXHIBITORS AND EDUCATIONAL PICTURES.

At the regular monthly meeting of the New York Exhibitors' League, the courtesy of the floor was granted to Mr. E. C. Clarke, representing the American Museum of Safety; Mr. Clarke explained that it was the desire of the association which he represented to display pictures on the screen to school children, showing them the dangers of the streets of the metropolis, also how to avoid such dangers. He then asked the exhibitors if they would allow him the use of their theaters during the forenoon, as he expected to have the co-operation of the Board of Education to allow children to attend these places, where they could see the pictures and hear lectures on the same.

A motion was made and unanimously carried, that the members of the organization co-operate with Mr. Clarke, and tender him all the support they possibly could in this good work. A committee was appointed to assist Mr. Clarke of the following members: Mr. F. E. Samuels, chairman; Mr. L. Germain, Mr. F. B. Fulmer, Mr. Frank Tichenor and Mr. L. M. Blumenthal.

This is a move in the direction often advocated by the "Educator" in forming a basis of mutual help, whereby the schools anywhere could use the picture houses for all such similar purposes. Now that a beginning has been made with such a general subject as that of the Safety Association, it will be an easy matter to continue along lines of equally important branches of educational subjects. May this move not only grow in its usefulness, but may it also become general throughout the country by means of an alliance between the Exhibitors' League and the educational authorities.

## "BELSHAZZAR'S FEAST" (Gaumont).

This famous occasion which perhaps stands alone in the history of the world as a revelry which changed the history of three nations, is the subject of the latest addition to Biblical pictures; as it is also an addition to famous historical subjects. It is prepared with the usual high-class thoroughness which characterizes the work of the Gaumont studio. Of course the chief interest centers around King Belshazzar and the prophet Daniel, eminent French actors fittingly portray these characters and in a measure fulfill the purpose intended, as to the supremacy of king or prophet.

While the picture is intended to portray the one great incident of the title, there is a slight departure from the actual account which is perhaps due to a desire to incorporate some thought of the historical relations of those times. This departure is shown in the first scene where "Belshazzar, King of Babylon insults from his ramparts Cyrus, King of Persia, who is besieging the city." This digression may be allowable in that it gives a reason for the necessary connection—in thought at least—as to the occasion for the after conflict. Daniel is also shown as previouslv warning the king, as is also "a courageous soldier who tries to show his monarch the folly of his disobedience and of his debauches."

In spite of all this, the impiety of the occasion increases until that great act of desecration, in which the king orders the production of the sacred vessels which were taken from the Temple in Jerusalem and "drank wine in them." This crowning act of profanity at the height of the feast brings down the wrath of the outraged "God of the Hebrews" and Belshazzar sees his doom in the extraordinary hand-writing on the wall. Daniel is called and performs the two-fold work of translating the writing and pronouncing the king's doom. "In that night was King Belshazzar slain," a great battle scene follows in which the hosts of Babylon are overthrown, the king killed and the city strewn with the dead.

An additional scene depicting "The Triumph of Cyrus" is timely for the purpose of making a complete picture. Every endeavor has evidently been set forth to make the picture faithfully represent the times and with much success.

## EDUCATIONAL PICTURES MOST IN DEMAND.

Enquiry among some manufacturers as to the class of pictures most in demand, and by whom, elicits the fact that biblical, religious and industrial pictures are asked for first, also that these enquiries are in the proportion of three from churches, to one from schools. After these, topical pictures lead, the fact that topical pictures are also used by every exhibitor makes them the most largely used of educational films, if all classes of people are considered. A brief article on this page one month ago suggesting the most valuable character of educational films, and offering to place any enquirer in line for obtaining complete lists of such films, brought forth a fair number of requests—to which it was a pleasure to reply, as it was also to notice from whom the enquiries came and for what high aims and purposes the information was sought.

The interests of educational moving pictures were never so advanced as at the present time; never were manufacturers more intent in making every effort to keep pace with the great progress being made; it is now only necessary for them to know what is required, and they with commendable zeal proceed to make such response as lies in their power. It is now beginning to become especially noticeable how the various makers are specializing along certain lines; this serves the two-fold purpose of making it easy to know where to look for certain subjects, as also to be sure of their authenticity.

## SEA ANEMONES.

This film is now especially noticed because it opens a new field of interesting subjects. We are fairly well acquainted with the flora of the surface of the earth, but with the beauties of the ocean's depths we have but a limited acquaintance and that of a still more limited extent. The wide range of the picture machine knows no barriers in length, breadth, height or depth.

While the Sea Anemone is not essentially of the deep-sea class because: 1. "They are found on the rocks when the tide falls." Being readily noticeable by their varied and often brilliant coloring.

2. "They attach themselves strongly to the rocks." As a result they cannot ruthlessly be detached, requiring some strength to remove them. When removed they seem to lose both shape and stability, but:

Sea Anemone Dining At Home.

3. "When replaced in water they quickly reopen and give the impression of a fountain," assuming what must be their natural beauty when in their native element. Probably the greatest peculiarity is noticed when any kind of shell-fish approaches for:

4. "Their tentacles give out an irritating fluid which causes reckless shell-fish to beat a hasty retreat." This particular picture is very interesting, as one fish after another is seen to approach in a most natural manner, and then suddenly rush back frightened, without any visible cause: the exuding fluid must certainly be exceedingly repulsive. Another astonishing feature of this many sided sea-product is:

5. "They are great flesh-eaters, feeding on shell-fish, which they crush and absorb." Before eating they appear like large chrysanthemums with petals of unusual length, swaying with the motion of the water, when, however, a shell-fish is dropped in the center (as shown in the illustration) they immediately begin to close up, drawing the victim down in the center like as in quicksand, sinking, and sinking, until crushed and absorbed.

6. "They are famous for their graceful movements and brilliant colors." Wind and tide with gentle sway give the long tentacles a graceful rythmic movement which becomes fascinating, while the varied hues impart a beauty which demands appreciation. This is one of those films which, although entirely new to the beholder, he at once becomes entirely familiar with it and is at once educated and pleased.

# Flickers.

THERE are very few people in Chicago who do not know the original of the accompanying cut, but I dare say there are quite a few outside of the Windy City who do not know him. For the benefit of those who are not acquainted with Mr. S. Van Ronkel, I will take advantage of this opportunity of introducing him as one of the "reg'la fellers" of Chicago.

Our friend Van Ronkel is one of the pioneers in the film business, and has had a long and varied experience in every branch of the industry; first as an exhibitor, then a manufacturer, an exchange man and now owns and operates the American Slide and Poster Co., with headquarters in the First National Bank Building, Chicago, and a branch office in all General Film Co. offices in that city, as he handles theater advertising matter for licensed programs only. Mr. Van Ronkel has made a study of "advertising the films," and is the originator of many novel and unique ideas in this line.

S. Van Ronkel.

* * *

From our friend, Charlie Abrams, of the Great Northern Feature Film Co., we learn that Marty Williams, assistant to J. W. Morgan, manager of the Universal Exchange, Kansas City, has been granted a license (to wed), and the big event was staged this week. Mr. Williams is very well known throughout the Eastern and Western film trade, and we feel sure that all those not already acquainted with the fact will welcome the news.

* * *

E. Mandelbaum, of Cleveland, Ohio, and J. R. Freuler, of Milwaukee, Wis., are in New York attending a directors' meeting of the Mutual Film Comporation.

* * *

A letter received from our friend Abe Warner tells of his arrival in Los Angeles, where he intends to remain for at least two weeks and then journey to Portland, Ore., and establish a new office. During his trip through the South he visited Norfolk, Va., and New Orleans, and made arrangements to take over two new offices. Mr. Jack Warner will in future be identified as manager of the Norfolk branch, and Mr. John A. Nichol will manage the New Orleans business.

* * *

Tommie Evans, manager of the Fort Lee studios of the Universal Film Manufacturing Co., played host at a beefsteak party Saturday night given in honor of Glenn White, who is leaving the employ of the Universal Co. for a European trip. Billy Quirk, as toastmaster, coaxed some very good speeches from the guests, and presented Mr. White with a scarf pin and cane, which was a present from the entire company of players. Every one of the hundred or more present agreed it was the best time they had had for some time.

* * *

George Kleine visited the offices of the Moving Picture World Wednesday afternoon, accompanied with his usual smile and a glad hand for us all. After discussing "climatic" conditions for a while, he hurried off to catch the 20th Century train for Chicago. MAC.

---

## ROSS RESIGNS.

J. G. G. Ross, formerly general manager of the Nicholas Power Company, has resigned that position to continue his work as senior partner of Ross & Taggart, New York City, mechanical engineers.

# "The Impostor" (Gaumont)

HERE is a drama the interest in which increases as the story unfolds. The leading character is played bv Mme. Renee Carll. If the part assigned to her is an unpopular one, it must be admitted that out of it she gets much—of the sort that will make the adventuress even more disliked. Mme. Carll has the role of one who tries to defraud an unsuspecting old woman. As a means to this end she steals from a daughter-in-law papers and photographs and passes herself off on the older woman as the widow of a son who had left his home ten years before. There is a child in this story who does work worthy of special mention. Gaumont children are always interesting—chiefly because they are trained to the camera; there is not the constant turning of the eyes apparently to someone standing on the side lines. The entire cast, although a large one, is excellent. If there be an impression during the first reel that the same results might have been accomplished in shorter time, this feeling is dissipated in the second and third reels. The photography is the best.

Scene from "The Impostor" (Gaumont).

There are some good situations in "The Impostor." One is where the grandmother looks into the face of little Jenny and sees there the look of the father. The scene in the police station, where occurs the confrontation of the adventuress by the daughter-in-law, is dramatic. The action of the child, after she has been taken with her mother to the home of the grandmother, in bringing into the house the ragged little flower sellers who had been her brief companions in misery and squalor, is pathetic in the extreme. Taken altogether, "The Impostor" is well done.

## JOHN R. CUMPSON DEAD.

On Saturday night, March 15, Mr. John R. Cumpson, the well-known moving picture comedian, died of pneumonia at the home of his sister in New York City. His last motion picture work was done last fall as a free lance. Prior to that he was with the Imp Company for about a year. Mr. Cumpson is perhaps best known to photoplay-goers as "Bumptious," a character that he played often while with the Edison Company prior to his engagement with the Imp Company. By far the best work Mr. Cumpson ever did in pictures was during his initial engagement as a photoplayer with the old Biograph Company, in the well-remembered "Mr. and Mrs. Jones" series, he playing the part of Jones, with Miss Florence Lawrence as Mrs. Jones. Mr. Cumpson had a long theatrical career before entering the motion picture field.

***Here is Your Library, Mr. Exhibitor.***

The Motion Picture Annual, published by the Chalmers Publishing Company, is a small encyclopedia. The exhibitor can always turn to it with confidence. It has been prepared by practical moving picture men, who know and understand the needs of the exhibitor. Add this to your library forthwith, for it costs but one dollar and twenty-five cents in paper covers or $1.50 in cloth boards. It is fully worth it. The best writers in the motion picture field have provided the literary matter in it. The complete list of releases for 1912 (Licensed and Independent) and the classified trade directory are worth something to you, many times the price perhaps.

**Moving Picture World**

**Box 226, Madison Square Station New York City**

# Calendar of Licensed Releases.

## Current Releases.

### MONDAY, MARCH 24th, 1913.

| | |
|---|---|
| BIOGRAPH—A Welcome Intruder (Drama) | |
| EDISON—The Long and Short of It (Comedy) | 400 |
| EDISON—Tea and Toast (Comedy) | 600 |
| KALEM—The Attack at Rocky Pass (Drama) | 1000 |
| LUBIN—A Moonshiner's Wife (Drama) | 1000 |
| PATHEPLAY—Pathe's Weekly No. 13 (Topical) | |
| SELIG—Pauline Cushman, the Federal Spy (Special—Two Reels—Drama) | 2000 |
| SELIG—The Old Clerk (Drama) | 1000 |
| VITAGRAPH—Brother Bill (Drama) | 1000 |

### TUESDAY, MARCH 25th, 1913.

| | |
|---|---|
| CINES—He Needed the Money (Comedy) | 1000 |
| PATHEPLAY—The Babes in the Woods (Juvenile) | |
| EDISON—Bread on the Waters (Drama) | |
| ESSANAY—The Sheriff's Honeymoon (Comedy) | 1000 |
| LUBIN—The Fixer (Comedy) | |
| LUBIN—Such an Appetite (Comedy) | |
| SELIG—The Scales of Justice (Drama) | 1000 |
| VITAGRAPH—Dick, the Dead Shot (Comedy) | |

### WEDNESDAY, MARCH 26th, 1913.

| | |
|---|---|
| ECLIPSE—Fjords and Waterfalls of Norway (Scenic) | 300 |
| ECLIPSE—The Crab and Lobster Industry (Industrial) | 350 |
| ECLIPSE—He Saw the Point (Comedy) | 350 |
| EDISON—The Unprofitable Boarder (Comedy) | 1000 |
| ESSANAY—The Scratch (Comedy) | 1000 |
| SELIG—The Life Timer (Drama) | |
| SELIG—Shanghai, China (Scenic) | |
| PATHEPLAY—The Gate She Left Open (Drama) | |
| PATHEPLAY—The Moonshiner's Last Stand (Special—Two Reels—Drama) | |
| KALEM—The Face at the Window (Drama) | 1000 |
| VITAGRAPH—Love Laughs at Locksmiths (Comedy) | |
| VITAGRAPH—In Old Quebec (Scenic) | |

### THURSDAY, MARCH 27th, 1913.

| | |
|---|---|
| BIOGRAPH—The Old Gray Mare (Comedy) | |
| BIOGRAPH—All Hail to the King (Comedy) | |
| ESSANAY—The Trail of the Itching Palm (Comedy) | 1000 |
| LUBIN—Memories of His Youth (Drama) | 1000 |
| MELIES—Hinemoa (Drama) | 1000 |
| PATHEPLAY—The Sheriff's Reward (Drama) | |
| PATHEPLAY—The Chateau of Chambord (Scenic) | |
| SELIG—The Food-Chopper War (Comedy-Drama) | 1000 |
| VITAGRAPH—Getting Up a Practice (Comedy) | 1000 |

### FRIDAY, MARCH 28th, 1913.

| | |
|---|---|
| PATHEPLAY—Crabs and Lobsters (Industrial) | |
| PATHEPLAY—The Tobacco Culture in Cuba (Agricul.) | |
| EDISON—A Way to the Underworld (Being the Ninth Story of "What Happened to Mary") (Drama) | 1000 |
| ESSANAY—The Hero-Coward (Drama) | 1000 |
| KALEM—The "Fired" Cook (Comedy) | |
| KALEM—The Cat and the Bonnet (Comedy) | |
| LUBIN—The Gift of the Storm (Drama) | 1000 |
| SELIG—Sally in Our Alley (Drama) | 1000 |
| VITAGRAPH—Scenes in Japan (Scenic) | |
| VITAGRAPH—The Modern Prodigal (Special—Two Parts—Drama) | 2000 |

### SATURDAY, MARCH 29th, 1913.

| | |
|---|---|
| BIOGRAPH—The Sheriff's Baby (Drama) | |
| CINES—Glimpses of Naples and Vicinity (Scenic) | 450 |
| CINES—Spirits of Youth (Comedy) | 550 |
| EDISON—Between Orton Junction and Fallonville (Dr.) | 1000 |
| KALEM—The Wartime Siren (Drama) | 1000 |
| LUBIN—Heroes One and All (Special—Two Reels—Drama) | 2000 |
| LUBIN—In the Land of the Cactus (Drama) | 1000 |
| PATHEPLAY—The Hardup Family's Bluff (Comedy) | |
| VITAGRAPH—The Two Brothers (Drama) | |
| VITAGRAPH—Tenyo Mari (Educational) | |

## Advance Releases.

### MONDAY, MARCH 31st, 1913.

| | |
|---|---|
| BIOGRAPH—Edwin Masquerades (Comedy) | |
| BIOGRAPH—Their One Good Suit (Comedy) | |
| EDISON—The Elder Brother (Drama) | 1000 |
| KALEM—The American Princess (Drama) | 1000 |
| LUBIN—Women of the Desert (Drama) | 1000 |
| PATHEPLAY—Pathe's Weekly No. 14 (Topical) | |
| SELIG—A Prisoner of Cabanas (Drama) | 1000 |
| VITAGRAPH—Bedelia Becomes a Lady (Comedy) | 1000 |
| ESSANAY—The Spy's Defeat (Special—2 parts—Dr.) | 2000 |

### TUESDAY, APRIL 1st, 1913.

| | |
|---|---|
| CINES—He Wouldn't Give Up (Comedy) | 1000 |
| PATHEPLAY—How Plaster Is Obtained (Industrial) | |
| PATHEPLAY—The Moros (Novelty) | |
| EDISON—With the Eyes of the Blind (Drama) | 1000 |
| ESSANAY—The Sheriff's Son (Drama) | 1000 |
| KALEM—The Exposure of the Land Swindlers (3 parts—Special—Drama) | 3000 |
| LUBIN—Shipping a Clock (Comedy) | |
| LUBIN—The Fake Soldiers (Comedy) | |
| SELIG—Margarita and the Mission Funds (Drama) | 1000 |
| VITAGRAPH—Checkmated (Drama) | 1000 |

### WEDNESDAY, APRIL 2nd, 1913.

| | |
|---|---|
| ECLIPSE—The Fruit of Suspicion (Drama) | 1000 |
| EDISON—The Duke's Dilemma (Comedy) | 1000 |
| ESSANAY—The Price of Gold (Drama) | 1000 |
| SELIG—A Lucky Mistake (Comedy-Drama) | |
| SELIG—Chinese Temple (Scenic) | |
| PATHE—The Engineer's Daughter (Drama) | |
| PATHEPLAY—Cairo, Egypt, and Its Environs (Scenic) | |
| PATHEPLAY—Nobility (2 parts—Drama—Special) | |
| KALEM—The Sacrifice (Drama) | 1000 |
| VITAGRAPH—Alixe, or the Test of Friendship (Dr.) | 1000 |

### THURSDAY, APRIL 3rd, 1913.

| | |
|---|---|
| BIOGRAPH—The Hero of Little Italy (Drama) | |
| ESSANAY—The Will-Be Weds (Comedy) | 1000 |
| LUBIN—A False Friend (Drama) | 1000 |
| MELIES—The Stolen Tribute to the King (Drama) | |
| MELIES—The River Wanganui (Scenic) | |
| PATHEPLAY—There She Goes (Comedy) | |
| SELIG—Arabia, the Equine Detective (Drama) | 1000 |
| VITAGRAPH—The Midget's Romance (Comedy) | |
| VITAGRAPH—Our Coast Defenders (Military) | |

### FRIDAY, APRIL 4th, 1913.

| | |
|---|---|
| EDISON—The Inventor's Sketch (Drama) | 1000 |
| ESSANAY—A Wolf Among Lambs (Drama) | 1000 |
| KALEM—Fatty's Deception (Comedy) | |
| KALEM—New York's Public Markets (Typical) | |
| LUBIN—The Burden Bearer (Drama) | 1000 |
| PATHEPLAY—Whiffles Tries Moving Picture Acting (Comedy) | |
| PATHEPLAY—An Excursion to the Grande Chartreuse, France (Scenic) | |
| SELIG—The Hoyden's Awakening (Drama) | 1000 |
| VITAGRAPH—Let 'Em Quarrel (Comedy) | 1000 |
| VITAGRAPH—The Golden Hoard; or Buried Alive (Special—2 parts—Drama) | 2000 |

### SATURDAY, APRIL 5th, 1913.

| | |
|---|---|
| BIOGRAPH—The Perfidy of Mary (Drama) | |
| CINES—Modern Progress in Somaliland, East Africa (Typical) | 500 |
| CINES—Faint Heart Ne'er Won Fair Lady (Comedy) | 500 |
| EDISON—Master and Man (Drama) | 1000 |
| ESSANAY—Broncho Billy's Way (Drama) | 1000 |
| KALEM—A Mississippi Tragedy (Drama) | 1000 |
| LUBIN—His Widow (Comedy) | |
| LUBIN—Collecting the Bill (Comedy) | |
| SELIG—A Change of Administration (Special—2 parts—Drama) | 2000 |
| PATHEPLAY—The Broken Idyll (Drama) | |
| VITAGRAPH—He Answered the Ad (Comedy) | 1000 |

QUALITY POST-CARDS
Send 25c. in stamps for 35 different samples sent post paid.
200 Universal, Association, Mutual Players 200
to select from. Send for free booklet containing entire list.

LICENSED POSTERS
Biograph, Kalem, Lubin and Vitagraph one-sheets 10c., all others 15c. each. Vita. three-sheets 30c., others 35c. each. A. B.C. six-sheets 65c. Selig, Kleine six-sheets 75c. Vitagraph six-sheets 60c. each.

PRINTING
Send for samples and prices. We include cuts of actual scenes on all Licensed 2 and 3 reel features. All copy prepared by a practical experienced exhibitor.

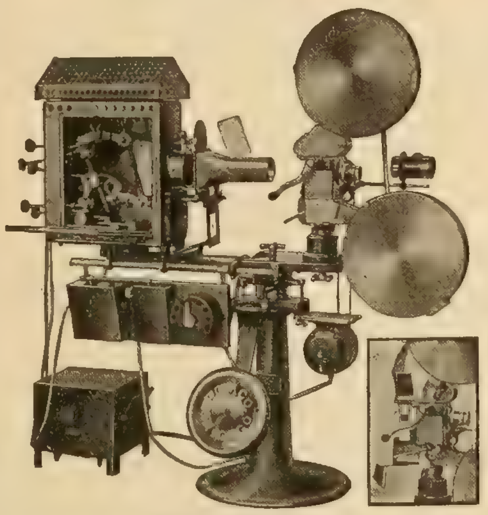
ASSORTED POSTERS
Indian, Cowboy, Western, Military, Dramatic, Comedy, Biblical, Mexican and all other scenes suitable for pictures. Any assortment. No two alike, 6c. a sheet postage prepaid. Thousands of different kinds to select from.

Agents wanted in the United States and Canada

"IF IT'S ANYTHING TO ADVERTISE A PICTURE THEATRE, WE HAVE IT."
EXHIBITORS' ADVERTISING & SPECIALTY CO. Arthur D. Jacobs, Pres & Gen. Mgr. 30 Union Square, N. Y.

Write for free Catalogue and Advertising Matter.

# To Theatre Owners



Motiograph 1002-M.

**Do You Read Advertisements? You Know, Don't You? We Advertise Only to Impress You—The Buyer.**

HERE IS FOOD FOR THOUGHT

*The Finest Theatres of America*, England, Scotland, Australia and Cuba *use the Motiograph Machine.* Is it not a well known fact that these large Companies operating several theatres in circuit, employ only such instruments (human and mechanical) as assure positive success?

**They Take No Chances; They Know by Experience**

And HERE ARE SOME FACTS—

*The Motiograph Machine is built in one factory*—its own. It is built *only* of the best material money will buy. It is built under the direct supervision of the officers of the Company. *It is not* an assembled product of many factories.

*The Motiograph Machine leads always* in improvements. No expense is spared in keeping far ahead of the times.

*The Motor Drive Motiograph is* ten years ahead of all others.

MAKE YOUR OWN COMPARISON—Don't take our word for it. We will send you proof. Also our latest catalog.

## THE MOTIOGRAPH MACHINE

**Is Approved by**

THE NATIONAL BOARD OF FIRE UNDERWRITERS
THE CITY OF CHICAGO AND MANY OTHERS
THE MASSACHUSETTS DISTRICT POLICE

## THE MOTIOGRAPH MACHINE

**Is Sold by our Distributors and Reputable Dealers Everywhere**

**If your Dealer "Knocks" There's a Reason. Write us Direct.** We will tell you why.

MANUFACTURED BY

**The Enterprise Optical Manufacturing Co.**
**564-572 West Randolph St. CHICAGO. ILL.**

EASTERN OFFICE
30 E. 23RD STREET, NEW YORK CITY.

WESTERN OFFICE
833 MARKET ST., SAN FRANCISCO.

DISTRIBUTED BY

E. E. Fulton, } Chicago.
Kleine Optical Co., } Chicago.
Feature Film & Cal. Light Co., Pittsburgh.
R. D. Marson M. P. Co., Boston.

J. H. Hallberg, New York City.
Picture Theatre Equipment Co., New York City.
Williams, Brown & Earle, Philadelphia.
Calehuff Supply Company, Philadelphia.

# Calendar of Independent Releases

## Universal Film Mfg. Co.—Current Releases.

### SUNDAY, MARCH 23rd, 1913.

REX—The Peacemaker (Drama)........................
CRYSTAL—Lovers Three (Comedy).................
CRYSTAL—His Twin Brother (Comedy).............
ECLAIR—Business Must Not Interfere (Comedy)......
ECLAIR—The Dytiscus (Scientific)....................

### MONDAY, MARCH 24th, 1913.

IMP—Damages in Full (Drama)........................
NESTOR—Their Combination Suit (Comedy)..........
NESTOR—Dad's Stenographer (Comedy).............
CHAMPION—An Interrupted Suicide (Comedy).......
CHAMPION—A Trim and a Shave (Comedy)..........

### TUESDAY, MARCH 25th, 1913.

GEM—Billy's Mistaken Overcoat (Comedy)............
101-BISON—The Light in the Window (Two Reels—Dr.)

### WEDNESDAY, MARCH 26th, 1913.

NESTOR—Forcing the Issue (Drama).................
POWERS—Having Their Pictures Taken (Comedy)....
ECLAIR—A Night of Anguish (Two Reels—Drama)...
UNIVERSAL—The Animated Weekly No. 55 (Topical)

### THURSDAY, MARCH 27th, 1913.

IMP—To Reno and Back (Comedy)....................
REX—The Great Ganton Mystery (Two Reels—Drama)
FRONTIER—The Tenderfoot's Turn (Drama).........

### FRIDAY, MARCH 28th, 1913.

NESTOR—The Mining Expert's Ordeal (Drama).......
POWERS—The Calling of Louis Mona (Two Reels—Drama) ...................................
VICTOR—That Boy from Missouri (Comedy)..........

### SATURDAY, MARCH 29th, 1913.

IMP—Innocent Dad (Comedy).........................
IMP—Nervous Leo (Comedy)..........................
BISON—The Half-Breed Parson (Two Reels—Drama).
MECCA—The Criminals (Drama).......................

---

### ADVANCE RELEASES.

### SUNDAY, MARCH 30th, 1913.

REX—Her New Chauffeur (Comedy-Drama)..........
CRYSTAL—The Drummer's Note Book (Comedy)....
CRYSTAL—It's a Bear (Comedy)......................
ECLAIR—Married In Haste (Comedy)................

### MONDAY, MARCH 31st, 1913.

IMP—Cupid In Uniform (Drama).....................
NESTOR—Superstitious Mary (Comedy) .............
NESTOR—Mum's the Word (Comedy)...............
CHAMPION—A Knotty Knot (Comedy)..............

### TUESDAY, APRIL 1st, 1913.

GEM—Billy's Double (Comedy).......................
GEM—Lyndhoven Farm, Virginia ....................
"101" BISON—A House Divided (3 parts—Drama)...

### WEDNESDAY, APRIL 2nd, 1913.

NESTOR—The Widow's Folly (Drama)...............
POWERS—Do It Now (Comedy).......................
ECLAIR—The Superior Law (3 parts—Drama)........
UNIVERSAL—The Animated Weekly No. 56 (Topical)

### THURSDAY, APRIL 3rd, 1913.

IMP—The Bishop's Candlesticks (2 parts—Drama)....
REX—Fiddler Pete (Comedy-Drama)..................
FRONTIER—The Bandit's Redemption (Drama)......

### FRIDAY, APRIL 4th, 1913.

NESTOR—A Providential Tragedy (Drama)..........
POWERS—Bachelor Bill's Birthday Present (Comedy).
VICTOR—A Letter to Mother (Drama)...............

### SATURDAY, APRIL 5th, 1913.

IMP—Binks, the Terrible Turk (Comedy).............
"101" BISON—Taps (2 parts—Drama)................
MECCA—By the Curate's Aid (Drama)...............

---

## Mutual Film Corporation—Current Releases,

### SUNDAY, MARCH 23rd, 1913.

MAJESTIC—The Wrong Miss Wright (Comedy)......
THANHOUSER—Her Gallant Knights (Comedy)....

### MONDAY, MARCH 24th, 1913.

EXCELSIOR—The Legends of the Everglade (Drama)
AMERICAN—Cupid Never Ages (Comedy-Drama).....1000
KEYSTONE—Jenny's Pearls (Comedy)................
KEYSTONE—The Chief's Predicament (Comedy)......

### TUESDAY, MARCH 25th, 1913.

MAJESTIC—The Prima Donna's Cat (Comedy)........
THANHOUSER—For Her Boy's Sake (Drama).........

### WEDNESDAY, MARCH 26th, 1913.

RELIANCE—His Day of Freedom (Comedy)..........
BRONCHO—The Iconoclast (Three Reels—Drama)...

### THURSDAY, MARCH 27th, 1913.

AMERICAN—Lonesome Joe (Drama)..................1000
KEYSTONE—At Twelve O'Clock (Comedy)..........
MUTUAL—Willie and the Old Suitor (Comedy)........
MUTUAL—On the Roads of Ceylon (Scenic)...........
MUTUAL—Mutual Weekly No. 13 (Topical)...........

### FRIDAY, MARCH 28th, 1913.

KAY-BEE—Texas Kelly at Bay (Drama)..............
THANHOUSER—Cymbeline (2 parts—Drama).......

### SATURDAY, MARCH 29th, 1913.

AMERICAN—Calamity Anne's Beauty (Comedy)......1000
RELIANCE—The Half-Wit (Drama)...................

### ADVANCE RELEASES.

### SUNDAY, MARCH 30th, 1913.

MAJESTIC—A Well Meant Deception (Drama)........
THANHOUSER—(Title Not Reported)

### MONDAY, MARCH 31st, 1913.

EXCELSIOR—The Romance of a Fisher Boy (Drama)
AMERICAN—The Renegade's Heart (Drama)........1000
KEYSTONE—Her New Beau (Comedy)...............
KEYSTONE—On His Wedding Day (Comedy)........

### TUESDAY, APRIL 1st, 1913.

MAJESTIC—A Study In Sociology (Drama)..........
THANHOUSER—(Title Not Reported).

### WEDNESDAY, APRIL 2nd, 1913.

RELIANCE—The Judge's Vindication (2 parts—Drama)
BRONCHO—The Sinews of War (2 parts—Drama)....

### THURSDAY, APRIL 3rd, 1913.

AMERICAN—Matches (Comedy) ......................1000
KEYSTONE—The Land Salesman (Comedy)..........
KEYSTONE—Hide and Seek (Comedy)..............
MUTUAL—Willy and the Faithful Servant (Comedy)..
MUTUAL—Winter Sports in Norway (Sporting)......
MUTUAL—Mutual Weekly No. 14 (Topical)..........

### FRIDAY, APRIL 4th, 1913.

KAY BEE—With Lee in Virginia (2 parts—Drama)....
THANHOUSER—(Title Not Reported).

### SATURDAY, APRIL 5th, 1913.

AMERICAN—The Mute Witness (Drama).............1000
RELIANCE—The Penalty (Drama)..................

---

## Film Supply Co.—Current Releases.

### MONDAY, MARCH 24th, 1913.

RYNO—The Sea Waif (Drama)........................

### TUESDAY, MARCH 25th, 1913.

GAUMONT—The Lure of the Lorelei (Drama).........
GAUMONT—Sea Anemones (Oceanography) .........

### WEDNESDAY, MARCH 26th, 1913.

GAUMONT—Gaumont's Weekly No. 55 (Topical)......
RAMO—The Grip of Jealousy (Drama)................
SOLAX—Burstup Homes' Murder Case (Comedy).....

### THURSDAY, MARCH 27th, 1913.

GAUMONT—The Amateur Sleuth (Comedy)..........
GAUMONT—Hypnotizing Hannah (Comedy)..........
PILOT—When Lincoln Was President (Hist. Drama)..

### FRIDAY, MARCH 28th, 1913.

LUX—The Man Eater (Drama).........................1000
SOLAX—The Climax (Drama)........................

### SATURDAY, MARCH 29th, 1913.

GAUMONT—(An Educational and Topical Subject)....
GREAT NORTHERN—Fred as a Soldier (Comedy)...
GREAT NORTHERN—Summer in the North (Scenic).

### ADVANCE RELEASES.

### MONDAY, MARCH 31st, 1913.

RYNO—Classmates (Drama) ........................

### TUESDAY, APRIL 1st, 1913.

GAUMONT—The Quality of Kindness (Drama)........
GAUMONT—By Waters Beautiful...................

### WEDNESDAY, APRIL 2nd, 1913.

GAUMONT—Gaumont's Weekly No. 56 (Topical)......
RAMO—The Last Old Lady (Comedy)................
RAMO—Rapid Transit In New York..................
SOLAX—The Bachelor's Housekeeper (Comedy)....

### THURSDAY, APRIL 3rd, 1913.

GAUMONT—Marriage By the Wholesale (Comedy)..
GAUMONT—Exotic Fish (Scientific)..................
PILOT—In the Battle's Smoke (Drama).............

### FRIDAY, APRIL 4th, 1913.

LUX—Too Polite (Comedy).......................... 475
LUX—More Than She Bargained For (Comedy)...... 508
SOLAX—The Ogres (Drama) ........................

### SATURDAY, APRIL 5th, 1913.

GAUMONT—(An Educational and Topical Subject)....
GREAT NORTHERN—A Skipper's Story (Comedy)...
GREAT NORTHERN—Under Southern Skies (Scenic).

# Mutual Film Corporation

**Rental Offices Covering the Entire Country**
**Executive Offices at 60 Wall St., New York**

## The Mutual Program Is *The Very Best* Because:

1. It is founded exclusively on a basis of quality. It releases every week films which have never been equalled in the history of the film business.

2. Quality has never been sacrificed for quantity. A basic program of 21 reels is better than forty or forty-five reels of which the greater portion is below standard.

3. PROTECTION IS AFFORDED MUTUAL EXHIBITORS. The Mutual Film Corporation is content to do a measure of business merited by its commercial value. An exhibitor securing Mutual Service can feel safe that he will not wake up some morning and see his competitor running an earlier run of pictures than he.

4. The value of Mutual Films is attested by the fact that some of the largest theaters in the country have broken all their previous house records with them.

5. The multiple reel features are unequalled by any program on earth. An exhibitor need but compare the Mutual Features with others to be convinced. There are more two and three reel features released regularly than any competitive program. (See list below.)

6. The policy of the Mutual Film Corporation in purchasing its films places the world's markets at its feet. These films are bought on an exclusive basis.

7. The Mutual Film Corporation is the sole agent in the United States and Canada for such popular and leading brands of film as THANHOUSER, KAY-BEE, BRONCHO, KEYSTONE, RELIANCE, AMERICAN, MAJESTIC, EXCELSIOR, MUTUAL EDUCATIONAL, MUTUAL WEEKLY.

8. The Mutual Method of doing business is the only safe one for the exhibitor. He can advertise a coming feature as heavily as he wishes, and not fear that his thunder will be stolen by his competitor, who will book the same film a day or two in advance.

9. Customers are not taken on promiscuously. Before service is contracted for we assure ourselves that we can take care of you and protect you. If you are not a Mutual Exhibitor you should lose no time in ascertaining if your territory is open. DO IT NOW!

| | | |
|---|---|---|
| KAY-BEE | "With Lee in Virginia" | Apr. 4 |
| BRONCHO | "The Sinews of War" | Apr. 2 |
| RELIANCE | "The Judge's Vindication" | Apr. 2 |
| THANHOUSER | "Cymbeline" | Mar. 28 |
| BRONCHO | "The Iconoclast" (3) | Mar. 26 |
| BRONCHO | "The Pride of the South" (3) | Mar. 19 |
| RELIANCE | "The Vengeance of Heaven" | Mar. 19 |
| KAY-BEE | "The Sergeant's Secret" | Mar. 14 |
| BRONCHO | "The Sins of the Father" | Mar. 12 |
| KAY-BEE | "The Lost Despatch" | Mar. 7 |
| BRONCHO | "The Barrier" | Mar. 5 |
| RELIANCE | "The Man from the Outside" (3) | Mar. 5 |
| BRONCHO | "The Lure of the Violin" (3) | Feb. 26 |
| THANHOUSER | "Sherlock Holmes Solves the Sign of the Four" | Feb. 25 |
| MAJESTIC | "The Message in the Cocoanut" | Feb. 25 |
| KAY-BEE | "The Counterfeiter" | Feb. 21 |
| RELIANCE | "The Bells" | Feb. 19 |
| BRONCHO | "The Sharpshooter" | Feb. 19 |
| BRONCHO | "The Wheels of Destiny" (3) | Feb. 12 |
| KAY-BEE | "The Favorite Son" | Feb. 7 |
| RELIANCE | "The Strike Leader" | Feb. 5 |
| BRONCHO | "When Life Fades" | Feb. 5 |
| AMERICAN | "Andrew Jackson" | Feb. 3 |
| KAY-BEE | "When Lincoln Paid" | Jan. 31 |
| BRONCHO | "The Struggle" | Jan. 29 |
| THANHOUSER | "The Dove in the Eagle's Nest" | Jan. 28 |
| KAY-BEE | "The Mosaic Law" | Jan. 24 |
| RELIANCE | "The Open Road" | Jan. 22 |
| BRONCHO | "A Shadow of the Past" | Jan. 22 |
| KAY-BEE | "The Little Turncoat" | Jan. 17 |
| BRONCHO | "A Bluegrass Romance" | Jan. 15 |
| KAY-BEE | "The Paymaster's Son" | Jan. 10 |
| BRONCHO | "In the Ranks" | Jan. 8 |
| KAY-BEE | "The Great Sacrifice" | Jan. 3 |
| BRONCHO | "The Burning Brand" | Jan. 1 |
| RELIANCE | "Duty and the Man" | Jan. 1 |
| KAY-BEE | "The Law of the West" (3) | Dec. 27 |
| THANHOUSER | "The Star of Bethlehem" (3) | Dec. 24 |
| KAY-BEE | "The Dead Pays" | Dec. 20 |
| RELIANCE | "Fires of Conscience" | Dec. 18 |
| BRONCHO | "His Sense of Duty" | Dec. 18 |
| KAY-BEE | "Blood Will Tell" | Dec. 13 |
| THANHOUSER | "Aurora Floyd" | Dec. 10 |
| KAY-BEE | "For the Cause" | Dec. 6 |
| RELIANCE | "Old Mademoiselle's Secret" | Dec. 4 |
| BRONCHO | "His Squaw" | Dec. 4 |

## Song Slides.

### A. L. SIMPSON, INC.

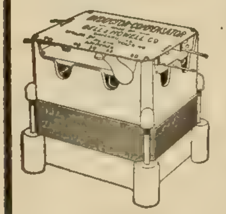
"Heart of Gold."
"Go Find a Sweetheart from the Emerald Isle."
"A Wee Little Drop o' the Cruiskeen Lawn."
"I Love You Just Because I Do."
"Wanted, a Harp Like the Angels Play"—Pub. by J. Fred Helf, New York City.
"The Owl in the Old Oak Tree"—Pub. by F. B. Haviland Pub. Co., New York City.
"Honey You Can Turn the World Around for Me"—Pub. by Musicians' Music Pub. Co., New York City.
"Oh, You Little Rascal"—Pub. by George W. Meyers Music Co., New York.
"When We Gather the Sheaves, Mary Dear"—Pub. by J. Fred Helf, New York.

### SCOTT & VAN ALTENA, INC.

"I Could Die Dancing With You"—Smith & Brown.
"Yoo Hoo! That's Me"—Tell Taylor.
"When an Old Schoolboy Meets an Old Schoolgirl Whom He Loved in the Old School Days"—Forster.
"Any Boy Could Love a Girl Like You"—Leo Feist.
"When I Marry the One I Love"—Leo Feist.
"That's When I Long for You"—Stern.
"Swanee Rose"—Sam Fox Pub. Co.
"I Wonder How it Feels to be in Love"—T. Snyder.
"I Wish That You Belonged To Me"—Smith & Brown.
"He is a Jolly Good Fellow"—Forster.

**Motion Pictures to Order!**
Printing and developing for the trade. The most modern system of developing and printing is employed in our completely equipped laboratories. The greatest care is exercised to obtain the very best possible results.
**Duhem & Harter Motion Picture Co.**
652 Oak St., San Francisco, Calif.

***About to Change Service?***
Then you must have The Moving Picture World's Annual. It contains a complete list of all releases in 1912. Whether you change from Licensed to Independent or from Independent to Licensed service you need The Motion Picture Annual to get your bearings under new conditions and keep tabs on your nearest competitor. The M. P. Annual is full of solid, useful M. P. information. Price one dollar and twenty-five cents in paper covers or $1.50 in cloth boards.
**Moving Picture World**
**Box 226, Madison Square Station**
New York City



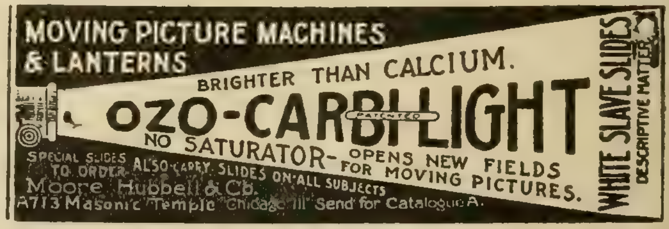
**THE INDUCTOR=COMPENSATOR**
ALWAYS MAKES GOOD
Means are provided for five points of amperage adjustment, 40, 45, 50, 55, 60. For Sale by all dealers, or
**BELL & HOWELL COMPANY**
217 WEST ILLINOIS STREET CHICAGO, ILL.

*Be a Moving Picture Manager!* HOW? GET JAMES F. HODGES' BOOK
PICTURE THEATRE FACTS
*How to properly establish a* Motion Picture Theatre
*Send $1.00 to* SCENARIO PUBLISHING CO.
45 W. 34th Street, New York

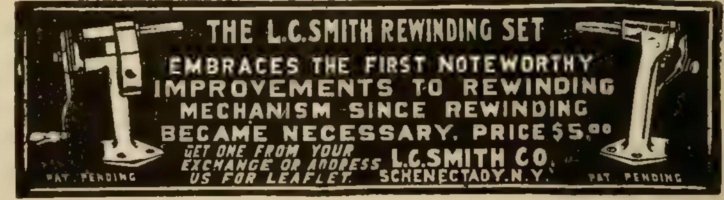
**MR. EXHIBITOR:**
**INSURE YOUR FILMS**
WRITE FOR INFORMATION
**EXHIBITORS FILM INSURANCE COMPANY**
W. L. ALLEN, Agent, BERWYN, PA.

**SLIDES of All Kinds**
Send for Catalogue "W" of our new line of beautiful
ANNOUNCEMENT SLIDES
Each slide illustrated from life and most exquisitely colored.
*Advertising Slides at Reasonable Rates*
Our Song Slide Catalogue of 500 different songs free to anyone for the asking.
**SCOTT & VAN ALTENA, 59 Pearl St., New York City**
THE SLIDES THAT HAVE SET A STANDARD

**"Get It from White"**
Everything for the moving picture house.
**BRASS FRAMES, $5; FRENCH CONDENSERS, $1.50 PER PAIR**
STANDARD PARTS FOR ALL MACHINES.
**MACHINES, SPOT LAMPS AND CARBONS**
SEND FOR CATALOG.
**WHITE SPECIALTY CO.**
124 E. 14th St., New York City
MASONIC BLDG.
71 West 23rd Street


MOVING PICTURE MACHINES & LANTERNS
BRIGHTER THAN CALCIUM.
OZO-CARBI-LIGHT
PATENTED
NO SATURATOR—OPENS NEW FIELDS FOR MOVING PICTURES.
SPECIAL SLIDES TO ORDER. ALSO CARRY SLIDES ON ALL SUBJECTS
Moore, Hubbell & Co.
A713 Masonic Temple Chicago Ill Send for Catalogue A.
WHITE SLAVE SLIDES
DESCRIPTIVE MATTER

**FULLY EQUIPPED STUDIO**
Modern and Up-to-date, for sale at
Hollywood, Los Angeles, California
Address ROSESS, 145 W. 45th ST., NEW YORK CITY


THE L.C.SMITH REWINDING SET
EMBRACES THE FIRST NOTEWORTHY IMPROVEMENTS TO REWINDING MECHANISM SINCE REWINDING BECAME NECESSARY. PRICE $5.00
GET ONE FROM YOUR EXCHANGE OR ADDRESS US FOR LEAFLET.
L.C.SMITH CO.
SCHENECTADY, N.Y.
PAT. PENDING
PAT. PENDING

**MAKE 'EM YOURSELF SLIDES**
Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.
For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:
24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:
**UTILITY TRANSPARENCY CO.**
1733 West 9th St. Brooklyn, N. Y.

# DISTINCTIVE!

We do not make any noticeable fuss about any *one* good subject.

Our library is replete with comedies, dramas, scenic and educational films, comprising the biggest and most comprehensive list of films ever gathered or produced. *Every one a feature.*

*CULTIVATE A FRIENDSHIP!*

**Kinemacolor Company, 1600 Broadway, New York City**

---

## WURLITZER

World's Largest Mfrs. Established 1856

Wurlitzer PianOrchestra in Bijou Theatre, San Francisco, Cal.

Write for 32-page booklet, showing

**Wurlitzer Automatic Musical Instruments**

in the leading picture theatres of the country

The Wurlitzer Instruments furnish better music than musicians and reduce expenses. 50 different styles; time payments; big catalog free. If you can't call, write to our nearest branch.

**The Rudolph Wurlitzer Company**

CINCINNATI 117-121 E. 4th
NEW YORK 25-27 W. 32d
CHICAGO 329-331 S. Wabash
PHILADELPHIA 1835 Chestnut
ST. LOUIS 812 Pine St.
CLEVELAND 309 Huron Road
BUFFALO 781 Main
LOUISVILLE 426 W. Greene
COLUMBUS, O. 57 E. Main

---

## FOR SALE — FEATURES!

NOTE REDUCED PRICES FOR QUICK SALE.

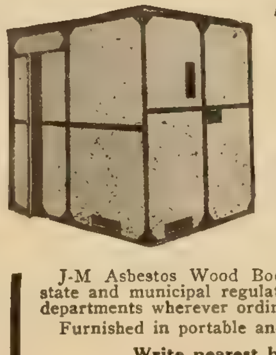
| | | | |
|---|---|---|---|
| Blazing the Trail | 2 reels | | $50.00 |
| Post Telegrapher | 2 " | | 50.00 |
| The Crisis | 2 " | | 50.00 |
| Dead Man's Child | 3 " | (Ohio) | 75.00 |
| Wreck of the Aurora | 3 " | " | 75.00 |
| Last of the Frontignacs | 3 " | " | 75.00 |
| Florodora | 3 " | " | 75.00 |
| Lured from Home | 3 " | | 75.00 |
| St. George and the Dragon | 3 " | (Ohio) | 150.00 |
| Paul Revere | 3 " | South ½ Ohio | 125.00 |
| Dalton Boys | 3 " | (Ohio) | 200.00 |
| Dalton Boys | 3 " | W. Va. | 125.00 |
| Wage Earners | 3 " | (Ohio) | 200.00 |
| Secret Service Steve | 3 " | " | 200.00 |
| Midnight Express | 3 " | " | 200.00 |

Renovated and in A1 condition.

Plenty of paper at 7c per sheet, heralds, $1.00 per thousand. Herald plates for last four subjects, $10.00 each. Discount of 10% on three or more subjects taken at one time. Terms, 10% with order (draft) balance C. O. D., subject to inspection. Above features also for rent.

**Royal Feature Film Co., Schultz Building, Columbus, Ohio**

---



## J-M Transite Asbestos Wood Booths

offer absolute protection to your property and audiences from the dangers of film fires.

Absolutely fireproof—they withstand heat that will melt iron. Soundproof—audience is not annoyed by noise of machine. Cannot become electrically charged or grounded because they are made of a non-conductive material—Asbestos.

J-M Asbestos Wood Booths conform to all the requirements of state and municipal regulations, insurance authorities and inspection departments wherever ordinances compel the use of a fireproof booth.

Furnished in portable and permanent types.

**Write nearest branch for interesting booklet.**

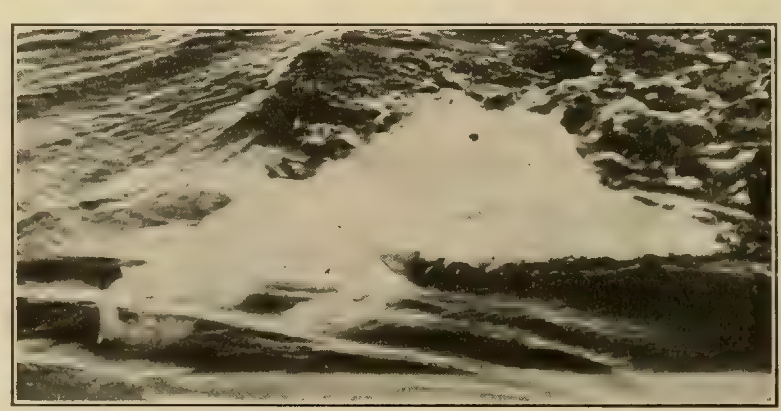
**H. W. JOHNS-MANVILLE CO.**

Albany
Baltimore
Boston
Buffalo
Chicago
Cincinnati
Cleveland
Dallas
Detroit
Indianapolis
Kansas City
Los Angeles
Louisville
Milwaukee
Minneapolis
New Orleans
New York
Omaha
Philadelphia
Pittsburgh
San Francisco
Seattle
St. Louis
Syracuse

# A REVELATION
TO
# State Rights Buyers

## HARRY WHITNEY AND "LUCKY" SCOTT HUNTING BIG GAME IN THE ARCTIC.

**Positively the most remarkable series of motion pictures ever taken in the Land of the Midnight Sun. Proclaimed by critics and the press to be the most instructive and entertaining motion pictures ever shown to the public**



**Played to Crowded Houses at the Foy Auditorium, New Haven, Conn., during the week of March 2nd. Prices 50c. and $1.00. Crowds were Turned Away.**

The biggest line of advertising ever arranged for the benefit of State Rights buyers.

Lithographs made by the Otis Lithograph Co., in five colors, ranging from 1 sheets to 24 sheets.

Lobby Displays, Photos, Slides, Heralds, Lecture, Press Matter and other Advertising Novelties.

**Territory is selling fast. To get in on this clean up, wire now!**

## NORTHERN VENTURES, LIMITED

**Suite 1211, 145 WEST 45th STREET, NEW YORK CITY.**

# What Other Film Enjoys This Distinction?

KALEM'S Biblical Masterpiece, "From the Manger to the Cross," has been endorsed by the Pope, the Bishop of London, the Archbishop of Westminster, Lloyd George and others prominent in all walks of life. Eminent divines in the United States are unanimous in stating that the film has been most reverently produced. Everywhere it has been shown, its appeal has been uniformly strong.

*A correspondent writes from Atlanta:*

> "Old men and women can be seen struggling through a high wind that is dangerous to encounter, to reach the Montgomery Theatre where the picture is being shown. No revival meeting has ever created so much religious enthusiasm and local comment."

The greatest money-making film ever offered. Its life is indefinite. It is only a question of a very short time when the last of the States rights will be sold. Are you interested in any one of the few that remain open? Write us if you are—wire if you want to be on the safe side.

**General Film Co., 200 Fifth Ave., New York**

# LICENSED FILM STORIES

## LUBIN.

**WOMEN OF THE DESERT** (Mar. 31)—Assma and Maimama, sisters, love Giafar; he, however, loves Maimama. Assma tries to win Giafar from her sister, and failing resolves to resort to incantation. She lights a fire, casts poisonous herbs and leaves into the camp pot and prepares the potion. It fails utterly and Maimama and Giafar are happy in their love. Assmo is furious and resolves to get rid of her sister-rival by having her abducted and sold at the slave market. She negotiates with a slave dealer, promising to deliver into his hands a woman so beautiful that sse shall command a big price and that she, Assama, will also add fifty pieces of gold.

By an arrangement with Assma, Masronds men seize Miamama and carry her off. Assama pretends great agony and concern for the loss of her sister, but she continues to try and fascinate Giafar; he, however, being unconsolable. Maimama is sold at the market to the Caliphs eunuchs, who rejoice that they have secured so beautiful a slave for their royal master's harem. Giafar sees her draged away but is powerless. He follows the eunuchs to the palace and bribes the chief eunuch to give him a position as gardener in the palace grounds. Maimama is dragged into the harem where Saad Ibn Maad, the Caliph, endeavors to kiss her. She struggles and screams. Giafar hear sher cries, leaps into the room and drags her from the Caliph's arms. Maimama pleads that they may tell their story of the abduction and their love. Saad grants permission and after hearing the narrative comforts the lovers and gives orders that they be set free.

**SHIPPING A CLOCK** (April 1).—Clarence Jolson receives as a Christmas present a large marble mantle clock. As there is no mantle piece in the room he is at a loss to find a spot to hold the time piece. He finally resolves to get rid of the clock. He will send it to his brother, Felix, who has the reputation of always being late. Jolson forthwith instructs his housekeeper, Polly Wilson, to go to the cellar and dig out a box or something in which he may pack the clock. Polly brings boxes and other wrapping material, all of which does not fit. Many suggestions are made by the housekeeper and others, all of which are bothersome. Finally Jolson resolves to keep the clock himself even if he has to house it in the cellar.

**THE FAKE SOLDIERS** (April 1).—Marks and Johnson, two business men, receive notice of a special meeting of the board of directors of the bank. This notice they lose no time in showing to their wives. It is a good excuse to attend the regular weekly card game at the club. While the club is in session, it is suddenly interrupted by the police. During the raid, Marks and Johnson make their escape. They are closely persued by two cops. They finally make their get away on a freight train. In the morning when the train stops they find they are in a town that is under martial law. They think it is a good idea to deceive their wives and have a good time and a few days sport. They borrow a couple of soldiers suits, have their pictures taken which they send back to their wives, saying that they have been drafted in the army. The wives, hearing of the hardships of the soldiers, decide to visit their husbands with baskets of food. They arrive in town and go from camp to camp. The soldiers do not know their husbands. A friend of Marks and Johnson meets the wives and puts them on the right track. He learns of the deception and fixes things up. Marks and Johnson meet their wives and get away with the joke, and return to their wives love and confidence.

**A FALSE FRIEND** (April 3).—Tom Morton, in love with Elsie, is unaware that his friend, Jack Winters, also loves her and is trying to win her away from him. While out riding one day, Tom sees a little Indian child playing with a rattlesnake. He shoots the rattler and thereby gains the gratitude of the child's mother. Returning to her hut with the child, the mother is beaten by her husband, Sancho, while he is in a drunken frenzy and she, swearing vengence, follows him with a gun.

In the meantime Tom and Sancho meet and have an altercation. As Tom draws his gun, the squaw shoots from ambush and Sancho drops dead. Men rushing out of the store find Tom with his gun drawn and he is accused of the murder. Jack who has been attracted by the queer action of the squaw, follows her and witnesses the firing of the shot, but remains silent, planning to have Tom convicted of the murder and thereby winning Elsie. The day before the trial, Jack frightens the squaw into leaving by telling her that she is suspected of the murder and she, after a night of wandering falls exhausted at the door of Elsie's home. While being cared for by Elsie and her mother the squaw recognizes the picture of Tom and upon being told the cause of Elsie's grief she confesses that she killed Sancho. Elsie immediately takes her to the court house where she tells her story. As she finishes the exposure, the wounds inflicted by her husband prove fatal and she falls dead at the feet of the man she has saved.

**THE BURDEN BEARER** (April 4).—Robert Neville, a naval office, returns form a two years' cruise to find that Agnes, his mother's ward, whom he loves has given her heart to Dudley, his younger brother. Dudley, his mother's favorite, scarcely more than a spoiled boy, has fallen under the influence of Cecelia Dean, a beautiful and notorious vampire.. Not only is the boy on the verge of moral and financial ruin, but declares his intention of marrying Cecelia. He determines to save his brother. He vainly attempts to bribe Cecelia. In his desperation he is upon the point of striking her, but her physical courage causes him to hesitate. He forms a new plan, and plays upon her inordinate vanity by pretending to have been swerved from his course by her charms, and becomes, apparently a passionate lover. Cecelia really falls in love with Robert, and indifferently throws Dudley aside. Dudley takes comfort in the love of Agnes, but not unnaturally conceives a bitter hatred for Robert, and forces a quarrel upon him. The mother and Agnes blindly champion Dudley, and there is a complete break between Robert and the family. Robert continues to play the part of Cecelia's lover until Dudley and Agnes are married, when he tells Cecelia that he has cared for her no more than she has for the men she has duped and ruined. Robert goes away to patiently take up his duties, none thanking him for having taken up their burden.

**NAT. B. SMITH**
**LECTURER**
68 Hudson St., Hoboken, N. J. Phone 1361 Hoboken

**MAKE YOUR OWN MOVING PICTURES!**
Our Motion Picture Camera does the work! It is simple to operate, and does as good work as any high priced machine. Just the thing to make local subjects. Send for full information.
PRICE $75.00.
MOTION PICTURE CAMERA CO., Inc.
Dept. A, 5 West 14th Street, New York.

**PHOTOGRAPHS FOR LOBBY DISPLAY**
size 8 x 10 of all 2 and 3-reel FEATURES of the following: KALEM, VITAGRAPH, THANHOUSER, LUBIN, BRONCHO, MELIES, KAYBEE, RELIANCE, PILOT, MAJESTIC.
SET of 12, $2.00 SET of 6, $1.00.
**KRAUS MFG. CO., 14 E. 17th St., N. Y.**
DISTRIBUTORS WANTED IN CANADA, FAR WEST and SOUTH for our PHOTO PLAYERS POST CARDS, Association and Independent, 200 different players.

**HIS WIDOW** (April 5).—Walter Faust gets a letter from his god-father, Edwin Barbour, whom he has not seen in ten years, stating that the old man is coming to make a long visit. Walter does not enjoy the prospect and gets his landlady, Mrs. McGoon, to pretend that she is his widow, he having died lately. By this ruse it is expected that the old man will quickly turn back. Barbour, however, likes the looks of the "widow" and resolves to stick. He also phones the sad news of Walter's passing to Frances, his sweetheart.

Later in the day Walter comes back to the house to get some clean linen and old Barbour, thinking him to be a burglar, has him arrested. The policeman knows Walter well, but getting the wink takes his prisoner away. Later the god-father sparks the landlady and, going to buy an engagement ring, runs into Walter and his sweetheart on the street. He again demands that the burglar be re-arrested, but when the cop tells the story all the party go home and the widow announces her willingness to become Mrs. Barbour.

**COLLECTING THE BILL** (April 5).—John Scott always refuses to pay his bills. He owes a bill to Archibald Marks. Marks, having a number of clerks in his office, decides that he will send them one after the other, until Scott being dunned so much will pay. The first clerk that receives the bill with instructions that he call upon Scott is rather alarmed at the prospect of what will happen to him. However, he has to make a trial. He finds Scott in his office and receives a rather cold reception until he is so persistent that he is thrown out of the window after being beaten soundly.

Upon his return to the office another clerk is entrusted with the bill. He meets Scott on the street, presents the bill and receives in return a pair of black eyes instead of the money.

Marks then offers half of the amount of the bill to the one who will collect it. At this offer another clerk decides to try. He meets with the same dose that was administered to his predecessors. Marks then comes to the conclusion that he will try in person. He does so and Scott becomes enraged at him and throws him out of the office. Upon his return to the office Marks meets the three other victims of Scott's wrath and they are consoling themselves as best they can, when the stenographer, a pretty little miss, asks Mark's permission to try her hand. He willingly gives his consent. She takes the bill and calls upon Scott and with her woman's wit and cleverness collects the bill and receives half of the amount for the trouble.

---

## SELIG.

**PAULINE CUSHMAN, THE FEDERAL SPY** (Mar. 24).—A review of this special two-reel subject was published on page 1201 of last weeks issue. Exhibitors are referred to that article for a story of the film.

**A PRISONER OF CABANAS** (Mar. 31).—Tom Harding, a young American Engineer in Cuba, filled with sympathy for the oppressed, enlists a company of rebels in a good cause. He is in love with Theresa, the daughter of a wealthy planter.

**PRINTING OF EVERY DESCRIPTION**
HERALDS $2.00 PER THOUSAND, DATED, COMPLETE.
BACK OF SOUVENIR POST CARDS PRINTED, CIRCULARS, ETC.
**A. BRADY**
124 E. 14th Street, N. Y.
71 W. 23rd Street, N. Y.
MASONIC BUILDING
SIGNS, FEATURE SLIDES, BANNERS, Etc.
90 DIFFERENT PICTURES Post Card Size Licensed ACTORS and ACTRESSES $2.25 per thousand
Complete set of 90 for 70c. Sample set of 45 for 35c

## THE SENSATIONAL MASTERPIECE OF MOTION PICTURE PRODUCTION

# Detective William J. Burns in "THE EXPOSURE OF THE LAND SWINDLERS"

IN THREE PARTS

**To Be Released Tuesday, April 1st, 1913**

## THROUGH THE GENERAL FILM COMPANY

**EXCLUSIVELY**

Detective Burns personally appears in the production which vividly portrays the scientific methods of criminal investigation that have made him the greatest sleuth of all time. The story is based on actual experiences in his career. Miss Alice Joyce, Kalem's celebrated leading lady, heads the supporting company.

**Beg It, Borrow It or Steal It—But Above All Get It!**

The story opens as a troop of Cuban cavalry stop at the Arila plantation, and Captain Lopez attempts to snatch tribute from the lovely life of Theresa. Tom Harding happens along and sends the soldier down for the "count." The later is discomforted but withdraws filling the air with threats.

The Cubans rise against Spain and Signor Arita and his daughter leave their plantation for refuge in Havana. In the interim the revolution is progressing and spirited battle scenes are frequent. When Senor Arila and his daughter are on the road to Havana, their coach is halted by Captain Lopez and his squad of Cuban cavalry. With his usual impertinance he is about to implant himself in the coach; the girl's father resents this and stands him off with a repeating rifle. Harding and his men, observing the coach surrounded, ride in and drive the impertinent Spanish sympathizers off, and allow the coach and its passengers to escape. Then they are overpowered by a superior number and Harding is incarcerated in Cabanas. Lopez prevails upon the commander to execute Harding; but the daring and cunning of Theresa outwits him, and when the cruel war is over they come back to Cuba and find peace and happiness.

**MARGARITA AND THE MISSION FUNDS** (April 1).—Steward Hopwell, an adventuring American, who is on the staff of the Governor of California, is sent to the San Gabriel Mission to levy on the mission funds. Father Sandez, the Superior, secretly but strenuously resents the encroachments of the civil authorities and seeks to evade the payment of the tribute. Hopewell attends a fandango in the village and falls in love with Margarita Foquerora. Among the attendants at the function is Ramon Valenzuella, a dashing outlaw, who, with some of his leaders, is incognito. He tries to gain the favor of the fair Margarita but is repulsed in favor of Hopewell. He leaves vowing vengeance. He visits the mission, steals the cash bag and makes away with it. Hopewell makes up a party and starts in pursuit, overtakes the outlaw and after a sharp fight gets the money back. He hesitates between love and duty, having the code in hand, but finally sends the Governor the money required out of his own pocket, resigns his command, joins the church and marries Margarita.

**A LUCKY MISTAKE** (April 2).—Mary Powell, daughter of the chief of police in Cranston, goes to visit her aunt in the distant city of Alden. When she arrives at her destination she discovers her aunt is not at home and on her way to the hotel where she is to spend the time until she arrives, she drops her purse.

A lynx-eyed tramp picks up the purse and proceeds to fill up and make merry. When she finds that her money is gone she wires her father her perdicament. He promptly wires the chief at Aden to go at once to the hotel "assist Mary Powell and give her the best of attention." The careless operator makes "assist" read "arrest" which starts lots of things. The young chief of police is very loathe to arrest such a lovely young lady, but is forced to comply with the order to take the very best care of her. After some tribulations her father gets to Alden and relieves the young lady. The tramp is arrested before he has emptied the purse and the attentive young chief of police comes in for a share of gratitude.

**ARABIA, THE EQUINE DETECTIVE** (April 3).—Millionaire Ford selects a superb diamond necklace for his daughter Violet's birthday. Bob Collins, a suitor, is an artist and loves to sketch her face. He has a rival in Hector Loraine, who sees them together and immediately forms a deep and settled hatred for the seemingly favored artist. Collins drops his sketch book and the cunning Loraine picks it up and saves it for future reference. Violet has a horse, Arabia, that is a most intelligent equine. Hector, who is a visitor at the Ford home, is shown the necklace, and he eventually abstracts it from the family safe. Violet first forms a dislike for Hector because he is unfriendly to her horse, and that intelligent animal leads to his undoing in return. Arabia sees Hector take the jewels and when he hides it in Arabia's stall, the steed picks it up and hands it to the visiting officer and subsequently indicates the thief.

**THE HOYDEN'S AWAKENING** (April 4).—Cicely Moore is the spirited and somewhat spoiled child of a wealthy widower. She is the adored one of her father, but her seeming wild and wilful ways puzzles and distresses him. He consults the family physician who advises him to send her to a boarding school, suggesting this will tame her. Cicely immediately assumes leadership and is more or less concerned with all forms of original mischief. While she is away on probation her father grows so lonesome that he falls victim to the wiles of a designing widow and her daughter. When Cicely returns home she finds the pair in near possession of her father's home. She seemingly falls easily into their hands, but has her eyes open and plans quietly but effectively for their ejection. The scheming widow and her daughter have connived with an unscrupulous lawyer to take advantage of her desperately ill father to write a will in their favor and disinherit his daughter. How cleverly Cicely ousts them, outwits them and protects her own, makes an interesting and ingenious denouement, showing that she has fully awakened to the serious responsibilities of life.

## EDISON.

**THE ELDER BROTHER** (Mar. 31).—In a small sized city, two brothers, lawyers, are practicing. The younger one is wont to go astray. Gambling is the dissipation and he even brings his gambling chums to his office. It is on one of these occasions that Eric, the older brother, comes upon them and discovers a dice which had fallen to the ground.

The two brothers, Bob and Eric, love the minister's only daughter, Jean Lindsay. The first sight of love is seen when Mr. Lindsay with Jean calls on the brothers to get the elder one, Eric, to call for a small legacy left him. Here Jean goes at once to Bob and the first sign of love appears. Later Eric tells Jean of his love and is refused. This is seen by Bob. The minister comes upon a love scene between Bob and his daughter and he at once asks Bob to go. The boy is desperate and pleads with his brother to help him. This is where the elder brother shows his true worth. He pleads with the minister to consent to the union between Jean and Bob but it is useless. The father is obdurate.

Bob goes from bad to worse and forges his brother's name on a check to obtain money to elope. The elder brother discovers it and just as Bob and Jean are about to board the train he and the minister arrive on the scene. The minister makes Jean return home and Bob goes to make a man of himself.

A year passes and finally Bob writes to his brother telling of having seen him propose to Jean and suggesting that he propose to her, since in all probability he, himself, has been forgotten. The letter pleases Eric. He shows it to Mr. Lindsay and is told that Jean had just left for his office with a document.

In the meantime Bob's longing to see the old home town is too much for him so he comes back, finding no one in his brother's office he waits and soon Jean comes to deliver the document. The meeting of the two sweethearts is too much for them. The old love still lives and, just as they are in each other's arms, Eric appears, realizes Bob is the one, yields and as Jean's father comes in, begs him to bless them.

**WITH THE EYES OF THE BLIND** (April 1).—John McLane has, by his operations on Wall Street, almost ruined James Horton. McLane is very hard ii business matters. Horton comes to his house to plead with him but he refuses to see him. Poor Horton is crushed when he arrives home. His son, Walter, insists upon knowing the cause and when he hears it he makes up his mind to go and see McLane and tell him what he thinks of him.

Meantime McLane has forgotten all about everything but his blind daughter, Nora. Nora is a very lovable girl with all the wonderful intuition and highly developed sense of touch of the blind. She has left her father down stairs in the library.

As her father goes outside young Horton arrives. They have a stormy altercation in which McLane is accidentally killed with a paper knife. Nora hears him fall and runs down stairs. Horton sits in a chair and feigns sleep. Nora touches him lightly on the face thus impressing his features upon her mind. She finds her dead father and Horton escapes.

A year later Nora has recovered her sight. Her father's slayer has never been discovered. Nora goes into society. One of her earliest acquaintances at a house party is Walter Horton. He recognizes her but she does not know him. They are in love with each other from the first. Horton tells her of his love and with the first embrace she touches his face with her fingers and learns who he really is. The dream of happiness is over.

**THE DUKE'S DILEMMA** (April 2).—A Duke has arranged to marry a lady of fortune, but when the time comes for her presentation at his castle, the Duke realizes that he is financialy ruined and that his court has deserted him. In the midst of his dilemma a theatrical troupe arrives to try and book an appearance at the castle. This gives the Duke his idea. He gets the actors to appear in costume as his court ladies and gentlemen and thus saves the day. The comedy lies in the peculiar court etiquette of the actors, and in the incidental flirtations between aristocrats and barnstormers.

**THE INVENTOR'S SKETCH** (April 4).—Madison, who has just completed an invention which will revolutionize the whole world in the construction of a certain engine, has a rival in the person of McCrank, who, through the aid of Madison's general manager, Clayton, is to gain access to the office of the inventor. Madison, in his hurry to keep an appointment, leaves the sketch on the table, with only the office boy, Billy, in charge. He is unable to get Billy on the telephone. Billy, noticing that the boss forgot the sketch, hides it behind the paper on the wall, after the paper hangers have quit for the day. Just then McCrank and Clayton appear and demand the sketch. Although the office boy says he does not know where it is the men disbelieve him and lock him in the vault. At this moment Madison appears, goes to the vault, finds Billy, who explains all, and the plotters are placed in the hands of the law.

**MASTER AND MAN** (April 5).—A bachelor, coming home one night under the influence of liquor, discovers a burglar taking his silverware. In his drunken condition he makes the robber put back the spoils and also promises him a position as butler if he will give up his profession as a burglar. He agrees.

A few months later the bachelor marries a woman who falls heavily in debt playing cards. The woman to whom she owes the money is insistent, and matters come to a climax when at a card party in her own home she notices a guest drop her purse. She picks it up and when the loss is discovered the owner demands that everybody be searched by the detectives summoned. In the meantime the wife has given the purse to the butler for safe keping.

In this picture we are shown what gratitude really means and the sacrifice possible in the least of us. The burglar has paid his debt and the woman has learned a lesson.

## VITAGRAPH.

**THE MODERN PRODIGAL** (2 parts—Mar. 28).—**Part One.**—With all the good influences and favorable surroundings of a model home, Mr. and Mrs. Gray cannot understand why their son, Jack, does not prefer it to all other places. Jack seeks pleasure elsewhere and his father finds fault with him for his non-appearance at supper-time or his delay in getting home a certain hour at night. This arouses Jack's anger, and he tells his father the only way to avoid his fault-finding is to get out of the way of it. His father replies, "If you leave this house and go to your evil companions, you leave it forever." His mother tries to intercede, but Jack has cast the defi. He goes to a roadhouse with his thoughtless associates for a good time. They are all seated at a table eating and drinking when a girl at the next table flirts with Jack. Her escort takes exception to Jack's familiarity. Jack, with his usual hot temper, resents his interference and in the melee, he strikes the man over the head with a bottle, felling him. During the confusion, Jack, with some of his companions, escape in an auto. They drive to the nearest railway station in time to catch the train bound for the West. The man whom Jack struck down is given immediate attention and he soon recovers from the blow. Fortunately, he is not seriously injured. Jack, not knowing the consequences of his escapade, and thoroughly frightened, determines to put a long distance between himself and any possibility of arrest.

His father and mother are very much concerned about Jack's disappearance and constantly grieve about him. His mother's prayers are always for her boy and his safety. They avail much, for Jack cannot forget her gentle words and love for him at all times, and he determines to mend his ways and redeem the past.

Mr. Gray, who is the head of a large Trust Company, has aged greatly since Jack left home, and together with his business anxieties, feels the strain very keenly, and regrets his harshness in the correction of his son. The last straw comes when the Trust Company, of which he is the president, is not able to meet it's obligations and he is unable to raise the money necessary to tide over the crisis. His heart, which had always been weak, fails him and when he suddenly learns that his banking house must go to the wall and close its doors, he suddenly feels an ominous weakness come over him. Seizing the telephone receiver, he calls up his wife, telling her to hasten to his office at once. Before he can finish the message, he falls prostrate on his desk and expires, just as one of the clerks enters the room. Mrs. Gray hurries to the bank, rushes into his office, followed by the angry depositors. She lifts her husband's head and announces he is dead. In the presence of the bereaved woman, the angry men stand speechless and remove their hats out of respect for Mr. Gray, as she falls in a faint over his lifeless body.

**Part Two.**—Mrs. Gray is left alone with her only companion, her faithful collie, Jean, her only solace in her bereavement. To satisfy the creditors, the Gray mansion and its contents are sold at auction. She is offered a home by a friend, but their pride prompts her to refuse it, and she determines to go to New York. With her few belongings and her dog Jean, she leaves, to face an uncertain future.

Jack has secured a good position, through hard work and close attention to business, and has made himself a valuable employee. In his spare moments and at night, he has invented an automobile attachment which he has patented. He receives word by telegraph that a number of capitalists will incorporate for the manufacture of his device, and give him 25% of the stock and $50,000 in cash. He accepts the proposition and suddenly finds himself a comparatively wealthy man. Visions of the past come before him. His mind is made up to return to his home and make his parents happy with the knowledge of his accomplishments for good. He gives notice and departs for home. Arriving there, he goes at once to his father's place of business and finds it closed. As he is searching for information, he meets a lawyer who did business with the family and from him learns what has happened. He breaks down completely and gives way to his sorrow. Recovering himself, he makes arrangements with the lawyer to trace the old household effects and to recover as many of them as he can, while he goes to New York in search of his mother.

A
FEATURE
THAT WILL
LIVE
FOREVER

# "The LIFE of DANTE"

**Copyright 1913** **READY NOW** **In Three Reels**

Exchangemen and Exhibitors will secure an immense success with this truly great subject

SOCIETA ANONIMA
Ambrosio
TORINO

"Such reels are irrefutable evidence on behalf of the motion picture and its future." (W. Stephen Bush, Motion Picture World, March 22, 1912)

## "The Knights of Rhodes"

**A Little Territory Left**
**WIRE!**

**MARCH 29th** **"The Human Target"** **In Two Reels**

The many thrilling scenes will prove an enormous attraction to all classes.

There is bound to be a big demand for this subject, so be wise, wire immediately.
Special 1, 3 and 6 sheet posters, heralds and lantern slides.

**April 5th** **"FOR HER SAKE"** **A Modern Domestic Drama of a Powerful Type**

---

**Ambrosio American Co., 15 East 26th Street, New York**

Mrs. Gray has found it very hard work to make her living with her own hands, and finally becomes so poor that she is obliged to go to an old woman's home, to which she is taken sick and helpless. Jack fails to locate his mother. Seated on one of the benches of the boulevard, he is seriously meditating his next step, when the nurse attending his mother at the Home, walks by with the dog Jean, who rushes up to Jack. He returns its friendly greeting by throwing his arms about its neck. The nurse, in surprise, asks Jack what it means and after explanations, he learns his mother's whereabouts. Calling a taxi, they drive to the home where Jack finds his dear old mother making herself as useful as she can in her feebleness. The meeting is intermingled with joy and pathos and after Jack furnishes his mother with a suitable wardrobe, he loses no time in taking her from the place. They return to their old home, which he has re-purchased and re-furnished with as many of the old furnishings as could be recovered. Jack leads his mother to the place where once hung his own portrait and pointing to the wall, shows her the portrait of his father, telling her that while he is not with them in the flesh, he will ever be in their remembrance. Her mother's heart goes out in thanksgiving and praise for the return of her boy and the re-occupancy of the old home, where she and Jack settle down to the enjoyment of his good fortune and forget the trials of the past. Jack, with his mother, sitting before the old fireside, finds no pleasanter moments than to remind her that he can now realize the kindly intentions of his father and appreciate her prayers for his safety and guidance.

**BEDELIA BECOMES A LADY (Mar. 31).**—Every spare moment of Bedelia's time is spent in reading stories in the magazine, and absorbing all the trashy novels that come within her grasp. Bedelia acquires aspirations for city life and society. The farm becomes distasteful to her and she gives little heed to her mother's scoldings about wasting her time in reading trash. Hiram, the farm hand, who is in love with Bedelia, is almost heart-broken when she tells him that he is not her style and announces her intention of going to the city where she will be the cynosure of society, as she appears in its spotlight.

At last her opportunity comes, and she is so carried away with herself, she cuts loose and by her behavior, shows her lack of good manners and the necessary polish to make her a shining light in the first circles. She returns to the old homestead, willing to take her place where nature and breeding has best fitted her. We must leave much to the imagination of the reader, there is much more to this picture than we have space to describe.

**CHECKMATED (April 1).**—Betty Bartlett, wellborn, but in poor circumstances, is a stenographer and supports her invalid mother by her work. Cecil Wray comes into a large fortune and is at once a mark for sharks. Lawrence Penton, a broker, who has known Cecil, gets him to go into business with him for the purpose of fleecing him. Betty gets a position in Penton's office, who is rather struck by her good looks. Cecil, who comes to the office but rarely, meets Betty one day when she is ill from nursing her mother and is very kind to her, and afterwards visits Mrs. Bartlett and takes her a few delicacies. Cecil goes out of town for a summer vacation. Penton gets him to leave behind him several blank checks for expenses. Betty, who suspects Penton, tries to warn Cecil, but does not know what to say. Penton tries to make love to Betty and is repulsed by her, whereupon he discharges her. She goes around looking for work. One day she goes to Turner's office, a man who is the friend and accomplice of Penton, and accidentally she overhears their schemes to misuse Cecil's checks, and land him in a stock deal that will ruin him and enrich themselves. She at once telegraphs Cecil to return and tells him all she has heard. He summons a detective and the tables are turned on Penton and his shark companion. Cecil proposes to Betty and tells he loves her for herself and admires her for her quick wit and brains.

**ALIXE, OR THE TEST OF FRIENDSHIP (April 2).**—Alixe is courted by many admirers. Her most persistent companion is Morton Shaw. Arlington Tappan also loves Alixe, and urges her to give up her associations with Shaw. She does so and is very happy until Arlington becomes more absorbed in his business affairs. Arlington's friend, Sherman Avery, holds a high regard and deep affection for Alixe, as well as a sincere friendship for Arlington.

She becomes tired of Arlington's indifference and decides to leave him and go back to Morton Shaw. Sherman determines to prevent it and follows her, denounces Shaw and advises Alixe not to compromise herself. Finding his office of no avail, he tells Arlington, who has already learned of Alixe's intentions, and hastily he goes with his friend to plead with her to return to him.

Arlington encounters Morton Shaw, who attempts to shoot him. He wrenches the pistol from Shaw's hand, and leads Alixe away, accompanied by their friend. They hastily find a minister, who joins Alixe and Arlington in the bonds of holy wedlock. Sherman walks sadly away, conscious of the great sacrifice of his own love for the sake of his friends.

**THE MIDGET'S ROMANCE (April 3).**—While taking an airing one afternoon on the Rialto, Lord Roberts, a midget, notices Claire. He later discovers she lives in the same boarding house as himself. The little fellow is very much attracted by Claire and falls in love with her. She pays no attention to him, thinking he is too small to warrant her attention, and intimates that children should be seen and not heard. He feels very much hurt because she mistakes him for a child and she does not realize that he is a man, both in age and feelings, even if he is not full grown. She tries to patronize him as she does other youngsters, and he learns that she is very fond of children. He disguises himself as a small boy and he certainly makes a cunning one. Claire sees him crying on the steps of the house, picks him up lovingly in her arms, and carries him in-doors. Claire is very fond of Harold, a young man boarding at the house and she is very often in his company. They are very affectionate to each other and it is very manifest that she has a very tender regard for him. This arouses the midget's jealousy. His efforts to outrival Harold, brings about many amusing complications. His serious efforts furnish much entertainment for Harold and Claire, and to keep it up, they carry out the joke as far as they can. The little nobleman comes to the conclusion that the joke is getting too funny and he accepts the inevitable, leaving Harold and Claire to the full enjoyment of their own happiness.

**OUR COAST DEFENDERS (April 3).**—The forts while line the coasts of the Atlantic and Pacific, protecting the approaches from entrance to our harbors by foreign enemies, are matters of interest which have much to do with the safety of our country, and the peaceful enjoyment thereof. The tactics and prictice, in case of the slightest emergency, of our coast defenders, are all shown in the detailed manoeuvers of this war-like demonstration.

**LET 'EM QUARREL (April 4).**—Cupid plays havoc with the hearts of Maude and Powell, but they are so touchy, they never meet unless they quarrel. At the suggestion of Maude's mother to remedy this condition of things, they decide to go away from each other for one week every month. Maude goes to her friend, Margaret, at Willowdale, and Powell to his old chum, Joe, at Harrington. The first night, they are morose and found to be very unsociable by their friends. On the second night the boys sing, "I wonder who's hugging her now." Powell can stand the strain no longer, feigns illness and leaves. Margaret and the girls sing: "Who are you with tonight?" which is the pinnacle of Maude's fears and she takes her departure for home, leaving a note for her hostess.

Margaret arrives in Harrington and Powell in Willowdale where each learn by telephone that the other is not there. Full of suspicion, heartbroken and wretched, they return to the hotel where they both live. Maude arrives first, casts herself on the bed in despair. Powell does his groaning in the living room. Hearing each other's movements, they mistake them for those of a burglar. Half hoping that it is and that they will be shot, each starts to investigate. When they meet, their surprise is covered only by humility and curiosity and they humbly forgive, happy in each other's embrace, each tells his story to the happiness and amusement of the other.

**HE ANSWERED THE AD (April 5).**—John's married life is not a happy one and his wife is the cause of it. He cannot read his paper in peace and she makes him assist in the housework after his return from the office at night. The last straw comes when the Knitting Society, of which his wife is president, arrives and takes possession of his home, to enjoy their periodic gossip, under the pretense of sewing. He happens to be in the room when the suffragettes enter and they all load him up with their wraps and bonnets until he looks like an animated hat-rack. He carries their belongings into another room where he locks himself in. While he peruses a paper, he gets an idea. He will answer the "Ad" for a heavy, in the ladies' chorus of a Musical Opera. He selects a dress and other female attire, makes himself up and disguises himself as a leading heavy woman. At the manager's office he makes a hit with the impressario, secures an engagement and gets an excellent contract. The next day he goes to a costumer's and provides himself with several suitable costumes for the chorus. He selects a suitable one in which he attires himself, hides the balance in his wife's closet and takes his departure by way of the fire escape. He reaches the theater in time for the performance and he certainly looks fit for the female Beef Trust.

His wife discovers the dresses and hats he purchased, in her closet and becomes jealous with rage, concluding that he is buying them for another woman. She prepares herself for the street, determined to have a good time herself. She goes to the theater, and while sitting in a box, is surprised to see her husband come upon the stage dressed as a woman. She can scarcely control herself, runs back of the scenes and when he enters, he gets a surprise which almost gives him heart failure. John decides to appease her anger by showing her the money which he has just received for his week's salary. She is taken aback with the roll, and can hardly speak. John tells her if she will agree to his keeping the job, he will give her the salary to spend as she wishes. At this proposal she becomes reconciled, and tells him she is not only willing that he should be a chorus girl but she will act as his maid. Immediately she sets to work and dances attendance upon him, giving him every imaginable attention.

**THE GOLDEN HOARD, OR BURIED ALIVE (2 parts—April 4).**—Part One.—Red Morel, leader of a gang of outlaws, is driven from point to point, until finally he decides to land his plunder, carry it inland and bury it in a safe place beyond discovery. Bob Stewart, one of their number, deserts and starts out to begin life anew as an honest man. For three days he travels through marsh and mire. He is attacked by fever and delirium. He is found wandering by Pete Nelson, who takes Stewart to his home and cares for him. During Bob's sickness, in his delirium, he raves about the buried treasure and unconsciously tells where it has been hidden. Pete notes this unintentional information and awaiting a favorable time, locates and confiscates it. His conscience troubles him for having taken advantage of Stewart's condition and enriching himself by it, without sharing it with Bob. To relieve his mind, he proposes to Bob that they go into partnership and raise cotton on a large scale, offering him for his services, an equal share in the business. Pete satisfies Bob as to capital by displaying to Bob's astonishment, an immense amount of gold. They purchase land, and are very prosperous in their undertaking, but Pete is always conscious of having done an under-handed piece of work in taking advantage of Bob during his sickness and profiting by his unconscious betrayal of his former associates. Bob, in his prosperity, determines to marry, and is now settled down in a happy home with his wife and two children. Everything has thriven and success crowns his efforts.

In the midst of his happiness, Pete Nelson is taken seriously sick and notwithstanding every effort to save him, he becomes aware that he must die. In his dying moments his conscience is most keen and he asks to see Bob Stewart alone. For the first time, Bob learns that their fortune is based on the stolen treasure, and Pete Nelson was informed of its location through him.

**Part Two.**—The outlaws return for their buried treasure and discover they have been stolen. They suspect Bob Stewart and swear to be avenged. Morel, the chief, disguises himself as a peddler, makes his way through the country until he learns Bob's whereabouts. He is furious when he finds out that Stewart, now a wealthy man, is living as a law-abiding citizen in peace and comfort with his family. He prowls about his residence and peers through the window. He is seen by Bob, who is thrown into a great state of excitement. He calls his trusty servant, Jim, and arranges with him to return the treasure from whence Pete Nelson had stolen it. Upon reaching the spot, he finds that it is too late to return it. He returns to his family and makes a hurried departure into another part of the country where he hopes, in obscurity, to escape them. They soon locate him, break into the house, seize and bind him. His wife rushes to his assistance, is quickly taken in hand, bound and gagged. They carry Stewart off in triumph, telling him that he has stolen their buried treasure; that they will bury him in the same hole from which he had taken their hoard for his own enrichment. Turning to his wife, they taunt her with the same information and gloat over their inhuman plot. They rush him to the grave which they have prepared for him, place him in a rough coffin, lower it into the grave, which they hastily fill in. They place an impromptu headstone as a warning and reminder to others, and laugh in fiendish glee over their devilish accomplishment.

While this is going on, Mrs. Stewart drags herself to a table on which a lighted lamp is standing. She upsets the table and the house is soon in flames. This attracts the attention of a number of slaves, who are making merry in the cabins. Led by Jim, Stewart's faithful servant, they hurry to the scene and rescue Mrs. Stewart and her children. She tells them of her husband's danger and at once they hasten with their guns to rescue their buried master. They reach the grave, shoot down the pirates and disinter Stewart, whom they find to be still alive. His wife kneels at his side, clasps him to her bosom and greets his smile of recognition with a kiss of love and gratitude for his deliverance.

## KALEM

**THE AMERICAN PRINCESS (Mar. 31).**—Tom Whitney, connected with the American embassy at Trendary, meets the Princess Alexa and promptly loses his heart. Sometime later the Princess goes shooting and accidentally wounds the young American who is passing through the woods. The injury is a slight one and the young people establish a bond of friendship which soon ripens into love.

Tom is called back to America. He writes to Alexa, asking if she is willing to come to the United States and become his wife. The Princess decides to sign away her title and when she informs her father, the infurated king locks her in her room, under guard. Alexa, however, escapes with the assistance of her maid and flees to America.

At New York, Alexa is met by Tom, who drives her to a little church where a quiet ceremony is performed. The girl has had no time to secure suitable wardrobe and a visit is paid to the famous Lucile establishment, where many beautiful gowns are purchased.

MR. EXHIBITOR – WIRE YOUR EXCHANGE

# "HAVE YOU BOUGHT THE NEWLYWED DOG PICTURE? MUST HAVE IT. ANSWER"

And if he won't give it to you and says he's going to get them later—he's putting some things over on you—and you had better tell us immediately. We will steer you to a "square deal." Watch for

## ECLAIR BULLETIN No. 38

FOR SOME

## "HIT 'EM IN THE EYE STUFF"

and if you don't get Bulletin 38, write to Eclair Film Company, 225 West Forty-second Street, New York City. It will be mailed about March 22d. You must get one.

---

# MR. STATE RIGHT MAN, DON'T

buy any feature picture until you see it. We pay transportation to and from Chicago to State Right buyers. We don't four-flush, and if you will come to Chicago, we are in position to show you the real goods. A feature picture that will appeal to the masses.

# BARBAROUS MEXICO

The land of sunshine and turmoil. Can be shown in either five or three reels. The five reel production for the large picture shows and opera houses, and the three reels for the small theatres.

We positively guarantee the very best line of paper ever gotten out for a moving picture attraction, and furthermore will sell at a price so the state right buyers can afford to put it up. The states are going fast. Better wire about yours now.

## America's Feature Film Company

406-7-8 Schiller Building, CHICAGO, ILL.

In Washington Tom lavishes presents upon Alexa and is soon in dire financial straits. He is approached by an international spy who induces him to copy certain secret plans. Tom is about to fall from grace when Alexa discovers the situation. By selling her jewels and paying Tom's creditors she thwarts the scheme of the spy and informs her husband: I am no longer a Princess—just your plain American wife."

**THE SACRIFICE** (April 2).—While on a motor trip, Crane, a young stock broker, stops at an old farmhouse and meets a charming girl, Mary Armstrong. Mary lives with her grandparents and is the idol of their hearts. Her simplicity so impresses Crane that he returns sometime later to pay ardent court, and, winning the girl's hand, he takes her to the city.

Engrossed with her new environment Mary forgets the old folks who wait patiently for a letter. One morning a real estate man comes to the farm and offers $25,000 for the place.

Unable to endure their loneliness, the old couple decide to pay a visit to their loved one and start for the city. They arrive during an afternoon reception and their appearance in the drawing room startles the self-satisfied guests and causes Mary no little uneasiness. She escorts her grandparents to another room and endeavors to make them comfortable.

Meanwhile Crane has made an investment which results disastrously and he is caught in a declining market. Unable to meet the demands he comes home desperate and informs his wife. The conversation is overheard by the grandparents who decide to sell the farm. They have preserved the card of the real estate man and, calling upon him, they make the sale. A check for $25,000 is left for Mary, with a note, and the old folks start back to pack up their belongings.

When the sacrifice is discovered, Crane and his wife come to a realization of their selfishness. They hasten to the country in a motorcar and induce the grandparents to return to the city and make their home with them.

**FATTY'S DECEPTION** (April 4).—Fatty becomes infatuated with Emma, a young girl who has every intention of marrying Crosby. Emma and Crosby are both fond of athletics and decide to have some fun with Fatty who is continually "butting in." They promise to make an athlete of him.

Fatty, willing to do anything for Emma, turns his front yard into training quarters. He punches the bag and attempts feats on the horizontal bar, much to Emma's amusement.

Crosby gets tired of the game and resents Fatty's intrusions but Emma saves the day by matching the two men for a ten-mile race, announcing that she will give her hand to the winner.

The race starts off. Emma rides in her auto to the finishing line. Crosby so far outdistances Fatty that he stops to join a party of picnicers and is enjoying some refreshments, when he sees Fatty go by, clinging to the end of an automobile. A short distance from the end of the course Fatty climbs down and trots in, an apparent winner. He denies Crosby's accusations when the latter appears on the scene but the would-be athlete is finally humbled.

**NEW YORK PUBLIC MARKETS** (April 4).—We see the Gansevoort Market at 13th Street and 10th Avenue, where the farm produce is brought in wagons and sold in the street. At the Fulton Market we see the fishing boats at anchor, the retail wagons securing supplies of fish, the unloading and sorting of clams and the general bustle and stir of market life.

**A MISSISSIPPI TRAGEDY** (April 5).—Calhoun, a planter, lives with his son and daughter, James and Martha. He strongly objects to young Gordon, who has been paying court to Martha and who has the reputation of being a gambler. Calhoun forbids Gordon from entering the house.

One day as Gordon is traveling up the river he sees Calhoun who is returning from the sale of his cotton crop and is counting his money on the deck. Meredith, an unscrupulous gambler, also notices Calhoun and determines to relieve him of his money. Meredith proposes a friendly game of cards and after some hesitation, Calhoun consents.

Through the stateroom window Gordon sees that Meredith is cheating Calhoun. He therefore enters the room boldly and insists upon taking part in the game. When Calhoun stakes everything Gordon cheats and walks out with the money.

Broken in spirit, Calhoun jumps overboard. Meredith finds cards on the floor and sees that Gordon has cheated. He hastens forth to expose him.

Meanwhile Gordon has written the following note and tossed it into Calhoun's stateroom: "I cheated for the first time in my life but it was to save you from a scoundrel who was cheating you. At the first opportunity I will return your money." As he walks away from the stateroom Gordon is set upon by the passengers who have been incited by Meredith and the young fellow is obliged to jump overboard.

When the boat is docked Meredith goes to the Calhoun home and informs the planter's son that his father is dead through Gordon's treachery. A search party is organized and with blood hounds they set forth to capture the fugitive. The note is discovered in the cabin and brought to Martha, who follows the pursuers and rescues Gordon in his time of peril.

## ESSANAY.

**THE SPY'S DEFEAT** (Special—2 parts—Mar. 31).—In July 1870, the Franco-German war broke out, which was to end by overthrowing the European equilibrium, for the benefit of Prussia. The menacing attitude of Russia forced Austria to maintain her neutrality, and this neutrality carried with it that of Italy. Russian diplomacy weighed in the same manner upon Denmark, whose royal house had given in 1886 a princess in marriage to the Tzarevitch. France found herself isolated in Europe. Russia not only prevented the formation of "The League of Neutrals" but by diplomatic means discouraged the collective intervention of Europe. On the third of September the Emperor, on hearing of his uncle's victory at Sedan, drank to his health and broke the glass to give the toast more solemnity. No doubt he, Carl Heinrich, counseled his uncle, Baron Von Buchlieb, to be moderate, but this intimate and sympathetic exchange of private leters did not for one moment alter the friendship of France and Germany for the time being. The spy in the employ of the Russian Government, who were about to take up arms against France, in the disguise of a French peer, was entertained royally by Baron Von Buchlieb. Fredericka, daughter of the prime minister of war, Von Metizine, infatuated with Carl Heinrich, was given authority to enter the royal chamber in which all plans of fortifications, etc., were kept. The Russian hypnotized Fredericka, and induced her to get the valuable plans. Carl Heinrich captured the spy and returned the papers to Von Metizine. The young hero was rewarded by the prime minister of war, and also in securing Fredericka for his bride.

**THE SHERIFF'S SON** (April 1).—Tom Ryan, the worthless son of the sheriff of Boon County, Montana, abuses his young and delicate wife. The sheriff reprimands his son for his unkind treatment, and orders him from the house. That night, crazed with liquor, he is induced to help two of his underworld friends in robbing the Town Hall. The outer door of the safe is blown, which awakens everybody in the small town. An alarm is sounded immediately, which arouses the sheriff who goes to the Town Hall, enters the office just as the second explosion occurs. He is carried out of the building to his home in a helpless condition. Tom, guarding the horses, too drunk to realize what has happened, is pushed into the wagon and driven away by the men. Alice determines to avenge her father's injury and with a posse goes in pursuit of the fleeing outlaws. Alice discovers that her own husband is one of the three. A few months afterward Tom is released from prison, returns home to his forgiving wife, and promises his father to travel the straight and narrow path.

**THE PRICE OF GOLD** (April 2).—Which would you chose, providing you could have your choice in the matter? A husband with lots of money, one that you could not love, or a husband without money, one that you adored? This was the terrible question that confronted Lois Roberts. She had lived almost all her young life in want, so chose the former. Her sweetheart of old, gave her up only too unwillingly and went back to his work as a railroad engineer. The empty life Lois led in all her wealth and splendor, did not satisfy the woman who had decided to live without love. A short visit to her sister in the country who had married a man in moderate circumstances and was blessed with two loving children, awoke in Lois the spirit of motherhood. Lois returned to her beautiful mansion, after she had seen her former sweetheart for the last time. Here we leave Lois to sob out her grief in not having married the man she loved.

**THE WILL-BE WEDS** (April 3).—Jack Collins tried in every way possible to elude his prospective father-in-law and marry Helen, his fiancee. Wm. Ball and his wife try to assist the young couple by engaging a taxi-cab and taking them to the home of a minister. They are informed when they arrive that the minister is not at home. Helen's father, suspicious of what is about to happen, follows the eloping couple in an automobile and arrives at the minister's home just as the supposed minister is saying the last words of the ceremony. Ball, realizing that Helen's father will probably folow them, bribes the butler in the minister's home to don the minister's garb and pretend to have performed the ceremony. The exceedingly funny comedy of errors that arise from Helen's father thinking she is married, are indeed comical.

**A WOLF AMONG LAMBS** (April 4).—Don Fernando, smitten with Giulia, a Spanish dancer, persuades the young and innocent girl to run away with him. Valeska, the sister, finds a note on the table the following morning telling her that Giulia had gone, never to return. Months later, however, Giulia returns to her home, having been deserted by her unfaithful lover. Giulia enters the convent. The sister meets Don Fernando some time later. He tries to influence the girl to marry him. Don Fernando's life is saved by Sister Valencia who interferes just as Valeska is about to stab the villain. Dona Valeska is later thrown into a dungeon by Fernando, who declares he will have her. The pretty Spanish girl does not stay in her prison long. Sister Valencia, discovering Valeska's whereabouts, gets her out of prison in a clever way. Valeska then enters the convent where her sister is overjoyed at the happy meeting and ending. Don Fernando repents for his wrong doing and prays on his hands and knees at the door of the holy convent for forgiveness.

**BRONCHO BILLY'S WAY** (April 5).—When a woman's heart turns to stone, that is the time to watch out for her, for the possibilities are that you will lose her. This was Broncho Billy's experience, anyhow. Alhough he had been warned that a Mexican was trying to steal his wife away from him, he trusted her implicitly. The time arrived, however, when the Mexican tried to elope with Broncho Billy's wife. Unexpectedly Broncho Billy returned to his home and discovered that the Mexican was hiding in the clothes closet. To give him a good scare, Broncho Billy fired a few shots into the closet, above the head of the villain. Though it hurt him beyond expression, Broncho Billy ordered the Mexican on his horse, placed the weeping form of his wife beside him, and ordered them away, never to return again.

## MELIES

**THE STOLEN TRIBUTE TO THE KING** (April 3).—Tamatoa, a young Tahitian, spears an immense fish—the largest catch of the season—which he and his mother decide to present as a tribute to their king. The youth places it carefully in a native basket so that only the head and tail are exposed, and proudly starts with it for the king's abode.

On the way he stops at the house of a Tahitian priest, with whose daughter, Ramao, he is in love. The gluttonous old priest looks with envious eyes upon the prize that is meant for the King, and when the two lovers take a stroll, he cuts the substantial body from the fish, replacing it with rocks, allowing the head and tail to protrude as before.

Tamatoa, on bended knee, presents his token to the king, and the latter opens it before all his court. Upon finding the rocks he believes the young man has tricked him and orders him beheaded.

Meanwhile, however, Ramao discovers her father's theft, and knowing what will be the youth's fate, hastens to his rescue. The priest, divining the cause of her absence, follows also, for she, too, may be in danger of the king's wrath. Ramao declares that she stole the fish, but this the youth vigorously denies. The king is obdurate, but the queen, recognizing that the young people are lovers, pleads for mercy.

The priest confesses to the theft and demands his daughter. The king, in fear of the "medicine man," forgives all and unites the young lovers in marriage.

**THE RIVER WHANGANUI** (April 3).—A trip on New Zealand's most picturesque river, known as "The Rhine" of that country.

## BIOGRAPH.

**EDWIN MASQUERADES** (Mar. 31).—Bessie and Jack are invited to attend the mask-ball and decide to keep their disguise secret from each other. Meanwhile Edwin, the convict, escapes prison and securing Jack's costume, creates a decided mix-up at the ball.

**THEIR ONE GOOD SUIT** (Mar. 31).—Paul and Harry realize that clothes make the man, but being short of funds they decide to buy one suit between them, taking turns in donning the same. It was certainly a bright scheme but it proved disastrous for the boys.

**THE HERO OF LITTLE ITALY** (April 3).—It was on the night of the Italian ball when Maria, to tease her sweetheart, Tony, indulged in a mild flirtation with Joe, his enemy. At first Tony's jealousy was aroused, but reasoning that it was no time nor place for anything but enjoyment, he smothered the feeling. However, Maria carried the flirtation too far and a tragedy was imminent. This tragedy, though, was averted through a small boy's daring, the girl fully realizing what might have been the result of her thoughtlessness.

**THE PERFIDY OF MARY** (April 5).—Rose and her cousin Mary dwell in the land of romance, but real Romeos are scarce in this prosaic age. Yet, Rose, in spite of a gay young Lothario who steps in the way of her own true love, finds her way to love-land. That was where Mary's perfidy came in. It showed up Lothario's true character, while at the same time it brought Mary back to her own determined young lover.

## PATHEPLAY.

**PATHE'S WEEKLY, NO. 13, 1913** (Mar. 24).—**Brooklyn, N. Y.**—The U. S. S. "Arkansas" is in the Navy Yard dry dock here as a result of striking a coral reef off Guantanamo, Cuba. The repairs will cost $100,000.00.

**Chamonix, France.**—Ideal weather gives the winter sports enthusiasts an opportunity to display their nerve in some exciting races.

**Erie, Pa.**—The "Niagara," the famous flagship of Commodore Perry in the war with England in 1812, is being raised, after resting 100 years at the bottom of Lake Erie.

**Tempe, Arizona.**—Gov. Hunt of Arizona, inspects the new bridge built by convict labor.

**Berlin, Germany.**—The Kaiser and the Kaiserin assist at a fête given by the students of the University of Berlin.

**Toppenish, Wash.**—Rev. George Waters, a Methodist minister, and Grand Chief of the Brotherhood of North American Indians, and Miss Bertha Spencer, daughter of Chief Lancaster Spencer of the Yakima tribe, are among the prominent Indians

# ZIGOMAR, THE III

## THE EEL SKIN (TO BE ADVERTISED IN THIS COUNTRY AS) THE BLACK SCOURGE

IN THREE PARTS

## Say, You Buyers!

You know when you talk about features everyone says that the ZIGOMAR series has been the success of successes. Now here is the third one and it will be a tremendous money getter. We have copyrighted this big hit in this country before the European release date so that we positively guarantee that you will be absolutely protected.

---

**Write Today About This Crowd Compeller**

**See the Elephant Bandit**

**The Aeroplane-Motorboat Battle**

**The Fights in the Sewer**

**and**

**92 Other Stirring Scenes**

UNION FEATURES BRANCHES:

112 La Salle St., Room 20
Chicago, Ill.

119 N. Illinois St.
Indianapolis, Ind.

Merchants' Bank Bldg.
Montreal, Canada.

216 Fifth St.
Des Moines, Iowa.

Hauser Bldg.
St. Louis, Mo.

Rose Bldg.
Cleveland, O.

7 Clay St.
Baltimore, Md.

115 Temple Court Bldg.
Minneapolis, Minn.

# UNION FEATURES

225 WEST 42ND STREET, NEW YORK CITY

attending the Redmen's Convention here.

Berlin, Germany.—Princess Victoria Louise, daughter of Kaiser Wilhelm II, and her fiance, Prince Ernest August of Cumberland, are officially received in Berlin.

New York, N. Y.—Mutt starts a matrimonial agency, but Jeff misunderstands his orders.

And Many Others.

**HOW PLASTER IS OBTAINED** (April 1).—Although plaster of Paris is a very common commodity, the methods by which it is obtained are entirely unfamiliar to the general public, which is only one of the many reasons why this film will be of keen interest. Gypsum, the substance from which the plaster is obtained, is dynamited from an immense quarry and then it is transported to the kilns. Three days are required for calcination, after which it is more easily powdered. The grinding process is an antique one, but interesting, a five-ton mill stone being used The powdered plaster passes through a fine sieve and is then packed and shipped.

**THE MOROS** (April 1).—An aerial turn with a new thrill in it. The beautiful coloring makes it an additionally attractive offering.

**THE ENGINEER'S DAUGHTER** (April 2).—Lillian Wharton, the daughter of the engineer of the cyclone express, is carried away by a band of outlaws. They hold her a prisoner, but, after watching eagerly for the opportunity, Lillian gets one of the bandits unawares and, taking his gun, holds up the party and escapes. She is pursued, but has not gone far before meeting with her father, who has left his engine on a siding and is enjoying his lunch. Lillian hands the gun to her father and while he holds the outlaws at bay, Lilian races to her father's locomotive. Her courage and skill after a wild ride at breakneck speed, are responsible for the return of a posse of cowboys, who, catching the outlaws between two fires, soon eliminate the possibility of their causing further trouble.

**CAIRO, EGYPT, AND ITS ENVIRONS** (April 2).—A very interesting series of views of an interesting section of the world.

**THERE SHE GOES** (April 3).—Hans Schmidt, who owns a delicatessen store in the little Western town of Clarksville, has a very pretty daughter, Lena, who was determined to marry Jim Jackson, a cowboy employed in the neighborhood. Hans objected to this wedding and to prevent it he locked Lena in her room. Jackson had a scheme to distract the old man's attention while he and Lena got married. He offered to bet Hans $50 that he could not keep time with the swaying pendulum of the clock, saying "Here she is; there she goes" for half an hour. Hans decided to try it. While he was thus busily engaged, Jim slipped away with Lena and married her. And all during the marriage ceremony Hans kept saying "Here she is; there she goes," never suspecting that his daughter had gone.

**WHIFFLES TRIES MOVING PICTURE ACTING** (April 4).—Whiffles, the awkwardly funny comedian, after reading an ad. offers his services to Pathe Freres as a moving picture actor. The illness of a leading man gives Whiffles an opportunity to show his ability. His experiences as a lover are highly diverting, as, in a situation of this kind, Whiffles is unequalled. A few days later, however, the husband of Whiffles's leading lady sees the picture in a theater. Being of a mean and jealous disposition he challenges to a duel. Whiffles accepts and although a loser, the manner of his defeat will win him many new admirers and delight his old friends.

**AN EXCURSION TO THE GRANDE CHARTREUSE, FRANCE** (April 4).—The most interesting scenic picture published in many a day.

**THE BROKEN IDYLL** (April 5).—A very pretty girl, spending a vacation on a ranch, becomes infatuated with a handsome cowboy. He presents her with a necklace which further delights her. A chance meeting with the cowboy's baby daughter, however, informs her that she is the innocent cause of another woman's suffering. Her dream of love thus shattered provides a scene that is touchingly pathetic. The girl compelled to choose between love and righteousness handles the situation in a manner that proves her to be a strong character.

## CINES.

**HE WOULDN'T GIVE UP** (April 1).—Alec Smart is in love with charming Marie Carter, but her father will not consent to their marriage because he has selected the rich William Strong for his future son-in-law. Alec is a very persistent suitor and calls so often and stays so long in spite of the attitude of the stern parent, that he is finally forbidden the house, and the servants are warned that if they ever permit him to enter the premises again they will be instantly discharged.

One day a pistol shot is heard outside the Carter's front gate and soon Alec is carried into the house aparently in a critical condition. When Marie and her father are standing near him, he asks if Mr. Carter will give his consent, so that he may die happy. The request has no sooner been granted than Alec is upon his feet claiming that the answer has made him a well man.

This with his many other tricks shows the father the aparent hopelessness of holding out further, and he therefore decides to yield to the wishes of the young couple. They are not through discussing the matter however, when the servants triumphantly drag in an intruder who has fared badly at their hands, but the man proves to be none other than William Strong, who has received the thrashing intended for Alec. Insult is added to injury when the poor fellow is forced to try and forget his wounds in congratulating the hapy pair.

**EXHIBITORS, LAST CALL**

For $30.00 per week we furnish you a 2 or 3 reel feature and commercials. Send for list or call to

**Eagle Feature Film Company, Inc.**

**5 EAST 14th STREET**
**NEW YORK CITY**

Telephone 2771 Stuyvesant HOUSE OF FEATURES ONLY CHAS. H. STREIMER, Mgr.

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted**

### SITUATIONS WANTED.

**MANAGER**—For Picture Theatre at liberty. Sober, reliable, long experience. References. New York or vicinity. Address N. E., care of Moving Picture World, New York City.

**PIANIST AND TRAP DRUMMER**, A. F. of M. Best references, all effects. Pictures and Vaudeville our specialty. Pianist arranger. Address GEO. D. WOOD, 519 Exchange St., Geneva, N. Y.

**COMPETENT, EXPERIENCED STENOGRAPHER** desires position with Film Company. Some experience in picture acting. Address M. E., care of Moving Picture World, New York City.

**EXCELLENT CLASSICAL UNION PICTURE PIANIST**, 2 years at present house, desires engagement where high class work is appreciated. New England preferred. Address ROGERS, 5 Newbury St., Worcester, Mass.

**YOUNG MAN, EXPERT PHOTOGRAPHER**, Studio experience, wishes connection with Moving Picture Manufacturing Company, eventually as Camera-man. Reply to A. W. S., care of Moving Picture World, New York City.

**EXPERIENCED CAMERA-MAN**, owning camera, wants position covering current events through the South. Address W. H. SMITH, Bryan, Texas.

### HELP WANTED.

**WANTED**—Experienced film solicitor, must be able to deliver the goods, and sell supplies. Address WICHITA FILM & SUPPLY CO., INC., Wichita, Kansas.

**WANTED**—First-class picture pianist. Must read and have music library. Permanent position in best house. Address PASTIME THEATER, Columbia, S. C.

### CAMERA FOR SALE.

**MOVING PICTURE CAMERA FOR SALE**—Camera with Bausch and Lomb, Zeiss and Tessar lens; four two-hundred foot Magazines. Practically new; whole outfit $70.00. Act quickly. Address T. A. KELTY, 607 Foster St., Youngstown, Ohio.

### EQUIPMENT FOR SALE.

**CHEAP THEATRE CHAIRS**—New and second-hand, always on hand at cut prices. $8 a dozen up. Address J. P. REDINGTON, Redington Bldg., Scranton, Pa.

**FOR SALE**—Sign 4½ by 9 "Home Theater," lamp house in lights flashing 5 cent on a screen, only sign of its kind; a sacrifice. Address N. 50, care of Moving Picture World, Chicago, Ill.

**FOR SALE**—Asbestos curtain booth, now in New York City; reasonable price. Address SCOFIELD & FERRY, Ridgefield, Conn.

### FILMS FOR SALE.

**ATTENTION FILM EXCHANGES AND TRAVELING EXHIBITORS**—For Sale.—Pathe Freres, hand-colored Passion Play in three reels, in perfect condition, including Lithos. Price $240.00. Sent with privilege of examination. Address WYNDHAM ROBERTSON, 1016 Preston Ave., Houston, Texas.

**FOR SALE**—One of the best feature attractions. A great money maker. Complete outfit in absolutely first-class condition. Can be shown anywhere. If you want a money-maker it will pay you to investigate. Address MUNCIE FILM & SUPPLY CO., Muncie, Ind.

**FOR SALE**—James Boys, 3 reels, $85.00; Custer's Last Stand, 3 reels, $75.00; The Girl from Montana, 3 reels, $90.00; Jesse James, 2 reels, $50.00; Power's 6A, complete, $90.00. $10.00 required with all orders. Big lobby display with all. Screen examination. Address BECK FEATURE CO., Petersburg, Va.

**EXCLUSIVE STATE RIGHTS**—Almost new, 2 big three reel features for Maryland, Virginia, West Virginia, Delaware, District of Columbia, with full line of advertising, including posters, lobby displays, banners, cuts, shipping cases, etc. Chance of a lifetime. Owner has two theaters requiring full attention. $400 takes all. Address JOHN HEINZ, Gem Theater, 714 E. Baltimore St., Baltimore, Md.

### FILMS WANTED.

**WANTED**—18 reels, nine western and dramas, nine comedy. Light films, no colored; state condition and best price. Address L. E. BARGER, Geneva, N. Y.

### MUSICAL INSTRUMENTS FOR SALE.

**FOR SALE**—58 Electric pianos for sale, an operator's outfit, all in first class working order. Pianos, 44 note, $40. Pianos, 65 note, with keyboard, $50, $65 and $85 for the best. Orchestrion pianos with pipes, $300, they are practically new. Address J. F. HERMAN, 1420 Pa. Ave., N. W., Washington, D. C.

### THEATERS FOR SALE.

**FOR SALE**—Moving Picture Theater in town of 10,000, doing good business. Good reason for selling. Address D. & R., care of Moving Picture World, New York City.

### MISCELLANEOUS.

**MANAGERS**—In Texas vicinity desiring piano players, singers, etc., write AL. ALLEN, 203 Andrews Bldg., Dallas Texas.

**HAVE YOU FAILED TO SELL YOUR SCENARIO?** If so, there is a reason and the Scenario Department of "THE MAGAZINE MAKER" will help you. Headed by Herbert C. Hoagland of Pathe Freres, and Russel E. Smith. Address THE SCENARIO DEPARTMENT, "THE MAGAZINE MAKER," 33 Union Square East, New York City.

**MANAGERS**—Why buy roll tickets? We furnish double roll coupon tickets free. MICHIGAN CENTRAL REALTY CO., Alpena, Michigan.

# Don't Wait–Spring is Here

# BUY YOUR MACHINE NOW

*NEW OR USED*

NOTE—This week's bargain list of used machines is a winner, including **Edengraph, Powers, Motiograph and Optigraph Machines.**

**WE BUY, SELL AND TRADE ALL MAKES MACHINES**

**Ticket dispensing machines** that watch your profits for you and use your regular tickets.
**Disinfectine**—Purify the air in your house. Send for sample.
**Carbons**—All makes, any quantity, special prices.
**Tickets**—All kinds, colors and sizes, with your name on.
**Slide Ink**—Writes on glass. Make your own advertising slides.
**Typo Pads**—For making announcement slides. Quick, cheap, efficient.
**Terminals**—No burn-off and sterling. Best and cheapest.
**Transformers**—Fort Wayne, Bell, Howell, Hallberg.
**Spot Lights**—Crescent, Trooper, Chicago.
**Gas-Making Outfits**—Model B, Togo, and tanks.
**Repair Parts**—Only genuine parts carried.

AMUSEMENT SUPPLY COMPANY
**107A N. Dearborn Street** **Chicago, Ill.**

---

## Sold Subject to Your Approval! Backed Up With a Five Year Bon-a-Fide Guarantee!

Mirroroide—the only rough or matte surfaced metallic surface screen in the world. Mirroroide, in its new 1914 rubberized form, is absolutely waterproof. It is especially suited to meet all climatic conditions.

It can be washed with soap and water. It produces great clearness of detail, perfect color, tone and perspective, eliminating all glare, eye-strain, haze, and that terrible out-of-focus effect.

**Over 3,500 In Use**

Over 1,000 indorsements the world over. Perfect projection under perfect moral conditions. Save 1/3 in your light bills. At the same time you can keep your theater brightly illuminated, insuring safety to your patrons.

Mirroroide will not crack! peel! turn black or tarnish. No up-keep cost. No worry. It's permanent satisfaction. A needed requirement to all up-to-date exhibitors. Get our large free samples A and B grades. Test any way you desire. Let us refer you to your nearest mirroroide dealer. Mirroroide almost 3 years on the market. Without a knock or kick.

**THE J. H. GENTER CO., Newburgh, N. Y., U. S. A.**
***Sole Manufacturers Under the J. H. Genter Pending Patents***

---

# Is Your Theatre in

# PENNSYLVANIA?

Then you will be delighted to know that we have purchased the rights for **Pennsylvania** for

## James K. Hackett

IN HIS FAMOUS ROLE IN

## "THE Prisoner of Zenda"

The Famous Players Film Company's latest and greatest production. **Licensed by the Motion Picture Patents Company.**

This production has been characterized by conscientious critics as the greatest feature ever produced—and we are satisfied that it is! We bought this commanding production because

## We Know You Want It!

Depending upon the alertness of Pennsylvania Exhibitors for this unusual opportunity, we anticipate even greater success than we expect!

*For Bookings Wire, Write or Call*

## George M. Krupa

**Hippodrome Theatre**
**LANCASTER, PA.**

Effective variety of lithographs, heralds, photos and lobby attractions with a pull

# INDEPENDENT FILM STORIES

## UNIVERSAL

### NESTOR

**SUPERSTITIOUS MARY** (Mar. 31).—Mary is superstitious but sweet. At least Bobby thinks so. Mary's mamma favors Kenneth. Master Bob goes off with a flea in his ear, while the designing Kenneth is wished on to poor Mary.

The afternoon of the wedding day comes along. It is Friday and the letter 13 precedes the month on the calendar and Mary feels sure something will happen. First of all the wedding cake falls from the shelf. Then a large picture falls upon the wedding gifts and smashes all the glass and china.

Then Kenneth has become inebriated. Mary hears of it and she calls up Bob, who comes and points out what a nice day it is for an auto ride. Mary selects a few of the more costly gifts and goes to Bob. The auto is there and the parson is waiting for them. Kenneth has a bad headache when he does meet mamma and a far worse one when he leaves her.

**MUM'S THE WORD** (Mar. 31).—Jack is a cub reporter. The editor of the "Daily Whine" sends him to cover the Deaf and Dumb school. Jack arrives at the school, and seeing a gardener, asks him some questions. The man cannot hear him and Jack does not know the deaf and dumb language. The gardener stubs his toe with a hoe, and signifies his delight with an action. Jack notes it and feels he knows one word of finger language.

Jack passes on and sees Dolly reading. He cannot get anything out of her. He tries the gardener's sign and Dolly promptly slaps his face and runs and tells the professor about the impertinent young man. The professor is about to banish Jack, but explanations are made and Jack is forgiven. He gets some good notes and is invited to the dance that evening. He stays for the dance and, is much attracted to Jean, who is not at all averse to dancing with Jack all the evening. They both smile, indicate and nod a lot together, and as the last dance approaches, a young man comes up to Jean and asks for dance. To Jack's astonishment she says, "I can't. I'm engaged to this dummy here!" Jack hesitates between being offended or delighted, and decides upon the latter. He finds out that Jean is also a reporter, and they decide to take notes together in the future.

**THE WIDOW'S FOLLY** (April 2).—The widow disapproves of the foreman's attentions to her sister, May, and welcomes the opportunity to send him on an important mission to the nearest town. To get there, he is forced to pass through hostile country, where he sees a man being chased by Indians. He comes to the man's aid and draws the Indians off, but instead of waiting to help, the man, Seaton, leaves him to fight them alone. The foreman is badly wounded and left for dead until the morning when a friendly half-breed rescues him, takes him to his hut and nurses him through a long attack of fever.

In the meanwhile Seaton has arrived at the ranch and made great headway with the widow, is made foreman, as the old foreman is thought to have taken "French leave"—and eventually proposes to the widow and, in spite of all that the young sister can say, the widow accepts him. Seaton receives the following letter: "Friend Bill—You are certainly lucky. Separate the old girl from her coin as soon as possible. Show her the enclosed and I think that will turn the trick. Your old pard, Joe." The enclosed note reads as follows: "I would advise her to withdraw her account immediately. I have a dead sure tip that there is to be a run on the bank within the next twenty-four hours. Don't lose a minute if you—" And it did really work like a charm as Joe predicted. The widow at once started out with Seaton to withdraw her account, but fortunately left a half signed check, which she had spilled ink upon. May found it, so that when the former foreman who has recovered from his fever and just returned to the ranch, he set off with the boys to protect the widow in spite of herself. By playing at being hold-up men and taking the bag of gold from her, then in searching Seaton they came upon Joe's letter and after advising Seaton to make himself scarce around that part of the country they hurried back to the ranch to lay the gold and Joe's note at the widow's feet.

**A PROVIDENTIAL TRAGEDY** (April 4).—Jack Baxter is offered a job on a ranch and he leaves his little wife, Mary, promising to send for her as soon as he can get enough moiey together. A little son arrives and Mary is sick and the babe weakly. She sends a letter to Jack, telling him to come to her. He receives it and aches to be with her. He goes to the boss to ask for an advance to take him home. He selects a bad time for the boss is naturally a bad-tempered man and he has just had a quarrel with Ben, a cowboy, and has beaten him badly. The boss refuses Jack. They have high words, which are heard by Grace, the boss's daughter, and some of the boys.

As night draws on Jack determines to make a last apeal to the boss. He goes to his library and is talking with him when the door opens and Ben apears, crazed for revenge over the beating he received. He shoots the boss in the back, throws the revolver down by the body and escapes. Jack is horrified and kneels by the dead man. The shot has attracted the cowboys and one rushes into the room and accuses Jack of the crime. Jack sees a delay and his one thought is to get away to his wife. He overpowers the cowboy and being met at the outer door by other cowboys, he rushes up the stairs and barricades himself in a room. While his pursuers are breaking down the door, he knots some sheets together and lets himself down. He gets on a horse and makes for the desert.

Half across the desert he comes upon a broken down prairie schooner, in which are a dying woman with a little baby. Jack promises to care for the babe, and in order to sink his identity he changes clothes with the woman's husband, who will never need them any more.

Jack eventually arrives home to find his wife dangerously ill. Owing to grief over the short life of her baby, he takes it to his heart and his interest in it saves his wife's life as well as the baby's.

## BISON.

**A HOUSE DIVIDED** (3 reel—April 1).—Virginia and Betty live in a southern mansion with their father. Young Tom, a neighbor, is in love with Virginia, although he is secretly worshipped by Betty. She watches the love making sadly. The war breaks out and the father and Tom ride away.

Lieutenant Paul Brice is a Union spy and Mrs. Morris loves him and decides to become a spy herself. She carries letters to a clergyman, who introduces her to Virginia and Betty. The former is attracted, but Betty is suspicious and watches her closely. Mrs. Morris takes a fine house and furnishes it. Lieutenant Brice passes as her brother. Mrs. Morris invites Virginia and induces her to play cards. Virginia gives her I. O. U's. and is infatuated with the "brother." He falls in love with her. Mrs. Morris makes up her mind to punish Virginia when opportunity offers. Virginia happens to see the telegraph code and asks Brice what it is. He tells her it is a code for love letters and she takes it with her.

Betty hears from her father that there are spies at work. She finds that her sister has taken a code telegram to the station for Brice and later discovers its meaning. She rides to get help for the Southern camp, which she knows is to be assaulted. This helps turn the tide of fortune and the Unionists are beaten back for the time being.

Betty's father is badly wounded in the fight and Tom is slightly wounded too, and they, with the faithful Betty who thinks her sister a spy go home. Virginia snubs Tom and Betty tries to comfort him. The father holds a consultation of generals and aides in his bedroom. Mrs. Morris learns of this and gets Virginia to her home. She threatens her with exposure. Poor Virginia is afraid to go and confess to her sister and steals the plans. The theft is discovered. Betty, on the watch, sees Virginia hand over the papers. She gets her alone and accuses her, but they are interrupted by Brice and Mrs. Morris, who seizes Betty and locks her in a room. Having received the dispatches the Unionists decide to surround the Southern home and capture the Generals in council.

Virginia, thoroughly frightened, confesses to Tom who starts out to the Southern camp for help. Virginia, climbing a pillar, frees Betty from her bonds and they descend by the pillar.

The Southerners, under the guidance of Tom, meet the Unionists and defeat them and Mrs. Morris and Brice get away. Virginia confesses that she does not love Tom in the right way, and goes, leaving the field clear for the union of Tom and Betty.

## REX.

**FIDDLER PETE** (April 3).—A stern father, whose creed can countenance no failing, has two sons, Arthur and Peter. Pete is a happy-go-lucky fellow, beloved for good nature and violin playing. Arthur, his father's pride, is being educated for ministry. A sister favors her father, and the mother loves the ne'er-do-well, but not openly. The father is very unjust and Pete runs away to a mountain camp where he falls in love with Maggie, the innkeeper's daughter, and worships her from afar. Later Arthur, now a minister, comes to the camp and converts Maggie. He persuades the girl to come 'and play for his meeting. This angers the hotel keeper and he forbids Maggie to see the minister again, and is going to kill him.

Pete does not know that the minister is his brother. They recognize each other. The pursuers are coming. Pete helps them to escape by a change of costumes.

## ECLAIR.

**THE SUPERIOR LAW** (3 reels—April 2).—Joe Baptiste, a big young lumberman, while calling at at a little cross-roads postoffice for his mail finds Rosalie, the pretty little postmistress, being annoyed by a burly stranger. Joe handles the stranger roughly and starts back to his cabin. The stranger waits for him in the woods and as a result of the encounter the stranger is hurled over the precipice to his death.

Joe is later arrested and placed on trial for murder. His attorney, Charley Rock, pleads so eloquently for Joe at the trial that the lumberman is acquitted. Rock, during all this, has been on the outs with his wife. She has been receiving attentions from Captain Morris of the R. P. M. On this account Rock has been drinking heavily. A brother of Rock's wife adds to his troubles by forging Rock's name to checks. Rock drifts from bad to worse. In one of his wanderings away from town he meets Rosalie, the postmistress, who is also the daughter of a road-house keeper. A love affair springs up between them but Rosalie's father when he finds it out, forbids Rock and his daughter to meet. Rock one night under the influence of liquor decides to pay a last call on Rosalie. He enters the road-house where a merry party is in progress. While he is ordering wine for himself and Rosalie, a lumberman, who has reason to consider himself engaged to Rosalie, enters the place. A brawl ensues in which Rock is stunned by a heavy blow and is thrown through the window to an icy stream below. Later he is found half dead by Joe Baptiste, the man he saved. Joe carries Rock to his cabin and nurses him. Then he finds Rosalie and brings her there. Rosalie nurses Rock and their love affair proceeds.

Meanwhile the word has gone to the town that Rock has been killed. Rock sees the accounts of his death in the papers and resolves to be a woodsman and let the world think him dead, in order that he can marry Rosalie without being a bigamist. The brother of Rock's wife being penniless and not daring to forge any more checks, becomes a desperado. In prowling about the woods he comes to Joe's cabin and finds there Rock and Rosalie who have just been married. He demands the Rock family jewels as the price of his silence. This is all a shock to Rosalie and she faints in Joe's arms. There is then a race between Rock and his brother-in-law to Rock's former home. When they arrive there they both see Rock's wife walking in her sleep, carrying a light. The attorney follows her out through the snow, but is not quick enough to prevent her from falling over a cliff to her death below. The bad brother-in-law gives up his quest at the sight of his dead sister while Rock returns to the woods to Rosalie.

**HE WANTS WHAT HE WANTS WHEN HE WANTS IT** (Apr. 6).—When "Snookums" discovered this break in the pipe and the splashing water, he thought it was great fun to sit there and let the water spray over his nice clean clothes. His mother promptly got him out of the mess and summoned a plumber, but he almost lifted the roof with his explosive "wows."

After a few strenuous hours, "da-da" came to the rescue, and going to the pipe, which our friend, Mr. Plumber, had just repaired, Papa Newlywed got busy with a hammer and spike and re-opened the pipe, so that "Snookums" might enjoy himself in the nice little lake. "Snookums" was shortly shouting "da-da," and all seemed well, until the neighbors on the floor below came up to complain about the water, which was damaging their apartment. So "da-da" had to pacify them with the assertion that they had just sent for the plumber and he would certainly be there soon. While waiting (?) for the plumber, "Snookums" was very happy.

**CRYSTALIZATION** (Apr. 6).—This scientific subject is not only remarkable for the presentation of its educational phase, but it is also a very attractive subject, owing to the beauty of the different formations secured by the chemist in the transformation of liquids into crystals.

## IMP.

**BINKS THE TERRIBLE TURK** (Apr. 5).—Zslamsco, a Turk, champion wrestler of the world, is touring America giving exhibitions and meeting all comers. Playing a rural town the "Terrible Turk" is seized with a violent toothache and the doctor states that he will be unable to appear that night, and he informs Binks, his trainer, of this fact. Binks rushes off to the theater to inform the manager. The manager is talking to three rubes who have been attracted by the billboards, which state that Zslamsco will throw three men in ten minutes or forfeit $100. The rubes purchase tickets.

The manager, learning of the Turk's illness, rushes off to the hotel with Binks at his heels. Upon arriving in the Turk's room, he proceeds to upbraid him for his cowardice.

A sudden light dawns upon the manager. Why not put Binks on in the Turk's place? He drags Binks out of the hotel, down to the theater, where the manager insists and tells Binks his plan. He gets the stage carpenter, who is a great sleeper, to bore a hole in the stage, the idea being for Binks to get his opponent down over the hole and the carpenter is to prod the rube aspirant for the $100 with a hat pin, after which Binks will be able to defeat him easily. Binks is introduced to the audience. One of the rubes clambers to the stage but is soon thrown to the floor, and the carpenter hearing him fall, prods him with a pin and Binks easily puts his shoulder to the mat. The next aspirant's

# STATE RIGHT OPERATORS

Follow the Road that Leads to Prosperity
Playing to Turn-Away Business Everywhere

**The World's Greatest Picture Player**

## HELEN GARDNER IN CLEOPATRA

**Charles L. Gaskill, Director-Manager**

**LAST OPPORTUNITY** **LAST OPPORTUNITY**

**WIRE! WIRE!** **A FEW STATES LEFT** **WIRE! WIRE!**

**Pennsylvania, Michigan, Wisconsin, Missouri, Canada, except British Columbia**

**WILL BE SOLD AT A BARGAIN---FIRST COME FIRST SERVED**

Unsurpassed Line of Pictorial Printing—Beautiful Photos for Lobby Display—Assorted Cuts of all Sizes—Four Page Heralds—Postals and Everything Necessary for Publicity.

**Don't Write---WIRE NOW**

**United States Film Co.,** *Sole Distributors* **145 West 45th St., New York City**

---

# MAJESTIC

**COMEDY**

*Sunday, March 23rd*

**"The Wrong Miss Wright"**

Never Miss A Majestic

Tuesday, March 25th

**THE POPULAR MAJESTIC COMEDIANS**

## "THE PRIMA DONNA'S CAT"

CLEAN, CLEVER, UP-TO-THE-MINUTE REFINED COMEDY

**DRAMA**

*Sunday, March 30th*

**"A Well Meant Deception"**

The Mutual Program

shoulders go down and he rushes over the footlights screaming with pain.

Binks glares at his third opponent. Binks and the rube wrestle all over the stage. Binks gets him over the hole several times, but the rube manages to get out of danger. The manager stamps on the floor to attract the carpenter's attention, and seeing his $100 leaving him, he rushes in the cellar, where he finds the custodian of the pin sound asleep. He awakens him and the carpenter, hearing a fall, proceeds to prod viciously. But the rube had turned the tables and has Binks over the hole, and when he received the pin prods he immediately allowed himself to be put down and out. At this moment the manager rushes onto the stage, only to be greeted by demands from the rube. He reluctantly pays the money.

## PCWERS.

**BACHELOR BILL'S BIRTHDAY PRESENT** (Apr. 4).—Bachelor Bill is reminded of his birthday by a postcard from his brother. Edna Vale, a young widow with a baby, sick and almost starving, enters Bill's shack, and finding it empty, decides to leave the baby, with an appeal that it be cared for. Bill comes home, finds the baby on his bed, and has a hard time looking after it, until he advertises in the postoffice for a nurse girl.

Edna sees the ad, applies, and is accepted. Besides caring for the baby, she takes charge of the house and Bill enjoys home comforts of which he never dreamed. His satisfaction gets a rude jolt, however, when Edna finds a note from the Vigilance Committee, objecting to Bill's mode of life and advising him if he wishes to avoid trouble to get rid of the pretty nurse or get a chaperon.

Bill expresses his opinion of the committee but Edna, fearing trouble for him, decides to go. When it comes to leaving the baby, her mother heart fails her and she takes it along. Bill comes home, and starts after Edna—as he says, to get the baby. He finds Edna seated by the roadside, crying from weariness and desolation. He asks for the baby. She refuses to give it up. Bill says it's his baby. Edna says that it was her's first. Bill asks why the kid's father isn't looking after his womenfolks? Edna replies that he is dead.

Loath to give up the baby, Bill asks Edna to sit down till he thinks it over. The parson comes up the road on horseback and gives Bill an idea. He asks the parson if he wants a job. Hearing that he does, Bill invites him to marry him and Edna. She is tempted to run away, but a look at Bill convinces her that he would run after her if she did, so she gives in with good grace.

## UNIVERSAL.

**ANIMATED WEEKLY NO. 54 (Mar. 19).—Mardi Gras at Panama.**—The populace of the Canal Zone have a week of fun and frolic.

**Airmen Honored.**—The Army Aviators are honored by the Aero Club at Paris, France.

**What's What in New York.**—A picture of the tallest building in the world, being fifty-five stories high.

**For the Kiddies.**—Free Kindergarten demonstration at Sydney, New South Wales.

**Disastrous Fire.**—Fifty persons are killed and many injured when fire destroys the famous Dewey Hotel, Omaha, Nebr.

**England vs. Ireland.**—The English team wins the International Rugby Match at Dublin.

**Rodman Law,**—Who was nearly killed in the explosion of a giant sky-rocket, jumps from the Queensboro Bridge.

**United States Troops.**—On the border, at Nogales, Arizona, ready for instant action. **General Guiseppe Garibaldi,** ex-chief of staff of ex-President Madero of Mexico. A spot in Mexico City untouched by the war.

**Wheels of Commerce.**—Rope making by the natives in Africa.

**World's Record Rainfall.**—Flood caused by thirty minutes' rain at Los Angeles, California.

**Who's Who in Stageland—Edith Wynne Matthison.**—the famous emotional actress poses for the Animated Weekly.

## FRONTIER.

**THE BANDIT'S REDEMPTION** (April 3).—In the days of '49, when the rush for gold was on, Jim Rogers with his wife and their eight year old daughter, Ruth, were among the settlers. They meet the Ward family. A gang of bandits have hoisted their tents in the vicinity of the settlers' camping grounds That night the settlers are attacked and the bandit chief, after taking the locket from Mrs. Roger's neck, abducts Ruth and one of the Ward children. The next morning, the mother is found by a Westerner who takes her to his home. Six months later the bandit quits the outlaw life.

Then years pass by. The outlaw chief tells the children, now grown to man and womanhood that he is not their father, but that he is merely a reformed bandit. The children are horror stricken. One day while the boy and girl are at the village store Mrs. Rogers with the ranchwoman come up to the store just as Ruth and her supposed brother are leaving. The mother recognizes the locket, and after explanations she finds her long lost daughter.' Later Ruth and John plead with the mother to forgive the reformed bandit, for he has been so good to them and is the only father they have ever known. Finally the mother forgives the bandit.

## CRYSTAL

**PEARL AS A CLAIRVOYANT** (Apr. 6).—Pearl has two admirers, Chester and Joe. Joe is out walking when a boy hands him a card of Madam Seero, a fortune teller. He determines to visit her and find out if Pearl loves him. Chester also gets one of the cards and also decides to visit the clairvoyant, bent on the same mission as Joe. Pearl sees Joe enter the place and decides to investigate, By a ruse she gets in first and persuades the woman to let her act in her stead, explaining that Joe is one of her admirers and that she wants to have some fun with him. She dresses in Madam's clothes and receives Joe. She reads his palm and he tries to flirt with her. However, after inducing him to give her a pin of his for future recollections, so to speak, she throws him out, where he falls over the surprised Chester, who is waiting in the hall for his turn with the seer. Pearl then beckons Chester to enter. She then proceeds to tell him all about his sweetheart and she is convinced that he is really in love with her, although he is ignorant of the fact that he is confiding his secrets to the one most anxious to hear. Just then a detective enters with a warrant for the fortune teller's arrest, alleging fraud, and insists on taking Pearl with him. Chester intervenes in her behalf and just then the real fortune teller enters and is arrested. Pearl changes her clothes and goes with Chester. They met Joe on the way, and she returns his pin, and then he knows that he was flirting with Pearl and his suit is at an end, leaving Chester in full possession of the field.

**ALMOST A WINNER** (April 6).—Belmont, unknown to his wife, attends a poker party. His wife thought he was at a lodge meeting, but as the hours flew by and he did not return she went to bed. Belmont, having lost all his money starts home. In the meantime, however, and just as Mrs. Belmont was about to fall asleep she hears a noise in the room downstairs. It is "Slats" Kenne, a burglar who has gained entrance in the house. She goes downstairs and catches him looking into a closet. She throws him in and locks the door. She then rushes out and finds a policeman. "Slats" meanwhile, has taken off his coat, made a pillow of it and has gone to sleep. Belmont returns and hears "Slats" snore. He opens the closet door and awakens. "Slats" The latter gets up, grapples with Belmont, throws him into the closet and runs away, leaving his coat on the floor. The wife and policeman return and release Belmont who explains and is corroborated by the Mrs. The cop goes away and turning a corner meets 'Slats." Belmont meanwhile has gone through the coat and has found a large roll of bills, more than enough to offset his losses. He is happy, until the officer returns with the crook and takes the money from him, the crook telling him about it and offering him half. However, the officer keeps all the money and takes "Slats" off to jail, leaving Belmont disconsolate and heartbroken, so nearly recompensed for his expensive "lodge meeting."

## MUTUAL FILM CORPORATION.

### AMERICAN.

**THE RENEGADE'S HEART** (Mar. 31).—George Fifield, a renegade, came close to the home of Violet Blake, the posse hard after him. Violet had seen the $5,000 reward sign, but, despite that, gave the renegade his chance and secreted him in her room. When he left the renegade unwrapped a handkerchief from about his neck, giving it to her with the remark that if she ever needed him to hang the handkerchief from the old tree.

When Violet's father, deeply in debt, came home drunk one night and confessed to the embezzlement of $5,000. Then Violet thought of the handkerchief, hung it upon the tree, and the renegade gave himself up cheerfully.

**MATCHES** (April 3).—Jack Kerrigan, as a rare matrimonial catch, arrives at the rich widow's mansion in a snappy roadster with an English chauffeur driving. He is introduced to Jessalyn Van Trump as his logical choice, but with the perverseness that ever characterizes Cupid, he promptly falls in love with Miss Oldrock, daughter of a wealthy widower, who is pledged to remain single until his daughter marries. Now Miss Van Trump, as the chosen one for Jack, falls in love with her own chauffeur, a horrible situation truly, but wonderfully relieved by the discovery of Jack's English chauffeur that the family driver is the scion of English aristocracy—a condition most appealing to Louise Lester, who plays the mother of Miss Van Trump. Thus the chauffeur and Miss Van Trump are united and they fail to tell mamma till the happy event is performed. Needless to add mamma is delighted to find that her chauffeur is an English nobleman. This makes it easy for Jack in his suit for Miss Oldrock. Oldrock, who has been paying hopeless attentions to the mother of Miss Van Trump, is thus rendered happy by having his daughter marry Jack, thereby absolving him from his promise not to marry until the daughter marries.

**THE MUTE WITNESS** (April 5).—Jim Regan, photographer, was sent by his paper to make snapshots of wild game. He found old Barlow, a trapper, possessed of two pretty daughters, and promptly fell in love with Mabel, who responded. Carrie, the other daughter, loved Ralph Conway, a mountain scamp.

One day, Jim, in the woods with Barlow, sets his camera so that he might get a snapshot of a bear, attaching the camera by mechanical means to the bear-trap so that when it operates the camera would get the picture.

That afternoon Ralph Conway induced Carrie to elope with him, Barlow having refused permission for the marriage. In anger Conway sought the old man out, found him leaning over the bear trap and felled him with a blow. In an instant his own foot was caught and he went spinning into the air. Old Barlow, hours afterwards, staggered throught the woods toward home. Meanwhile, curious about his camera, Regan went to the trap, found Conway, releases him and took his camera back. In the quickly made dark room, Regan found a negative of Conway in the act of striking old Barlow. He rushed out, caught Carrie just as she was about to leave for the rendezvous and grappled with Conway. Just then old Barlow staggered in. No explanations were needed. Barlow simply took up his gun and pointed and Conway with a laugh, turned his evil face towards the mountains.

## THANHOUSER.

**HER GALLANT KNIGHTS** (Mar. 23).—When the farmer's daughter returned to her home the young men who had ignored her when she was a child became her abject slaves. At first the girl was pleased by the interest she aroused, but after a while it palled on her because no matter the hour of the day she was almost certain to have callers. Affairs reached a crisis as the time approached for the annual orange picking tournament. Each of the girl's suitors expected to win honors there, and lost no opportunity of telling her so. This induced her to promise them that the one who most distinguished himself at the affair would receive a prize from her.

As it happened, all her suitors distinguished themselves. That evening they flocked about her, and earnestly demanded the special prize. Smilingly she told them that "you have all done equally well, so I will reward you all." Whereupon she distributed envelopes and they found that the contents were invitations to the wedding of a girl and an Eastern aristocrat, whom none of them had ever heard of.

"The gallant knights" never jousted again in honor of their fair lady. Neither did they attend her wedding, and they were glad when she and her husband departed for the East.

**FOR HER BOY'S SAKE** (Mar. 25).—The son of a poor widow fell in love with a heartless show girl who spurned the simple gifts he gave her. In a moment of desperation he tried to rob the box office of the theater in which he was employed as a stage hand, but was detected by the nightwatchman who shot and wounded him mortally. Before he expired he wrote a letter to his mother saying: "Many a man is tempted to sin for the woman he loves."

The widow in order to maintain herself, obtained work as a scrub woman in an office building where she became acquainted with a prepossessing young clerk who wife she learned was dangerously ill and was told by the physician to go to Arizona. Noticing that the clerk looked extremely sad and knowing the cause, she went home, took her life's savings, returned to the building and placed the wallet in the clerk's coat which was hanging on the wall. But in the next office the clerk was working feverishly trying to open the safe. The widow noticed it and her involuntary cry startled him. The woman explained to the clerk what she had done and with tears in his eyes he accepted her proffered aid.

**CYMBELINE** (2 parts—Mar. 28).—Cymbeline was King of Great Britain at the time of the Roman Empire. His first wife was blessed with two sons and a daughter, Imogen. The sons were taken away shortly after their birth by Belarius, a nobleman banished by King Cymbeline. Imogen's stepmother had a son whom she desired to see married to the princess. But the princess had a lover, Leonatus, whom she married. When news of his daughter's marriage was brought to the King, he banished Leonatus who later took up residence in Rome.

There he mourned the loss of his wife and when other gallants were boasting of their ladies fair, Leonatus remarked that none could compare with his fair one. Iachimo took exception to this, saying that he would visit Imogen and return with the jeweled bracelet Leonatus had given her. Iachimo went to Cymbeline's court, but when he tried to make love to Imogen he was repulsed. Seeing that he could not ingratiate himself, he resorted to stratagem and that night he entered her chamber, took the jeweled bracelet from her arm and went to Leonatus, who, now believing that his wife was false, sent his servitor, Pisano, to her with a note to meet him. He also instructed Pisano to slay Imo-

# EXHIBITORS

## CALIFORNIA
## STATE RIGHTS

WE BEG TO ANNOUNCE THAT WE HAVE PROCURED FROM THE

**FAMOUS PLAYERS FILM COMPANY**

THEIR PRODUCTION OF

## JAMES K. HACKETT

—— IN ——

# "THE PRISONER OF ZENDA"

**Licensed by the Motion Picture Patents Co.**

This picture was produced under the personal direction of *Mr. Daniel Frohman.*

The best trade critics say it is the *strongest* and most *elaborate* feature ever produced.

FOR BOOKINGS
WIRE, WRITE OR CALL

**TURNER & DAHNKEN CIRCUIT**
Pantages Building
935 Market Street
San Francisco, Cal.

PAPER, HERALDS, PHOTOS & LOBBY DISPLAYS IN KEEPING WITH THE CHARACTER OF THIS MASTERPIECE

---

# FEATURES

Still some territory open for these superb features.

## ALL STAR

**Sarah Bernhardt**
as
**ADRIENNE LECOUVREUR**
in

| | |
|---|---|
| THE ROMANCE OF AN ACTRESS | Three Reels |

**M. Mounet-Sully in ŒDIPUS REX**
Four Reels.

## GAUMONT

| | |
|---|---|
| The Union Eternal | Three Reels |
| By Design of Heaven<br>(Hand Colored.) | Two Reels |
| The Race for the Millions | Three Reels |
| In the Claws of the Leopard | Two Reels |
| The Human Vulture | Two Reels |
| In the Grip of the Vampire | Three Reels |

## ITALA

| | |
|---|---|
| The Shadow of Evil | Two Reels |
| The Great Aerial Disaster | Three Reels |
| The Palace of Flames | Three Reels |

## GREAT NORTHERN

| | |
|---|---|
| A Nobleman's Triumph | Three Reels |
| Lost Memory | Two Reels |
| In the Den of Lions | Two Reels |
| Conquered, or the Madcap Countess | Two Reels |

## SOLAX

| | |
|---|---|
| Dick Whittington and His Cat | Three Reels |
| Beasts of the Jungle | Three Reels |

## PAN-AMERICAN

| | |
|---|---|
| Spiritualism Exposed | Three Reels |

## COMING

| | |
|---|---|
| Gaumont—The Impostor | Three Reels |
| Itala—Tigris | Four Reels |

Exclusive Territorial Rights and Guaranteed Protection With All Productions.

## AND OUR REGULAR PROGRAM

GAUMONT—SOLAX—GREAT NORTHERN
ITALA—COMET—GREAT EVENTS
LUX—GAUMONT WEEKLY—AMMEX—RAMO
PILOT—RYNO (Begins March 17)
and these to come soon
ALL STAR—PRAIRIE
ANCHOR—MONITOR—MAGNET
SCIENTIFIC STUDIES

FILM SUPPLY CO. OF AMERICA

**FILM SUPPLY CO. OF AMERICA**
133-135-137 W. 44th St., N. Y., U. S. A.

gen as soon as he had her out of Britain. Imogen received the note with rapture and after disguising herself as a page, accompanied Pisano.

When the time came for Pisano to slay Imogen, he experienced remorse and declined to stain his hands with innocent blood. Imogen refused to return to her father's court and wandered out into the world. Pisano sent word to Leonatus that his wife was dead.

In her wanderings, Imogen came upon the cavern of Belarius and the sons of King Cymbeline. They did not penetrate her disguise. When the Romans invaded Britain, Belarius and the youths entered the King's army. In the fight these men were aided by a supposed peasant who turned the tide of battle and brought victory to King Cymbeline. The heroes were brought before the King and great was his surprise when he recognized Leonatus, the supposed peasant. A greater surprise was in store for him when Belarius stepped forward and presented to His Majesty his sons. Belarius was pardoned.

Among the Roman prisoners was Iachimo who made a dying confession as to how he secured the bracelet. Leonatue was about to kill himself when Imogen leaped forward and stayed his hand. All was forgiven and Leonatus and Imogen were happy again in each other's love.

## MUTUAL WEEKLY

**MUTUAL WEEKLY NO. 10 (Mar. 6).—Washington, D. C.**—The Inauguration of President Wilson.

**San Francisco, Cal.**—Diver searching for gold in sunken steamer Seminole.

**The Paris Fashion.**—Hats and evening gowns.

**Melbourne, Australia.**—Boat races.

**Philadelphia, Pa.**—Troops leaving for the Mexican border.

**Basel, Switzerland.**—Gymnastic exercises by 12,000 sturdy Swiss; and many others.

**MUTUAL WEEKLY, NO. 11 (Mar. 13).—Oakland, Cal.**—"Borax" Smith, the traction magnate, and prominent citizens beautifying Oakland.

**Valencia, Spain.**—Battle of flowers.

**Paris, France.**—Trying a new parachute at the Eiffel Tower.

**Baltimore, Md.**—The "Christian X," from Hamburg, minus funnel and burning about 20 tons of crude oil daily.

**Basle, Switzerland.**—12,000 gymnasts took part in the mammoth meeting.

**San Francisco, Cal.**—First building erected upon the 1915 Exposition Grounds.

**Henley, Australia.**—Boat races on the river.

**Moscow, Russia.**—Exhibition of wool-bearing stock. Kalmouch and Kirghis homes.

**The Fashions in New York and Paris.**

**Baltimore, Md.**—George, a 12-year-old Senegambian stowaway, must return to his African home.

**Portland, Ore.**—Proposed 536,000 horsepower project, at the cost of $23,000,000. Gov. West of Oregon, and Gov. Lister, of Washington, on the spot.

**New Orleans, La.**—New steamer, "George Hawley," sinks at wharf in Mississippi River.

**Toledo, Ohio.**—Ice skating at Riverside Park.

**Portsmouth, Eng.**—The Australian residents here visit the cruiser "New Zealand."

**Cary, Ill.**—Norge Ski Club tournament.

**Palmero, Italy.**—The Albanese subjects in Italy cheering the new flag of Independence which the Balkan War may bring to them.

**St. Pierre du Vauvray, France.**—A 325-foot bridge across the Seine collapses into the river.

**Vienna, Austria.**—The funeral of the Archduke Cardinal Nagl.

**American Fashions.**

**Portland, Ore.**—U. S. Steamer breaking the ice on the Columbia River to open navigation.

**The New Broom.**

## KEYSTONE.

**AT TWELVE O'CLOCK** (Mar. 27).—An Italian makes love to a girl and is repulsed. She favors another man, and the Italian uses drastic measures to rid himself of his rival. He finally becomes angered at the girl and kidnaps her. He ties her to a post and arranges an infernal machine, attached to a clock, which will shoot off a revolver at 12 o'clock. The weapon is pointed at the girl, who makes frantic efforts to escape as the hands creep toward the fatal hour. The lover makes frantic efforts to rescue his sweetheart, but is driven away by the burly villain. The police are notified, and have all manner of mishaps in reaching the scene. The lover finally secures a big magnet, which he sticks through the barred window at one minute of twelve, and it pulls the hands back. The villain listening, with watch in hand, for the sound of the shot, is nonplussed when 12 o'clock passes without a report, and he enters. He readjusts the device, and again the lover keeps the hands from recording twelve o'clock. After many amusing incidents the police finally break into the house and snatch the girl away "in the nick of time," as the pistol is fired, shooting the villain in the leg.

**HER NEW BEAU** (Mar. 31).—Mabel has a new beau. Her father forgets his watch at home. Mabel sees it has stopped running and gives it to her beau to have repaired. Father walks through the park and accidentally bumps into a stranger. He feels in his pockets for his watch and thinks he has been robbed. In the meantime the beau has lost the watch and a stranger has picked it up. Father appears and takes it away from him. The beau, loking for the lost watch sees papa with the timepiece, and not knowing who he is, attacks him and beats him up. Father makes his escape, after being badly battered. Now, it happens that father is a police magistrate, and he has hardly donned his gown and taken the bench than the beau comes in to report the robbery of the watch. Papa orders him arrested, and then begins to sentence him, giving him ten years each for his blackened eyes, and adds to the sentence for each bruised portion of his anatomy. He then orders the beau to a cell and the police beat him up. After they are through with him papa takes a hand with a gavel. In the midst of the excitement Mabel appears, and finally clears up the situation.

**ON HIS WEDDING DAY** (Mar. 31).—On his way to his wedding Krause meets some friends in front of a grocery store, who, for a joke, sprinkle his bouquet of flowers with red pepper. The bride, the minister and the guests smell the flowers and are thrown into spasms of sneezing. In despair, Krause runs away. He meets a pretty girl in the park and drives her escort away, deciding that he likes this girl better than the homely one he was to marry. The escort hires two thugs to attack Krause, who is given a thrashing and his coat and vest taken away. He rushes away and attracts the attention of the police who think he is crazy and pursue him. In his efforts to escape Krause breaks up a picnic party, and has many accidents. Hard pressed, he runs to the roof of a house and drops down the chimney, It happens to be the home of his waiting bride, and when the police follow him down the chimney and arrest him she comes to his rescue and drives the bluecoats out. Krause accepts his fate, and an amusing reconciliation takes place.

**THE LAND SALESMAN** (April 3).—This comedy has been worked around an instructive series of scenes showing how land is cleared of stumps by dynamite. It shows a young couple in search of a home who attend an auction sale of lots. They object to the stumps, however, and the agent removes them with dynamite. The couple are then shown in a comfortable cottage, and the girl has some trouble with the garden hose which results in both getting a good drenching.

**HIDE AND SEEK** (April 3).—The young wife visits her father's office and plays hide and seek with her little girl. The baby hides in the big vaults and the mother pretends she does not know where the child is. The mother is called by her father and goes to the other room for a few minutes and the little girl toddles out to the street. The clerk closes the vault and turns on the time lock. The mother returning to the room imagines the baby is in the vault and becomes frantic. She turns in a fire alarm and the engines respond. The police are called, and they rush to the office in a fast automobile. While these things are going on flashes are shown of the baby, who has made friends with a bull dog, and is leading it about. Finally she meets some other tots, and the kidlets have a good time together. Her mother and grandfather are frantic, and a safe expert is hurriedly sent for. It is decided to dynamite the vault door, and it is blown out. All rush into the vault, and are relieved to find the child is not there. In the midst of the excitement the father, who has found his little girl, walks into the office with the baby in his arms.

## RELIANCE.

**HIS DAY OF FREEDOM** (Mar. 26).—Convict No. 333 escapes from prison in a shoe case that is shipped to a small seaport village. There he fells the shoe clerk who opens the box, and dashes out with a stolen store coat. He crouches in a hedge by the store of Obadiah Jones, just as Jones hands his daughter, Betty, a roll of bills to put away. Jones departs. Betty puts the money in a tin box by the window, and runs to greet her lover, Paul Kimball. Convict No. 333 steals the money and looks around for something to eat. Hearing them coming the convict hids in the wood box. Betty prepares dinner while Paul tends store. Felix Hill, an unwelcome suitor, enters and picks a quarrel. Betty, about to get some wood, lets the lid fall on the convict's head and stuns him as she runs to part the fighting men. When they are gone she finds 333, dazed in the wood box. He tells her a tale of woe and she sympathizes with him and feeds him.

Meanwhile the shoe clerk has given alarm. Searchers come to Jone's store, but Betty hides the convict. Then she gives him a fisherman's suit and lets him depart. Felix goes to Betty's father and tells of the beating Paul gave him at his store. They return and Jones scolds his daughter for the loss of the money. Felix declares he saw Paul take the money. Paul is arrested. The convict standing in the crowd hands over the money to save Paul and thus ends "His Day of Freedom."

## MAJESTIC.

**THE WRONG MISS WRIGHT** (Mar. 23).—Priscilla Brown, an old maid, leaves her book on a bench at a railway station. Flora, an acquaintance, finds it and reads. Frank, a young man, sees her put it down and hurry for the train. He takes it and follows. All three take the same train. Flora refuses to take the book or talk with Frank. Priscilla worries him by being too willing to converse. Arriving in New York Frank orders his cabman to follow Flora's cab, but by mistake he follows Priscilla's cab. Frank at his hotel remembers the book in his pocket. It is inscribed "To Priscilla Brown from Stephen Ellis." Frank, knowing Ellis, writes for an introduction, thinking Flora's name is Priscilla. Ellis, however, is on the Lusitania, nearing America. Frank, sailing shortly for Europe, finds Flora on the boat. Also Priscilla, who renews her attentions to Frank, much to his disgust.

The Lusitania is sighted. Frank determines to get an introduction to Flora through Ellis by wireless. Ellis obligingly telegraphs an introduction to Priscilla. Frank goes to Flora with it and she turns him over to Priscilla. Through Frank's dilemma Flora sees the joke. She takes pity on him and they walk away together leaving Priscilla wondering.

**THE PRIMA DONNA'S CAT** (Mar. 25).—An opera singer loses her Persian cat and she hires a detective to find it. The singer accuses her maid of carelessness and the maid to cover herself invents a yarn that she saw a man with a green necktie steal the cat. Across the way lives an old bachelor who is friendly with another opera singer who has also a cat, not as good as the stolen one, but she thinks it is, hence some jealousy over cats. The bachelor wears a green tie. The detective learns that he is also buying milk. The bachelor and his lady love are under suspicion and are led a merry dance in the quest for the lost cat. The missing cat is finally found under the bath tub waiting patiently for a mouse.

## MUTUAL EDUCATIONAL.

**WILLY AND THE FAITHFUL SERVANT** (April 3).—In this picture we see Willy neglecting his studies to play, and as a punishment he is told that he must remain in the house on Sunday instead of being allowed to take a nice walk with his parents. His beautiful dog, the "faithful servant" is left to guard our little friend. He has a most amusing time trying to elude his chaperon, and after many futile attempts he succeeds in escaping, by borrowing another dog fram a playmate, which amuses his guard until he is out of the house. Unfortunately for him, his parents return just as he reaches the gate and he is taken back into the house, where both he and the "faithful servant" are reprimanded by the parents who cannot help but laugh to themselves while they do so.

**WINTER SPORTS IN NORWAY** (April 3).—A most interesting series of views of winter games, races by ice-boats and bob-sleds, scenes of ice skating and sports on the snow have always been very popular and this reel is exceptionally well made.

## BRONCHO

**THE SINEWS OF WAR** (2 reels—April 2).—Simon Hertzog's warehouse is given over to the Confederate cause and used as a prison for Union soldiers. Captain Blair, a captured Union officer, throws out of the window a note written to his mother telling the finder to convey to her the news that he is well. The missive is found by Felice Hertzog, who complies with the request. She returns to Blair with his mother's message.

Several weeks later, Felice receives a letter from Mrs. Blair telling her that as she cannot live much longer, she would like to see her only son. She confides her secret mission to her Confederate admirer, Lieutenant Benton, who agrees to have a horse ready for Blair's escape. He gets out of prison, but through the unexpected apearance of Confederate soldiers he is forced to take refuge in Felice's bedroom.

The city of Richmond is besieged by General Grant. John Hertzog, who has been selected to deliver plans to General Johnson, is unable to get away and he, too, is forced to conceal himself in his sister's boudoir. There he encounters Blair. Felice prevents her brother from doing any harm to Blair, and she also persuades him to change clothes with Blair.

Grant by this time has taken the town, and Blair, who has been captured, after proving his identity, is given due credit for the plans which he found in Hertzog's coat. Lieutenant Benton is trying to get Felice to escape with him, but her screams bring her brother, who shoots Benton. Just then a squad of Union soldiers rushes into the house and is about to arrest the brother when Captain Blair orders them away. The following day, as Captain Blair is ordered way, it is plain to perceive by the pleased look on Felice's face that he is to claim her as his wife when the war is ended.

## EXCELSIOR.

**THE ROMANCE OF A FISHER BOY** (Mar. 31).—Peggy was lured, ruined and then cast aside by a man of wealth. She wanders to the seashore and attempts to drown herself. She is seen by a fisher

# PILOT FILMS

TO THE TRADE:—

"Lincoln for the Defense" was so well received by the trade we decided to put out another Lincoln Picture, and our release of March 27th is so much better than the first one we are glad we did so. It is historically accurate in every particular; has strong dramatic situations; and is full of pathos and heart interest.

You will like our release of April 3rd. For a long time we had been trying to give the trade a very fine military picture, and we were fortunate in getting a good scenario for this film. It is a picture which will appeal to all.

GEO. A. MAGIE, Secretary

*Release of March 27th*

**When Lincoln Was President**

**Historical Drama**

*Release of April 3rd*

**In the Battle's Smoke**

**Military Drama**

PHOTOGRAPHS for lobby display of all our players can be obtained from us or from the Kraus Manufacturing Co., 14 East 17th St., New York City, at uniform price of six for $1.00

**The Pilot Films Corporation, 120 School Street, Yonkers, New York**

boy who rescues her from drowning. He falls in love with her.

After a year's marriage Pegy becomes tired of being the wife of a fisher boy. One day while he is out on a fishing trip, Peggy strolls along the beach and by accident meets the other man who, with his friend, were out motoring. He pleads with her to give up her life of poverty and return to him. She yields and leaves for the hut to make preparations to leave. The fisher boy enters just as Peggy is about to start. Peggy tells him the truth and it arouses his anger to such a pitch that he tries to kill her.

At that moment the other man appears in the doorway and Peggy leaves with him. On board the man's private yacht bound for New York, he attempts to make love to her. Peggy, knowing his love to be false, realizes her mistake and cries for help. He assures her that her cries will not be heard as he is master here.

The fisher boy wanders to the beach. He gets into his fishing boat and drifts with the tide out to sea. He, hearing cries from the yacht approaching him, makes for it. Discovering that it is Peggy he climbs up the side of the yacht, throws the man to one side as the crew rush in on him. He holds them at bay, giving Peggy time to jump overboard; he, too, dives overboard. He swims with Peggy to his fishing boat drifting near by and rows to shore, where she pleads forgiveness, which is granted.

## KAY-BEE.

**WITH LEE IN VIRGINIA** (2 parts—April 4).—The picture opens in 1861. Bilily Girard loves Ethel Blair, both Virginians. Ethel's father, a judge, welcomes Billy to his home, and this embitters Horton, a rival. War breaks out and Robert E. Lee is seen to decline Lincoln's offer and declare for the Confederacy. Horton proposes to Ethel and is refused. He joins the Union army. Billy Girard and Judge Blair join the Southern army, the latter as a Colonel. He sends Billy to Washington as a spy, where Billy is recognized by Horton but escapes under difficulties. The Blair home has been taken by the Federal army and is used as a headquarters. Ethel, still there, gets a note from Billy which she reads and tears and throws out the window. Horton gets the fragments and pieces them together. A plan to capture Billy is devised. Horton dresses a man in Confederate uniform. The man pretends to be a fugitive and takes refuge in the cabin of Ethel's negro servant. Ethel's sympathy is aroused for the fugitive and she sends for Billy. Horton's men capture Billy and Ethel and some of their letters. Billy refuses to divulge Confederate army information and is sentenced to die. Ethel remains under guard. Horton celebrates and gets drunk. Dismissing Ethel's guard he enters the cabin and gloatingly offers her freedom if she will marry him. She stuns Horton with a heavy candlestick and kills him with his bayonet. Ethel gets away without being seen and the old servant is executed for the killing. Lee's army next day attacks the place. Billy gets out in the confusion and joins in the fight. The Blair home is destroyed by fire. Lee is victorious. The picture closes with Ethel's negro mammy dreaming of her brave black husband who died for Ethel's sake.

# FILM SUPPLY COMPANY

## GAUMONT.

**GAUMONT WEEKLY, NO. 54** (Mar. 19).—**A Lively Steeplechase.**—Windsor, England, is the scene of some bad tumbles.

**A Trackless Locomotive.**—Penn. Railway installs in Jersey City electric engine for switching freight cars.

**Water Football.**—New animated game entertains Mardi Gras crowd at Ashbourne, England.

**The "New Zealand" Arrives.**—British colony presents motherland with fully equipped warship.

**The Pearl Harbor Wreck.**—Enormous U. S. undertaking near Honolulu collapses without warning.

**A $300,000 Robbery.**—Greatest burglary of last 25 years in New York.

**An Egyptian Carnival.**—Citizens of Heliopolis entertain American tourists.

**Dinner Gowns.**—New ideas from Paris of what is proper in woman's wear.

**With the Troops at Galveston.**—Gay time in southern city while awaiting call to arms.

**Funeral of Captain Scott.**—London holds impressive ceremony in honor of their dead hero.

**The "George Hawley" Sinks.**—Big steamship goes under in the Mississippi at New Orleans.

**Erin Go Bragh.**—Thousands of New York Irishmen honor birthday of St. Patrick.

**BY DESIGN OF HEAVEN.**—This two-reel state right subject was reviewed on page 1227 of last week's issue by H. C. Judson. Exhibitors are referred to that article for a story of the film.

**THE SOVEREIGN SOUL** (Mar. 18).—The people of Messania are eager for the war to begin with Silistria. The King goes to his palace to kiss his wife good-bye. Little thinks she, as the King holds the Crown Prince to his breast, what will happen in his absence. The armies of Messania are victorious.

The Silistrians send three spies to the Capital of Messania. They gain entrance to the Royal grounds. There they lie in wait for the governess of the Crown rPince. In a lonely place they overcome the governess and abduct the Crown Prince.

The Queen and one of her Ladies in Waiting arrive at the place of the kidnapping and there find the unconscious governess. The Queen hastens to go to the headquarters of her susband.

The Council of War is in session. At this moment a communication is received from the Silistrian government. The message reads that the Crown Prince. In a lonely place they overcome the liberty they command immediate peace. Significantly they conclude that if the King of Messania continues to wage war that his son will be the first victim in the event of another attack.

The Council is irresolute. By stopping the war at this time they would lose the greater fruits of victory—by continuing they would lose the Crown Prince, who is an only son.

In robes of black the Queen enters the council chamber. There is silence as she raises her hand to speak. She says: "For the welfare of their nation thirty thousand mothers have already sacrificed their sons. As a Queen it is only fitting that I should uphold their example. The war will go on!

**SIMPLE SIMON SUFFERS SORELY** (Mar. 20).—Simple Simon is a shipping clerk in a costumer's shop. Simon's boss receives a letter from Dill Pickle Play Co., asking why he sends him Roman costumes instead of South African effects.

Simon's boss gives him "rats." He dares not talk back to the boss and accordingly goes into the costume room and punches the heads off the lay figures.

Twenty of the Roman punched personages come back to life to punish the insultor of their effigies. The outraged personages then proceed to do all kinds of things to Simon. This causes Simon's clothes to become mussed. Accordingly one of the personages gets a heavy hot iron and irons the clothes, and incidentally Simon. They then carefully fold him up and put him into a basket. It finally turns out to be a dream.

## PILOT.

**WHEN LINCOLN WAS PRESIDENT** (Mar. 27).—Mrs. Scott, a widow, has a son, Ben, and a nephew, Will. Ben enlists for the war and his mother is prostrated by the news. Will tells his aunt that he will enlist and watch over her boy. Six months elapse and Ben is taken ill while on picket duty. Unknown to the authorities, Will takes his place, and the arduous duty of double watch makes him fall asleep on his post. The officer of the watch discovers this and Will is arrested, tried by court-martial and sentenced to be shot. Ben is delirious and carried to the hospital and is unaware of his cousin's danger. Will writes to his aunt explaining his position, and Mrs. Scott makes up her mind to go to Washington and appeal to President Lincoln to save him. She has great difficulty in obtaining an audience with Lincoln as his private secretary refuses to allow her to enter. Lincoln overhears the altercation, comes to the anteroom and takes Mrs. Scott int his library. There the poor woman tells the story of her nephew's devotion and begs Lincoln to save him. The boy's devotion touches Lincoln's heart and he determines to save him. With Mrs. Scott he travels to the execution ground, arriving just in time to save Will, who is facing the firing party. Lincoln pardons Will, saying that the army needs men like him.

## RYNO.

**CLASS MATES** (Mar. 31).—Andrew Wilson and Robert Beeton are classmates at West Point. While on sentry duty one night, Robert finds his chum endeavoring to sneak in after hours, and although he hates to report him, duty forces it with the result that Andrew is discharged from the service. Notwithstanding this disgrace, he enlists as a private soldier in a regiment commanded by Colonel Schaeffer.

On graduation, Robert Beeton, is appointed lieutenant in Col. Schaeffer's regiment and promptly falls in love with the Colonel's pretty daughter. The girl, however, falls in love with Andrew, meeting him clandestinely. Robert, going on his rounds as officer of the day, finds him off post and investigating discovers the young folk together. This time his report is embittered by jealousy. Andrew is remanded to the guard house. One day the Colonel's daughter is going out for a ride; she loses control of her horse. While working as a prisoner, Andrew sees the runaway, and, suddenly jumping on Robert's horse which is being held by an orderly, gives chase and saves the young lady's life. Stern discipline again sends him to the guard house. The Colonel, finding out the state of things, decides to release him if he will buy himself out of the company. Andrew does so, forgives his former chum and drives off with the daughter on an automobile honeymoon.

## GREAT NORTHERN.

**FRED AS A SOLDIER** (Mar. 29).—Fred decides to become a soldier, but as a matter of fact he lacks most of the requirements necessary to stand as a bulwark against his country's foes. He is stout and healthy enough and for this reason he is admitted to the army, but he lacks courage and in the end this proves to be his downfall. The story is built around wholesome comedy lines and the fun is calculated to keep the average audience in the best of good humor from the moment the film is shown until its conclusion. Fred first makes himself the laughing stock of the army by failing to make good at the trials of strength and agility. In jumping the horses of the gymnasium he is a positive failure and when called upon to climb a rope he calls for assistance before being able to meet the requirements. But in spite of his failings he is admitted to the ranks of the privates and carries himself with dignity until he is ordered to take his turn at target practice. On the rifle range he tries to perform the almost impossible feat of shooting at the target with his back turned from the bullseye and he retires from the field in disgrace. But it remains for Fred to further humiliate himself when during the army maneuvers he retreats from the field under fire and proceeds to take a little nap at the side of a tree, after removing one of his boots in order to give the impression that he has been wounded. When he is carried to the barracks, the commanding officers decide that he is not a fit person for active service in the army and in consequence he is dismissed. Then he rejoins his wife and comes to a realization that maritial relations are more to his liking than martial occupation.

**SUMMER IN THE NORTH** (Mar. 29).—We see views taken off the coast of Jutland, Denmark. In this subject the onlooker is given a most vivid glance at the beauties of the Scandinavian coast.

## LUX.

**TOO POLITE** (April 4).—A great man goes off to Africa upon a long hunting trip. Previous to burying himself in the heart of the wild, he hands over to the government a large sum of money, to be expended in teaching the nation how to affect the courtly manner of olden days, and to be polite.

When he returns after a prolonged absence, he is pleased to witness the good effects of his teaching. The result of this good man's generosity are very amusing, but he finally tires of it all, as it certainly takes up a lot of time to be polite. He gets so tired of it in the end that he gives double the money to combat the ever growing habit of being polite at any cost.

**MORE THAN SHE BARGAINED FOR** (April 4).—A young lady who is an enthusiastic spiritualist, spends an afternoon in fruitless effort to evoke spirits. Finally, she concludes that she has not sufficiently mastered the art, and repairs to the offices of Professor Spooks, who gives her a few lessons. In the meantime some mischievous youngsters find that the young lady has left her front door open. They get into the house and secrete themselves behind the furniture, so that, upon her return, the young lady has more visitations from the spirits than she bargained for.

## SOLAX.

**THE BACHELORS' HOUSEKEEPER** (April 2).—Three young bachelors decide to take an apartment and keep house. They insert an advertisement in a daily paper for an experienced housekeeper. It is answered by Ethel Jennings. The three young men engage her. She begins her duties at once and finds herself surrounded by three ardent admirers. They even complicate her duties by insisting on helping her. At the end of one short month each one determines to learn his fate. In turn each proposes to her and two are shocked and disconsolate over her acceptance of the young lawyer Harry. The two remaining bachelors, disappointed and thoroughly unhappy over the outcome, prepare a second Want Ad, for the paper which reads: "Wanted—A housekeeper, must be short, fat and over 65. Address 127, this office."

**THE OGRES** (April 4).—John Evans, milionaire, has grown embittered through years of loneliness and is feared and avoided by all. He sees a small boy of the streets gazing longingly at a toy window. He purchases the toy aand offers it to the lad, who, failing to understand what it is, refuses to take the package and runs away.

Bill Stephans, released from prison, buys candy for a crying child but she is jerked from his arms by her frightened mother who refuses to allow her to eat the candy. Despondent, Bill returns to his old life and breaks into Evans' mansion.

Bill is shot by Evans, whose sympathies are aroused by the burglar's suffering. In trying to make Bill more comfortable Evans finds the candy on his person and Bill tells the story of his last effort at goodness. Evans understands and relates his experiences, showing Bill the railroad he bought for the boy. The men recognize a kindred spirit, become fast friends, fit the railroad together, pass the candy and smile.

# CROWNED HEADS of EUROPE

SERIES No. 1

THE TRUE FEATURE COMPANY
PRESENTS

# The German Kaiser William II

IN

## Special Motion Pictures

### A Short Reel, (500 Feet) But a BIG Subject

Showing intimate views of the Kaiser's interesting personality and his busy life. Everything at close range. These pictures were shown to His Majesty the Emperor and their release permitted by imperial order. THE TRUE FEATURE COMPANY has the exclusive American rights. This feature books on sight. Splendid lobby display and advertising matter.

### SOME OF THE SCENES:

"The Kaiser at the Imperial Maneuvers."
"The Kaiser and the Crown Prince Reconciled."
"The Kaiser and Kaiserin Receiving the American Professors."
"The Kaiser Visits Strasburg."
"The Kaiser at the Imperial Maneuvers."
"The Kaiser Visits the Krupp Cannon Works."
"The Kaiser in Switzerland."
"The Kaiser at the Hohenzollern Jubilee."
"The Kaiser at Frankfurt, Opening the New Harbor."
"The Kaiser Directs the Building of a Military Bridge."
"The Kaiser Visits the Famous Bobertal Dam."
"The Kaiser Leads the Color Escorts."
"The Kaiser at the Parade in Tempelhof."
"Many Other Minor Scenes."

State Rights Men: This unique feature BOOKS ON SIGHT. Small investors have a chance to buy state rights at the lowest figures ever offered. The pictures were shown for the first time in this country in the City Square Theatre, at Atlantic City, the most successful picture house in Jersey, capacity 1000. This is what manager Edward J. O'Keefe writes March 16th: "I have done a big business with it today. Had a big crowd of Germans who thoroughly enjoyed the Kaiser." Mr. O'Keefe immediately booked the feature for a return engagement.

Write for territory or further information to

## TRUE FEATURE COMPANY

BOX 219, MADISON SQUARE STATION, NEW YORK CITY

# FEATURE RELEASES.

## EXCLUSIVE FEATURE FILM.

**NEW YORK'S SOCIETY LIFE AND UNDERWORLD** (3 parts).—At college, Harold Blake had always been a wild sort of a fellow and, when he arrived at home, one of the party of his gay companions suggested that they "take in" Chinatown. Acting upon the sugestion they wended their way to the famous Chatham Club, where they met "Chuck" Conners, known as the "mayor" of Chinatown, who took charge of the boys and visited every nook and corner of that famous place. Just as the party was about to enter the Port Arthur restaurant Harold heard a woman crying for help. Upon arriving at the place where the sound came from he saw a villainous looking man beating a woman. Harold felled the brute and to his surprise the woman dealt him a stunning blow on the face.

Now it happened that the man was, with his gang, laying for Harold and his party. Soon the two bodies of men met and there ensued a bloody fight. But the police arrived and arrested them. The gangsters, however, were freed, but Harold and his friends were compelled to spend the night in jail. Harold, upon his release, promised his father that he would reform. For a time he behaved like a rich man's son; but one night he indulged in debauchery and for this he was disowned by his father. Another blow came to him when he learned that his actress sweetheart was only going with him when he had money.

One day, as he was walking around the street without a penny, he was seen by his sister, who, having learned of his lodging house, sent him fifty dollars with a note telling him that the family was going to Europe and that he should try to make a man of himself. This sum was soon exhausted and he was turned from his lodging house. The river was the only place for him and as he was just going to jump, a pair of powerful arms stopped him. His new found friend, though tough, gave him assistance. A few days later he met Nell McGrath, the sunshine of the slums. On election night the gambling house that Blake and his friends visited was raided by the police and after an exciting chase over house tops Blake was captured and sentenced to a year's imprisonment.

Four years later we see Harold Blake as a married man, he having married Nell, and their union has been blessed with a baby girl, now two years old. Through the meeting with his sister, the family is once more united, and as the film ends we see Harold celebrating his reconciliation in his father's house.

## UNION FEATURES.

**ON THE THRESHOLD OF LIFE.**—When Jacques Darcier returned from his four years in college, he certainly had a brilliant future before him. His grandmother was very proud of him. Jacques had met while at school, Louisette Legrain. It was love at first sight with both the boy and girl. Therefore he could not feel satisfied in his home town.

At last he came across an advertisement that offered a very fine position in Paris, provided $5,000 could be invested in the business. After a long consideration, Jacques' grandmother gave him the money and he started for the great city.

All went well for a time and Jacques felt himself very fortunate—but one day the crash came—the manager disappeared with all the funds of the company.

It was a terrible blow to Jacques, but he would not give up. Neither did he intend to allow his grandmother to lose the savings of her lifetime. He determined to secure a position and pay back the money.

That was easier said than done. Day after day went by and still he had no place. At last in desperation he obtained work as a stevedore. But this arduous labor was too much for him and soon caused him to collapse both mentally and physically.

When he recovered he was overwhelmed by despondency. The game was not worth the candle. He would end it all. Having spent his last penny, he pawned a little locket that Louisette had given him, to procure the instrument of his destruction.

Now, during all these days of suffering for Jacques, neither Louisette nor his grandmother har heard from him. The old lady had come to Paris, frantic with grief. The two immediately instituted a search for the missing lad. Their efforts were at last rewarded just in time to prevent him from committing suicide.

Good fortune seemed to be again smiling on the erstwhile unfortunate boy. He was notified that the rascally manager who had fleeced him out of his money had been apprehended by the police and all the stolen funds recovered.

A happy party it was that returned to the quiet little village of Jacques' birth. There he secured a position with a local lawyer and soon after married his beloved Louisette. They decided that they would devote themselves to making happy the declining years of Jacques' dear grandmother and Louisette's old father.

**EXPIATION.**—Cecile was only a poor dressmaker. Each day she handled the costly gowns which were for others. How she longed for them! But the grim spectre of want always stood between her and her desires.

One day, in a confectionery store, in company with some girl friends, she was insulted by a band of ruffians. A party of young men protected the frightened girls. One of them, Robert, took particular interest in Cecile and insisted on escorting her to her home.

The two became engaged. They were to be married in a few days. Alas, Cecile was not to have an expensive trousseau. The next day, at a shop, while trying to make her selections come within her meagre means, she succumbed to the tempter. Hastily secreting some fine silks beneath her coat, she hurried to the door. But she had been watched, and was arrested by the store detective.

Cecile pleaded so hard with the police captain, that he, touched by her remorse, released her. Greater punishment than confinement behind grim prison walls was the note she received from Robert, telling her that on account of her sin, the engagement was broken.

That night with heavy heart and unseeing eyes, she wandered aimlessly about the city until she dropped upon a bench in a disreputable quarter.

There she was found by the same band of ruffians that had attacked her before. They dragged the shrinking girl away to a notorious resort, where she was drugged. Next they sold her to an unscrupulous roue, who was to claim her the following night. The next morning when Cecile awoke, she realized her terrible danger and in a frenzy of despair hurled herself from the window of her room.

Unconscious, she was found by some musicians, who carried her to their home. One of the men went to a druggist for some medicine. Returning, a small boy ran against him, breaking the bottles. At that moment Robert was passing, and he saved the lad from a trouncing by offering to pay for the damage. The musician told him of Cecile's case, and both hurried to her side.

The lovers were face to face. The past was forgotten, and in a second they were in eac hothers' arms. Robert felt that his fiancée had sufficiently expiated her error and he took her to his heart once more.

**JOSEPHINE.**—Bonaparte returned from Egypt covered with glory. By order of the Conquerer, all weapons were taken from the people. Among the confiscated arms was the sword of General Beauharnais.

Josephine, the widow of the famous commander, and her young son, Eugene, went to the austere general, asking the return of the sacred relic. At first he was firm against their entreaties, but, captivated by the charms of the young and beautiful widow, he at last acceded to their prayers. Josephine had done more than win the sword of her late husband from the "Little Corporal"—she had won his heart. Finally, after a passionate courtship, she gave him her hand, and they were married.

Then followed the famous Italian campaign. From behind the Alps came many letters from Napoleon calling his wife. At last she set out to join him, but went no further than Milan, where her frivolous heart forgot her husband and she plunged into the revelries of the gay Italian city.

In his impatience, Napoleon came to her there, in the Servandani Palace, where she was staying and found her gone to a ball. When she returned he seized her brutally, intending to rebuke her. One look from those wonderful eyes and he was like clay in her hands. When Bonaparte was crowned Napoleon, Emperor of the French, with his own hand he placed the crown of empress upon the brow of Josephine. The vast projects of conquests that filled his head extinguished the fire of passion and he began to neglect his wife. Napoleon wanted a son and his insatiable desire to pass his greatness and power to his progeny caused him to plan a divorce and a new marriage.

At last the terrible hour for the signing of the paper came. Josephine, on her knees, begged and implored him not to cast her aside, but to no avail. Napoleon was unmoved by her tears. The decree was signed and the unhappy empress fell in a paroxysm of hysterical weeping. Then followed days and days of sadness at Malmaison. The emperor's victories were followed by his defeats. At last, in an outburst of love—perhaps the most sincere in her life, Josephine sacrificed herself before the portrait of the fallen giant.

# MISCELLANEOUS

## KINEMACOLOR.

**THE AMATEUR PHOTOPLAYWRIGHT.**—Biggs is a clerk; his wages are small, his wife has a queer cheap servant and is tired to death with her various household duties. Biggs reads of a wonderful book, cost $2.00. This book teaches anyone how to write a photoplay and make money easily. The wife grudges the $2.00, but Biggs sends off the money for the book.

At his desk Biggs neglects his work; he is thinking up a grand idea for a picture play. His boss is furious, his fellow clerks amused.

The book arrives. Biggs studies it and writes and writes. He compels his wife and the cook to act out scenes for him, then he dashes off reams of writing. The play is finally finished and sent to the Scenario Editor of a great picture company. Biggs falls asleep and dreams his story brought $100 and an offer of a position of $300 a week on the editorial staff of the picture company. He falls out of the chair and wakes with a start.

What really happened: In her office the Scenario Editor and her stenographer are working like mad, the postman enters with the morning mail and, horror stricken, they examine Biggs' great play. Amusement follows their disgust, and after much fun the scenario is returned as "Useless."

The morning mail brings to the Luckless Biggs his returned manuscript. Furious, he tears it to pieces, throwing it all about. The servant is called and the great work of his brain is swept into the dust pan. Biggs returns to his bookkeeping, a sadder, but wiser, man.

**INAUGURATION OF PRESIDENT WILSON.**—Beginning with the start of the President-elect for the Capitol, escorted by the dashing Essex Troop of New Jersey, Kinemacolor shows a splendid panorama of the thronged Plaza in front of the U. S. Capitol, together with a vertical view of that historic building and its brilliant decorations,—from the Goddess of Liberty on top, down to the inauguration stand at the base of the east steps.

The full ceremony of taking the oath at the hands of the Chief Justice of the U. S. Supreme Court in the presence of the Congress and high officials of government, is shown; together with President Wilson delivering his inaugural address, and being congratulated by ex-President Taft. Afterwards the two are shown at close view, riding together in the state carriage back to the White House,—while Secretary of State William J. Bryan following in a taxicab, and other famous statesmen are pictured true to life and color.

**SUFFRAGETTE PARADE IN WASHINGTON.**—At the opening of the film Pennsylvania avenue is shown, nearly blocked by a motley mob of sightseers looking at the marching suffragettes. The big banner demanding a Constitutional amendment guaranteeing equal rights to American women makes a pathway along which the Suffragettes are seen marching steadily and persistently,—although still hemmed in by the mob. Then mounted troopers clear the way, and a close view is given of the various allegorical groups on the handsomely decorated floats, and the various marching organizations in characteristic colors.

Among these are the Canadian delegates in costume; the International representatives in the colors of their respective countries;—a beautiful float, representing the famous "Women of the Bible," and the Mothers' Association, in marching order. Among the mounted Amazons are shown splendid personal pictures of Mrs. Gus Ruhlin, wife of the famous athlete, and Miss Florence Lawrence.

Kinemacolor shows their sisters and sympathizers at home exactly how the Suffragettes "fought," if not actually "bled" in the Battle of Washington,—and even their "antis" are forced to admire the manner in which the American Amazons win the "right of way" through a throng that might easily throw into confusion a St. Patrick's Day parade.

**THE GEYSERS OF NEW ZEALAND.**—Remarkable photographs of New Zealand geysers in full action are contained in this subject, including the famous geysers of Wakerewa in South Island and Papakura in North Island. The New Zealand geysers rival the famous Hot-water Springs of Yellowstone Park, and nothing more spectacular could be imagined than these pillars of boiling foam ever rising and falling, and then bursting forth afresh, their pure white foam sharply outlined against the background of deep blue sky. We see in rotation: 1. Government Springs at Rotoroa. These are natural hot-water springs which have been enclosed and are reserved for the use of Europeans. The baths are situated in the midst of beautiful gardens, many excellent views of which are included in this section. 2. Inferno Pool. This is a pool of water considerably above boiling point. It is seething and tossing, the steam rising up in clouds. 3. An active geyser rising 90 feet high. The period of action does not extend beyond two minutes in this case. Round the base of the geyser is a silica formation produced by the chemical action of the water. 4. A geyser pool inactive, a natural caldron of boiling water. 5. The Papakura Geyser is always active and makes a very beautiful picture, the pillar of white foam outlined against the blue sky.

# Among the Exhibitors

**Ft., Wayne, Ind.**—Henry T. Williams will erect a theater building to cost $70,000 on Calhoun and E. Wayne Streets.

**Patchogue, N. Y.**—Geo. W. Holmes, of the Star the erection of an addition to the Santa Clara Theater on Franklin Street.

**Los Angeles, Calif.**—Revised plans have been completed by Architect Frank T. Kegley, Jr., for a moving picture theater to be erected at Marine and Front Streets, Ocean Park, for Messrs. Stineman & Kramer.

**Philadelphia, Pa.**—Anderson & Haupt are planning a moving picture theater to be built at Columbia Avenue and Patton Street for Benjamin Jackson.

**Palmyra, Nebr.**—Dick Nash will start soon upon the new airdome that will be erected north of his present building.

**$50.00 SERVICE FOR $25.00**

12 Commercial Reels first-class condition and 3 Features with large Posters in 2 shipments $25.00 per week, up.

**SPECIAL FILM CO.**
**The House of Variety**
**5 West 14th St. New York**

*Gives Satisfaction*
Our Developing System
**A. J. CORCORAN, Inc.**
**11 John Street New York**

## CONTEST SYSTEM FOR MOVING PICTURES

Successfully used in more than 50 Theatres. Very popular in Western Penna., where it has been conducted by originator. Not a gambling scheme, nor a "popularity" Contest, but something that's entirely new and practical. Takes like wildfire and increases business at once. Suitable for any size town. Complete details, and working plan, $1.00, postpaid. Money back if not O.K.

Address G. H. **THOMAS**, Originator, Monessen, Pa.

## All-Round Man

takes the lead
A-1 tool kit with instructions, $11.50,
reduced to $10.25
LAVEZZI MACHINE WORKS
2940 Herndon St., Chicago

**THE BEST SCENERY AND**

THE FINEST SHOW PAINTINGS AND DYE DROPS AT LOWEST PRICES. Tell us what you need and we will send LOWEST estimate and catalog.
**ENKEBOLL SCENIC WORKS, Omaha, Neb.**

## DO YOU WANT A BRITISH AGENT?

I am in the Motion Picture business, and have extensive theatrical connections. Will be shortly opening Offices and Showrooms in the center of London, England, and can accept Sales Agency on commission, or otherwise, for Producing Company unrepresented in England. Banker's reference supplied. ERNEST STEVENS, Trays Hill Hall, Hornsey Lane, London, N., England.

**DO YOU WANT TO MAKE MOVING PICTURES?**
**We Sell and Rent Moving Picture Cameras, Printers and Perforators, New or Second-Hand. Educational films made, Advertising films taken to order. Local films our specialty.**
**SPECIAL EVENT FILM MANUFACTURING CO., INC., 248 West 35th Street, N. Y. C.**

## New Exchanges

We have for sale
1000 Reels of

**FILM** with Posters

at tempting prices in large lots.

If contemplating opening an exchange write, wire or call.

McIntire & Richter
MOTION PICTURES
23 E 14th St.
New York

Subscription Price

| | |
|---|---|
| Domestic | $3.00 |
| Canada | 3.50 |
| Foreign | 4.00 |

**MOVING PICTURE WORLD**

Advertising Rates Given on Request

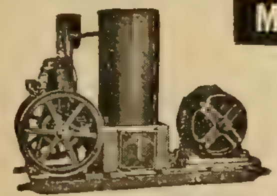
When Answering Ads Mention the Paper

Come In and See Us. Write or Wire

## FEATURE FILMS

FOR RENT. WE HAVE THEM.
Good 2 and 3-reel Features For Sale.
C. R. SVINNING, Mgr.
CENTRAL FEATURE FILM SUP. CO.
Room 405 Hartford Bldg., Chicago.

**Correct Moving Picture Theatre Addresses**
in State form. 20c per 100. Book of 500 addresses, 25c. Condensers, 45c. Heavy Arc Lamp, $2.25. Moving Picture Lenses or Jackets, $2.25. Stereopticon Lenses, $1.25. Announcement Slides, 30c. Wire Connectors, 5c. Film Rewinders, $3.00. Slide Carriers, 25c. Eccentric or Plane Bushings, 8c. Film Tension Springs, 4c. Sprocket Wheels, $.80. Calcium Jets, $2.75. Stereopticons, $12.00. Films, 1c per foot, any length. Catalogue.
L. HETZ. 302 East 23rd Street, New York City.



**MOVING PICTURE ELECTRIC LIGHT PLANT**

**Used and Highly Endorsed by the United States Army.**
BIGGEST SENSATION IN THE MOVING PICTURE WORLD
**Can be operated by a boy 10 years old. One customer writes. "Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."**
**Write to-day for Bulletin 101. It is a mighty interesting booklet.**

(163) DETROIT ENGINE WORKS, Dept. 102, DETROIT, MICH., U. S. A.

*The "Mirror Screen" is the best*

## "Mirror Screen" Co.

**F. J. REMBUSCH**
**President**
Shelbyville, Ind.

Branch Offices { Chicago, Room 403, 169 West Washington
New York, 922 Sixth Avenue.
Phone 401 Plaza.

Write for Catalogue of our New "*SNOW WHITE*" Finish Screens

## SATAN

The Great Ambrosio Masterpiece of Humanity. The greatest Feature that ever crossed the Atlantic. The Feature that is now breaking all records. State rights Oklahoma, Arkansas and Kansas. Will pay any Manager or Operator $100.00 reward if they will hold and wire me when they have any one's films who are trespassers. Will pay same money to any Manager or Operator if they find ours out of our Territory.

ENID FEATURE COMPANY
GRANT H. HARRYMAN ENID, OKLAHOMA

The ART of MOTION
VITA FILM
GREAT BRITAIN'S BEST

**VITA FILM SALES CO., Exchange Bldg., 145 W. 45th St., NEW YORK**
**Now—THE BLOOMSBURY BURGLARS** With LEW LAKE **2 Reels**
**Soon—THE DANCING GIRL—Sensational Spanish Drama**

**EXCHANGE MEN!** WRITE FOR AGENCY AND SUB RENTAL PROPOSITION

GENERAL
FILM
SERVICE

Scene from
"Heroes, One and All"

Scene from "The Spy's Defeat"

# Superior Multiple-Reel Features

ABOUT 50 per cent. of the multiple-reel features submitted for possible use in General Film Service are accepted. We don't take a film simply because it may be termed a "feature" by its producer. It must pass rigorous "screen inspection" first. By this process of eliminating the features that lack the proper "punch," we concentrate the quality of eight into the weekly production of four. A glance at the following synopses will prove that this claim of superiority is not merely an advertising boast.

**For Saturday, March 29th, 1913**

A THRILLING DRAMATIC FEATURE WHICH INCLUDES ONE OF THE MOST REALISTIC FIRE SCENES EVER SCREENED. A FIREMAN, A POLICEMAN AND A FACTORY MANAGER, ALL IN LOVE WITH AN ATTRACTIVE STENOGRAPHER, ARE INVOLVED IN A STORY THAT WILL HOLD YOUR AUDIENCES SPELLBOUND FROM TITLE TO FINISH.

## "HEROES ONE AND ALL"

**Lubin. Two Reels**

**For Monday, March 31st, 1913**

AN INCIDENT OF THE FRANCO-GERMAN WAR. DOESN'T THAT SUGGEST ACTION AND PULSATING INTEREST? A YOUNG GERMAN NOBLEMAN MATCHES HIS STRATEGY AGAINST THE HYPNOTIC INFLUENCE OF A RUSSIAN SPY AND TRIUMPHS, BUT NOT UNTIL AFTER HE HAS PASSED THROUGH A SERIES OF AMAZING ADVENTURES. AND HIS SUCCESS ALSO WINS HIM A CHARMING WIFE.

## "The SPY'S DEFEAT"

**Essanay. Two Reels.**

GENERAL FILM SERVICE

*Scene from "Nobility"*

*Scene from "The Golden Hoard" or "Buried Alive"*

**For Wednesday, April 2nd, 1913**

"'TIS ONLY NOBLE TO BE GOOD" IS THE THEME OF THIS TWO-REEL FILM. A FRENCH DUKE SECRETLY MARRIES A DANCER, AND IS SUBSEQUENTLY OSTRACIZED BY HIS FAMILY. HIS WIFE LATER HAS AN OPPORTUNITY TO PROVE THAT NOBILITY OF HEART IS ABOVE NOBILITY OF BIRTH. AND BECAUSE THE DUKE'S SISTER PROFITS BY THE DANCER'S SACRIFICE, THE MOTHER FORGIVES.

## "NOBILITY"

**COLORED PHOTOGRAPHY**

**Patheplay. Three Reels.**

**For Friday, April 4th, 1913**

SOMETHING NEW IN SENSATIONAL FILMS —A STORY OF THE DAYS OF PIRATICAL MARAUDERS. A BURIED TREASURE BRINGS PROSPERITY TO THE ONE MEMBER OF THE GANG WHO DECIDES TO START LIFE ANEW, BUT IT ALSO MAKES HIM THE OBJECT OF TERRIBLE VENGEANCE AT THE HANDS OF HIS FORMER COMPANIONS. THE QUICK WIT OF HIS WIFE SAVES HIM FROM A "LIVING DEATH."

## "THE GOLDEN HOARD" or "BURIED ALIVE"

**Vitagraph. Two Reels.**

General Film Service offers other things besides superior multiple-reel features—"quality" single reels in great variety and quantity, a strong and permanent organization that serves exhibitors fairly and courteously, and keeps its promises—and deserves your serious consideration strictly on its merits. Our nearest branch office awaits your commands. There are forty-five such offices in the country, so we can take care of you no matter where you are.

**GENERAL FILM CO., 200 Fifth Ave., New York**

# The Mighty Merger of Moti

# THE PRO
# AMUSEMENT

## KLAW & ERLANGER

No Theatre Too Large---None Too Small---for the
Put Within Everybody's Reach---Prices That

**KLAW & ERLANGER and AL. H. WOODS have formed a corporation for the purpose of exploiting by the means of**

## MOTION PICTURES

## The Biggest Dramatic Successes of the Age!

**Prominent among these are the most notable productions ever made by the most celebrated English and American producers, playwrights, novelists and authors**

## THE PROTECTIVE AM

**PAT CASEY, General Manager**

# on Pictures and the Drama

# TECTIVE COMPANY

## —Managing Directors

**Greatest Moving Picture Plays That Have Ever Been**
**Both the Presenter and Patron Can Pay**

## 104 Extraordinary Film Plays

**Will Be Supplied Each Year!**

## 2 BIG PRODUCTIONS

**Will Be Released Each Week!**

## 1st Delivery Monday, Sept. 2, '13

*Each City of 50,000 or Under Will Be Limited to One Franchise and Parties Who Secure Such Rights Will Be Fully Protected*

**In Cities Over 50,000 the Franchise Will Cover a Limited Territory**

**All applications for franchises will be considered in the order of their receipt.**

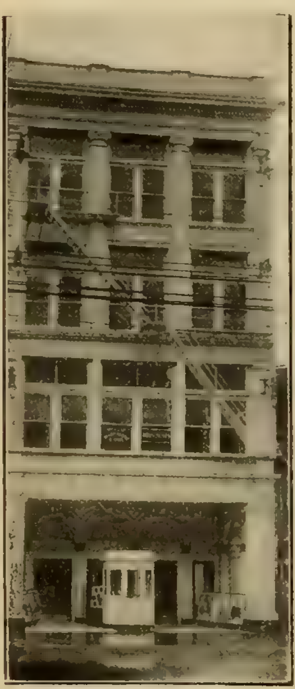
**Terms and all other particulars will be made known upon application.**

# USEMENT COMPANY

**1493 Broadway, New York**

Princess, Dallas, Texas.

Bijou Dream, Vicksburg, Miss.



Trianon, New Orleans.

## American Theatre Curtain & Supply Co.

# RADIUM GOLD

The only perfect metalized surface screens manufactured.
Absolutely seamless and sold under a FIVE-YEAR GUARANTEE.
Will not crack, peel nor turn black.
Heat, cold and dampness have absolutely no effect upon them.
Pictures shown upon them have a brilliancy not obtainable with the use of any other screen.
RADIUM GOLD FIBRE SCREENS positively prevent eye-strain, flicker, glare and distortion.
Mr. Exhibitor, you cannot afford to be without a RADIUM GOLD FIBRE SCREEN.
Your theatre is not complete without it.
Write to us now, stating size of screen desired, and we will ship a RADIUM GOLD FIBRE SCREEN to you for approval. No obligation on your part.

**HE SAYS: "WE PUT THE MOVE IN MOVIES"**

Coshocton, Ohio,
February 24, 1913.

American Theatre Curtain & Supply Co.

Gentlemen: We are shooting the only real pictures in Coshocton; you are certainly "the guys that put the move in movies."

Our curtain is making "some" hit.

Yours sincerely,
E. R. Westfall,
Mgr.
Mystic Theatre,
Coshocton, Ohio.

Empress, Dallas, Texas.

Dreamland, New Orleans.

Dreamland, Vicksburg.

Bijou Dream, New Orleans.

## 105 N. Main St. St. Louis, Missouri

# FIBRE SCREEN

Mr. J. E. Pearce, Manager of the chain of theatres pictured here, is a man of rare intelligence and keen foresight. He has equipped all of their houses with the RADIUM GOLD FIBRE SCREEN, and is still ordering them.

J. E. Pearce.

American Theatre Curtain & Supply Co. February 5, 1913.

Gentlemen: Please ship on our account to William Schaeffer, Imperial Theatre, Peoria, Ill., one screen and frame, together with tightening device, 10′ x 13′; send bill to this office.

Some time between April 1st and 5th we will want for our "Pearce's Theatre" in Houston, Tex., and our "Tudor" Theatre here, two screens 12′ x 16′. Make these up and we will give you shipping instructions when we are ready. Also, we want another screen for Lake Charles, but at this time we cannot give you any definite date of shipping; projection surface same as others, 12′ x 16′.

Yours very truly,

JOSIAH PEARCE & SONS.
(Signed)
J. E. Pearce.

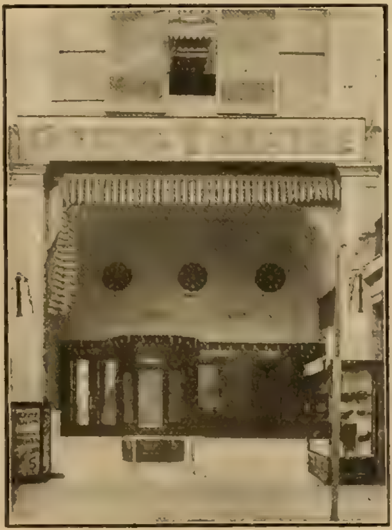
*"If it's good enough for a Pearce house it's the screen you want to buy."*

---

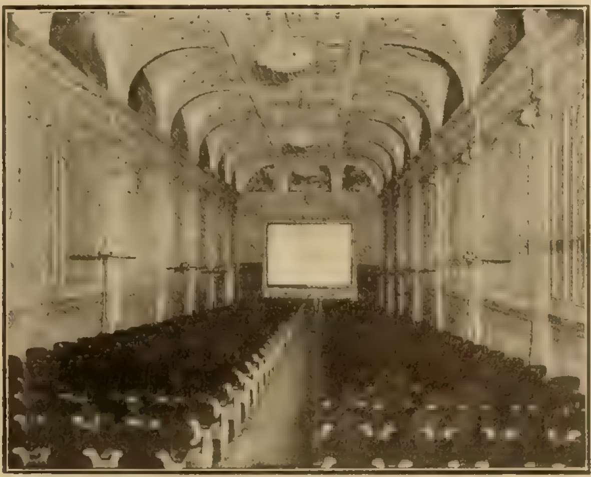
American Theatre Curtain Co.:

My success is largely due to your curtain. Have just been advised that another one of my competitors has closed. This makes seven in one year and a half—"nuff ced."

W. O. Stevens,
Eagle Theatre,
Princeton, Ill.



Grand, New Orleans.



Trianon, New Orleans.

# INDEPENDENCE

FOR

## MANUFACTURERS, EXCHANGES AND EXHIBITORS

### Our Distributing Agencies:

**Anti Trust Film Exch.**
128 W. Lake St.,
CHICAGO, ILL.

**California Film Exch.**
54 Seventh St.,
SAN FRANCISCO, CAL.

**California Film Exch.**
110 E. 4th St.,
LOS ANGELES, CAL.

**Canadian Film Exchange**
CALGARY, ALBERTA

**Canadian Film Exchange**
32 Queen St., TORONTO, ONTARIO

**Canadian Film Exchange**
516-7-8 Holden Bldg.,
VANCOUVER, B. C.

**Canadian Film Exchange**
402 Kerr Block,
REGINA, SASKATCHEWAN

**Canadian Film Exchange**
Over Monarch Theater,
WINNIPEG, MAN.

**Central Film Exchange**
113 W. Georgia St.,
INDIANAPOLIS, IND.

**Cincinnati Buckeye Film Ex.**
236 W. 4th Ave.,
CINCINNATI, OHIO.

**Consolidated Film & Supply Co.**
Rhodes Bldg., ATLANTA, GA.

**Consolidated Film & Supply Co.**
Maison Blanche Bldg.,
NEW ORLEANS, LA.

**Detroit Universal Film Exch.**
DETROIT, MICH.

**W. E. Greene Film Exch.**
665 Washington St.,
BOSTON, MASS.

**Independent Film Exchange**
415 Ferry St., PITTSBURGH, PA.

**Ind. Western Film Exchange**
64 Seventh St., PORTLAND, ORE.

The listed exchanges, members of the Independent Exchange Co., desire it to be known broadcast that in the future, through their organization, they will only buy film that has been thoroughly inspected as to quality, merit and freedom from everything that is objectionable.

To all manufacturers who are willing to submit their goods for critical inspection by a selected body of practical film men, as well as the National Board of Censorship, an opportunity is given which they have never hitherto had — that of selling their goods on MERIT ALONE.

We are now ready to purchase the very best film productions available from any source; the price to be gauged ENTIRELY upon the MERIT of the production.

## QUALITY IS THE ONLY INFLUENCE REQUIRED

P. A. POWERS, General Manager

## INDEPENDENT EXCHANGE CO.,

# FREEDOM

TO

## Conduct Our Business in the Interests of Our Exhibitors

### Quality will be the Standard Upon Which We Will Base Our Purchases in the Future

Price will be a secondary consideration. Any film receiving the approval of our experts and passed by the National and Local Censors will be acquired by us for the exclusive use of our Exhibitors.

### Our Earnest Endeavor will be to Select Our Program from the Best Film Made

In the past we have been obliged to accept the programs as provided by the powers that were; forced to buy film, good, bad, and indifferent.

### Our Program will be Carefully Arranged, Providing Our Distributors with a Variety of Subjects Daily

Heretofore our Exchanges have been obliged to frequently accept All Western Subjects one day, all Comedies the next, with all Dramas the following day.

### Feature Films will be Included in Our Service and Supplied without Extra Charge to All Our Exhibitors

The quantity of copies of a subject we can use makes it possible to secure films that are now sold exclusively to State Right buyers and for which Exhibitors must pay an extra rental charge.

### We Will Not Manufacture Film—Our Business will be Confined to Providing Our Exhibitors with the Best Photoplays Obtainable

Under our purchasing plan, Manufacturers must confine their attention to producing superior films.

### Exhibitors Are Now Catering to a Discriminating Public and Must Provide an Acceptable Performance. We Will Supply It!

The lack of quality film in the regular program has developed the Feature Film Exchange and introduced the Theatrical interests into the field. We aim to also provide the Motion Picture Exhibitor with high grade productions of from two (2) to five (5) reels, through our regular service.

### Our Distributing Agencies:

**Miles Bros.**
1145 Mission St.,
SAN FRANCISCO, CAL.

**Miles Bros.**
411 W. 8th St.,
LOS ANGELES, CAL.

**Pacific Film Exchange**
BUTTE, MONT.

**Pacific Film Exchange**
216 Seneca St.,
SEATTLE, WASH.

**Rex Film Exchange**
84 No. Pearl St.,
ALBANY, N. Y.

**Standard Film Exchange**
172 W. Washington St.,
CHICAGO, ILL.

**Texas Film Exchange**
1315 Elm St., DALLAS, TEX.

**Toledo Film Exchange**
120 Erie St., TOLEDO, OHIO

**United Motion Picture Co.**
112 Main St.,
OKLAHOMA CITY, OKLA.

**Universal Film Exchange**
8th & Pine Sts.,
ST. LOUIS, MO.

**Universal Film Exchange**
1310 Walnut St.,
KANSAS CITY, MO.

**Victor Film Exchange**
39 Church St., BUFFALO, N. Y.

**Victor Film Exchange**
Prospect & Huron Rd.,
CLEVELAND, OHIO

**Wichita Film & Supply Co.**
122 No. Market St.,
WICHITA, KAN.

**Consolidated Film Exchange**
Falls Bldg., MEMPHIS, TENN.

**Interstate Film Co.**
PHILADELPHIA, PA.

## 133 West 44th Street, NEW YORK

# INDEX

## TO CONTENTS.

ADVERTISING, BOOSTING AND CRITICISM..1313
ADVERTISING FOR EXHIBITORS...1327
CALENDAR OF INDEPENDENT RELEASES..1344
CALENDAR OF LICENSED RELEASES...1342
CHICAGO LETTER ...1322
"CLOWN'S REVENGE, THE" (Gt. Northern)..1317
COMMENTS ON THE FILMS (Licensed)...1335
COMMENTS ON THE FILMS (Independent)...1337
DOINGS AT LOS ANGELES...1323
FACTS AND COMMENTS...1311
FLICKERS ...1341
INDEPENDENT EXCHANGE POOL...1315
INDEPENDENT FILM STORIES...1360
INDEPENDENT RELEASE DATES...1380
INQUIRIES ...1330
LICENSED FILM STORIES...1350
LICENSED RELEASE DATES...1342
LOS ANGELES EXHIBITORS WAKE UP...1320
MORE CENSORSHIP MADNESS...1320
MOTION PICTURE EXHIBITORS LEAGUE...1320
MOVING PICTURE EDUCATOR, THE...1339
MUSIC FOR THE PICTURE...1325
OBSERVATIONS BY MAN ABOUT TOWN...1324
PHOTOPLAYWRIGHT, THE ...1329
PROJECTION DEPARTMENT ...1331
PUNCHES AND THRILLS...1312
SECRETARY CHRISTENSON RETRACTS...1320
"SPY'S DEFEAT, THE" (Essanay))...1316
STORIES OF THE FILMS (Licensed)...1350
STORIES OF THE FILMS (Independent)...1360
TALKING PICTURE DEVICES...1318
THEATRICAL MEN IN PICTURES...1314
WITHOUT A LICENSE?...1318

## TO ADVERTISERS.

**CARBON IMPORTERS.**
FRORUP, L. E...1392
KIEWERT, CHARLES L...1384
REISINGER, HUGO ...1388

**ELECTRICAL & MECHANICAL EQUIPMENT.**
AMUSEMENT SUPPLY CO...1359
BELL & HOWELL...1146
BENDER, GEORGE...1394
CALEHUFF SUPPLY CO...1392
DETROIT ENGINE WORKS...1369
FORT WAYNE ELECTRIC WORKS...1393
HALLBERG, J. H...1383
HOKE, GEO. M...1394
LAVEZZI MACHINE WORKS...1369
MOORE-HUBBLE CO. ...1146
PICTURE THEATRE EQUIPMENT CO...1386
SCHNEIDER, E. ...1384
SMITH, L. C...1146
WHITE SPECIALTY CO...1146

**FEATURE FILMS.**
ALLARDT FEATURE FILM CO...1389
AMERICA'S FEATURE FILM CO...1355
ANDERSON-WATKINS FEATURE FILM CO...1385
COLONIAL FEATURE FILM CO...1391
DUHEM & HARTER MOTION PICTURE CO...1146
ECLECTIC FILMS ...1297
ENID FEATURE FILM CO...1369
FAMOUS PLAYERS FILM CO...1303
GREAT NORTHERN SPECIAL FEATURE FILM CO. ...1301
GENERAL FILM CO...1349-51-70-71
HARTLEY SPECIAL FEATURE CO...1386
HOFHEIMER, M. L...1389
KRUPA, GEO. M...1359
M. & F. FEATURE FILM CO...1384
MAJESTIC FEATURE FILM CO...1384
MONOPOL FILM CO...1299
MOORE, F. E...1296
NEW YORK FILM CO...1386
NORTHERN VENTURES ...1345
PROTECTIVE AMUSEMENT CO...1372-3
ROMAN FILM CO...1387
ROYAL FEATURE FILM CO...1347
RUBY FEATURE FILM CO...1379
SIMMONS FEATURES ...1385
SPECIAL EVENT FILM CO...1369
SPECIAL FILM CO...1369
TRUE FEATURE CO...1367
TURNER & DAHNKEN CIRCUIT...1363
UNION FEATURES ...1357
UNITED STATES FILM CO...1361
VITA FILM SALES CO...1369
WARNER'S FEATURES ...1381
WORLD'S BEST FILM CO...1300

**IMPORTERS AND DEALERS.**
INTERNATIONAL FILM TRADERS...1394
WESTERN FILM BROKERS...1387

**FIREPROOF APPARATUS.**
H. W. JOHNS-MANVILLE CO...1347
TRAINER, C. W...1387

**FILM EXCHANGES.**
BRADENBURG, G. W...1384
BUFFALO FEATURE FILM EXCHANGE...1385
CENTRAL FEATURE FILM SUPPLY CO...1369
CLAPHAM, A. J...1389
ECONOMY FILM CO...1389
FULLER'S FEATURE FILM EXCHANGE...1385
HETZ, L. ...1369
INDEPENDENT EXCHANGE CO...1376-7
LAEMMLE FILM SERVICE...1387
MUTUAL FILM CORPORATION...1145
NORTHERN FEATURE FILM EXCHANGE...1387
X-L FEATURE FILM CO...1387

**INDEPENDENT FILM MANUFACTURERS.**
BRONCHO FILM CO...1298
KAY-BEE ...1298
KEYSTONE ...1298
KINEMACOLOR CO. OF AMERICA...1347-89
AMERICAN ...1295
FILM SUPPLY CO. OF AMERICA...1363
GAUMONT ...1302
MAJESTIC ...1361
PILOT FILMS ...1365
RELIANCE ...1391
SOLAX ...1304
THANHOUSER ...1290
AMBROSIO AMERICAN FILM CO...1353
ECLAIR ...1355
UNIVERSAL FILM MFRS...1292-3-4

**LICENSED FILM MANUFACTURERS.**
EDISON ...1307
ESSANAY ...1291
KALEM ...1310
LUBIN ...1308
MELIES ...1395
PATHE FRERES ...1306
SELIG ...1305
VITAGRAPH ...1309

**LECTURERS.**
ADAMS, GEO. M...1394
BUSH, W. S...1392
MARION, L. M. (Miss)...1392
SMITH, NAT. B...1150

**LENS MANUFACTURERS.**
BAUSCH & LOMB OPTICAL CO...1379

**MISCELLANEOUS.**
A. B. C. CO...1378
ALLEN, W. L...1146
AMERICAN CINEMATOGRAPH CO...1388
AMERICAN SLIDE & POSTER CO...1380
BOX, A. S...1388
BRADY, A...1150
CHALMERS PUBLISHING CO...1390
CLASSIFIED ADVERTISEMENTS...1158
CORCORAN, A. J...1369
EASTMAN KODAK CO...1392
ENKEBOLL SCENIC CO...1369
EXHIBITORS ADV. & SPECIALTY CO...1142
EXHIBITORS FILM INSURANCE CO...1388
KRAUSE MFG. CO...1150
McINTIRE & RICHTER...1369
McKENNA BROS. BRASS CO...1389
MOTION PICTURE CAMERA CO...1150
NATIONAL TICKET CO...1382
NATIONAL X-RAY REFLECTOR CO...1385
NEWMAN CO...1389
RAW FILM SUPPLY CO...1392
ROSESS ...1146
SARGENT, E. W...1394
SCENARIO PUBLISHING CO...1146
STANGE, A. K...1393
STEVENS, ERNEST ...1369
THOMAS, G. H...1369
TRADE CIRCULAR ADDRESSING CO...1379
VAN HORN & SON...1387
VONNEGUT HARDWARE CO...1388
WHYTE-WHITMAN CO. ...1393
ZENITH MFG. CO...1387

**MOVING PICTURE MACHINE MANUFACTURERS**
AMERICAN ...1392
EDISON ...1307
ENTERPRISE OPTICAL CO...1143
POWER'S CAMERAGRAPH...1396
SIMPLEX ...1383

**MUSICAL INSTRUMENTS**
AMERICAL PHOTOPLAYER SALES CO...1387
OSHKOSH METAL PRODUCTS CO...1347
SCHUELKE ORGAN CO...1389
SINN, C. E...1394
WESTERN AUTOMATIC MUSIC CO...1387
WURLITZER, RUDOLPH ...1347

**OPERA CHAIR MANUFACTURERS**
AMERICAN SEATING CO...1394
ANDREWS, A. H...1394
BENETT, GEO. W...1394
HARDESTY CHAIR CO...1394
STEEL FURNITURE CO...1394
WISCONSIN SEATING CO...1394

**PROJECTION SCREENS**
AMERICAN THEATRE CURTAIN CO...1374-5
MIRROROIDE CO...1359
MIRROR SCREEN CO...1369

**SONG & ADVERTISING SLIDES**
ERKER BROS. ...1389
MIDLAND TRANSPARENCY CO...1387
SCOTT & VAN ALTENA ...1146
SIMPSON, A. L...1387
UTILITY TRANSPARENCY CO...1146
WINDSOR CUT-OUT SLIDE CO...1387

**THEATRICAL ARCHITECTS**
DECORATOR SUPPLY CO...1393

**Theatres Attention**

Order your POSTERS NOW for the GREAT KALEM SPECIAL released April 1st

**DETECTIVE BURNS in THE EXPOSURE OF THE LAND SWINDLERS**

***One, Three and Six Sheets***

READY NOW. The demand will be heavy and the supply may be exhausted, unless you order promptly. Order of your Exchange or direct of us.

**A. B. C. COMPANY** **Cleveland, Ohio**

## S. R. O. Where the Pictures are Best

No drifting of the crowds down the street, but a house filled to "standing room only" where the pictures are always good. Established showmen know that the pictures are always good with the right lens equipment.

**Bausch and Lomb Projection Lenses**

have established an enviable record, and set a standard of perfection in the art of motion pictures.

Bausch & Lomb objectives and condensers will make *your* pictures rank with the best shown on any screen, and pay for themselves many times over in the growth of your business.

The Edison and Nicholas Power Machines are regularly equipped with our lenses. They can be procured also through any film exchange.

**You will be interested in our valuable free Booklet 62D. Write for it today.**

**Bausch & Lomb Optical Co.**

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

---

## MAILING LIST

Moving Picture Theaters, Film Exchanges and Studios; this is the largest and most complete list to be had in United States. List by States as follows:

| | | | |
|---|---|---|---|
| ALABAMA | 120 | NEW HAMPSHIRE | 79 |
| ALASKA | 8 | NEW JERSEY | 429 |
| ARIZONA | 88 | NEW MEXICO | 79 |
| ARKANSAS | 173 | NEW YORK, | |
| CALIFORNIA | 682 | Greater N. Y. 663 | |
| COLORADO | 318 | State 863 | 1,526 |
| CONNECTICUT | 186 | NORTH CAROLINA | 159 |
| DELAWARE | 37 | NORTH DAKOTA | 123 |
| DIST. OF COLUMBIA | 90 | OHIO | 1,202 |
| FLORIDA | 129 | OKLAHOMA | 348 |
| GEORGIA | 196 | OREGON | 293 |
| IDAHO | 115 | PENNSYLVANIA, | |
| ILLINOIS, Chicago 636 | | Philadelphia 260 | |
| State 843 | 1,479 | State 1,360 | 1,620 |
| INDIANA | 806 | RHODE ISLAND | 69 |
| IOWA | 659 | SOUTH CAROLINA | 84 |
| KANSAS | 454 | SOUTH DAKOTA | 138 |
| KENTUCKY | 255 | TENNESSEE | 146 |
| LOUISIANA | 203 | TEXAS | 571 |
| MAINE | 124 | UTAH | 121 |
| MARYLAND | 188 | VERMONT | 73 |
| MASSACHUSETTS | 482 | VIRGINIA | 190 |
| MICHIGAN | 677 | WASHINGTON | 363 |
| MINNESOTA | 439 | WEST VIRGINIA | 199 |
| MISSISSIPPI | 123 | WISCONSIN | 527 |
| MISSOURI | 828 | WYOMING | 56 |
| MONTANA | 138 | HAWAII ISLANDS | 3 |
| NEBRASKA | 282 | CANADA | 303 |
| NEVADA | 42 | | 17,822 |

Nearly 3,000 new ones added since our last advertisement. Price $40.00 for the list, or $3.50 per thousand for such States as you want.

525 Film Exchanges..............$3.50
57 Manufacturers & Studios..... 1.00

Send us remittance with all orders and you will receive your list by return mail, neatly typewritten, alphabetically by States and towns in each State.

**Trade Circular Addressing Company**

**166 West Adams Street, Chicago**

Established 1880
Telephone { Franklin 1182
Franklin 1183

---

# —THE DOOM— OF THE GUNMEN OF NEW YORK

**The biggest educational feature ever offered to state right buyers**

## First of the Ruby Combination Features

***These Famous Men Appear in the Picture***

**Mayor Gaynor of New York, Dist. Att'y Whitman, Mr. Frank Moss, Canon Chase, Sup't Walsh of the Children's Society, Dr Howe of the People's Institute and many others.**

**The production reflects their confidence in its educational value. We do not deal in crime, murder and assorted viciousness. This picture is sensationally educational—a good thing for the box office, and a good thing for the audience. The paper is the same.**

*The best men in your city will be glad to endorse it*

**State rights now selling — Wire in**

**Ruby Feature Film Co., Inc.**

**145 W. 45th Street, New York City**

# INDEPENDENT RELEASE DATES

### AMERICAN.

Mar. 15—The Orphan's Mine (Drama)........1000
Mar. 17—When a Woman Won't (Drama)....1000
Mar. 20—The Lesson (Drama)................1000
Mar. 22—An Eastern Flower (Drama)........1000
Mar. 24—Cupid Never Ages (Com.-Dr.).......1000
Mar. 27—Lonesome Joe (Drama)...............1000
Mar. 29—Calamity Anne's Beauty (Comedy)....1000
Mar. 31—The Renegade's Heart (Drama)......1000
Apr. 3—Matches (Comedy).......................1000
Apr. 5—The Mute Witness (Drama)...........1000

### AMBROSIO.

Feb. 15—The Hand of Justice (2 reels) (Dr.)
Feb. 22—Marcus, the Venetian Tribune (2 reels) (Drama)....................
Mar. 1—Love Amongst the Lions (2 reels) (Dr.)
Mar. 8—Maritza (2 reels) (Drama)...........
Mar. 15—The Critic (2 reels) (Drama)........
Mar. 22—Love Levels All (2 reels) (Drama)..
Mar. 29—The Human Target (2 reels—Drama)

### AMMEX.

Feb. 18—The Cowgirl and the Night (Drama).1000
Feb. 20—The Coward (Drama)..................1000
Feb. 27—The Quality of Mercy (Drama)....1000
Mar. 6—Kith and Kin (Drama).............
Mar. 13—Wine, Women and Reformation (Dr.)

### BISON.

Mar. 15—Indian Blood (2 reels) (Drama)....
Mar. 18—The Battle of Bull Run (3 reels) (Dr.)...............................
Mar. 22—The Return of Thunder Cloud's Spirit (2 reels—Drama).............
Mar. 25—The Light in the Window (2 reels—Drama) .........................
Mar. 29—The Half-Breed Parson (2 reels—Dr.)
Apr. 1—A House Divided (3 parts. Drama)..
Apr. 5—Tap (2 parts. Drama)................

### BRONCHO.

Mar. 5—The Barrier (2 reels) (Drama).......
Mar. 12—The Sergeant's Secret (2 reels) (Dr.)
Mar. 19—The Pride of the South (3 reels) (Drama). ..........................
Mar. 26—The Iconoclast (3 reels—Drama).....
Apr. 2—The Sinews of War (2 parts. Drama)

### CHAMPION.

Mar. 3—The Bum's Halloween (Comedy)......
Mar. 10—Fond Heart Saves the Day (Drama).
Mar. 17—The Honeymoon Lodging (Comedy)..
Mar. 24—An Interrupted Suicide (Comedy).....
Mar. 24—A Trim and a Shave (Comedy)......
Mar. 31—A Knotty Knot (Comedy)............

### CRYSTAL.

Mar. 16—Calicowan (Comedy)..................
Mar. 16—Who Is the Goat? (Comedy).........
Mar. 23—Lovers Three (Comedy).............
Mar. 23—His Twin Brother (Comedy)........
Mar. 30—The Drummer's Note Book (Com.)..
Mar. 30—It's a Bear (Comedy)...............
Apr. 6—Pearl as a Clairvoyant (Comedy)......
Apr. 6—Almost a Winner (Comedy)...........

### ECLAIR.

Mar. 19—For Better or for Worse (2 reels) (Drama) ..........................
Mar. 23—Business Must Not Interfere (Com.)
Mar. 23—The Dytiscus (Scientific)...........
Mar. 26—A Night of Anguish (2 Parts—Dr.)
Mar. 30—Married in Haste (Comedy)..........
Apr. 2—The Superior Law (3 parts. Drama)..
Apr. 6—He Wants What He Wants, When He Wants It (Comedy)................
Apr. 6—Crystallization (Scientific).............

### EXCELSIOR.

Mar. 10—A Cadet's Honor (Drama)..........
Mar. 15—Her Dreams of Yesterday (Drama)..
Mar. 24—The Legends of the Everglade (Dr.)..
Mar. 31—The Romance of a Fisher Boy (Drama)

### FRONTIER.

Mar. 6—A Race for Life (Drama)............
Mar. 13—A Mexican Renegade (Drama)......
Mar. 20—Branded by His Brother's Crime (Dr.)
Mar. 27—The Tenderfoot's Return (Drama)....
Apr. 3—The Bandit's Redemption (Drama)....

### GAUMONT.

Mar. 5—Gaumont's Weekly, No. 52 (Topical)
Mar. 6—The Sculptor's Stratagem (Comedy)
Mar. 8—(An Educational & Topical Subject)
Mar. 11—The Bond of Brotherhood (Drama)...
Mar. 12—Gaumont's Weekly, No. 53 (Topical).
Mar. 13—Sweet, Familiar Faces (Comedy) .....
Mar. 15—(An Educational and Topical Subject)
Mar. 18—The Sovereign Soul (Drama)..........
Mar. 18—The Butterfly (Scientific)..............
Mar. 19—Gaumont's Weekly, No. 54 (Topical)..
Mar. 20—Simple Simon Suffers Sorely (Comedy)
Mar. 20—Vichy and Its Waters (Scientific)....
Mar. 22—(An Educational and Topical Subject)

### GEM.

Mar. 4—Conscience (Drama)...................
Mar. 11—Billy's Troubles (Comedy)...........
Mar. 11—The Twin and Shoshone Falls (Com.)
Mar. 18—Billy Wins (Comedy).................
Mar. 25—Billy's Mistaken Overcoat (Comedy)..
Apr. 1—Billy's Double (Comedy)..............
Apr. 1—Lyndhoven Farm, Virginia............

### GREAT NORTHERN.)

Mar. 1—An Old Maid's Love (Comedy)......
Mar. 8—Outwitted (Comedy)..................
Mar. 15—Fritz and Oscar Out of Luck (Com.)
Mar. 15—Environs of Silkeborg, Jutland, Denmark (Scenic) ....................
Mar. 22—The New Film Actor (Comedy)......
Mar. 22—The Port of Copenhagen (Scenic)....
Mar. 29—Fred as a Soldier (Comedy)..........
Mar. 29—Summer in the North (Scenic).......

### IMP.

Mar. 24—Damages in Full (Drama).............
Mar. 27—To Reno and Back (Comedy)........
Mar. 29—Innocent L ' (Comedy)..............
Mar. 29—Nervous Leo (Comedy)...............
Mar. 31—Cupid in Uniform (Drama)...........
Apr. 3—The Bishop's Candlesticks (2 parts. Drama)...............................
Apr. 5—Binks, the Terrible Turk (Comedy)....

### KAY-BEE.

Feb. 21—The Counterfeiter (2 reels) (Drama)..
Feb. 28—The Tell Tale Hat Band (Drama)....
Mar. 7—The Lost Despatch (2 reels) (Drama)
Mar. 14—The Sins of the Father (2 reels) (Dr.)
Mar. 21—A Frontier Wife (Drama)............
Mar. 28—Texas Kelly at Bay (Drama)........
Apr. 4—With Lee in Virginia (2 parts. Drama)

### KEYSTONE.

Mar. 17—Love and Pain (Comedy)...........
Mar. 17—The Man Next Door (Comedy)......
Mar. 20—A Wife Wanted (Comedy)............
Mar. 20—The Rube and the Baron (Comedy)...
Mar. 24—Jenny's Pearls (Comedy).............
Mar. 24—The Chief's Predicament (Comedy)..
Mar. 27—At Twelve o'clock (Comedy)..........
Mar. 31—Her New Beau (Comedy)............
Mar. 31—On His Wedding Day (Comedy)......
Apr. 3—The Land Salesman (Comedy)........
Apr. 3—Hide and Seek (Comedy).............

### LUX.

Mar. 14—Indian Justice (Drama)............. 695
Mar. 14—The Baker and the Sweep (Comedy).. 300
Mar. 21—Miss Simpson's Jewels (Comedy)... 555
Mar. 21—Pat Wishes to Economize (Comedy).. 400
Mar. 28—The Man Eater (Drama).............1000
Apr. 4—Too Polite (Comedy)................. 475
Apr. 4—More than She Bargained for (Comedy) 508

### MAJESTIC.

Mar. 18—The City Fellow (Drama)...........
Mar. 23—The Wrong Miss Wright (Comedy)..
March 25—The Prima Donna's Cat (Comedy)..
March 30—A Well-Meant Deception (Drama)...
Apr. 1—A Study in Sociology (Drama).......
Apr. 6—The Half Orphans (Drama)..........

### MECCA.

Mar. 1—A Stranger In the Rockies (Drama)..
Mar. 8—The Inauguration of President Wilson (Topical) ......................
Mar. 15—The Fisher Lady (Drama)...........
Mar. 29—The Criminals (Drama).............
Apr. 5—By the Curate's Aid (Drama).........

### MILANO.

Feb. 8—A Life for a Life (2 reels—Drama)
Feb. 15—Out of the Depths (2 reels—Drama)..
April 1—A Study in Sociology (Drama)......
Feb. 22—Parted at the Altar (2 reels) (Dr.)
Mar. 1—The Defeat of the Conqueror (2 reels) (Historical)..........................
Mar. 8—The Victory of Virtue (2 reels) (Dr.)
Mar. 15—The Sins of the Father (2 reels) (Drama).................................

### MUTUAL WEEKLY.

Feb. 27—Mutual Weekly, No. 9 (Topical)....
Mar. 6—Mutual Weekly, No. 10 (Topical)....
Mar. 13—Mutual Weekly, No. 11 (Topical)....

### MUTUAL EDUCATIONAL.

Mar. 20—The Suitor and the Monkey (Com.)..
Mar. 20—Cossacks in the Ural Country (Mil.)
Mar. 27—Willy and the Old Suitor (Comedy)..
Mar. 27—On the Roads of Ceylon (Scenic)....
Apr. 3—Willy and the Faithful Servant (Com.)
Apr. 3—Winter Sports in Norway (Sporting)..

### NESTOR.

Mar. 21—Roses of Remembrance (Drama).....
Mar. 24—Their Combination Suit (Comedy)....
Mar. 24—Dad's Stenographer (Comedy)........
Mar. 26—Forcing the Issue (Drama)..........
Mar. 28—The Mining Expert's Ordeal (Drama)
Mar. 31—Superstitious Mary (Comedy)........
Mar. 31—Mum's the Word (Comedy)..........
Apr. 2—The Widow's Folly (Drama).........
Apr. 4—A Providential Tragedy (Drama).....

### POWERS.

Mar. 19—The Downfall of Uriah Snoop (Com.)
Mar. 21—By the Curate's Aid (Comedy-Drama)
Mar. 26—Having their Pictures Taken (Com.)..
Mar. 28—The Calling of Louis Mona (2 reels—Drama) ...........................
Apr. 2—Do It Now (Comedy)................
Apr. 4—Bachelor Bill's Birthday Present (Com.)

### PUNCH.

Feb. 27—Tracked to Florida (Comedy)........
Mar. 6—Impetuous Jim (Comedy)...........
Mar. 6—No Wedding Bells for Jones (Com.)
Mar. 13—Father Tamed (Comedy)............
Mar. 13—His First Kodak (Comedy).........

### PILOT.

Mar. 6—How the Spirit of '76 Was Painted (Drama).........................
Mar. 13—Lincoln for the Defense (Drama)....
Mar. 26—Till Death Do Us Part (2 reels) (Dr.)
Mar. 27—When Lincoln was President (Historical-Drama) ....................
Apr. 3—In the Battle's Smoke (Drama).......

### RAMO.

Mar. 12—The Better Way (Drama)...........
Mar. 19—The Dividing Line (Comedy).......
Mar. 26—The Grip of Jealousy (Drama)........
April 2—The Last Old Lady (Comedy)........
April 2—Rapid Transit in New York..........

### RELIANCE.

Mar. 19—The Vengeance of Heaven (Drama)..
Mar. 22—The Grafters (Comedy).............
Mar. 26—His Day of Freedom (Drama)........
Mar. 29—The Half-Wit (Drama) ...............
Apr. 2—The Judge's Vindication (2 parts. Dr.)
Apr. 5—The Penalty (Drama)................

### REX.

Mar. 16—An Empty Box (Drama)............
Mar. 20—Was She to Blame (Drama)........
Mar. 23—The Peacemaker (Drama)...........
Mar. 27—The Great Ganton Mystery (2 Parts—Drama) ..........................
Mar. 30—Her New Chauffeur (Comedy-Drama)
Apr. 3—Fiddler Pete (Comedy-Drama)........
Apr. 6—Bobby's Baby (Drama)...............

### RYNO.

Mar. 17—Memories of Long Ago (Drama).....
Mar. 24—The Sea Waif (Drama)..............
Mar. 31—Classmates (Drama) ................

### SOLAX.

Mar. 14—The Plans of the House (Drama)....
Mar. 19—In the Wrong Flat (Comedy)........
Mar. 21—The Way of the Transgressor (Dr.)
Mar. 26—Burstup Holmes Murder Case (Com.)..
Mar. 28—The Climax (Drama) ...............
Apr. 2—The Bachelor's Housekeeper (Comedy)
Apr. 4—The Ogres (Drama)..................

### THANHOUSER.

Mar. 14—The Idol of the Hour (Dr.)..........
Mar. 16—Babies Prohibited (Comedy)..........
Mar. 18—The Heart of a Child (Drama).......
Mar. 21—Won at the Rodeo (Drama).........
Mar. 23—Her Gallant Knights (Comedy)......
Mar. 25—For Her Boy's Sake (Drama)........
Mar. 28—Cymbeline (2 parts. Drama)..........

### VICTOR.

Mar. 14—Love and the Workman (Drama)....
Mar. 21—The Younger Sister (Drama)........
Mar. 28—That Boy from Missouri (Comedy)..
Apr. 4—A Letter to Mother (Drama).........

ROLL TICKETS

PRICES
Five Thousand . . . $1.25
Ten Thousand . . . $2.50
Twenty Thousand . . $4.50
Twenty-five Thousand . $5.50
Fifty Thousand . . . $6.50
One Hundred Thousand . $8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
SHAMOKIN, PA.

# WARNER'S FEATURES

**ANNOUNCE**

**The Greatest Detective Story Ever Filmed!**

# "THE EYE OF A GOD"

**A 3-Reel Production of the Pyramid Film Co.**

**ABOUNDS IN STARTLING INCIDENTS**

**AN AMAZINGLY REALISTIC AUTO WRECK**

**A CONVICT'S DARING ESCAPE FROM PRISON**

**A LEAP FOR LIFE FROM A 50-FOOT CLIFF**

**Matchless Photography makes this the greatest Feature of its kind we have ever released.**

**Get busy at once and wire our nearest Exchange for bookings**

**WARNER'S FEATURE FILM CO.**

**145 West 45th St. New York City**

# LICENSED
# RELEASE DATES

### RELEASE DAYS.

**Monday**—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

**Tuesday**—Edison, Essanay, Patheplay, Cines, Lubin, Selig, Vitagraph.

**Wednesday** — Edison, Eclipse, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

**Thursday** — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

**Friday**—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

**Saturday**—Biograph, Edison, Essanay, Cines, Kalem, Lubin, Patheplay, Vitagraph (Special).

## BIOGRAPH.

Mar. 17—The Power of the Camera (Comedy)..  
Mar. 17—A Delivery Package (Comedy)......  
Mar. 20—Near to Earth (Drama).............  
Mar. 22—Fate (Drama) ......................  
Mar. 24—A Welcome Intruder (Drama).........  
Mar. 27—The Old Grey Mare (Comedy)........  
Mar. 27—All Hail to the King (Comedy).....  
Mar. 29—The Sheriff's Baby (Drama).........  
Mar. 31—Edwin Masquerades (Comedy)........  
Mar. 31—Their One Good Suit (Comedy).......  
Apr. 3—The Hero of Little Italy (Drama)....  
Apr. 5—The Perfidy of Mary (Drama).........

## CINES.

### (G. Kleine.)

Mar. 11—His Grandchild (Drama)............1000  
Mar. 15—The Girl and the Horseshoe (Drama).1000  
Mar. 15—Winning Smiles (Comedy)...........  
Mar. 18—Their Country Relation (Comedy)... 600  
Mar. 18—Who's Champion Now (Comedy)..... 400  
Mar. 22—Life in Somaliland, East Africa (Topical) ....................... 200  
Mar. 22—A Motorcar Romance (Drama)....... 800  
Mar. 25—He Needed the Money (Comedy).....1000  
Mar. 29—Glimpses of Naples and Vicinity (Scenic) ........................ 450  
Mar. 29—Spirits of Youth (Comedy).......... 550  
Apr. 1—He Wouldn't Give Up (Comedy).....1000  
Apr. 1—He Wouldn't Give Up (Comedy)......1000  
Apr. 5—Modern Progress in Somaliland, East Africa (Typical)................. 500  
Apr. 5—Faint Heart Ne'er Won Fair Lady (Comedy)........................ 500

## EDISON.

Mar. 8—The Priest and the Man (Drama)....1000  
Mar. 10—Bees and Honey (Apiculture)........ 850  
Mar. 10—It Wasn't Poison After All (Com.).. 650  
Mar. 11—Jan Vedder's Daughter (Com.-Dr.)..1000  
Mar. 12—A Modern Horse (Industrial)....... 350  
Mar. 12—Aunt Elsa's Visit (Comedy)........ 650  
Mar. 14—A Youthful Knight (Com.-Dr.)......1000  
Mar. 15—The Gauntlets of Washington (Dr.)..1000  
Mar. 17—Kathleen Mavourneen (Drama).......1050  
Mar. 18—The Portrait (Drama)...............1000  
Mar. 19—Mother's Lazy Boy (Comedy).......1000  
Mar. 21—The Dean's Daughters (Drama)......1000  
Mar. 22—The Risen Soul of Jim Grant (Dr.)..1000  
Mar. 24—The Long and Short of It (Comedy).. 400  
Mar. 24—Tea and Toast (Comedy)........... 600  
Mar. 25—Bread on the Waters (Drama)......1000  
Mar. 26—The Unprofitable Boarder (Comedy)..1000  
Mar. 28—A Way to the Underworld (Being the Ninth Story of "What Happened to Mary") (Drama) ..............1000  
Mar. 29—Between Orton Junction and Fallonville (Drama) .. ..............1000  
Mar. 31—The Elder Brother (Drama)..........1000  
Apr. 1—With the Eyes of the Blind (Drama).1000  
Apr. 2—The Duke's Dilemma (Comedy)........1000  
Apr. 4—The Inventor's Sketch (Drama).......1000  
Apr. 5—Master and Man (Drama)...........1000

## ESSANAY.

Mar. 13—Old Gorman's Gal (Drama).........1000  
Mar. 14—An Old, Old Song (Drama)..........1000  
Mar. 15—Broncho Billy and the Step Sisters (Drama...........................1000  
Mar. 18—The Housekeeper of Circle C (Com.).1000  
Mar. 19—Finnegan (Comedy) ...............1000  
Mar. 20—The Tale of a Clock (Comedy)......1000  
Mar. 21—The Pathway of Years (Drama).....1000  
Mar. 22—Broncho Billy's Sister (Drama).....1000  
Mar. 25—The Sheriff's Honeymoon (Comedy)..1000  
Mar. 26—The Scratch (Comedy)...............1000  
Mar. 27—The Trail of the Itching Palm (Comedy) ...........................1000  
Mar. 28—The Hero Coward (Drama).........1000  
Mar. 29—Broncho Billy's Gratefulness (Drama)..  
Mar. 31—The Spy's Defeat (Special, 2 parts, Dr.)2000  
Apr. 1—The Sheriff's Son (Drama)...........1000  
Apr. 2—The Price of Gold (Drama)..........1000  
Apr. 3—The Will-Be Weds (Comedy)..........1000  
Apr. 4—A Wolf Among Lambs (Drama).......1000  
Apr. 5—Broncho Billy's Way (Drama)........1000

## KALEM.

Mar. 21—The Answered Prayer (Drama).....  
Mar. 21—The Celery Industry in Florida (Ind.)  
Mar. 22—The Honor System (Drama)........1000  
Mar. 22—The Battle of Bloody Ford (Special 2 reels) (Drama)...................2000  
Mar. 24—The Attack at Rocky Pass (Dr.)..1000  
Mar. 26—The Face at the Window (Drama)..1000  
Mar. 28—The "Fired" Cook (Comedy).........  
Mar. 28—The Cat and the Bonnet (Comedy)...  
Mar 29—The Wartime Siren (Drama)........1000  
Mar. 31—The American Princess (Drama)......1000  
Apr. 1—The Exposure of the Land Swindlers (3 parts, special. Drama).........3000  
Apr. 2—The Sacrifice (Drama)................1000  
Apr. 4—Fatty's Deception (Comedy)..........  
Apr. 4—New York's Public Markets (Typical)  
Apr. 5—A Mississippi Tragedy (Drama).......1000

## LUBIN.

Mar. 21—Friend John (Drama).................  
Mar. 21—Tramandra, the Gypsy (Special, 2 reels) (Drama)...................2000  
Mar. 22—Pete, the Artist (Comedy)...........1000  
Mar. 24—A Moonshiner's Wife (Drama)......1000  
Mar. 25—The Fixer (Comedy).................  
Mar. 25—Such An Appetite (Comedy)..........  
Mar. 27—Memories of His Youth (Drama)....1000  
Mar. 28—The Gift of the Storm (Drama)......1000  
Mar. 29—In the Land of the Cactus (Drama).1000  
Mar. 29—Heroes, One and All (Special—2 reels —Drama) .........................2000  
Mar. 31—Women of the Desert (Drama).......1000  
Apr. 1—Shipping a Clock (Comedy)..........  
Apr. 1—The Fake Soldiers (Comedy)..........  
Apr. 3—A False Friend (Drama).............1000  
Apr. 4—The Burden Bearer (Drama)..........1000  
Apr. 5—His Widow (Comedy).................  
Apr. 5—Collecting the Bill (Comedy)..........

## MELIES.

Feb. 27—Molly's Mistake (Drama)............1000  
Mar. 6—The Misfortunes of Mr. and Mrs. Mott on Their Trip to Tahiti (Comedy) .........................  
Mar. 6—The Upa Upa Dance (Typical)....  
Mar. 13—A Gambler's Heart (Drama).......1000  
Mar. 14—Loved by a Moari Chieftess (Special, 2 parts) (Drama)..................2000  
Mar. 20—Honor Thy Mother (Drama)........1000  
Mar. 27—Hinemoa (Drama) ....................1000  
Apr. 3—The Stolen Tribute to the King (Dr.)  
Apr. 3—The River Wanganui (Scenic)........

## ECLIPSE.

### (G. Kleine.)

Feb. 12—A Business Shark (Drama)............1000  
Feb. 19—Snakes and Frogs (Nat. Hist.)....... 265  
Feb. 19—Getting Even (Comedy)............. 735  
Feb. 26—Blackpool, the "Coney Island" of England (Typical) .................... 800  
Feb. 26—Animals in the London Zoo (Zoological) 815  
Feb. 26—His New Watch (Comedy).......... 885  
Mar. 3—Shylock (2 reels, special) (Drama)...2000  
Mar. 5—The Wages of Transgression (Drama)  
Mar. 5—Pottery Making in Dorset, England (Industrial)..........................  
Mar. 12—The Lost Wager (Comedy)..........  
Mar. 12—Picturesque Spalato, Dalmatia (Scenic)  
Mar. 19—An Innocent Offender (Drama)......1000  
Mar. 26—Fjords and Waterfalls of Norway (Scenic) .......................... 300  
Mar. 26—The Crab and Lobster Industry (Industrial) ....................... 850  
Mar. 26—He Saw the Point (Comedy)......... 350  
Apr. 2—The Fruit of Suspicion (Drama).......1000

## PATHEPLAY.

Mar. 12—A Timely Bath (Comedy)...........  
Mar. 12—A Tour in the Alps (Scenic)........  
Mar. 13—The Love that Turned (Drama).....  
Mar. 14—Over the 'Phone (Comedy)..........  
Mar. 14—The Luxemburg Garden (Scenic)....  
Mar. 15—Innocence (Drama)..................  
Mar. 17—Pathe's Weekly, No. 12 (Topical)..  
Mar. 17—Notre Dame (3 reels—Topical)....  
Mar. 18—The Vengeance of the Kabyle (Drama)  
Mar. 19—The Escape (Drama)...............  
Mar. 20—Deedee's Blind Master (Drama).....  
Mar. 21—Rastus Loses His Elephant (Comedy)  
Mar. 21—The Death Head Moth (Nat. Hist.)..  
Mar. 22—When They Were Kids (Drama)....  
Mar. 24—Pathe's Weekly, No. 13 (Topical)...  
Mar. 25—The Babes in the Woods (Juvenile)...  
Mar. 26—The Gate She Left Open (Drama)....  
Mar. 26—The Moonshiner's Last Stand (Special —2 reels—Drama) ................  
Mar. 27—The Sheriff's Reward (Drama).......  
Mar. 27—The Chateau of Chambord (Scenic)...  
Mar. 28—Crabs and Lobsters (Industrial)......  
Mar. 28—The Tobacco Culture in Cuba (Agri.)  
Mar. 29—The Hardup Family's Bluff (Comedy)  
Mar. 31—Pathe's Weekly, No. 14 (Topical)....  
Apr. 1—How Plaster is Obtained (Industrial)  
Apr. 1—The Moros (Novelty)................  
Apr. 2—The Engineer's Daughter (Drama)....  
Apr. 2—Cairo, Egypt, and its Environs (Scenic)  
Apr. 2—Nobility (2 parts, Drama, Special)..  
Apr. 3—There She Goes (Comedy)............  
Apr. 4—Whiffles Tries Moving Picture Acting (Comedy)..........................  
Apr. 4—An Excursion to the Grande Chartreuse, France (Scenic)...................  
Apr. 5—The Broken Idyll (Drama)............

## SELIG.

Mar. 20—The Ex-convict (Drama)..............1000  
Mar. 21—The Dancer's Redemption (Drama)..1000  
Mar. 24—Pauline Cushman, The Federal Spy (Special—2 reels—Drama) ........2000  
Mar. 24—The Old Clerk (Drama).............1000  
Mar. 25—The Scales of Justice (Drama)......1000  
Mar. 26—The Life Timer (Drama).............  
Mar. 26—Shanghai, China (Scenic)............  
Mar. 27—The Food Chopper War (Com.-Dr.)...1000  
Mar. 28—Sally in our Alley (Drama).........1000  
Mar. 31—A Prisoner of Cabanas (Drama)......1000  
Apr. 1—Margarita and the Mission Funds (Dr.)1000  
Apr. 2—A Lucky Mistake (Comedy-Drama)...  
Apr. 2—Chinese Temple (Scenic)............  
Apr. 3—Arabia, the Equine Detective (Drama)1000  
Apr. 4—The Hoyden's Awakening (Drama)....1000  
Apr. 5—A Change of Administration (Special, 2 parts. Drama)......................2000

## VITAGRAPH.

Mar. 11—The Way Out (Comedy-Drama)......1000  
Mar. 12—His Honor, the Mayor (Comedy)....1000  
Mar. 13—The Deceivers (Drama)..............1000  
Mar. 14—Sisters All (Drama).................1000  
Mar. 15—The Dog House Builders (Comedy)..  
Mar. 15—Quebec Zouaves (Educational).......  
Mar. 17—The Mouse and the Lion (Drama)..1000  
Mar. 18—The Birthday Gift (Drama).........  
Mar. 18—According to Advice (Comedy)......  
Mar. 19—The Strength of Men (Special, 2 reels) (Drama) ........................2000  
Mar. 19—The House in Suburbia (Drama)....1000  
Mar. 20—The Wonderful Statue (Com.-Dr.)...1000  
Mar. 21—A Matter of Matrimony (Comedy)...1000  
Mar. 21—Mine Rescue Work of American Red Cross Society (Educational).......  
Mar. 22—Belinda, the Slavey (Comedy-Drama).1000  
Mar. 24—Brother Bill (Drama)...................1000  
Mar. 25—Dick, the Dead Shot (Comedy).......1000  
Mar. 26—Love Laughs at Locksmiths (Com.)  
Mar. 26—In Old Quebec (Scenic)..............  
Mar. 27—Getting Up a Practice (Comedy).....1000  
Mar. 28—Bunny Blarneyed; or, The Blarney Stone (Comedy) ....................  
Mar. 28—Scenes in Japan (Scenic)............  
Mar. 28—The Modern Prodigal (Special—2 reels —Drama) .. ..................2000  
Mar. 29—The Two Brothers (Drama).........  
Mar. 29—Tenyo Maru (Educational)..........  
Mar. 31—Bedelia Becomes a Lady (Comedy)... 1000  
Apr. 1—Checkmated (Drama)..................1000  
Apr. 2—Alixe, or the Test of Friendship (Dr.)1000  
Apr. 3—The Midget's Romance (Comedy)......  
Apr. 3—Our Coast Defenders (Military).......  
Apr. 4—Let 'Em Quarrel (Comedy)...........1000  
Apr. 4—The Golden Hoard, or Buried Alive (Special, 2 parts. Drama).........2000  
Apr. 5—He Answered the Ad (Comedy).......1000

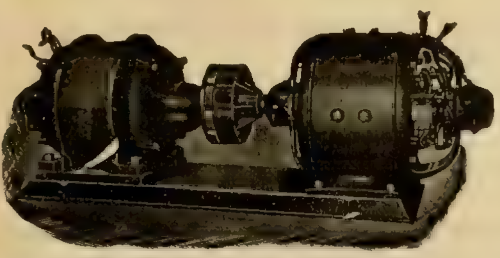
ATTRACTIVE ONE AND THREE SHEET POSTER FRAMES.
ONE, THREE and SIX SHEET POSTERS FOR ALL LICENSED FILMS.
BEST SONG SLIDE SERVICE IN AMERICA.
FILM ANNOUNCEMENT SLIDES.
ADVERTISING AND THEATRE ANNOUNCEMENT SLIDES.
ONE SHEET POSTERS OF THE POPULAR LICENSED PLAYERS.
AMERICAN SLIDE & POSTER CO., - - Chicago, Ill.

# Powers, Simplex, Motiograph

FACTORY SELLING HEADQUARTERS

**Hallberg Standard A. C. Economizers** **Hallberg D. C. Economizers**

**Mercury Arc Rectifiers** **Hallberg Ticket Dispensers** **Electra Pink Label Carbons**



Hallberg A. C. to D. C. and D. C. Economizer

## This is HALLBERG'S A. C. to D. C. ECONOMIZER.

Many of the most prominent theatres in the country have installed the Hallberg, and I have received hundreds of inquiries regarding this much talked of device during the past few weeks. The splendid light and beautiful pictures it helps project either forces competitors out of business or compels them to also install this Hallberg A. C. to D. C. Economizer. After all, the pictures are what you are selling; if you are operating on alternating current and wish to get the best results, I offer you the logical solution of your problem. Write stating your voltage, cycles, phase of your current and length of throw. Will quote price then on outfit to meet your requirements.

**Exhibitors should**

*Write for price list of "USED MACHINE BARGAINS" and also second-hand current saving devices of all makes*

**I EQUIP THEATRES COMPLETELY**

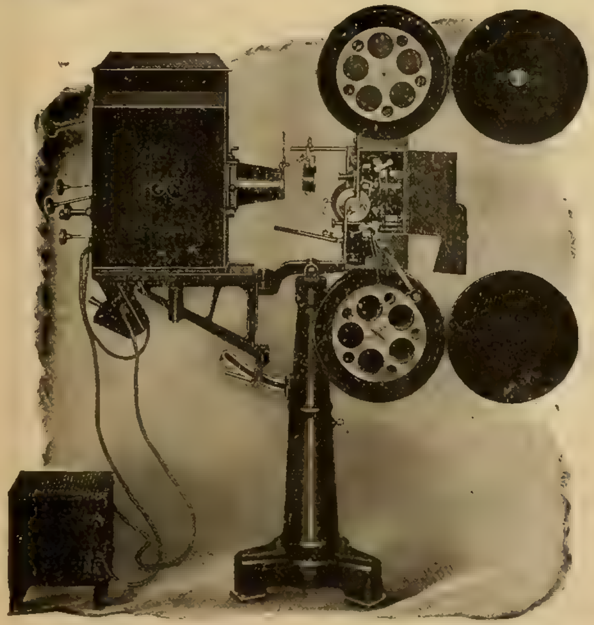
**Free Circulars on all makes of M. P. Machines, but Hallberg's Big Catalogue, 100 Pages, costs you 25c by mail.**

**J. H. HALLBERG, 36 E. 23rd St., New York**

Protects Your Box Office

---

# Quality Not Quantity Is Our Motto.



We cater to the wise exhibitor who is looking for his money's worth.

When you buy the

## Simplex

**The Peerless Projector**

you know that your money is safely invested.

Every Simplex projector which leaves our factory has stood the test of four rigid inspections.

It is designed right and made right.

That is why we have unfilled orders for over 150 machines and can't make them fast enough to supply the demand.

You owe it to yourself to learn more about the Simplex.

Catalogue A tells lots about it.

**MADE AND GUARANTEED BY**

**THE PRECISION MACHINE CO.**

317 EAST 34th STREET : : : : : : : : NEW YORK

## It Was the Junior Camera

that made the great Indian Passion Play, "Hiawatha." I also made the first negative and the first positive and I have this certified by the owner, Mr. Moore, 1212 Times Building.

The "Junior" is the camera if you want one. I fully guarantee it to you, absolutely professional, light, simple, convenient, never kicks, no loosing loop, no static, no scratches, genuine Zeiss lens, mechanism made of steel aluminum, bronze bearings, stable shutter, 200 feet capacity. Since the patent situation was cleaned up, scores of cream lifters, tree hiders, trade destroyers and non-mechanics went into the manufacture of cameras—Beware of these trade parasites who only want your money, but will never make good.

Write for the "Junior" professional camera and film-making outfit. **It's the best on earth.**

**EBERHARD SCHNEIDER, 219 Second Ave., New York City**

Forty years in the business

---

**ITALA**

**GAUMONT**

**VITASCOPE**

**N. Y. FILM CO.**

*FOR*

**ILLINOIS**

To keep your Cashier working overtime book exclusive features from

## M. & F. Feature Film Service

*The Home of Legitimate State Rights*

**167 W. Washington St. CHICAGO, ILL.**

**Coming "TIGRIS" Coming**

The GREATEST OF THEM ALL

**A NUMBER OF GOOD FEATURES FOR SALE—WRITE FOR LIST**

---

## ATTENTION!

Exhibitors, do you know that we carry a big line of Exclusive Features at the popular prices? The following is a list of some of our Features:

| | | | |
|---|---|---|---|
| SICILIAN HEROINE | AMBROSIO | 3 | Reels |
| PARSIFAL | AMBROSIO | 3 | " |
| FLORODORA | AMBROSIO | 3 | " |
| THE ARTIST'S MODEL | NORDISK | 3 | " |
| THE HISTORICAL PAGEANT | GENERAL FILM PUBLICITY | 3 | " |
| SIEGFRIED | AMBROSIO | 3 | " |
| DR. GAR EL HAMA | GREAT NORTHERN | 3 | " |
| FORTUNE TELLER'S DAUGHTER | GREAT NORTHERN | 3 | " |
| BRIDE OF DEATH | GREAT NORTHERN | 3 | " |
| THE WHITE DOMINO | GREAT NORTHERN | 3 | " |
| CONQUERED | GREAT NORTHERN | 2 | " |
| PASSION | GREAT NORTHERN | 2 | " |
| GREAT OCEAN DISASTER | GREAT NORTHERN | 2 | " |
| VENGEANCE OF THE MAFIA | PATHE | 2 | " |
| BURNING MOTOR CAR | PASQUALE | 2 | " |
| SOCIETY LIFE OF PARIS | NEW YORK FILM | 2 | " |
| EMERALD NECKLACE | AMBROSIO | 2 | " |
| FEMALE DETECTIVE | AMBROSIO | 2 | " |
| EMMA'S SECRET | AMBROSIO | 2 | " |
| FAMILY'S HONOR | AMBROSIO | 2 | " |
| OMERTA | AMBROSIO | 2 | " |
| THE SHIP, a great tragedy by the great Italian Poet Gabriel D'Annunzio | AMBROSIO | 2 | " |
| NELLIE THE LION TAMER, a great Lion's Picture | AMBROSIO | 2 | " |

**MAJESTIC FEATURE FILM COMPANY,**
224 TREMONT STREET, BOSTON, MASS.

---

## G. W. BRADENBURGH

**Pioneer of Features** **Renting Service**

Gay St., Balto., Md., A. Ganz, Mgr.; 233 N. 8th St., Phila.; Real Estate Bldg., Scranton, Pa., G. B. Rockwell, Mgr.

**FILM SPECIALIST DEALER and IMPORTER**

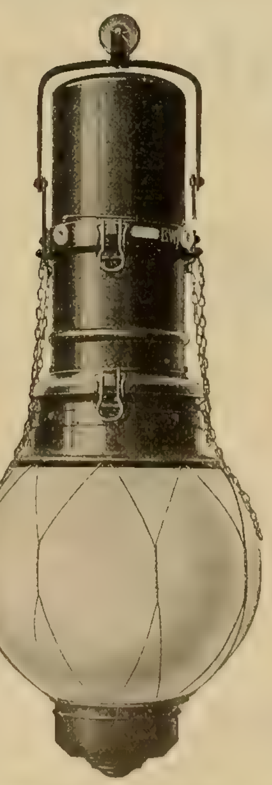
Buyer on Moderate Commission for the American Market Office Show Copies of Long Modern

**FEATURE FILMS** *DIRECT FROM THE PRODUCER*

Large stock of new and Second Hand films ready for immediate shipment. Write for lists from $5.00 per reel and upwards, with posters.

---

*"Alba"*



*Spreads the Light*

## PRICE BARGAINS

ON WORLD FAMOUS

## ELECTRIC FLAMING ARC LAMPS

Account of Reduction of Factory Prices

## LIGHT ATTRACTS THE PLEASURE BENT PEOPLE

These lamps are made by Germany's oldest and largest lamp manufacturers

**DON'T MISS THIS OPPORTUNITY!**

Write us what current you use—A. C. or D. C. and we will quote you *startling prices.*

## CHARLES L. KIEWERT CO.

NEW YORK
165 Greenwich Street

MILWAUKEE
114 Huron Street

SAN FRANCISCO
19 Sutter Street

*"Aurola"*

*Concentrates the Light*

NOW BOOKING NEW YORK STATE, The Most Stupendous and Beautiful Picture Ever Produced

# Helen Gardner in Cleopatra

BIGGEST BOX WINNER SINCE "DANTE'S INFERNO"

**Managers of First Class Theatres and High Class Picture Houses Send in Your Open Time**

Magnificent Line of Pictorial Printing, Beautiful Photos for Lobby Display, Assorted Cuts of All Sizes, Press Matter, Etc.

EXHIBITORS: EXHIBITORS: EXHIBITORS:

**Book the picture that the public will pay good money to see**

WRITE OR WIRE

**Fuller's Feature Film Exchange, Inc., 472 Fulton Street, Brooklyn, N. Y.**

TELEPHONE, 758 MAIN

Owner Exclusive Rights New York State, Outside Greater New York

---

# A Sure Success

Three-Reel Educational Feature

## "A Day at Tuskegee"

Showing nearly one hundred Industrial Activities and scenes of

**Booker T. Washington's**

Famous Industrial Institute at Tuskegee, Alabama

*"Booker T. Washington has devised the best system of vocational education in America."*—Harry Pratt Judson, Prest. University of Chicago.

**Great Lobby Display, Including Photos and Life Size Portrait of Mr. Washington**

**State Rights Open**

**Anderson-Watkins Film Company**
**184 W. Washington St., Chicago, Illinois**

---

# BUFFALO FEATURE FILM EXCHANGE

::: ANNOUNCE THE :::

## EXCLUSIVE RIGHTS

*For New York State* and Western Pennsylvania, on the Extraordinary 3-Reel Feature,

# From Sing Sing to Liberty

WRITE TODAY FOR BOOKINGS

on Sing Sing and Other Features which are Money-Getters!

**Buffalo Feature Film Exchange**
**611 Mutual Life Building, Buffalo, N. Y.**

---

## FEATURES FOR SALE

No junk, cut-outs or hashed up subjects. We buy new prints and sell them after 30 days' run. We guarantee these Features to be in excellent condition.

| Title. | Make. | Length. | Price. |
|---|---|---|---|
| The Franco-Prussian War | Deu. Bio. | 3500 | $175.00 |
| Theodor Korner, the Franco-Prussian War Hero | Deu. Bio. | 3500 | 175.00 |
| The Wonder (a miracle play) | Deu. Bio. | 2500 | 125.00 |
| Shanghaied | Great Northern | 2400 | 125.00 |
| In Darkest Russia | Great Northern | 2400 | 125.00 |
| All the World's a Stage | Great Northern | 2500 | 100.00 |
| The Spy | Great Northern | 2400 | 100.00 |
| Dangerous Play | Great Northern | 2300 | 100.00 |
| The Price of Beauty | Great Northern | 2000 | 90.00 |
| The Harem Captives | Pathe | 2000 | 80.00 |
| The Last Performance | Pathe | 2000 | 100.00 |
| Oolms. Dancer's Necklace | Pathe | 1500 | 60.00 |
| In a Vulture's Grip | Pathe | 2000 | 100.00 |
| The Wedding Torch | Kunts film | 2000 | 100.00 |
| Society Life of Paris | Kunts film | 2000 | 90.00 |
| The Boy Scout Hero | Cosmopolitan | 2100 | 110.00 |
| Kidnapped. Rescued in a Motor Car | Cosmopolitan | 1250 | 60.00 |
| The Phantom Bandit, or Zigomar vs. Le Rouquim | Eclair | 3000 | 150.00 |
| For Her Mother's Guilt | Skandinavisk | 2000 | 110.00 |
| The Battle of Life | Meester | 2000 | 100.00 |

A large assortment of original mounted posters with every feature.
Films shipped C. O. D. Examination privileges deposit, $10.00.

**Simmond's Features, 310 Grant Building, San Francisco, Cal.**

---

# EYE COMFORT LIGHTING System

So necessary to the success of every Motion Picture Theatre that we engineer 60 Theatres a month.

This is a free service to Motion Picture Theatre Managers.

Distance, Screen to Rear of Auditorium..........
Ceiling Height..........
Width of House..........
Name..........

NATIONAL X-RAY REFLECTOR CO.
Chicago
235 W. Jackson Blvd.
New York
505 Fifth Ave.

# CONTINENTAL FEATURES

**Of course** you have read the criticism in the trade and daily papers of SISTER BEATRICE formerly advertised by us as THE MIRACLE, the **Biggest Money-Getter** and **Most Sensational** feature of the day.

Many good states are still open for the above mentioned feature. Also for the following:

## The Balkan Traitors Shipwrecked in Icebergs

We have twenty-five styles of lithographs, from one to 24 sheets, sixteen 8x10 photos, postcards, three styles of heralds for **Sister Beatrice.** Sample advertising matter we send free of charge upon request.

*Write or wire today to*

## NEW YORK FILM COMPANY

145 West 45th Street New York

## ANNOUNCEMENT

**I HAVE BOUGHT THE STATE RIGHTS FOR**

# States of Iowa and Nebraska

FOR

# In the Den of Lions AND The Lost Memory

Will start with them April 4th and 5th at the Lyric Theatre, Hartley, Iowa. After these dates my advance man will be on the road arranging bookings of above Special Features. Will bill the town same as a circus. Have plenty of advertising matter, booklets, etc. **All Managers wishing dates, address**

## THE HARTLEY SPECIAL FEATURE CO.

HARTLEY *Geo. Lehmann, Prop.* IOWA

# PERFECTION

in Shipping Lies in the Opportunity To Forward Goods Economically and Swiftly from Our Headquarters

**TO YOU, MR. OUT-OF-TOWN EXHIBITOR,**

*HERE'S THE PROOF*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| We are located at | 21 | East | Fourteenth | Street, | New | York | City |
| United States Express located at | 7 | " | " | " | " | " | " |
| Adams Express located at | 13 | " | " | " | " | " | " |
| Wells Fargo Express located at | 29 | " | " | " | " | " | " |
| American Express located at | 22 | West | Fifteenth | " | " | " | " |
| U. S. Parcel Post | Around the corner | | | | | | |

*THE LARGEST MOTION PICTURE SUPPLY HOUSE IN THE COUNTRY*

## PICTURE THEATRE EQUIPMENT CO.

**21 E. 14th St.** *Mail Orders Filled* *Did You Get Our Catalogue?* **New York City**

# STOP WORRYING!

**Let Us Develop and Print THAT Negative**

Give us a trial and be convinced that our Work is the best

SEND FOR SAMPLES AND PRICES. TITLES $ .08 PER FOOT.

**ROMAN FILM CO., Inc., Phone Bath Beach 1575, 1668 Bath Ave., BROOKLYN, N. Y.**

---

The "FOTOPLAYER," the instrument that supplies music for the pictures.

**THE AMERICAN PHOTO PLAYER SALES CO.**
130 Kearny Street, San Francisco, Cal.

---

**MR. EXHIBITOR**

INCREASE YOUR RECEIPTS

Install a WURLITZER orchestra. Thousands have made money by so doing. Write for catalogue today.

WESTERN AUTOMATIC MUSIC COMPANY
1810 Main St., Dallas, Tex.
703 Fannin St., Houston, Tex.

---

FOR CHICAGO AND ILLINOIS
THE SUPERB PRODUCTION

**Helen Gardner in Cleopatra**

6,000 feet.

Send for list of other features we have for rent and for sale.

NORTHERN FEATURE FILM EXCHANGE,
405 Schiller Bldg., Chicago.

---

**Costumes for Photo Plays**

**VAN HORN & SON**

manufacturers of theatrical and historical costumes.

PHILADELPHIA, PENNA.
Established 1852.

---

THE SIMPSON SOLAR SCREEN

The only Metallic Screen without seams, patented. Buy the real thing. Beware of imitations

ALFRED L. SIMPSON, Inc.
No. 113 W. 132nd St., N. Y. City

---

**MAKE YOUR OWN SLIDES**

**WITHOUT AID OF PHOTOGRAPHY**

From Newspaper Cuts, Post Cards, Etc. Announcement Slides, Advertising Slides, Slides from Political Office Seekers' Cards, just the thing for elections. Slides can be made in a few minutes, plain or in colors. Where colored picture is used, colors will appear on slide same as in original. Complete outfit and directions, $1.00.

**MIDLAND TRANSPARENCY CO.**
313 Ramge Bldg. Dept. W Omaha, Neb.

---

**We buy and sell Second Hand Films and Moving Picture Machines**

**WESTERN FILM BROKERS**
538 S. Dearborn Street Chicago, Ill

---

***PROGRESSIVE EXHIBITORS***

will find a good advantage in the title announcement slide service, each slide described to the minute, put up in weekly set's for either the Licensed, Universal, or (Mutual & Film Supply) photoplays. Subscription 75c a week for entire set. Special slides, your own wording, immediate shipment, 10c each.

WINDSOR CUT-OUT SLIDE CO.,
803 Emerson Tower Bldg., Baltimore, Md.

---

Headquarters for

**ASBESTOS**

CURTAINS and PICTURE BOOTHS

*Send for Booklet* C. W. Trainer Mfg. Co.
39 Pearl St., Boston, Mass.

---

# This makes me feel bully:

H. H. BURFORD, MANAGER. NEW PHONE 872-M

## *Lyric Theatre Co.*

*The Home of Feature Motion Pictures*

LA CROSSE, WIS. 3/7/1913.

Mr. J. V. Bryson,
Laemmle Film Service
Minneapolis, Minn.

Dear Sir:-

I will write you about the much talked of Universal Program. The programs we have had this week are GREAT, and I cannot see how they can be improved on very much. I have had very few 2 reel features during my career in the picture business that could compare with the the Bison Co.'s "Bugler of Company B." It is surely some Universal picture and was universally liked by our patrons. The program for today and tomorrow is one of the best balanced bills I have ever seen. Three reels with the star of each company playing the title roll is rarely seen on one program. Any one reel with other lighter subjects would be a fine show. As you perhaps know, for years I was a booster for the Licensed films, then the Mutual Corporation Films, and now I am beginning to see a marked change for the better. With the Universal films any exhibitor who cannot get the money with the kind of service you are furnishing us at the present time ought to sit down and have a quiet little talk with himself and find where the leak was. Just closing our Sunday night show, ever running the Universal Special, "The Inauguration of Pres. Wilson," for two days and feel I ought to let you know that we almost broke our record at the Lyric. It is surely some picture. You can tell any of your customers that it is head and shoulders above the - - - -

I had scores of comments on it. Great credit due Universal camera men. The Universal Program was certainly given a great boost here the last few days, and I have no hesitancy in saying that I never ran pictures which were in such good condition for which I have to thank Mr. Strong and his effecient corps of girl inspectors. Certainly appreciate your efforts.

Yours Universally,

H. H. BURFORD,
Lyric Theatre Co.

CARL LAEMMLE, Pres.

# THE LAEMMLE FILM SERVICE

204 West Lake Street, CHICAGO
1312 Farnum Street, OMAHA
Sykes Block, MINNEAPOLIS
421 Walnut Street, DES MOINES

The *biggest* and *best* film renter in the world

---

**WANTED**

IOWA, MINNESOTA & DAKOTA EXHIBITORS to drop us a card to learn what we have to offer to their advantage.

**X-L Feature Film Service Company**
Mason City, Iowa

---

Changeable Illuminated

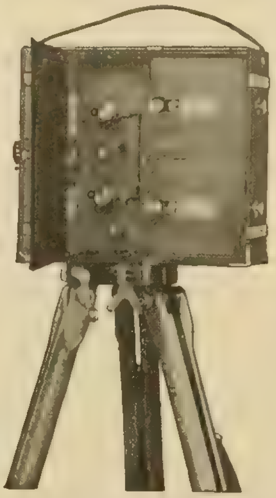
**PROGRAM SIGN**

WRITE FOR CATALOGUE

**ZENITH MFG. CO.**
Box 252 Cincinnati, Ohio

# EXHIBITORS

Who desire a *real Motion Picture Camera* for taking *real standard-sized pictures of detail* and *brilliancy*, should not waste time and good money on experimental outfits, but should by all means purchase our



**NEW "AMERICAN" MODEL 2**

**MOTION PICTURE CAMERA**

We give our written guarantee with all our equipment covering a period of one year from date of purchase.

Our NEW AMERICAN MODEL 2 MOTION PICTURE CAMERA is specially designed and adapted for the use of Camera men who desire a moderate priced outfit, and is just the proper equipment for taking local, scenic and industrial views.

**PRICE COMPLETE, $200.00**

**With Panoramic Tripod as shown in cut - $255.00**

Panoramic Tripod, $55; Panoramic and Tilting Top Tripod, $90. Our famous "AMERICAN" PROFESSIONAL CAMERA, $350. We also manufacture a complete line of Printers, Perforators, Lenses and Studio equipment. Agents for all standard brands of film.

SEND FOR CIRCULARS

**AMERICAN CINEMATOGRAPH CO.**

DEPT. A

Electrical Building, Jackson and Desplaines Street, Chicago

# FIRE!! FIRE!!

**5c.** per day will protect you on a Three-Reel Program.

***You Need Insurance!***

What assurance have you that you will not have a fire *tonight?*

STATISTICS SHOW

Your chance for fire once every three years, comes as sure as taxes and death.

Send your money and get a policy *AT ONCE!*

| | |
|---|---|
| $ 6.00 for One Film<br>$12.00 for Two Films<br>$18.00 for Three Films | One Year Insurance |

*Address*

**EXHIBITORS FILM INSURANCE CO.**

421 Saks Building, Indianapolis, Ind.

F. J. REMBUSCH, President M. M. MILLER, Secretary

**Help Wanted in Cincinnati.**

Large motion picture house opening shortly wants two union operators having own projecting machines. Must be good men and have new model projecting machines. Salary, $25.00. Would also like to hear from manager with big theatre picture experience. Also high-class pianist leader with large repertoire standard and popular music. Will feature with ten men. State all first letter. Time is short. Box No. A. S., Moving Picture World, Box 226, Madison Square Post Office, New York City.

**Special—For Rent**

750 ft. reel. Vice-President Sherman's funeral at Utica, N. Y., including President Taft and Cabinet. Very interesting.

400 foot reel. The great New York State Reformatory at Elmira, N. Y., showing 1,000 inmates in military drill.

Price $6 per night for both. State dates wanted. Remit with order.

EDUCATIONAL FILM & EX. CO., 203 Greenwich St., New York City.

**Von Duprin Self-Releasing Fire Exit Latches**

*"Made On Honor."*

Absolutely Reliable. Safeguard Against Panic Disasters.

Approved by New York Board of Underwriters, City of New York Bureau of Buildings.

Applied on thousands of Buildings in more than 500 Cities in the U. S. A. and Canada.

Send for Catalogue No. 10 D.

VONNEGUT HARDWARE CO.,
General Distributors,
Indianapolis, Ind.,
U. S. A.

Can you afford to be without them?

*Safe Exit Is a Universal Demand*

"ELECTRA" CARBONS

MADE ESPECIALLY FOR MOVING PICTURE WORK

ELECTRA

PINK LABEL

TRADE MARK

GUARANTEE OF PERFECT PROJECTION FOR A.C.&D.C.

**Hugo Reisinger**

SOLE IMPORTER

11 Broadway New York

## SCENARIOS WANTED

**Special Attention to**

## COMEDIES

**KINEMACOLOR**

**1600 Broadway New York**

### Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters. We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at

101 - 103 FOURTH AVE., NEW YORK, N. Y.

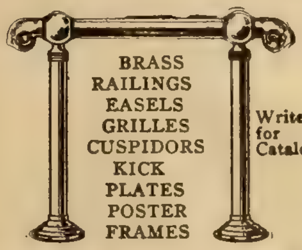
*Write for Catalog*

Established 1882.

**The Newman Mfg. Co**

715-721 Sycamore St.
Cincinnati, Ohio

## McKENNA



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
KICK
PLATES
POSTER
FRAMES

Write for Catalog.

**McKenna Bros. Brass Co.**

**PITTSBURGH**

## White Slavery Subjects

Outcast, or Forced Back Into White Slavery, 3 reels, with big front, $100.00.

Road to Ruin, or Saved from the Depths, 3 reels, big lobby, about 300 pictorial one sheets, $100.00.

Hands of Imposters, or Snares of the Slave Traders, 3 reels, nearly new; big lobby, painted 8 sheet, $350.00.

New sensational subject: "Lieut. Rose and the Train Wreckers," one, three and faked 8 sheets, all complete, $103.40.

"Lieut. Rose and the Patent Aeroplane," 1,100 feet, with all paper, $125.00.

"HUNTING GAME OF A LARGE CITY," 3 reels, $200.00.

**ECONOMY FILM CO.**

**105 FOURTH AVE., PITTSBURG, PA.**

## Theatre Pipe Organs

**All sizes of Pipe Organs for Theatre purposes built to order.**

**Write for catalogue and estimates.**

**THE WM. SCHUELKE ORGAN CO.,**
**Milwaukee, Wis.**
**T. D. HUME, Chicago Representative,**
**711 Transportation Bldg., Chicago, Ill.**

# Allardt Feature Films

Are ALL NEW—Right Out of the Can—
No Old Scratched or Rainy Pictures.
YOU APPRECIATE WHAT THAT MEANS.
We offer NEW FILMS—with a full line of

# New Advertising Material

With subjects NEW in the following territory:—Indiana, Kentucky, Wisconsin (south of Green Bay), Illinois (north of Springfield).

We have Sole Rights in the aforesaid States for the SHERLOCK HOLMES SERIES, by Sir A. Conan Doyle.

The series consists of eight subjects which are copyrighted—and each subject is separate and complete in itself.

We have extra fine Lithos for these subjects, and can furnish one, three, six and eight sheets mounted or unmounted.

Lobby Frames, Photos, Colored Slides, Banners, Heralds and Booklets.

Our prices are no higher than others ask for OLD stuff, OURS IS NEW.

Order now, first come, first served.
Write for full information and synopses for this series.

## ALLARDT FEATURE FILMS

**(Incorporated) D. W. McKINNEY, Mgr.**

**810 Straus Bldg. Clark and Madison Sts.**
**CHICAGO**

**Phone, Franklin 1474**

## INAUGURATION of WILSON

20 slides, Plain, $5.00. Colored, $10.00, including 5-1 sheet posters and lecture.

## MEXICAN REBELLION

with lecture or self explaining.

| | | | | |
|---|---|---|---|---|
| 20 | Slides, Plain | $5.00 | Colored | $10.00 |
| 40 | " " | 10.00 | " | 20.00 |
| 60 | " " | 15.00 | " | 30.00 |

1 sheet lithos, advance slide, lobby photos and lecture with each set.

**A. J. CLAPHAM, 130 West 37th Street, New York City**

## SLIDES MADE IN A HURRY

We have added a large force of slide makers, and are able to turn out slides in double quick time. Write for Slide Catalogue, also our General Supply Booklet. They are valuable to you. One like cut, 40 cents, including postage. Simplex, Motiograph, Powers and Edison machines always on hand.

**ERKER BROS. OPTICAL CO.**

**608 OLIVE STREET ST. LOUIS**

NOW BOOKING THE STATE OF VIRGINIA

# "James K. Hackett in The Prisoner of Zenda"

M. L. HOFHEIMER, RICHMOND, VIRGINIA

# UNCLE SAM

INSISTS THAT

# The Greater New York Film Rental Co.

**Stay in Business to Supply Licensed Film and Specials to all Exhibitors**

## JUSTICE

**has been done**

You need no longer fear the dictation of **"The Powers That Be."**

## The Greater New York Film Rental Exchange

is now ready to serve films at popular prices in the following states:

- State of New York
- State of New Jersey
- State of Massachusetts
- State of Pennsylvania
- State of Maine
- State of Rhode Island
- State of N. H.
- State of Vermont
- State of Conn.

You can select your own program at

## The Greater New York Film Rental Exchange

You can book ten days ahead at

## The Greater New York Film Rental Exchange

You can take what you like and if you don't want it you don't have to take it. We do not try to dictate what you must exhibit in your theatre when getting your service of

## The Greater New York Film Rental Exchange

Only pictures released by the **licensed** manufacturers of the **Motion Picture Patents Company** are supplied by us to exhibitors.
You have the choice of **42 regular releases** and **4 specials** per week when booking with us.
Our object in bringing this Ad to your notice is to let you know what a good, dear uncle you have in

## THE GREATER NEW YORK FILM RENTAL COMPANY

**116-118 East 14th Street, New York**

**Write, Wire or Call for Our Representative.**

# RELIANCE

RELIANCE

Saturday,
March 22nd

## "THE GRAFTERS"

IN ONE
REEL

### A TIMELY DRAMA ON A VITAL SUBJECT

By LU SENARENS

Wednesday, March 26th

## "His Day of Freedom"

**An Intense Heart-Interest Drama
with a Tremendous Punch**

COMING APRIL 2nd

## "The Judge's Vindication"

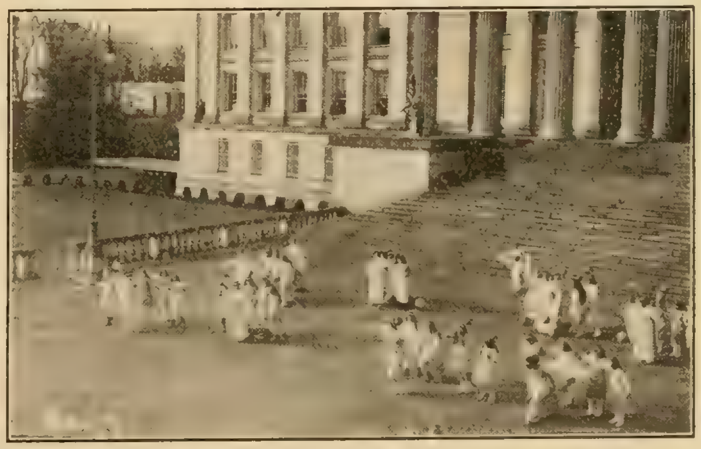
In 2 Reels Mutual Program

---

## DON'T MISS THIS ONE

THE BEAUTIFUL
AND CLASSIC

## Suffragette Pageant and Tableau



By special agreement with the **National American Woman Suffrage Association,** we made the **only Motion Pictures** taken of the PAGEANT and TABLEAU on the South Steps of the U. S. Treasury Building. These films are protected by U. S. Copyright and dupers and pirates will be prosecuted to the full extent of the law.

### A ONE REEL SPECIAL

One reel beautifully re-developed, toned and tinted, posters, photographs and enlargements for lobby display, and one license under our copyright for each state. Wire at once before it is to late for this EXCLUSIVE of the most talked of subject the world has ever known. Exporters write for price.

Synopsis, sample prints, and terms on request, address

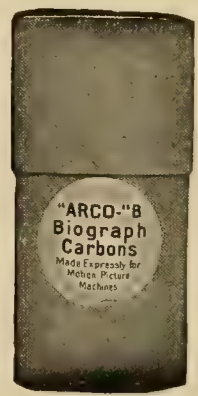
**Colonial Film Co., 622 F St., N. W., Washington, D. C.**

EASTMAN
motion picture
film—the acknowledged standard the
world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

**American Moving Picture Machine Co.**
MANUFACTURERS OF THE
**STANDARD**
**Automatic Moving Picture Machine**

101-102 Beekman Street New York



The Product of the
Famous Carbon Makers
of Germany
*Gbr. Siemens & Co.*
are Stamped Specially with our
*Trade Mark*
ONLY ONE QUALITY "B"
*(Our Biograph Brand)*
For Picture Machines

L. E. FRORUP & CO.
Importers & Distributors 232-234 Greenwich St., N.Y.

"Agfa"
CELLULOID POSITIVE CELLULOID NEGATIVE
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)
**RAW FILM SUPPLY CO.**
15 EAST 26th STREET - - NEW YORK
Tel. Mad. Sq. 7876 Cable Rawfilm New York

EXHIBITORS' HEADQUARTERS
**CALEHUFF SUPPLY COMPANY**
(Incorporated)
50 North Eighth Street, Philadelphia, Pa.
**Jobbers in Edison, Powers and Motiograph Machines and Parts**
Machines Repaired by Expert Mechanics, Genuine Parts Only Used

SPECIALTIES

Mirror Screens
Chairs
Tickets
Pianos
Bio & Electra Carbons
Special Gundlach Lenses
Condensers
Edison Transformers
Ft. Wayne Compensarcs
Asbestos State Booths
Asbestos Wire
Switches
Plugs
Spotlights
Gas Making Outfits
Limes
Film Cement
Branch General Disinfectant Co.
Scenery, Stage Effects
Theaters Bought, Sold, Rented

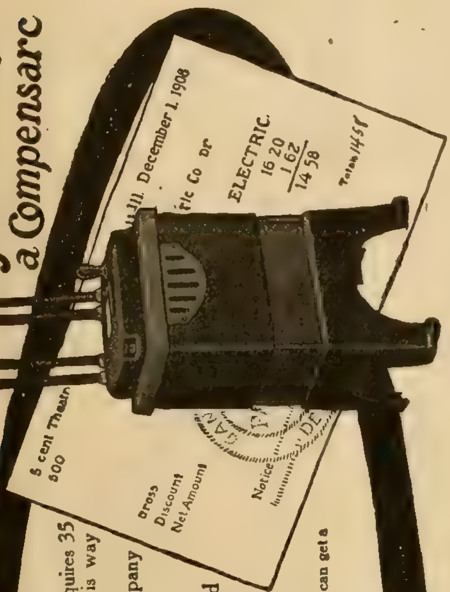
CHAS. A. CALEHUFF, Pres. and Gen. Mgr.

**FILM LECTURES**
By W. STEPHEN BUSH
How to Put On the Passion Play (Pathe Freres' World Renowned Production) ........ $1.00
How to Put On "The Crusaders, or Jerusalem Delivered" (World's Best Film Co.) ........ 1.00
Key and Complete Lecture for "Dante's Inferno" (Milano Film Co.; Five Reels) ........ 1.00
"Life of Moses" (Vitagraph Five-Reel) ........ .10
$5.00 per Hundred to Exchanges for This One.
Copyrighted and For Sale Only by
CHALMERS PUBLISHING CO.
BOX 226 MADISON SQUARE P. O. N. Y. CITY

PATRIOTIC NOVELTIES
FOR
MOVING PICTURE THEATRES
*NOW BOOKING*
**LOUISE M. MARION**
IN HER
NEW ILLUSTRATED POEMS and FILM LECTURES
LOUISE M. MARION
Studio 469 W. 23rd St. New York
TERMS REASONABLE
Telephone, Chelsea 5114

High-Class Vaudeville Sketch
*entitled*
"MOTHER and SON"
*with*
*Strong Specialties*

## After he bought a Compensarc



## Which Would YOU Rather Pay?

This man is on a 220 volt circuit and as his moving picture lamp only requires 35 volts at the arc, he formerly used a rheostat to reduce the voltage. In this way he paid for about 3 times as much "juice" as he actually needed.

Then he figured he needed this money more than the Lighting Company and he bought a

### FORT WAYNE COMPENSARC

Now he gets a clearer, whiter, more intense unflickering light and his bills are only about 1/3 what they were before. The machine has three adjustments and the circuit can not break for even an instant in passing from one to another. No delays, no bother, no waste, no danger, no heat.

Send today for our 22 page booklet "Compensarc vs. Rheostat." It tells you how you can get a much better light at 1/3 your present cost.

**Fort Wayne Electric Works, Fort Wayne, Ind.**
**of General Electric Company—1402 Broadway**

## When he used a Rheostat

---

# Ornamental Theatres

## PLASTER RELIEF DECORATIONS

**Theatres Designed Everywhere**

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

**THE DECORATORS SUPPLY CO.**
**2549 Archer Avenue, :: CHICAGO, ILL.**

---

## A Guaranteed Moving Picture Camera Outfit for $150.00 Complete

Mahogany Box, Bausch & Lomb—Zeiss Tessar, 50 millimeter F 3.5 lens. We supply and print and develop film at small cost. Tripod, Tilt, carrying cases and magazines included. Built by Williamson, of London. Send for booklet.

**Weighs 26 Pounds**

**Whyte Whitman Co., 36 E. 23rd St.**
Agents for Williamson, London N. Y. City

---

### CRYSTAL GLITTER CURTAIN COATING

## A SILVERED COATING $4.00

A SNOW-WHITE COATING $3.50. BOTH HAVE CRYSTAL FINISH. At Your Exchange or

**ALFRED C. STANGE, 2214 W. Monroe Street, Chicago, Ill.**

SECOND
HAND
FEATURE
FILMS

Bought and Sold

INTERNATIONAL FILM TRADERS
Largest Dealers in Films in the U. S.
5 West 14th St., New York

ELECTRIC EXHAUST FANS

Twenty-four-inch, $80. Thirty-inch, $100. Also some oscillating twelve-inch fans, $13.75 each. All General Electric make and for alternating current. 1 phase, 60 cycle, 110 volt.

GEORGE BENDER
82 Centre Street New York City

OH! MR. EXHIBITOR!!

Think of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI-PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iroquois Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.

It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Gives 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write today for Circular A.

THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.

SCENARIO WRITERS!

If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made salable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism for a fee of $2.

Exhibitors!

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

Epes Winthrop Sargent
Box 70, Madison Square Station
New York City

*It pays to discriminate when you buy*
THEATRE SEATING

WRITE TODAY for Cat. V2 (Moving Picture Chairs) and Cat. V8 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan.

Widest range of styles and prices. Large stocks.

American Seating Company
818 S. Wabash Ave., CHICAGO 15 E. 32nd St., NEW YORK

Steel standards will not break

*Get Our Prices Before You Buy*

THE WISCONSIN SEATING COMPANY
New London
Wisconsin, U. S. A.

Send for our prices before buying

O P E R A

Latest in Seats

Best in Seats

C H A I R S

BENNETT SEATING CO.
36 EAST 3rd ST. CINCINNATI, O.

CHEAP
STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

*Second Hand Chairs*

Also seating for Out-of-door use. Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich. New York: 150 5th Ave. Pittsburgh: 318 Bissel Blk. Philadelphia: 1943 Market St. Nashville, Tenn.: 315 No. 4th Ave.

GEORGE M. ADAMS
FEATURE LECTURER
Address, c/o Song Slide Service,
12 Union Square, New York City.

Orchestra Music
FOR
MOVING PICTURES

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

Piano, 58 cents each; both No.'s $1.15
Violin, 40 cents each; both " 75c
Cornet, 35 cents each; both " 65c
Drums, 30 cents each; both " 55c

Send for free sample pages.

CLARENCE E. SINN
*1501 Sedgwick St., Chicago, Ill.*

**When Your Picture Machine Needs Repairing**
**Why don't you send it to us?**

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

*We Buy Second-hand Machines.*

GEO. M. HOKE SUPPLY CO., 176 N. State St., Bet. Lake & Randolph Chicago, Ill.

OPERA

CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. NO. 31

115-117 So. Wabash Ave., Chicago, Ill.
The A. H. Andrews Co.
Branches in all Leading Cities
New York Office, 1165 Broadway.
Seattle Office, 508-10-12 First Ave., So.
San Francisco Office, 728 Mission St.

# THE
# MOVING PICTURE
# WORLD

---

## VOLUME XV

January to March, 1913

---

J. P. CHALMERS
Founder

---

PUBLISHED BY

CHALMERS PUBLISHING CO.

17 Madison Avenue, New York

# Index to Vol. XV, January to March, 1913

A

A B C of Censorship ... 1081
Adolf Zukor Talks of Famous Players ... 136
"Adrienne Lecouvreur" ... 467
Advertising, Boosting and Criticism ... 1313
Advertising for Exhibitors,
 42, 150, 255, 355, 456, 563, 670, 772, 879, 987, 1095, 1211, 1327
American's Santa Barbara Plant ... 559
April 8th, Exhibitors' Day ... 1228
Arkansas State Convention ... 1000
Artist's Great Madonna, The (Vitagraph) ... 870
As in a Looking Glass (Monopol) ... 783
Autocosm of the Exchange Man ... 550
Avoid Crime and Carrion ... 25

B

Baker's Commandments ... 657
Baker's Rules for Censors ... 658
"Ballad of the South Seas, A" (Melies) ... 248
"Battle of Bloody Ford, The" (Kalem) ... 977
"Battle of Bull Run" (101 Bison) ... 1107
Board of Censorship Financial Report ... 136
"Broken Heart, The" (Essanay) ... 445
"By Design of Heaven" (Gaumont) ... 1227

C

"Calamity Anne's Inheritance" (American) ... 144
Cleveland Exhibitors Prove Their Case ... 999
"Clown's Revenge, The" (Great Northern) ... 1317
Cold Light ... 986
Col. Roosevelt Speaks for Kearton ... 868
"Conquered, or the Madcap Princess" (Great Northern) ... 31
Conventions Scheduled ... 1229
"Coward's Atonement, The" (101 Bison) ... 760
"Crimson Cross, The" (Eclair) ... 1002
Crops of Freaks and Follies ... 973

D

Dangerous Invader, A ... 659
Daniel Frohman Visits World Staff ... 771
"Daughter of the Confederacy, A" (Gene Gauntier Feature Players) ... 892
Dinner to King Baggot ... 762
"Dip Into Society, A" (Crystal) ... 58
"Dove in the Eagle's Nest" ... 161
"Du Barry" (Eclectic) ... 980
Dumb Eloquence ... 133
"Duty and the Man" (Reliance) ... 137

E

Edison Talking Machine ... 890
Eighth Convention of Ohio State League ... 576
Exhibitor's Camera, An ... 765
Exposition Space Selling Fast ... 449

F

First Motion Pictures ... 143
Florence Turner Going to England ... 1225
Folks Ordinance Before Mayor Gaynor ... 61
Four-footed Photo Players ... 162
"Frontier Providence, A" (Bison) ... 63

G

"Gauntlets of Washington, The" (Edison) ... 785
General Film Company Enjoined ... 793
"Gold is Not All" (Imp) ... 367
"Great Aerial Disaster, The" (Itala) ... 558
"Great Unknown, The" (Eclair) ... 895
Growth of Motion Pictures ... 366

H

Hearings in Government Suit ... 450
"Hero Coward, The" (Essanay) ... 1084
"Hiawatha" ... 980
"High Curse, The" ... 342
His Grandchild (Cines) ... 979
History on the Screen ... 757
"Hop o' My Thumb" (Gaumont) ... 351

I

"Identical Identities" (Essanay) ... 763
Importance of Details, The ... 145
Independent Exchange Pool ... 1315
In the Field With Hotaling ... 139
Indiana Exhibitors Fight Censorship ... 1110

J

John Bunny as Pickwick ... 663

K

Kalem Picture Great Success ... 866
"Kathleen Mavourneen" (Imp) ... 978
"Knights of Rhodes, The" (Ambrosio) ... 977

L

"Last Blockhouse, The" (Kalem) ... 267
Legislative Cleanup in Indiana ... 1228
"Lesson, The" (American) ... 1084
"Lesson from the Past, A" (Cines) ... 243
"Life of Dante, The" (Ambrosio) ... 1202
Lines of Cleavage ... 865
Los Angeles Exhibitors Wake Up ... 1320
"Lost Memory" (Great Northern) ... 786
"Love Chase, The" (Eclair) ... 583
"Love is Blind" (American) ... 784
"Loved by a Maori Chieftess" (Melies) ... 1001
Lurid Films Make Lurid Posters ... 241

M

Making of a Feature, The ... 873
"Man from Outside, The" (Reliance) ... 976
"Marconi Operator, The" (Kinograph) ... 149
"Marionettes" ... 441
Mayor Gaynor's Veto ... 135
Mayor Gaynor on Censorship ... 134
Meeting of New Jersey League ... 249
Melies in New Zealand ... 553
Mexican Insurrection Pictures ... 1206
Midgley, C. W., Exhibitor of Today ... 770
"Millionaire Cowboy, The" (Selig) ... 344
Minnesota's Exhibitors Convention ... 665
"Mona Lisa" (Eclectic) ... 349
More Censorship Madness ... 1320
More Glimpses of the Future ... 1199
Motion Picture Exhibitors' League,
 60, 350, 448, 576, 665, 781, 893, 999, 1108, 1228, 1320
Motion Picture Patents Co. Wins ... 685
Moving Picture Educator ... 54, 268, 453, 669, 787, 1091, 1339
Moving Pictures and the Press, The ... 975
Moving Pictures in Wichita Schools ... 269
Music for the Picture ... 254, 352, 469, 878, 985, 1325
Mysterious Tragedy ... 974

N

New York League Directors Meet ... 448
New York Picture Ordinance ... 449
News from the Studios ... 275
Novel and Timely Subject, A (Kalem) ... 759

O

"Oedipus Rex" (Hecla) ... 346
Ohio Exhibitors Get Together ... 999
Ohio Exhibitors in Convention ... 448
Ohio State Convention ... 249
Oklahoma State Convention ... 999
"On Burning Sands" (Powers) ... 246
"Open Road, The" (Reliance) ... 472

P

Paley Relief Fund Grows ... 454
"Pauline Cushman, the Federal Spy" (Selig) ... 1201
Photoplaywright, The
 44, 152, 257, 357, 457, 565, 672, 774, 881, 989, 1097, 1213, 1329
Photoplaywrighters Hold Second Dinner ... 1087
Picture in the Pulpit, The ... 767, 983, 1209
Pilot's First Picture ... 557
Plays of Mechanism ... 242
Powers, P. A., Resigns from Universal ... 793
President Dyer Talks on General Film ... 1197
President Mack of the Massachusetts League ... 1229
President Neff Defends Censor Bill ... 1109
"Pride of the South" (Kay-Bee) ... 1086
"Prisoner of Zenda, The" (Famous Players) ... 871
Projection Department
 46, 154, 259, 359, 460, 567, 674, 776, 883, 991, 1099, 1215, 1331
Progress of National Exposition ... 32
Public Works in Pictures ... 471
Punches and Thrills ... 1312

R

Receiver Asked for Universal ... 556
Reinhardt's Miracle ... 868
"Retreat from Moscow, The" (Pathe) ... 869

S

"Salome" ... 467
Samuels, F. E., Goes to London ... 1198
Saunterings With Kinemacolor ... 661
"Satan" ... 243
Secretary Christenson Retracts ... 1320
Serious Lapse of the N. B. C ... 549
"Shylock" (Eclipse) ... 761
"Snow White" (Powers) ... 582
Special Meeting Kansas State Branch ... 449
"Spectre Bridegroom, The" ... 349
"Spy's Defeat, The" (Essanay) ... 1316
"Story of Lavinia" (Selig) ... 867
Studio Saunterings ... 26
Sigmund Lubin, Philosopher ... 877
Syracuse University Course ... 29

T

Taft Agrees With Gaynor ... 790
"Tale of Old Tahiti, A" (Melies) ... 447
Talking Pictures and the Silent Drama ... 738
Talking Picture Devices ... 1318
Telling the Truth to the Exhibitor ... 35
Thanhouser Plant Burns ... 370
Theatrical Men in Pictures ... 1314
"Tigris" (Itala) ... 1089
"'Till Death Do Us Part" (Pilot) ... 1203
Titles and Sub-Titles ... 28
Trigger's Trip Up-State ... 1108
Two Fine Edison Themes ... 138
Two Vigorous Vitagraphs ... 343

U

Uncle Sam—Inquisitor ... 551
"Union Eternal, The" (Gaumont) ... 1003
U. S. vs. Motion Picture Patents Co ... 1082

W

Wages of Transgression, The ... 660
"Ways of Destiny, The" (Pathe) ... 247
"Web, The" (Vitagraph) ... 1200
What the Public Want ... 341
"Wheels of Destiny, The" (Kay-Bee) ... 444
"White Gloved Hand, The" (Gaumont) ... 266
Without a License? ... 1318
"With the Eyes of the Blind" (Edison) ... 1204

# Index to the Stories of the Films.

For the benefit of the readers of the Moving Picture World, we have compiled a complete list of films their dates which have been released during the past three months. Some of the films listed, and which have no page numbers, .indicate that synopses were not furnished by the manufacturers.

## Licenced Releases.

A

Absent-Minded Abe—Mar. 10 (Kalem).......1018
Absent-Minded Lover, The—Jan. 18 (Cines)... 382
Accidental Dentist, An—Jan. 10 (Lubin)........ 78
According to Advice—Mar. 18 (Vitagraph)......1122
Across the Great Divide—Feb. 13 (Essanay).. 602
Adventure in the Autumn Woods, An—Jan. 16 (Biograph) .............................. 190
Adventure of the Honorable Event, The, (Part One of Pickwick Papers)—Feb. 28 (Vitagraph) 916
Adventure of the Westgate Seminary, The, (Part Two of Pickwick Papers)—Feb. 28 (Vitagraph) 918
Adventure on the Mexican Border, An (2 parts) —Mar. 15 (Lubin).........................1018
After the Welsh Rabbit—Feb. 19 (Edison)..... 706
Aileen O' the Sea—Jan. 30 (Melies)......... 288
Ainus of Japan, The—Jan. 24 (Selig)........ 390
Alkali Ike In Jayville—Jan. 9 (Essanay).....
All Hail to the King—Mar. 27 (Biograph).....1248
All on Account of a Transfer—Feb. 26 (Edison) 920
Alixe, or the Test of Friendship—Apr. 2 (Vitagraph) ..................................1354
Along the Coast of Dalmatia—Jan. 8 (Eclipse) 78
Along the Columbia River—Feb. 1 (Pathe)...... 388
Along the Riviera—Jan. 17 (C. G. P. C.)..... 188
Altars of the Aztecs, The—Jan. 31 (Selig)... 390
Ambassador's Daughter, The—Jan. 21 (Edison). 292
Ambassador's Disappearance, The—Jan. 10 (Vitagraph) ................................. 80
American Princess, The—Mar. 31 (Kalem).....1354
And His Wife Came Back—Jan. 29 (Vitagraph) 380
Angel of the Desert, The—Jan. 6 (Vitagraph) 78
Animals in the London Zoo—Feb. 26 (Eclipse) 922
Annie Rowley's Fortune—Feb. 20 (Lubin).... 696
Ann—Mar. 4 (Edison)........................1011
Answered Prayer, The—Mar. 21 (Kalem)......1126
Arabia, the Equine Detective—Apr. 3 (Selig)..1352
Army Target Practice—Mar. 6 (Lubin)........ 914
Art and Honor—Feb. 21 (Lubin)............. 696
Artist and the Brute, The—Feb. 7 (Selig)... 494
Artist's Romance, The—Jan. 11 (Lubin)...... 78
Artist's Trick, The—Feb. 12 (Pathe)......... 606
At Bear Track Gulch—Jan. 14 (Edison)...... 182
Attack at Rocky Pass, The—Mar. 24 (Kalem)..1249
Aunt Elsa's Visit—Mar. 12 (Edison)..........1012
Auntie's Affinity—Mar. 1 (Lubin).............. 804

B

Babes in the Woods—Mar. 25 (Pathe).........1248
Ballad of the South Seas, A—Jan. 23 (Melies). 188
Bank's Messenger, The—Feb. 27 (Selig)......... 804
Barry's Breaking In—Feb. 10 (Edison)....... 600
Battle of Bloody Ford, The (2 parts)—Mar. 22 (Kalem) .................................1128
Bear Hunter, The—Feb. 6 (Pathe)........... 498
Beau Brummell—Feb. 19 (Vitagraph).......... 698
Beautiful Falls of Marmore, The, (Velino River, Central Italy)—Feb. 1 (Cines).............. 382
Bedelia Becomes a Lady—Mar. 31 (Vitagraph)1354
Bees and Honey—Mar. 10 (Edison)...........1012
Belle of North Wales, The—Feb. 12 (Kalem).. 700
Belinda, the Slavey—Mar. 22 (Vitagraph)......1124
Best Man Wins, The—Jan. 9 (Biograph)..... 82
Betty's Baby—Jan. 9 (Vitagraph).............. 80
Between Orton Junction and Fallonville—Mar. 29 (Edison) ...............................1242
Billy McGrath on Broadway—Mar. 4 (Essanay) 920
Birthday Gift, The—Mar. 18 (Vitagraph)......1122
Birth of a Dragon Fly, The—Jan. 21 (C. G. P. C.) 290
Bite of a Snake, The—Jan. 9 (Biograph)..... 82
Blackbird Elopement, A—Jan. 22 (Selig)......
Black Diamonds—Mar. 8 (Vitagraph) ....... 920
Black Hand Elopement, A—Jan. 22 (Selig)... 390
Blackpool, the "Coney Island" of England—Feb. 26 (Eclipse)............................ 922
Blind Composer's Dilemma, The—Mar. 5 (Kalem) 914
Boomerang, The—Jan. 22 (Kalem)............ 286
Borneo Pottery—Feb. 14 (C. G. P. C.)........ 708
Bottle of Musk, A—Mar. 11 (Essanay)........1012
Bound to Occur—Feb. 18 (Essanay)............ 698
Bread on the Waters—Mar. 25 (Edison)........1240
Bringing Out of Papa, The—Jan. 16 (Vitagraph) 186
Broken Heart, The—Feb. 7 Essanay)......... 490
Broken Idyll, The—Apr. 5 (Pathe)..............1358
Broken Ways—Mar. 8 (Biograph)............... 922
Broncho Billy and the Outlaw's Mother—Jan. 11 (Essanay) ...............................
Broncho Billy and the Sheriff's Kid—Feb. 22 (Essanay) ............................... 700
Broncho Billy and the Squatter's Daughter—Mar. 8 (Essanay) ......................... 920
Broncho Billy and the Step-Sisters—Mar. 15 (Essanay) ...............................1012
Broncho Billy's Brother—Jan. 18 (Essanay).. 190
Broncho Billy's Gratefulness—Mar. 29 (Essanay)1240
Broncho Billy's Gun-Play—Jan. 25 (Essanay).. 290
Broncho Billy's Last Deed—Feb. 8 (Essanay). 490
Broncho Billy's Sister—Mar. 22 (Essanay)......1128
Broncho Billy's Ward—Feb. 15 (Essanay)..... 604
Broncho Billy's Way—Apr. 5 (Essanay).......1356
Brother Bill—Mar. 24 (Vitagraph).............1242
Brothers—Feb. 3 (Biograph).................. 494
Buckskin Coat, The—Feb. 10 (Kalem)........ 700
Buddha—Feb. 14 (Selig)...................... 604
Bud's Heiress—Jan. 14 (Selig)................ 182
Building Pontoon Bridges—Feb. 28 (C. G. P. C.) 806
Bulgarian Army In the Balkans, The—Jan. 29 (Eclipse) .............................. 382
Bunny Blarneyed—Mar. 28 (Vitagraph)........1242
Burden Bearer, The—Apr. 4 (Lubin)...........1350
Business Shark, A—Feb. 12 (Eclipse)......... 604
Buttercups—Feb. 12 (Vitagraph)............... 598
Butterfly of a Day—the Ephemera, The—Mar. 4 (C. G. P. C.)........................... 922

C

Cairo, Egypt, and its Environs—Apr. 2 (Pathe)1358
Canine Matchmaker, A—Jan. 28 (Selig)...... 390
Cat and the Bonnet, The—Mar. 28 (Kalem)....1249
Celery Industry of Florida—Mar. 21 (Kalem)...1126
Chains of an Oath, The (Special, 2 parts)—Feb. 14 (Vitagraph).......................... 598
Chameleon, The—Jan. 31 (C. G. P. C.) ..... 390
Chance Deception, A—Feb. 24 (Biograph)..... 806
Change of Administration, A (Special, 2 parts) Apr. 5 (Selig)...............................
Chateau of Chambord, The—Mar. 27 (Pathe)....1248
Chateau of Chambord, The—Mar. 11 (C. G. P. C.) .................................1020
Cheapest Way, The—Mar. 1 (Pathe)......... 806
Checkmated—Apr. 1 (Vitagraph)..............1354
Children of Japan, The—Feb. 28 (C. G. P. C.) 806
China and the Chinese—Jan. 14 (Essanay).... 188
Chinese Temple—Apr. 2 (Selig)...............
Cinderella's Slipper—Feb. 21 (Vitagraph)..... 698
City of San Francisco, The—Feb. 11 (Edison)... 600
Classmate's Frolic—Feb. 4 (Vitagraph)........ 492
Clay Industry, The—Jan. 17 (Selig).......... 182
Closed Door, The—Jan. 16 (Essanay)........ 188
Clue, The—Jan. 13 (Selig).................... 182
Clutch of Conscience, The—Feb. 13 (Pathe).... 606
Cod Fishing From a Trawler—Mar. 4 (C. G. P. C.) ................................. 922
Coke Industry—Jan. 27 (Vitagraph.......... 380
Cold Storage Egg, The—Feb. 21 (Kalem)..... 704
Collector of Pearls, The—Mar. 4 (Selig)...... 916
Collecting the Bill—Apr. 1 (Lubin).............1350
College Chaperon, The—Feb. 24 (Selig)......... 802
Confidence—Feb. 17 (Edison).................. 706
Conjurors, The—Feb. 18 (Cines)............... 696
Corner In Crooks, A—Feb. 17 (Vitagraph)... 698
Courageous Blood—Jan, 6 (Lubin).............. 78
Cowboy Editor, The—Jan. 10 (Selig)........... 76
Crab and Lobster Industry, The—Mar. 26 (Eclipse) ...............................1248
Crabs and Lobsters—Mar. 28 (Pathe)...........1249
Cub Reporter's Temptation, The—Jan. 25 (Kalem) ............................... 288
Curing a Temper—Feb. 5 (Eclipse)........... 604
Curious Scenes in India—Mar. 3 (Edison).....1011
Cutey and the Twins—Feb. 3 (Vitagraph)..... 492

D

Dancer, The—Jan. 27 (Edison) ............. 382
Dancer's Redemption, The—Mar. 21 (Selig)....1126
Dangerous Wager, A—Jan. 13 (Kalem)........ 186
Dangers of the Street, The—Feb. 12 (Edison).. 600
Day that is Dead, A—Jan. 28 (Edison)........ 382
Deal in Stocks, A—Feb. 8 (Cines)............ 604
Death Head Moth—Mar. 21 (C. G. P. C.)......1130
Deceivers, The—Mar. 13 (Vitagraph)..........1016
Deedee's Blind Master—Mar. 20 (Pathe)........1128
Delayed Letter, The—Jan. 8 (Vitagraph)...... 80
Delivery Package, A—Mar. 17 (Biograph)......1128
Deputy's Sweetheart, The—Mar. 3 (Selig)..... 916
Desperate Chance, A—Jan. 18 (Kalem)........ 186
Dick, the Dead Shot—Mar. 25 (Vitagraph).....1242
Discovery, The—Mar. 5 (Essanay)............ 920
Diverging Paths—Mar. 10 (Selig).............1016
Doctor Maxwell's Experiment—Feb. 28 (Lubin). 804
Doctor's Love Affair, The—Feb. 1 (Cines)..... 382
Doctor's Photograph, The—Feb. 14 (Edison).. 600
Dog House Builders, The—Mar. 15 (Vitagraph).1016
Dolores' Decision—Mar. 18 (Lubin)............1124
Don't Let Mother Know—Feb. 11 (Selig)..... 604
Don't Lie to Your Husband—Feb. 6 (Essanay). 490
Down on the Rio Grande—Feb. 10 (Lubin)... 600
Drama In the Air, A, (Special, 2 parts)—Feb. 10 (Pathe) .............................. 708
Drink's Lure—Feb. 17 (Biograph)............. 706
Duke's Dilemma—April 2 (Edison).............1352

E

Early Bird, The—Feb. 19 (Selig).............. 700
Edwin Masquerades—Mar. 31 (Biograph)......1356
Elder Brother, The—Mar. 21 (Edison)..........1352
Eldorado Lode, The—Jan. 10 (Edison)......... 80
Electrotyping Process, The—Feb. 11 (C. G. P. C.) ................................. 606
Elephant's Toilet—Feb. 4 (Vitagraph)........ 492
Elusive Kiss, The—Jan. 25 (Pathe).......... 290
Empty Studio, The—Jan. 29 (Selig)......... 390
Engraver, The—Feb. 18 (Lubin).............. 696
Engineer's Daughter, The—Apr. 2 (Pathe).....1358
Equine Hero, An—Mar. 6 (Pathe)............. 920
Escape, The—Mar. 19 (Pathe).................1128
Everybody's Doing It—Jan. 25 (Vitagraph)... 286
Ex-convict, The—Mar. 20 (Selig)...............1126
Excursion to the Grande Chartreuse, France—Apr. 4 (Pathe)...............................1358

F

Face at the Window, The—Mar. 26 (Kalem)....1249
Fake Soldiers, The—Apr. 1 (Lubin)............1350
Faint Heart Never Won Fair Lady—Apr. 5 (Cines) ...................................
Faithful Yuma Servant, The—Jan. 15 (Pathe).. 188
False Friend, A—Apr. 3 (Lubin)...............1350
False Order, The—Jan. 9 (Selig).............. 76
False to their Trust ("What Hapened to Mary" No. 7)—Jan. 24 (Edison).................. 292
Family Jar, The—Jan. 18 (Pathe)........... 188
Farmer's Daughter, The—Jan. 24 (Essanay)... 290
Fate—Mar. 22 (Biograph).....................1128
Father's Lesson, A—Feb. 13 (Biograph)........ 606
Fatty's Deception—Apr. 4 (Kalem).............1356
Female Detective, The—Feb. 25 (Lubin)..... 804
Ferrets, The—Mar. 11 (Selig)..................
Final Justice, The—Feb. 26 (Vitagraph)...... 802
Fire Coward, The—Feb. 24 (Kalem)........... 808
"Fired" Cook, The—Mar. 28 (Kalem)...........1249
Firemen's Drill—Mar. 10 (Vitagraph)..........1014
Finnegan—Mar. 19 (Essanay)..................1128
First Prize, The—Mar. 3 (Lubin).............. 914
Fishermaiden's Heart, A—Jan. 14 (Cines)..... 184
Fixer, The—Mar. 25 (Lubin)...................1246
Fjords and Waterfalls of Norway—Mar. 26 (Eclipse) ...............................1248
Flaming Forge, The—Feb. 25 (Selig).......... 802
Food Chopper War, The—Mar. 27 (Selig).......1238
Fooling Papa—Feb. 25 (Cines)................ 922
Fooling Their Wives—Jan. 17 (Lubin)........ 184
Ford's Temper, Mr.—Feb. 20 (Vitagraph)...... 698
For Mother's Sake—Feb. 11 (Cines).......... 604
Four Days—Feb. 24 (Vitagraph).............
French Army Maneuvers—Feb. 7 (C. G. P. C.) 498
French Artillery Maneuvers—Mar. 11 (C. G. P. C.) .................................1020
Friend John—Mar. 21 (Lubin).................1124
From the Manger to the Cross (Special, 5 reels) (Kalem) Feb..................................
From Pen to Pick—Feb. 15 (Pathe)............ 606
Fruit of Suspicion, The—Apr. 2 (Eclipse).......
Fugitive, The—Mar. 13 (Selig)................1016

G

Gambler's Heart, A—Mar. 13 (Melies)......... 922
Game Warden, The—Feb. 14 (Kalem)......... 700
Gate She Left Open, The—Mar. 26 (Pathe)....1248
Gauntlets of Washington, The—Mar. 15 (Edison) ...................................1012
Genet, The—Jan. 24 (C. G. P. C.)............... 290
Getting Even—Feb. 19 (Eclipse)............... 696
Getting Up a Practice—Mar. 27 (Vitagraph)...1242
Gift of the Storm, The—Mar. 28 (Lubin)......1246
Girl and the Gambler, The—Jan. 18 (Lubin).. 184
Girl and the Horseshoe, The—Mar. 15 (Cines)
Girl at the Brook, The—Jan 15 (Essanay) ..... 188
Girl in the West, The—Feb. 12 (Essanay)..... 602
Girl of Sunset Pass, The—Jan. 27 (Lubin)..... 384
Girl's Stratagem, A—Mar. 10 (Biograph)....1018
Glimpses of Naples and Vicinity—Mar. 29 (Cines) ...................................1248
Glimpses of Provence, France—Feb. 26 (Pathe). 806
Going Some—Mar. 8 (Pathe).................. 920
Golden Hoard, or Buried Alive, The (Special, 2 parts)—Apr. 4 (Vitagraph).................1354
Governess, The—Feb. 8 (Edison).............. 496
Governor's Daughter, The—Feb. 3 (Selig)..... 494
Governor Wilson—Feb. 28 (Vitagraph)......... 802
Grandfather—Jan. 10 (Kalem)................ 76
Granja, The—Mar. 7 (C. G. P. C.)........... 922
Great Centipede, The—Feb. 21 (C. G. P. C.).. 708
Great Prayer of the Arabs, The—Feb. 1 (Pathe) 388
Great Wall of China, The—Mar. 13 (Selig)...1016
Greed for Gold—Mar. 17 (Lubin)...............1124
Grim Toll of War, The (Special, 2 parts)—Mar. 12 (Kalem) ...............................1018
Guiding Light, The, (Special, 2 parts)—Jan. 27 (Lubin) .............................. 384
Gun Fighter's Son, The—Jan. 7 (Selig)......... 76
Gun Man, The—Feb. 26 (Essanay)............. 806
Gypsy's Warning, The—Feb. 6 (Melies)........ 388

H

Hairy Ainus, The—Mar. 5 (Pathe)............. 920
Half Breed, The—Jan. 23 (Pathe)............ 290
Hand of Fate, The—Mar. 7 (Essanay).......... 920
Hardup Family's Bluff, The—Mar. 29 (Pathe)..1248
Heart Brokers, The—Mar. 15 (Lubin)..........1018
Heart of the Forest, A—Mar. 5 (Vitagraph)... 918
Hedgehog, The—Feb. 14 (C. G. P. C.)......... 606
"Heiress," The—Jan. 7 (Essanay)............. 82
Here's Your Hat—Jan. 8 (Essanay)............
Heroic Rescue, A—Feb. 12 (Edison)........... 600
Her Only Son—Feb. 11 (Selig)................. 604
Hero Coward, The—Mar. 28 (Essanay).........1238
Hero of Little Italy, The—Apr. 3 (Biograph)..1356
Hero's Reward, A—Jan. 17 (Kalem)........... 186
Heroes One and All (2 parts)—Mar. 29 (Lubin).1246
He Answered the Ad—Apr. 5 (Vitagraph)....1354

He Needed the Money—Mar. 25 (Cines)........1248
He Saw the Point—Mar. 26 (Eclipse)..........1248
He Waited—Mar. 8 (Vitagraph)................ 918
He Wouldn't Give Up—Apr. 1 (Cines).........1358
High Cost of Reduction, The—Jan. 20 (Biograph) 288
Higher Duty, The—Feb. 11 (Lubin)............ 602
His Children—Mar. 7 (Lubin)................. 916
His Enemy—Feb. 18 (Edison).................. 706
His Grandchild—Mar. 11 (Cines)..............1014
His Honor, the Mayor—Mar. 16 (Vitagraph)....1016
His New Watch—Feb. 26 (Eclipse)............ 922
His Redemption—Feb. 22 (Cines).............. 696
His Wife's Relatives—Jan. 17 (Vitagraph)..... 186
His Widow—Apr. 5 (Lubin)....................1350
Hinemoa—Mar. 27 (Melies)....................1248
Hollow Tree, The—Jan. 9 (Pathe)............. 82
Honor System, The—Mar. 22 (Kalem)...........1126
Honor Thy Mother—Mar. 20 (Melies)...........1128
Horse that Wouldn't Stay Hitched, The—Jan. 31 (Kalem) ............ 388
House in the Suburbia, The—Mar. 19 (Vitagraph) ............1122
House in the Woods, The—Jan. 31 (Lubin)..... 384
Housekeeper of Circle C, The—Mar. 18 (Essanay)1128
How Briar Pipes are Made,—Feb. 21 (C. G. P. C.) ............ 708
How "Fatty" Made Good—Jan. 31 (Vitagraph) 380
How It Happened—Feb. 6 (Selig).............. 494
How Plaster is Obtained—Apr. 1 (Pathe).....1358
How They Outwitted Father—Feb. 5 (Edison).. 496
Hoyden's Awakening, The—April 3 (Selig)....1352
Hubby Buys a Baby—Mar. 4 (Vitagraph)...... 918
Hubby Does the Cooking—Jan. 29 (Eclipse).... 382
Hubby's Polly—Jan. 29 (Pathe)............... 388
Husband Won by Election, A—Mar. 7 (Selig).. 916
Hydrogen—Mar. 7 (C. G. P. C.)............... 922
Hypnotism in Hicksville—Jan. 31 (Essanay)... 386

I

Ideal of Her Dreams, The—Mar. 8 (Cines).....1014
Identical Identities—Feb. 21 (Essanay)........ 700
Importing Cattle From Mexico Into the United States—Feb. 25 (Lubin)............ 804
In a Japanese Tea Garden—Feb. 24 (Edison)... 920
Indian Maid's Warning, The—Mar. 14 (Kalem)..1018
Infernal Pig, The—Feb. 26 (Pathe)............ 806
Influence of Broncho Billy, The—Mar. 1 (Essanay) ............ 806
Innocence—Mar. 15 (Pathe)...................1020
Innocent Offender, An—Mar. 19 (Eclipse)......1248
Insurance Agent, The—Jan. 25 (Lubin)........ 288
International Spies, The—Mar. 12 (Kalem)....1018
Interrupted Honeymoon, The—Jan. 17 (Vitagraph) ............ 186
Interrupted Wedding Bells—Jan. 8 (Edison).... 80
In Old Quebec—Mar. 26 (Vitagraph)..........1242
In the Land of Cactus—Mar. 29 (Lubin).......1246
In the Power of Blacklegs—Feb. 5 (Kalem).... 492
Inventor's Sketch, The—Apr. 4 (Edison)......1352
Invincible Sleuth, An—Feb. 4 (Cines).......... 490
It is Never too Late to Mend (Special, 2 parts)—Jan 6 (Edison)............ 80
It Made Him Mad—Feb. 1 (Vitagraph)........ 390
It Might Have Been—Jan. 16 (Lubin)........... 184
It Wasn't Poison After All—Mar. 10 (Edison)..1012

J

Jane's Waterloo—Mar. 14 (Lubin)..............1018
Jan Vedder's Daughter—Mar. 11 (Edison)......1012
Jean and Her Family—Mar. 28 (Vitagraph)...1242
Jelly Fish and the Plankton, The—Jan. 14 (C. G. P. C.)............ 188
Jim, the Burglar—Mar. 20 (Lubin)...........1124
Jimmy—Jan 10 (Essanay)....................
Jinks Buys a Dress, Mr.—Mar. 20 (Lubin).....1124
Johnnie Goes Ducking—Jan. 8 (Kalem)........ 76
Joke on Howling Wolf, The—Jan 22 (Vitagraph) 284
Joke Wasn't on Ben Bolt, The—Feb. 8 (Vitagraph) ............ 492
Jones' Jonah Day—Mar. 14 (Kalem)............1020
Juggling With Fate—Mar. 12 (Selig)...........1016
Just Missed Him—Jan. 22 (Eclipse)............ 382
Just Show People—Feb. 18 (Vitagraph)........ 698

K

Keeping Up Appearances—Feb. 7 (Lubin)...... 494
Kidnapping the Fiddler—Jan. 8 (Eclipse)....... 78
King Cotton—Jan. 17 (Kalem)................. 186
Kissing Kate—Jan. 20 (Biograph)............. 290
Kiss of Salvation, The—Jan. 16 (Melies)....... 76

L

Lady Audley's Jewels—Feb. 27 (Essanay)..... 806
Lady Peggy's Escape—Feb. 8 (Kalem)........ 494
Laird of McGillicuddy, The—Jan. 23 (Essanay).. 290
Lake Geneva Camp of the Y. M. C. A., The, Lake Geneva, Wis.—Jan. 13 (Edison)........ 182
Last Blockhouse, The (Special, 2 parts)—Feb. 7 (Kalem) ............ 494
Leonie—Jan. 17 (Edison)..................... 292
Lesson from the Past, A—Jan. 28 (Cines)..... 382
Lesson, The—Jan. 30 (Selig).................. 390
Let 'Em Quarrel—Apr. 4 (Vitagraph)..........1354
Letter to Uncle Sam—Mar. 5 (Edison).........1011
Life in the Balance, A—Feb. 15 (Kalem)....... 704
Life of Ants, The—Jan. 10 (C. G. P. C.)...... 82
Life Timer, The—Mar. 26 (Selig).............1238
Life in Somaliland, East Africa—Mar. 22 (Cines).1248
Lipton Cup, The—Jan. 20 (Selig)............. 390
Literature and Love—Jan. 20 (Lubin).......... 288
Little Child Shall Lead Them, A—Jan. 23 (Selig) 390
Little Hero, A—Feb. 14 (Selig)............... 604
Little Minister, The (Special, 3 parts)—Jan. 13 (Vitagraph) ............ 204
Locket, The—Feb. 22 (Vitagraph)............ 698
Look Not Upon the Wine—Mar. 3 (Biograph).. 922
Long and Short of It, The—Mar. 24 (Edison)..1240
Lorelei, The—Jan. 25 (Edison)................. 292
Lost Deed—Mar. 7 (Edison)....................1011
Lost Note, The—Feb. 3 (Lubin)................ 494
Lost Son, The (Special, 2 parts)—Feb. 17 (Lubin) ............ 804
Lost Wager, The—Mar. 12 (Eclipse)............1014
Love and Lavallieres—Feb. 5 (Essanay)........ 490
Love Before Ten—Mar. 17 (Selig)..............1126
Love Laughs at Locksmith—Mar. 26 (Vitagraph) ............1242
Loved by a Maori Chieftess (Special, 2 parts)—Mar. 14 (Melies)............1018
Love—Feb. 18 (C. G. P. C.)................... 708
Love in an Apartment Hotel—Feb. 27 (Biograph) 806
Love that Turned, The—Mar. 13 (Pathe)......1020
Love Unconquerable—Jan. 7 (C. G. P. C.)..... 82
Lucky Chance, A—Mar. 11 (Lubin)............1016
Lucky Mistake, A—Apr. 2 (Selig).............1352
Luxembourg Gardens, The—Mar. 14 (C. G. P. C.)1020

M

Maggie Tries Society Life—Feb. 20 (Pathe)... 708
Maid of Honor, The—Jan. 11 (Edison).......... 80
Maid's Devotion, A—Jan. 7 (Cines)............ 78
Making a Baseball Bug—Jan. 24 (Lubin)...... 288
Making of a Book, The—Jan. 21 (C. G. P. C.). 290
Making of Broncho Billy, The—Feb. 1 (Essanay) 386
Making of Hats, The—Jan. 31 (C. G. P. C.).. 390
Manchester Ship Canal, The—Jan. 22 (Eclipse).. 382
Man He Might Have Been, The—Jan 20 (Edison) ............ 292
Man Higher Up, The—Feb. 14 (Vitagraph)..... 598
Manicurist and the Mutt, The—Jan. 8 (Kalem) 76
Man Who Might Have Been, The—Jan. 8 (Selig) 76
Margarita and the Mission Funds–Apr. 1 (Selig)1352
Martyr to Duty, A—Mar. 1 (Cines)........... 922
Ma's Apron String—Jan. 21 (Vitagraph)....... 284
Master and Man—Apr. 5 (Edison).............1352
Masher Cop, The—Jan. 30 (Biograph)......... 388
Matter of Matrimony, A—Mar. 21 (Vitagraph)..1124
Matrimonial Deluge, A—Jan. 21 (Selig)...... 390
Matrimonial Venture of the "Bar X" Hands, The—Feb. 7 (Kalem)............ 492
Max Joins the Giants—Jan. 28 (C. G. P. C.).. 390
Mayor's Waterloo, The—Feb. 15 (Lubin)...... 602
Melbourn Confession, The—Jan. 29 (Essanay).. 386
Memories of His Youth—Mar. 27 (Lubin)......1246
Message of the Palms, The—Feb. 26 (Kalem)... 808
Mexican Spy, The (Special, 2 parts)—Jan. 17 (Lubin) ............ 184
Midget's Romance, The—Apr 3 (Vitagraph)...1354
Millionaire Cowboy, The (Special, 2 parts)—Feb. 3 (Selig) ............ 494
Miner's Justice, The—Jan. 27 (Selig).......... 390
Minister's Temptation, The—Feb. 22 (Edison).. 706
Misappropriated Turkey, A—Jan. 27 (Biograph) 388
Miser, The—Feb. 8 (Lubin)................... 494
Misfortunes of Mr. and Mrs. Mott on their Trip to Tahiti, The—Mar. 6 (Melies)............ 804
Misjudging of Mr. Hubby, The—Mar. 12 (Essanay) ............1012
Missing Bonds, The—Mar. 1 (Kalem)......... 808
Missing Jewels, The—Feb. 4 (Lubin)............ 494
Mississippi Tragedy, A—Apr 5 (Kalem)........1356
Mistaken Accusation, A—Mar. 7 (Essanay)..... 920
Mixed Colors—Jan. 16 (Pathe)................. 188
Modern Horse, A—Mar. 12 (Edison)...........1012
Modern Progress in Somaliland, East Africt—
Modern Prodigal, The—Mar. 28 (Vitagraph)..1352
Apr. 5 (Cines)..............................
Molly's Mistake—Feb. 27 (Melies)..............704
Montana Mix-up, A—Mar. 6 (Essanay)......... 920
Moonshiner's Wife, A—Mar. 24 (Lubin).......1242
Moros, The—Apr. 1 (Pathe)...................1358
Mother (Special, 2 parts)—Feb. 24 (Pathe)....
Motorboat Party, A—Feb. 4 (Lubin)........... 494
Motorcar Romance, A—Mar. 22 (Cines).........1248
Mountaineers, The—Jan. 18 (Edison).......... 292
Mountain Witch, The—Feb. 22 (Kalem)........ 704
Mouse and the Lion, The—Mar. 17 (Vitagraph).1122

N

Native Industries in Soudan, Egypt—Feb. 28 (C. G. P. C.)............ 806
New York's Public Markets—Apr 4 (Kalem)..1356
Near to Earth—Mar. 20 (Biograph)............1128
New Day's Dawn, The—Jan. 6 (Edison)........ 80
Newest Method of Coaling Battleships at Sea, The—Feb. 26 (Edison)............ 920
Nipped in the Bud—Mar. 4 (Cines)............ 922
Nobility (2 parts. Special)—Apr. 2 (Pathe)...
Nobody's Boy—Feb. 20 (Selig)................. 700
Nurse at Mulberry Bend, The—Jan. 20 (Kalem) 286

O

Odd Knots—Feb. 11 (Essanay)................. 602
Odd Occupations in New York—Feb. 21 (Kalem) 704
Office Boy's Dream, The—Jan. 13 (Edison)...... 182
Off the Road—Jan. 15 (Vitagraph)............. 186
O'Hara Helps Cupid—Jan. 11 (Vitagraph)...... 80
O'Hara's Godchild—Mar. 3 (Vitagraph)........ 918
Oh, What a Boob—Feb. 10 (Biograph)........ 606
Oil and Water—Feb. 6 (Biograph)............. 494
Old Clerk, The—Mar. 24 (Selig)...............1238
Old Gray Mare, The—Mar. 21 (Biograph)......1248
Old Gorman's Gal—Mar. 13 (Essanay.).........1012.
Old Guard, The—Feb. 28 (Vitagraph).......... 802
Old Monk's Tale, The—Feb. 15 (Edison)........ 706
Old Oaken Bucket, The—Jan. 23 (Lubin)....... 288
Old, Old Song, An—Mar. 14 (Essanay)........1012
One Good Turn, The—Mar. 7 (Vitagraph)......
One on Them—Feb. 15 (Cines)................. 604
One on Willie—Jan. 24 (Kalem)................ 286
On the Mountain Ranch—Mar. 4 (Lubin)....... 914
On the Threshold—Jan. 28 (Lubin)............. 384
Opening Bud, The—Feb. 7 (C. G. P. C.)....... 498
Open Switch, The—Mar. 10 (Kalem)..........1018
Orange Growing—Feb. 13 (Lubin).............. 602
Our Coast Defenders—Apr. 3 (Vitagraph)......1354
Our Enemy, the Wasp—Jan. 17 (C. G. P. C.).. 188
Over the Back Fence—Feb. 3 (Edison)......... 496
Over the 'Phone—Mar. 14 (C. G. P. C.)........1020

P

Palace of Fontainbleau, The—Jan. 14 (C. G. P. C.) ............ 188
Panama Canal, The—Feb. 12 (Vitagraph)...... 598
Panic Days in Wall Street—Feb. 19 (Kalem).. 704
Papa Puts One Over—Feb. 11 (Vitagraph)..... 598
Parcel Post Johnnie—Mar. 7 (Kalem).......... 914
Pathe's Weekly, No. 1, 1913—Dec. 30 (Pathe). 82
Pathe's Weekly, No. 2, 1913—Jan. 6 (Pathe). 188
Pathe's Weekly, No. 3, 1913—Jan. 13 (Pathe). 290
Pathe's Weekly, No. 4, 1913—Jan 20 (Pathe). 390
Pathe's Weekly, No. 5, 1913—Jan. 27 (Pathe). 496
Pathe's Weekly, No. 6, 1913—Feb. 3 (Pathe).
Pathe's Weekly, No. 7, 1913—Feb. 10 (Pathe). 706
Pathe's Weekly, No. 8, 1913—Feb. 17 (Pathe). 806
Pathe's Weekly, No. 9, 1913—Feb. 24 (Pathe). 920
Pathe's Weekly, No. 10, 1913—Mar. 3 (Pathe).1020
Pathe's Weekly, No. 11, 1913—Mar. 10 (Pathe).1128
Pathe's Weekly, No. 12—Mar. 17 (Pathe)......1248
Pathe's Weekly, No. 13—Mar. 24 (Pathe).....1356
Pathe's Weekly, No. 11, 1913—Mar. 10 (Pathe.1128
Pathway of Years, The—Mar. 21 (Essanay)...1128
Pauline Cushman, the Federal Spy—Mar. 24 (Selig) ............1350
Peace Council, The—Feb. 8 (Pathe)............ 498
Peggy and the Old Scout—Jan. 8 (Pathe)....... 82
Pekin, China—Mar. 18 (Selig).................1126
Perfidy of Mary, The—Apr. 5 (Biograph).......1356
Peril of the Dance Hall, The—Feb. 17 (Kalem) 704
Perilous Cargo, A—Jan. 31 (Edison)........... 384
Pete Joins the Force—Mar. 8 (Lubin)........... 916
Pete, the Artist—Mar. 22 (Lubin)..............1126
Peter's Pledge—Jan. 14 (Lubin)................ 184
Phantom Ship, The—Feb. 4 (Edison)........... 496
Photograph and the Blotter—Mar. 1 (Edison)..1011
Pickwick Papers (Part One, Adventure of the Honorable Event, The)—Feb. 28 (Vitagraph).. 916
Pickwick Papers (Part Two, Adventure of the Westgate Seminary, The)—Feb. 28 (Vitagraph) 918
Picturesque Spalato, Dalmatia—Mar. 12 (Eclipse)1014
Picturesque Tasmania—Feb. 22 (Pathe)........
Pierre of the North—Feb. 10 (Selig)........... 604
Pink Opera Cloak, The—Feb. 18 (Selig)........ 700
Pioneer's Recompense, The—Feb. 27 (Pathe)... 806
Pirate Gold—Jan. 13 (Biograph)............... 190
Pitcher Plant, The—Feb. 4 (C. G. P. C.)...... 498
Pizen Pete—Jan. 24 (Lubin).................... 288
Plain Girl's Love, A—Jan. 15 (Selig).......... 182
Plot and Counterplot—Jan. 25 (Cines)........ 382
Poison Ivy—Jan. 17 (Selig).................... 182
Polly at the Ranch—Feb. 15 (Vitagraph)....... 600
'Possum Hunt, The—Jan. 24 (Kalem).......... 288
Pottery Making in Dorset, England—Mar. 5 (Eclipse) ............1014
Power of the Camera, The—Mar. 17 (Biograph)1128
Power of Sleep, The—Jan. 22 (Edison)......... 292
Press Gang, The—Feb. 10 (Biograph).......... 604
Price of Gold, The—Apr. 2 (Essanay).........1356
Price of Jealousy, The—Feb. 7 (Lubin)........ 494
Pride of Angry Bear, The—Jan. 29 (Kalem)... 388
Priest and the Man, The—Mar. 8 (Edison)....1011
Princess and the Man, The—Feb. 1 (Edison).. 496
Prisoner of Cabanas, A—Mar. 31 (Selig).......1352
Prisoners of War—Mar. 19 (Kalem)..........1126
Private Smith—Feb. 1 (Lubin).................. 386
Prodigal Brother, The—Feb. 19 (Pathe)........ 708
Prompted by Jealousy—Jan. 6 (Selig).......... 76
Prosecuting Attorney, The—Feb. 3 (Kalem).... 492
Put Yourself in Their Place—Mar. 10 (Vitagraph) ............1014

Q

Quarantined—Jan. 17 (Lubin).................. 184
Quebec Zouaves—Mar. 15 (Vitagraph)..........
Queer Elopement, A—Mar. 3 (Biograph)....... 922

R

Radiography in Practice—Jan. 10 (C. G. P. C.) 82
Ranchman's Blunder, The—Feb. 4 (Essanay)... 490
Ranch Owner's Love Making, The—Feb. 25 (Edison) ............ 808
Range Law, The—Feb. 21 (Selig).............. 700
Rastus Loses His Elephant—Mar. 21 C. G. P. C.)1130
Red and White Roses (Special, 2 parts)—Mar. 10 (Vitagraph) ............1014
Redemption, The (Special, 2 parts)—Feb. 21 (Kalem) ............ 704
Red Sweeney's Mistake—Jan. 15 (Kalem)...... 186
Regeneration of Nancy, The—Feb. 14 (Lubin) .602
Rest Cure, The—Feb. 13 (Lubin)............... 602
Retreat From Moscow, The—Mar. 8 (Pathe)...1248
Revolutionary Romance, A—Jan. 16 (Selig)..... 182
River Wanganui, The—Apr. 3 (Melies)........
Road of Transgression, The—Jan. 16 (Essanay) 290
Romeo and Juliet (Special, 2 parts)—Jan. 3 (Pathe) ............

S

Sacrifice, The—Apr. 2 (Kalem)................1356
Sally in Our Alley—Mar. 28 (Selig)...........1238
Sally's Guardian—Feb. 28 (Kalem)............ 806
Sally's Romance—Feb. 7 (Edison)............ 496
Salt Industry In Sicily, The—Feb. 11 (C. G. P. C.) ............ 606
Sands of Time, The—Mar. 14 (Selig)........1016
San Xavier Mission, Tucson, Arizona—Jan. 11 (Lubin) ............ 78

Saved by His Horse—Jan. 30 (Pathe)........ 388
Sawmill Hazard, A—Jan. 11 (Kalem)........ 76
Scales of Justice, The—Mar. 25 (Selig)........1238
Scenes in Monsone (North Africa)—Mar. 8 (Cines) ........1014
Scratch, The—Mar. 26 (Essanay)........1238
Sea Anemones—Feb. 25 (C. G. P. C.)........ 806
Senator's Dishonor, The—Feb. 1 (Kalem)..... 388
Serenade By Proxy, A—Jan. 29 (Edison)........ 384
Shanghai, China—Mar. 26 (Selig)........1238
She Must Elope—Jan. 30 (Lubin)........ 386
Sheriff's Baby, The—Mar. 29 (Biograph)........1248
Sheriff of Stone Gulch, The—Mar. 3 (Kalem).. 914
Sheriff's Child, The—Jan. 22 (Essanay)..... 290
Sheriff's Honeymoon, The—Mar. 25 (Essanay)..1238
Sheriff's Reward, The—Mar. 27 (Pathe)........1248
Sheriff's Story, The—Jan. 30 (Essanay)....... 386
Sheriff's Son, The—Apr. 1 (Essanay)........1356
Sheriff of Yavapai County—Mar. 19 (Selig)....1126
She Shall Not Know—Jan. 21 (Cines)........ 382
Shipping a Clock—Apr. 1 (Lubin)........1350
Shylock (Special, 2 parts)—Mar. 3 (Eclipse)..1012
Sisters All—Mar. 14 (Vitagraph)........1016
Sister's Heart, A—Jan. 4 (Cines)........ 78
Sixes and Nines—Mar. 14 (Lubin)........1018
Skull, The—Feb. 5 (Vitagraph)........ 492
Smoke From Lone Bill's Cabin, The—Jan. 30 (Vitagraph) ........ 380
Snakes and Frogs—Feb. 19 (Eclipse)........ 696
Soul of a Rose, The—Mar. 10 (Lubin)........1016
Spanish Parrot-Girl, The—Mar. 6 (Selig)..... 916
Spirit of Youth,—Mar. 29 (Cines)........1248
Spring of Life, The—Mar. 13 (Biograph).....1018
Spy's Defeat, The (Special, 2 parts)—Mar. 31 (Essanay) ........1356
Stage Struck Sally—Jan. 10 (Lubin)........ 78
Starting Something—Jan. 11 (Pathe)........ 82
St. Augustine, Florida—Jan. 31 (Kalem)...... 388
Stenographer's Troubles—Feb. 6 (Vitagraph)... 492
Stickleback, The—Mar. 11 (C. G. P. C.).....1020
St. Joseph's Taper—Feb. 20 (Melies)........ 604
Stolen Tribute to the King, The—Apr. 3 (Melies)1356
Story of Lavinia, The—Mar. 5 (Selig)........ 916
Strength of Men, The (2 parts)—Mar. 19 (Vitagraph) ........1122
Strenuous Courtship, A—Feb. 4 (Cines)...... 490
Study of Kittens, A—Feb. 25 (C. G. P. C.).... 806
Such an Appetite—Mar. 25 (Lubin)........1246
Suffragette, The—Jan. 24 (Selig)........ 390
Superstitious Joe—Mar. 3 (Edison)........1011
Supreme Sacrifice—Feb. 27 (Lubin)........ 804
Suspicious Henry—Feb. 24 (Vitagraph)........ 802
Swag of Destiny, The—Feb. 28 (Essanay)...... 806
Swedish Submarine Maneuvers, The—Feb. 4 (C. G. P. C.) ........ 498
Sweeney and the Million—Feb. 4 (Selig)..... 494

T

Tale of a Clock—Mar. 20 (Essanay)........1128
Tale of Old Tahiti, A (Special, 2 parts)—Jan. 31 (Melies) ........ 388
Tamandra, the Gypsy (2 parts)-Mar. 21 (Lubin)1124
Taming the Spooks—Jan. 18 (Cines)........ 382
Tea and Toast—Mar. 24 (Edison)........1240
Teacher at Rockville, The—Feb. 24 (Lubin).. 804
Teaching Hicksville to Sing—Feb. 20 (Essanay) 698
Telephone Girl and the Lady, The—Jan. 6 (Biograph)........ 82
Tender-Hearted Boy, The—Jan. 23 (Biograph).. 290
That College Life—Mar. 6 (Vitagraph)...... 918
$20,000 Corot, The—Mar. 17 (Kalem)........1126
Their Country Relations—Mar. 18 (Cines).....1248
Their One Good Suit—Mar. 31 (Biograph)......1356
There She Goes—Apr. 3 (Pathe)........1358
There Were Hoboes Three—Feb. 20 (Biograph) 706
Thirteenth Man, The—Jan. 21 (Essanay)..... 290
Thou Shalt Not Kill—Jan. 18 (Vitagraph)... 186
Three Black Bags, The—Jan. 13 (Vitagraph).. 184
Three Queens, The—Feb. 14 (Essanay) ...... 602
Three Suitors and a Dog—Feb. 7 (Kalem).... 492
Three Wise Men, The—Feb. 5 (Selig)........ 494
Tightwad's Predicament—Mar. 13 (Biograph). 1018
Timely Bath, A—Mar. 12 (Pathe)........1020
Timely Rescue, A—Jan. 13 (Lubin)........ 182
Tim Grogan's Foundling—Feb. 27 (Vitagraph). 802
Title Cure, The—Jan. 15 (Edison)........ 182
Titmouse, The—Mar. 4 (C. G. P. C.)........ 922
Tobacco Culture in Cuba—Mar. 28 (Pathe).....1249
Tour of the Alps, A—Mar. 12 (Pathe)........1020
Trail of the Itching Palm—Mar. 27 (Essanay)..1238
Training a Tightwad—Feb. 17 (Lubin)........ 696
Trap to Catch a Burglar, A—Feb. 10 (Vitagraph) ........ 598
Trixie and the Press Agent—Feb. 14 (Lubin).. 704
Turn Him Out—Mar. 18 (Lubin)........1126
Turning Point, The—Jan. 27 (Kalem)........ 388
Twilight of Her Life—Jan. 9 (Lubin)........ 78
Two Brothers, The—Mar. 29 (Vitagraph)........1242
Two Women and a Girl—Jan. 15 (Eclipse).... 184
Two Men and a Woman—Feb. 17 (Selig)...... 700
Two of a Kind—Jan. 9 (Vitagraph)........ 80
Two Sets of Furs—Jan. 27 (Vitagraph)...... 380

U

Understudy, The—Feb. 28 (Selig) ........ 804
Under the Make-up—Mar. 1 (Vitagraph)....... 918
Unfilled Oath, The—Jan. 22 (Pathe)........ 290
Unknown, The—Feb. 22 (Lubin)........ 696
Unmasked By a Kanaka—Feb. 13 (Melies)..... 490
Unprofitable Boarder, The—Mar. 26 (Edison)...1240
Unsullied Shield, An—Jan. 7 (Edison)........ 80
Until We Three Meet Again (Special, 2 parts)—Mar. 7 (Lubin) ........ 916
Unwelcome Guest, The—Mar. 15 (Biograph)...1018
Upa Upa Dance, The—Mar. 6 (Melies)...... 922
Up-to-date Lochinvar, An—Feb. 20 (Biograph). 706
Usurer, The—Jan. 6 (Kalem)........ 76

V

Velino River and Falls, The, (Central Italy)—Jan. 14 (Cines)........ 184
Vengeance of Durand, The; or Two Portraits, The (Special, 2 parts)—Jan. 24 (Vitagraph).. 380
Vengeance of the Kayble—Mar. 18 (C. G. P. C.) ........1130
Views of Ireland—Feb. 20 (Vitagraph)........ 698
Views of Narni and Lake Trasimeno—Feb. 18 (Cines) ........N........ 696
Village Blacksmith, The—Jan. 7 (Lubin).... 78
Voice of Giuseppe, The—Jan. 28 (Essanay).. 386
Volunteer Strike Breakers, The—Jan. 23 (Vitagraph) ........ 284

W

Wages of Transgression, The—Mar. 5 (Eclipse) 1014
Wanted—A Husband—Mar. 4 (Cines)........ 922
War Correspondent, The—Mar. 8 (Kalem)..... 914
Wartime Siren, The—Mar. 29 (Kalem)........1249
Waterfalls of Idaho, The—Mar. 5 (Pathe)... 920
Way Out, The—Mar. 11 (Vitagraph)........1014
Way of Destiny, The (Special, 2 parts)—Jan. 20 (Pathe) ........ 290
Way to the Underworld, A ("What Happened to Mary," No. 9)—Mar. 28 (Edison)........1242
Weapon, The—Feb. 13 (Vitagraph)........ 598
Welcome Intruder, A—Mar. 24 (Biograph).....1248
Western Law That Failed, The—Feb. 25 (Essanay) ........ 806
What a Change of Clothes Did—Jan. 20 (Vitagraph) ........ 284
What George Did—Jan. 17 (Essanay) ...... 188
What Happened to Mary, No. 7 (False to Their Trust)—Jan. 24 (Edison)........ 292
What Happened to Mary, No. 9 (Way to the Underworld, A)—Mar. 28 (Edison)........1242
What Happened to Mary, No. 8 (Will and a Way)—Feb. 28 (Edison)........ 920
What is the Use of Repining?—Jan. 30 (Biograph) ........ 388
What New York Is Doing for Its Deaf, Dumb, and Blind—Feb. 28 (Kalem) ........ 808
What's In a Name—Jan. 30 (Lubin)........ 384
When a Man's Married—Feb. 25 (Cines)...... 922
When Bobby Forgot—Jan. 25 (Vitagraph)..... 286
When John Brought Home His Wife—Mar. 13 (Lubin) ........1016
When Mary Grew Up—Jan. 28 (Vitagraph)... 380
When the Desert Was Kind—Feb. 25 (Vitagraph) ........ 802
When They Were Kids—Mar. 22 (Pathe)......1128
Where the Mountains Meet—Feb. 19 (Essanay) 698
Whiffles Tries Moving Picture Acting—Apr. 4 (Pathe) ........1358
Whispered Word, The—Feb. 7 (Vitagraph)... 492
White Rose, A—Feb. 5 (Pathe)........ 496
Who Is the Savage?—Jan. 21 (Lubin)........ 288
Who's Champion Now?—Mar. 18 (Cines)......1246
Whose Wife is This?—Jan. 10 (Selig)........ 76
Widow's Might, The—Jan. 24 (Vitagraph)..... 286
Wild Man for a Day—Feb. 17 (Lubin)....... 696
Will and a Way, (What Happened to Mary No. 8)—Feb. 28 (Edison) ........ 920
Will-be Weds, The—Apr. 3 (Essanay)........1356
Will of the People, The—Feb. 21 (Edison)... 706
Will Willie Win?—Mar. 6 (Lubin)........ 916
Wings of a Moth, The—Jan. 7 (Vitagraph).. 78
Winning Hand, The—Jan. 14 (Vitagraph)... 186
Winning Smiles—Mar. 15 (Cines)........1246
With the Eyes of the Blind—Apr. 1 (Edison)..1352
Wives of Jamestown, The (Special, 2 parts)—Jan. 10 (Kalem)........ 76
Woe of Battle, The—Mar. 15 (Kalem)........1020
Woes of a Peacemaker, The—Jan. 11 (Cines). 78
Wolf Among Lambs, A—Apr. 4 (Essanay).....1356
Women of the Desert—Mar. 31 (Lubin).......1350
Wonderful Statue, The—Mar. 20 (Vitagraph)...1124
Wrong Bottle, The—Mar. 6 (Biograph)...... 922

Y

Yankee Doodle Dixie—Feb. 26 (Selig)........ 802
Yosemite Valley In Winter, The—Feb. 20 (Selig) ........ 700
Youthful Knight, A—Mar. 14 (Edison)........1012

## Independent Releases

A

Absinthe—Jan. 7 (Gem)........
Accidental Servant, An—Jan. 7 (Eclair)....... 86
Accident Insurance—Feb. 9 (Crystal)........ 502
Actress, The—Jan. 9 (Rex)........ 88
After the Shipwreck—Jan. 26 (Eclair)........ 294
Akron, Ohio—Jan. 8 (Powers)........
All's Well That Ends Well—Jan. 30 (Mutual Educational) ........
Almost a Hero—Jan. 8 (Powers)........
Almost a Winner—Apr. 6 (Crystal)........1362
Amateur Sleuth, The—Mar. 27 (Gaumont)......
American Niece, The—Feb. 2 (Eclair)........ 502
American Queen, An—Feb. 8 (Reliance)........ 614
Andrew Jackson (2 parts)—Feb. 3 (American) 504
Angelus, The—Jan. 30 (Rex)........ 394
Animated Weekly, No. 43—Jan. 1 (Universal).. 196
Animated Weekly, No. 44—Jan. 8 (Universal).. 296
Animated Wekly, No. 45—Jan. 15 (Universal. 394
Animated Weekly, No. 46—Jan. 22 (Universal). 502
Animated Weekly, No. 47—Jan. 29 (Universal). 612
Animated Weekly, No. 48—Feb. 5 (Universal.. 712
Animated Weekly, No. 49—Feb. 12 (Universal). 814
Animated Weekly, No. 50—Feb. 19 (Universal). 926
Animated Weekly, No. 51—Feb. 26 (Universal).1026
Animated Weekly, No. 52—Mar. 5 (Universal)..1132
Animated Weekly, No. 52—Mar. 5 (Universal)1132
Animated Weekly, No. 53—Mar. 12 (Universal)1252
Animated Weekly, No. 54—Mar. 19 (Universal)1362
Another Man's Wife—Jan. 6 (American)...... 88
Apache Father's Vengeance, An—Jan. 11 (Bison) 84
Appeal, The—Feb. 21 (Victor)........ 810
Arabella and the Wizard—Feb. 28 (Lux)........ 932
Arabella as a Chimney Sweep—Jan. 31 (Lux)... 508
Art and Love—Jan. 6 (Champion)........
At Mad Canyon (2 parts)—Mar. 8 (Bison)...
At Midnight—Feb. 6 (Rex)........
At Twelve O'clock—Mar. 27 (Keystone).......1364
Aunt Betty's Revenge—Feb. 10 (Nestor)...... 608
Aviator's Generosity, The (2 parts)—Feb. 1 (Great Northern) ........
Awakening, The—Jan. 16 (American)........ 200
Awful Scare, An—Feb. 16 (Crystal)........ 608

B

Babies Prohibited—Mar. 16 (Thanhouser).......1256
Bachelor Bill's Birthday Present—Apr. 4 (Powers) ........1362
Bachelors' Housekeeper, The—Apr. 2 (Solax)..1366
Baker and the Sweep, The—Mar. 14 (Lux)...1032
Baldheaded Club, The—Jan. 11 (Imp)........ 86
Bandit's Redemption, The—Apr 3 (Frontier)...1362
Barrier, The (2 parts)—Mar. 5 (Broncho).... 930
Bashful Boy, The—Feb. 28 (Solax)........ 822
Bathers In Ceylon—Feb. 2 (Eclair)........ 502
Battle of Bull Run, The (2 parts)—Mar. 18 (Bison) ........1132
Battle of Who Run, The—Feb. 6 (Keystone)...
Baxter's Busy Day—Jan. 10 (Powers)........
Bearer of Burdens, The—Jan. 2 (Imp)........ 86
Beauties of Brittany, The—Jan. 16 (Gaumont)..
Becky Becky—Jan. 26 (Rex)........
Bees—Jan. 23 (Mutual Educational)........ 822
Bells, The (2 parts)—Feb. 19 (Reliance)..... 816
Below Stairs—Feb. 20 (Rex)........
Ben, the Stowaway—Feb. 15 (Imp)........
Better Way, The—Mar. 12 (Ramo)........ 816
Big Bob—Mar. 5 (Nestor)........ 924
Billy Fools Dad—Feb. 11 (Gem)........ 608
Billy Joins the Band—Feb. 25 (Gem)........
Billy's Board Bill—Feb. 4 (Gem)........
Billy's Double—Apr. 1 (Gem)........
Billy's Double Capture—Feb. 16 (Rex)........ 608
Billy's Mistaken Overcoat—Mar. 25 (Gem).....
Billy's Strategy—Feb. 18 (Gem)........ 710
Billy's Troubles—Mar. 11 (Gem)........
Billy Wants to Cure His Father—Feb. 23 (Eclair) ........
Binks Did It—Feb. 15 (Imp)........ 612
Binks' Gouty Foot—Mar. 15 (Imp)........
Binks, the Black Hand—Mar. 8 (Imp)........
Binks, the Strike Breaker—Feb. 22 (Imp)...... 714
Binks, the Terrible Turk—Apr. 5 (Imp).......1360
Binks, the Tightwad—Mar. 1 (Imp)........
Birthday Cake, The—Feb. 26 (Reliance)........ 926
Bishop's Candlesticks, The (2 parts)—Apr. 3 (Imp) ........
Biter Bitten, The—Mar. 9 (Majestic)........1134
Bitter Dose, A—Jan. 22 (Powers)........ 392
Blackmailers, The—Jan. 3 (Nestor)........
Blacksmith's Story, The—Feb. 13 (Pilot)......
Blue Grass Romance, A (2 parts)—Jan. 15 (Broncho) ........ 196
Bobby's Baby—Apr. 6 (Rex)........
Bobby's Bum Bomb—Feb. 27 (Punch)........ 926
Bond of Brotherhood, The—Mar. 11 (Gaumont) 1262
Boob's Inheritance, The—Jan. 18 (Imp).......
Boomerang, The—Jan. 8 (Thanhouser)........ 198
Boss of the Ranch—Jan. 30 (Ammex)........
Box and Cox—Feb. 2 (Crystal)........ 392
Branded Six-Shooter, The—Feb. 5 (Frontier)... 500
Brass Buttons—Mar. 4 (Majestic)........1028
Brother Love—Mar. 13 (American)........1026
Bud Tilton, Mail Thief—Feb. 12 (Reliance).... 716
Bugler of Company B, The (2 parts)—Feb. 22 (Bison)........ 812
Building the Great Los Angeles Aqueduct—Jan. 30 (American) ........ 396
Bum's Hallowe'en, The—Mar. 3 (Champion)...
Burning Brand, The (2 parts)—Jan. 1 (Broncho)
Burning Motor Car, The (2 parts)—Jan. (Ambrosio) ........
Burstup Homes, Detective—Feb. 19 (Solax).... 718
Burstup Homes Murder Case—Mar. 26 (Solax).1262
Business Must Not Interfere—Mar. 23 (Eclair)..1134
By-Gone Days—Jan. 12 (Rex)........ 88
By Parcels Post—Feb. 20 (Punch)........ 816
By the Curate's Aid—Apr. 5 (Mecca)........

C

Cabby and the Demon—Jan. 21 (Majestic)..... 398
Cadet's Honor, A—Mar. 10 (Excelsior).......1134
Calamity Anne, Detective—Mar. 10 (American) 1026
Calamity Anne's Inheritance—Jan. 11 (American) 88
Calamity Anne's Beauty—Mar. 29 (American)..1256
Calamity Anne's Vanity—Feb. 8 (American)... 504
Calicowani—Mar. 16 (Crystal)........1024
Call of a Mother Love, The—Feb. 22 (Mecca)
Calling of Louis Mona, The—(2 parts)—Mar. 28 (Powers) ........1252
Catching the "Big Sneeze"—Feb. 13 (Gaumont) 818
Cause, The—Mar. 12 (Nestor)........
Chappie's Code—Mar. 11 (Majestic)........1134
Chasing a Son-in-Law—Mar. 13 (Mutual Educational) ........1028
Chief's Predicament, The—Mar. 13 (Keystone) 1260
Child Labor—Jan. 14 (Majestic)........ 300
Child's Conscience, A—Feb. 20 (Mutual)........ 930
Circulation of the Blood—Mar. (Itala)........
City Mouse, The—Jan. 12 (Thanhouser)........ 198
City Feller, The—Mar. 18 (Majestic)........1256
Classmates,—Mar. 31 (Ryno)........1366
Cleopatra—Jan. (United States Feature Film Co.

Climax, The—Mar. 28 (Solax)....................1262
Close Shave, A—Feb. 13 (Punch).............. 716
Cobbler and the Financier, The—Jan. 12 (Eclair) 86
Cocoa Cultivation—Mar. 9 (Eclair)............ 924
Cocoa Industry at Panama—Feb. 8 (Imp)......
Comedians for Love, A—Mar. 2 (Eclair)......
Coming of Sunbeam, The—Jan. 22 (Solax)...... 300
Commuter's Cat, A—Jan. 19 (Thanhouser)..... 396
Conscience—Mar. 4 (Gem)......................
Cossacks in the Ural Country—Mar. 20 (Mutual Educational) ..............................1134
Counterfeit Courtship, A—Feb. 28 (Victor).....
Counterfeiter, The (2 parts)—Feb. 21 (Kay-Bee) 716
Coward's Atonement, The (2 parts)—Feb. 25 (Bison) .................................... 812
Coward, The—Feb. 20 (Ammex)..............
Cowboy Heir, The—Feb. 20 (American)....... 714
Cowboy Sports—Feb. 1 (Bison)...............
Cowgirl and the Knight, The—Feb. 13 (Ammex)
Crawfish—Jan. 5 (Eclair)...................... 86
Critic, The (2 parts)—Mar. 15 (Ambrosio)......1140
Criminals, The—Mar. 29 (Mecca)..............
Crimson Cross, The (3 parts)—Mar. 5 (Eclair) 924
Crystallization—Apr. 6 (Eclair)...............1360
Cupid Finds a Way—Jan. 13 (Nestor)......... 194
Cupid in Uniform—Mar. 31 (Imp).............
Cupid Never Ages—Mar. 24 (American)........1254
Cupid's Assistants—Jan. 6 (Nestor)........... 88
Cure That Failed, The—Jan. 13 (Keystone)... 198
Curse, The—Mar. 14 (Powers).................1024
Cymbeline (2 parts)—Mar. 28 (Thanhouser)...1362

D

Dad's Stenographer—Mar. 24 (Nestor)..........
Damages in Full—Mar. 24 (Imp)...............1254
Danish Landscape at Yutland—Feb. 15 (Great Northern) .................................
Daughter of Virginia, A—Feb. 10 (Champion)..
Deacon Outwitted, The—Jan. 27 (Keystone)... 398
Dead Town, A—Feb. 23 (Eclair)............... 712
Deaf Burglar, A—Mar. 3 (Keystone).........
Death Trail, The—Jan. 20 (Champion)........ 296
Deep Sea Shell Fish—Feb. 6 (Gaumont)...... 718
Defeat of the Conqueror, The (2 parts)—Mar. 1 (Milano) ...................................
Defeat of the Conqueror, The (2 parts)—Feb. (Milano) ...................................
Denizens of the Deep—Feb. 27 (Gaumont).....
Destructive Duelists, The—Jan. 9 (Gaumont).. 200
Detective Knowall on the Trail—Jan. 24 (Lux)
Dethroned In a Well—Jan. 13 (Itala).........
Dinner Bell Romance, A—Jan. 27 (Nestor).... 392
Dip Into Society, A—Jan. 19 (Crystal)....... 192
Doctored Affair, A—Feb. 27 (Keystone)....... 930
Dr. Jekyll and Mr. Hyde (2 parts)—Mar. 6 (Imp) ....................................
Dogs Will be Dogs—Feb. 6 (Gaumont)........ 718
Doll and the Devil, The—Feb. 27 (Pilot)..... 932
Domestic Wild Animals on Our Western Coasts —Jan. 11 (Gaumont)..........................
Do It Now—Apr. 2 (Powers).................
Do Not Tease the Dog—Jan. 10 (Lux).........
Double Deception, A—Jan. 27 (Imp).......... 394
Double Life, A—Jan. 23 (Gaumont).........
Double Wedding, A—Jan. 6 (Keystone)........ 90
Dove In the Eagle's Nest, The—Jan. 28 (Thanhouser) .................................. 506
Drummer's Note Book—Mar. 30 (Crystal)......1252
Duelists, The—Feb. 14 (Victor)................
Duke and the Actor, The—Feb. 24 (Champion)..
Dungeon of Despair, The—Jan. 21 (Gaumont) 400
Duty and the Man (2 parts)—Jan. 1 (Reliance) 198
Dytiscus, The—Mar. 23 (Eclair)...............1134

E

Eastern Flower, An—Mar. 22 (American).......1134
Elite Ball, The—Feb. 3 (Keystone)............ 508
Empty Box, An—Mar. 16 (Rex)...............1024
Enchanted Leg, The—Mar. (Kinemacolor)......1140
Eph's Dream—Mar. 5 (Powers)............... 926
Eva—Jan. 25 (Mecca).........................
Evelyn's Strategy—Feb. 22 (Reliance)........
Evidence of the Film, The—Jan. 10 (Thanhouser) .................................. 198
Extra Baby, The—Feb. 2 (Majestic).......... 614
Eyes of Satan, The—Feb. 12 (Solax)........... 618

F

Face to Face With a Leopard—Jan. 17 (Lux). 400
Faint Heart Never Won Fair Lady—Jan. 31 (Lux) ................................... 508
Fake Gas Man, The—Jan. 19 (Crystal) ...... 192
False Alarm, The—Jan. 26 (Crystal).......... 294
Famous Illinois Canyons and Starved Rock—Feb. 27 (American)......................... 814
Father and Godfather—Feb. 27 (Mutual)....... 928
Father and Son—Feb. 15 (Great Northern).....
Father's Finish—Feb. 27 (American)..........814
Father's Strategem—Jan. 4 (Milano)......... 84
Father Tamed—Mar. 13 (Punch)...............
Fatty and the Bandits—Feb. 5 (Nestor)...... 500
Favorite Son, The—Feb. 7 (Kay-Bee)......... 506
Few Million Birds, A—Jan. 19 (Thanhouser)..
Fiddler Pete—Apr. 3 (Rex)....................1360
Finer Things, The—Feb. 17 (American)...... 714
Finney's Luck—Jan. 16 (Punch)............... 300
Fixing the Flirts—Jan. 25 (Imp).............
Flaming Arrow, The (2 parts)—Mar. 11 (Bison) 1026
Flower Girl, The—Jan. 16 (Rex) ............ 196
Fond Heart Saves the Day—Mar. 10 (Champion) ....................................
Fool for Luck, A—Feb. 24 (Nestor).......... 810
Footpath to Happiness, The—Jan. 27 (Nestor) 392
Forced Bravery—Feb. 20 (Keystone)........... 930
Forcing the Issue—Mar. 26 (Nestor)...........
For Her Boy's Sake—Mar. 25 (Thanhouser)....1362
For His Child's Sake—Feb. 4 (Eclair)........ 502
For Lizzie's Sake—Jan. 20 (Keystone)........ 300
For the Honor of the Family (2 parts) (Milano)
Frau Van Winkle's Crullers—Mar. 16 (Majestic)1256
Fred as a Soldier—Mar. 29 (Great Northern)..1366
French Alpine Maneuvers—Jan. 23 (Gaumont).. 716
Fresh Air Filkins—Feb. 10 (Imp).............
Fringe of Sin, The—Mar. 10 (Milano).........
Fritz and Oscar Out of Luck—Mar. 15 (Great Northern) ..................................1136
Frog, The—Feb. 13 (Mutual Educational)..... 822
From Death to Life—Mar. 13 (Imp)...........
Frontier Mystery, A (2 parts)—Feb. 8 (Bison) 502
Frontier Providence, A (2 parts) Jan. 14 (Bison) .................................... 194
Frontier Wife, A—Mar. 21 (Kay-Bee).........1258
Fugitive, The—Feb. 10 (American)............ 614
Funnicus Marries a Hunchback—Jan. 19 (Eclair) 294
Funnicuss, the Celebrated Artist—Feb. 13 (Mutual Educational) .........................

G

Gallop of Death, The—Jan. 21 (Eclair)......... 294
Gambler's Last Trick, A—Jan. 25 (Bison)...... 296
Gaumont Weekly, No. 43—Jan. 1 (Gaumont).. 200
Gaumont Weekly, No. 44—Jan. 8 (Gaumont).. 398
Gaumont Weekly, No. 45—Jan. 15 (Gaumont).. 508
Gaumont Weekly, No. 46—Jan. 22 (Gaumont).. 508
Gaumont Weekly, No. 47—Jan. 29 (Gaumont).. 616
Gaumont Weekly, No. 48—Feb. 5 (Gaumont).. 716
Gaumont Weekly, No. 49—Feb. 12 (Gaumont).. 818
Gaumont Weekly, No. 50—Feb. 19 (Gaumont).. 932
Gaumont Weekly, No. 51—Feb. 26 (Gaumont)..1030
Gaumont Weekly, No. 52—Mar. 5 (Gaumont)..1136
Gaumont Weekly, No. 53—Mar. 12 (Gaumont)..1262
Gaumont's Weekly, No. 54—Mar. 19 (Gaumont)1366
Genius of Fort Lapawai, The—Jan. 21 (Bison).. 296
Ghost in Uniform, The—Feb. 23 (Thanhouser).. 930
Girl and the Inventor, The—Jan. 8 (Reliance).. 198
Girl, Artist and Dog—Feb. 18 (Majestic)....... 816
Girl at War (2 parts)—Jan. 4 (Bison)..........
Girl Detective's Ruse, The—Jan. 21 (Thanhouser) .................................. 396
Girl of the Range, The—Feb. 19 (Frontier)..... 710
Girl Sleuths, The—Mar. 3 (Nestor)............
Glove Industry, The—Jan. 4 (Gaumont)........
Gold and Dross—Jan. 8 (Nestor)................ 88
Gold is Not All (2 parts)—Jan. 30 (Imp)...... 394
Gontran's Surprise—Mar. 8 (Mutual Educational) 928
Good Morning, Judge—Feb. 9 (Thanhouser).... 714
Grafters, The—Mar. 22 (Reliance)............1256
Great Ganton Mystery, The (2 parts)—Mar. 27 (Rex) ....................................1254
Greater Love, The—Mar. 3 (American)........ 926
Greatest of These is Charity, The—Mar. 7 (Nestor) .................................. 924
Great Unknown, The (2 parts)—Feb. 20 (Eclair) 712
Grip of Jealousy, The—Mar. 26 (Ramo).......
Grouch, The—Jan. 3 (Victor).................. 84
Guilty Conscience, A—Jan. 5 (Thanhouser)..... 198
Guilty Hand, The—Feb. 9 (Eclair)............. 612

H

Half-breed Parson, The (2 parts)—Mar. 29 (Bison) .............................. ......
Half Orphans, The—Apr. 6 (Majestic)..........
Half Way to Reno—Feb. 16 (Thanhouser)...... 814
Half wit, The—Mar. 29 (Reliance)..............
Harry's Lesson—Jan. 19 (Majestic)............ 398
Harvest, The—Feb. 19 (Nestor)............... 714
Having their Pictures Taken—Mar. 26 (Powers)
Hawkins' Roomer, The—Mar. 12 (Powers)......1024
Heart of a Child, The—Mar. 18 (Thanhouser)..1256
Hearts of the Northland—Jan. 9 (Imp)........ 86
Heinz's Resurrection—Feb. 17 (Keystone)...... 822
Hello Central, Give Me Heaven—Feb. 17 (Imp).
He Never Knew—Jan. 19 (Rex)............... 196
He Wants What He Wants When He Wants It—Apr. 6 (Eclair)............................1360
Her Birthday Present—Feb. 17 (Keystone).....
Her Dreams of Yesterday—Mar. 17 (Excelsior).1256
Her Fire Man—Jan. 24 (Thanhouser)........ 396
Her Lady Friend—Feb. 9 (Crystal)............ 502
Her Neighbor—Mar. 7 (Thanhouser)............1030
Her New Beau—Mar. 31 (Keystone)...........
Her New Chauffeur—Mar. 30 (Rex)............1254
Heroic Harold—Jan. 12 (Thanhouser).......... 84
Hero of the Hour, The—Jan. 25 (Imp)........
Her Friend, the Bad Man—Mar. 19 (Nestor)...1132
Her Gallant Knights—Mar. 23 (Thanhouser)..1362
Her Stepmother—Feb. 17 (Champion)..........
Hide and Seek—Apr. 3 (Keystone).............1364
High and Low—Mar. 1 (American)............. 816
Highgraders, The—Jan. 31 (Nestor)........... 392
Hired Dress Suit, The—Feb. 16 (Majestic)..... 816
His Brother's Keeper—Jan. 24 (Nestor)....... 298
His Brother (2 parts)—Mar. 4 (Bison)........
His Day of Freedom—Mar. 26 (Reliance)......1364
His First Kodak—Mar. 13 (Punch)............
His Heroine—Mar. 4 (Thanhouser).............1030
His Ideal of Power—Feb. 14 (Powers)........ 608
His Old-fashioned Mother—Jan. 18 (American). 200
His Sacrifice—Feb. 6 (American)............ 504
His Sister—Feb. 9 (Rex)..................... 500
His Uncle's Wives—Feb. 2 (Thanhouser)....... 614
Honest Young Man, An—Mar. 9 (Thanhouser)..1138
Honeymoon Lodging, The—Mar. 17 (Champion).1132
Hop O' My Thumb (2 parts)—Feb. 11 (Gaumont) 818
Horse Race at Hawley's Ranch, The—Jan. 1 (Frontier) ................................. 84
House Divided, A (3 parts)—Apr. 1 (Bison)...1360
How He Won Her—Jan. 29 (Powers).......... 392
How Hiram Won Out—Jan. 13 (Keystone)..... 198
How the Spirit of '76 Was Painted—Mar. 6 (Pilot) ..................................1032
Hundred Dollar Bill, The—Jan. 7 (Majestic).... 200
Hypnotizing Hannah—Mar. 27 (Gaumont).......
Hypocrite, The—Jan. 17 (Victor).............. 192

I

Iconoclast, The (3 parts)—Mar. 26 (Broncho)...1258
Idol of the Hour, The—Mar. 4 (Thanhouser)..1138
Impetuous Jim—Mar. 6 (Punch)...............
Imp Romance, An—Feb. 20 (Imp)............. 712
In a Roman Garden—Mar. 7 (Powers).......... 926
In a Woman's Power—Feb. 13 (Powers)...... 612
Indian Blood (2 parts)—Mar. 15 (Bison)......1026
Indian Justice—Mar. 14 (Lux).................1032
Indian Servant, The—Feb. 22 (Great Northern) 818
Indians—Mar. 5 (Powers).....................
Innocent Dad—Mar. 29 (Imp).................
Innocent Bridegroom, An—Mar. 2 (Crystal).... 810
In Old Panama—Mar. 8 (Imp)................
In Peaceful Hollow—Jan. 20 (Nestor).......... 298
In Temperance Town—Feb. 10 (Nestor)........ 610
Interrupted Elopement, The—Feb. 4 (Majestic). 614
In the Battle's Smoke—Apr. 3 (Pilot).........
In the Blood—Mar. 2 (Rex).................... 812
In the Ranks (2 parts)—Jan. 8 (Broncho)..... 88
Inauguration of President Wilson—Mar. 8 (Mecca) ...................................
In the Redman's Country (2 parts)—Feb. 15 (Bison) .................................. 610
In the South Seas—Feb. 27 (Rex)............. 812
In the Web—Feb. 8 (Mecca)..................
In the Wrong Flat—Mar. 19 (Solax)...........1138
Interrupted Suicide, An—Mar. 24 (Champion)...
It All Came Out in the Wash—Jan. 16 (Gaumont) ...................................
It's a Bear—Mar. 30 (Crystal)................1252
It's Delightful to be Married—Mar. 4 (Gaumont)1262

J

James, the Hungry One—Jan. 11 (Gt. Northern)
Jealous Waiter, The—Feb. 10 (Keystone)......
Jed Holcomb's Prize Box—Feb. 3 (Nestor)...... 500
Jenny's Pearls—Mar. 13 (Keystone)...........1260
Jocular Winds—Mar. 6 (American)............ 926
John Steals a Furlough—Jan. 25 (Gt. Northern) 400
Jolly Good Fellow, A—Jan. 4 (Reliance)....... 198
Judge's Vindication, The (2 parts)—Apr. 2 (Reliance) ...................................
Just a Shabby Doll—Mar. 11 (Thanhouser)....1138
Just Brown's Luck—Feb. 3 (Keystone)........ 508
Just Hard Luck—Jan 12 (Majestic)........... 298
Just Jane—Mar. 8 (Reliance).................1028
Just Kids—Feb. 6 (Punch)....................

K

Kathleen Mavourneen—Mar. 17 (Imp)..........1132
Kimono Tragedy, A—Mar. 2 (Majestic).........1026
King Danforth Retires—Feb. 27 (Imp).........
Kiss of Judas, The—Mar. 7 (Solax)........... 932
Kith and Kin—Mar. 6 (Ammex)...............
Kittens—Mar. 4 (Gaumont)....................
Knights and Ladies—Mar. 9 (Crystal)......... 924
Knock Wood—Jan. 6 (Itala)...................
Knotty Knot, A—Mar. 31 (Champion)..........
Kullen, the West Coast of Sweden—Feb. 22 (Gt. Northern) ..................................

L

Labyrinth, The—Feb. 2 (Rex)................. 500
Lake of Candy, The—Feb. 20 (Mutual Educational) ................................. 928
Landlord's Troubles, A—Feb. 20 (Keystone).... 930
Land Salesman, The—Apr. 3 (Keystone)......1364
Large Night, A—Feb. 13 (Eclair).............. 612
Last Run of the Old Santa Fe Coach, The—Jan. 15 (Frontier) ............................ 194
Latent Spark, The—Jan. 27 (American)....... 396
Law of Compensation, The—Feb. 28 (Powers).. 810
Legend of the Everglade, The—Mar. 24 (Excelsior) ..................................
Leopard and the Burglar, The—Feb. 21 (Lux).. 718
Leopold and the Leopard—Feb. 14 (Lux)....... 616
Lesson, The—Mar. 20 (American)..............1134
Letter to Mother, A—Apr. 4 (Victor)..........
Lie, The—Jan. 10 (Victor)................... 192
Life for a Life, A (2 parts)—Feb. 8 (Milano)..
Life in Egypt—Mar. 2 (Eclair)...............
Life in India—Jan. 19 (Eclair)................ 294
Life in India—Mar. 13 (Mutual Educational)...1028
Life or Death—Jan. 28 (Gaumont)............
Life's Lottery—Jan. 18 (Milano)..............
Light in the Window, The (2 parts)—Mar. 25 (Bison) ..................................1252
Lincoln for the Defense—Mar. 13 (Pilot)......1138
Little Enchantress, The—Jan. 5 (Majestic).... 200
Little Mother of the Black Pine Trail—Jan. 30 (Eclair) ................................. 394
Little Mother Wants a Home—Jan. 16 (Imp)...
Little Peacemaker, The—Feb. 12 (Nestor)..... 610
Little Turncoat, The (2 parts)—Jan. 17 (Kay-Bee) ................................... 196
Lizards, The—Mar. 16 (Eclair).................1026
Lonesome Joe—Mar. 27 (American)...........1256
Los Angeles the Beautiful—Feb. 7 (Thanhouser) 614
Lost Despatch, The (2 parts)—Mar. 7 (Kay-Bee) 930
Love and Circumstances—Jan. 23 (Ammex)....
Love and Pain—Mar. 17 (Keystone)...........1260
Love Chase, The (2 parts)—Feb. 6 (Eclair).... 502
Love Is Blind—Feb. 22 (American)............ 714
Love's Lottery—Jan. 20 (Imp)................ 296
Love Thy Neighbor—Feb. 20 (Gaumont)........ 932
Lure of the City, The—Mar. 1 (Reliance)...... 928
Lure of the Lorelei, The—Mar. 25 (Gaumont)..
Lure of the Violin, The (3 parts)—Feb. 26 (Broncho) ................................ 822
Lyndhoven Farm, Virginia—Apr. 1 (Gem)......

M

Ma and the Boys—Mar. 9 (Crystal)........... 924
Mabel's Heroes—Feb. 17 (Keystone)...........
Magic Carpet, The—Jan. 24 (Lux)............. 400

Maid at War, A (2 parts)—Jan. 4 (Bison).... 84
Mammy's Child—Jan. 15 (Powers)............ 194
Man Eater, The—Mar. 28 (Lux)...............1260
Man From Outside, The (3 parts)—Mar 5 (Reliance) ....................................1028
Man Higher Up, The—Feb. 12 (Powers)....... 608
Man Next Door, The—Mar. 17 (Keystone).....1260
Man Outside, The—Feb. 6 (Imp)............... 504
Man's Woman, A—Feb. 1 (Mecca)............. 500
Man Who Dared, The (2 parts)—Feb. 27 (Eclair) 814
Mardi Gras, New Orleans—Mar. 1 (Imp)........
Marked Card, The—Jan. 27 (Champion)........
Marriage Lottery, The—Feb. 8 (Imp).......... 504
Masqueraders, The—Jan. 25 (Reliance)......... 396
Matches—Apr. 3 (American)..................1362
Matrimonial Fever, The—Jan. 10 (Lux)......... 200
Memories—Feb. 6 (Ammex)....................
Memories of Long Ago—Mar. 17 (Ryno)........1260
Message in the Cocoanut, The (2 parts)—Feb. 25 (Majestic) ............................ 928
Mexican Renegade, A—Mar. 13 (Frontier)......
Million Dollars, A—Jan. 8 (Solax)............. 92
Mining Expert's Ordeal—Mar. 28 (Nestor).....1252
Mistaken Masher, The—Jan. 27 (Keystone).... 398
Mix-Up—Jan. 9 (Punch)......................
Modern Architect, A—Feb. 14 (Lux)........... 616
Mona of the Modocs (2 parts)—Feb. 4 (Bison). 502
Monkey Accomplice, The—Feb. 7 (Solax)....... 508
More than She Bargained For—Apr. 4 (Lux)...1366
Mosaic Law, The (2 parts)—Jan. 24 (Kay-Bee) 300
Mother and Daughter—Jan 15 (Solax)..........
Moving Mother—Feb. 26 (Ramo).............. 816
Mum's the Word—Mar. 31 (Nestor)...........1360
Mute Witness, The—Apr. 4 (American).......1362
Mutiny of Mr. Henpeck, The—Jan. 10 (Solax) 92
Mutual Weekly, No. 2—Jan. 9 (Mutual)...... 820
Mutual Weekly, No. 3—Jan. 16 (Mutual)...... 820
Mutual Weekly, No. 4—Jan. 23 (Mutual)...... 820
Mutual Weekly, No. 5—Jan. 30 (Mutual)...... 820
Mutual Weekly, No. 6—Feb. 6 (Mutual)...... 928
Mutual Weekly, No. 7—Feb. 13 (Mutual)...... 928
Mutual Weekly, No. 8—Feb. 20 (Mutual)......1028
Mutual Weekly, No. 9—Feb. 27 (Mutual)......1028
Mutual Weekly, No. 10—Mar. 6 (Mutual).....1364
Mutual Weekly, No. 11—Mar. 13 (Mutual).....1364
Mystery Cave, The—Feb. 14 (Nestor).......... 610
Mystery of Wall Street, A—Feb. 11 (Thanhouser) .................................. 714

N

Napoleon—Mar. 5 (Solax)......................
Napoleon's Luck Stone—Jan. 17 (Thanhouser)...
Near Tragedy, A—Jan. 2 (Punch)............. 90
Nephews from Labrador, The—Jan. 26 (Thanhouser) .................................. 506
Nervous Leo—Mar. 29 (Lux)..................
New Boot Cleaner, The—Jan. 11 (Gt. Northern)
New Film Actor, The—Mar. 22 (Gt. Northern).1260
Night of Anguish, A (2 parts)—Mar. 26 (Eclair)1254
Night at the Club, A—Jan. 12 (Crystal)....... 84
Night in Town, A—Mar. 2 (Crystal)........... 810
Night of Terror, A—Jan. 11 (Reliance)........ 300
Ninth Commandment, The—Jan. 14 (Gem).... 192
"Nobody's" Love Story—Jan. 16 (Eclair)...... 294
Northern Egypt—Jan 2 (Gaumont)............. 92
Northwoods Romance, A—Jan. 28 (Gem).......
Not Like Other Girls—Feb. 26 (Ramo)......... 816
No Wedding Bells for Jones—Mar. 6 (Punch)...
Now I Lay Me Down to Sleep—Mar. 3 (Imp)...

O

Ogres, The—Apr. 4 (Solax)..................1366
Old Maid's Love, An—Mar. 1 (Great Northern) 932
On Burning Sands (2 parts)—Jan. 24 (Powers) 298
On El Camino Real—Feb. 28 (Nestor).......... 810
On His Wedding Day—Mar. 31 (Keystone)....1364
One on Auntie—Feb. 3 (Nestor)............... 500
One Who Had to Pay, The—Jan. 28 (Eclair).. 394
On the Brink of Dishonor—Feb. 25 (Gaumont)..1136
On the Frontier (2 parts)—Feb. 11 (Bison)... 610
On the Roads of Ceylon—Mar. 27 (Mutual Educational) ...............................1258
Open Road, The (2 parts)—Jan. 22 (Reliance).. 396
Orphan's Conquest, An—Feb. 8 (Gt. Northern) 618
Orphan's Mine, The—Mar. 15 (American)......1028
Out of the Depths (2 parts)—Feb. 15 (Milano)
Outwitted—Mar. 8 (Great Northern)...........1030
Outwitting a Rival—Jan. 4 (Great Northern)..
Overcoats—Feb. 5 (Solax).................... 508

P

Panama Canal, The—Feb. 15 (Mecca).........
Papa's Helping Hand—Mar. 10 (Nestor).......1024
Parted at the Altar (2 parts)—Feb. 22 (Milano)
Pasadena Chariot Races—Mar. 9 (Thanhouser)
Pat as a Bird Fancier—Feb. 28 (Lux)........ 932
Pat's Busy Day—Mar. 7 (Lux)..............1030
Pat Wishes to Economize—Mar. 21 (Lux).....1260
Paymaster's Son, The, (2 parts)—Jan. 10 (Kay-Bee) ..................................... 90
Peacemaker, The—Mar. 23 (Rex)..............1132
Pearl's Admirers—Jan. 26 (Crystal)........... 294
Pearl as a Clairvoyant—Apr. 6 (Crystal)......1362
Pecos Pete In Search of a Wife—Feb. 13 (American) .................................. 614
Penalty, The—Apr. 5 (Reliance)...............
Percy H. Baldwin, Trifler—Feb. 7 (Victor).... 502
Phosphate Industry, The—Jan. 18 (Imp)......
Pig's a Pig, A—Feb. 24 (Nestor).............. 810
Plans of the House, The—Mar. 14 (Solax)...1030
Poor Boob—Jan. 9 (Punch)....................
Port of Copenhagen, The—Mar. 21 (Great Northern) ..................................
Pretty Girl in Lower Five, The—Feb. 18 (Thanhouser) .................................. 814
Pride of the South, The (3 parts)—Mar. 19 (Broncho) ...............................1258
Prima Donna's Cat, The—Mar. 25 (Majestic)..1364
Prima Donna, The—Mar. 7 (Victor)..........
Prize Winners at the Poultry Show—Jan. 4 (Imp) ......................................
Professor's Daughter, The—Feb. 24 (Keystone) 930
Providential Tragedy, A—Apr. 4 (Nestor)......1360
Psychology of Fear—Jan. 31 (Thanhouser)... 506
Purchase Price, The—Feb. 21 (Nestor)........ 714
Pursued by a Lioness—Jan. 3 (Lux).........

Q

Quality of Mercy, The—Feb. 27 (Ammex)....
Quarrelers, The—Jan. 17 (Solax)..............
Quickest Way, The—Jan. 15 (Nestor)......... 194

R

Race for Life, A—Mar. 5 (Frontier)......... 926
Rags and Riches—Jan. 23 (Imp)............ 296
Raguse, the Pearl of the Adriatic—Jan. 23 (Gaumont) .................................. 616
Ranch Girl's Measurements, The—Feb. 12 (Frontier) .................................. 608
Red Girl's Sacrifice, The (2 parts)—Mar. 1 (Bison) ......................................
Red Hot Romance, A—Feb. 27 (Keystone).... 930
Regained Reputation, A—Mar. 15 (Reliance)..1134
Regimental Pals—Jan. 18 (Bison)............ 194
Regretted Resignation, A—Jan. 23 (Gaumont) 616
Renegade's Heart, The—Mar. 31 (American)..1362
Reprobate, The—Mar. 12 (Reliance)............1134
Return of Lady Linda, The—Jan. 9 (Eclair).. 86
Rich Mr. Rockamorgan, The—Feb. 3 (Champion)
Ride of Jennie McNeil, The—Jan. 2 (Rex)...
Riot, The—Jan. 22 (Nestor).................. 298
Roads that Lead Home, The—Jan. 24 (Solax). 300
Roll of Honor, The—Jan. 14 (Gaumont) .....
Romance of a Fisher Boy, The—Mar. 31 (Excelsior) ..................................1366
Romance of the Utah Pioneers, A (2 parts)—Jan. 7 (Bison)............................. 84
Romance, The—Feb. 15 (American)........... 614
Rose of Old Mexico, A—Jan. 25 (American).. 300
Roses of Remembrance—Mar. 21 (Nestor)......1132
Rowdy Starts Something—Feb. 20 (Punch).... 816
Rube and the Baron, The—Mar. 20 (Keystone).1260
Rugged Coast, The—Jan. 31 (Powers)......... 392
Rural Third Degree, A—Mar. 6 (Keystone)..1136
Rural Third Degree, A—Mar. 6 (Keystone)....1136

S

Sargeant's Secret, The (2 parts)—Mar. 14 (Kay-Bee) .....................................1136
Satchel Game, The—Mar. 20 (Imp)............1132
Saved by Airship—Jan. 29 (Reliance)........ 506
Saved from Sin—Jan. 26 (Majestic).......... 504
Saving Mabel's Dad—Jan. 6 (Keystone)........ 90
Saw Wood—Jan. 16 (Punch).................. 300
Say Uncle—Feb. 4 (Gaumont).................. 716
Scapegoat, The—Jan. 21 (Gem)............ 294
Scheming Woman, The—Jan. 31 (Solax)...... 400
Schultze's Lottery Ticket—Feb. 23 (Crystal).. 710
Sculptor's Stratagem, The—Mar. 6 (Gaumont)...1136
Sculptor's Stratagem, The—Mar. 6 (Gaumont)..1136
Scrap of Paper, A—Mar. (Kinemacolor)........1138
Sea Anemones—Mar. 25 (Gaumont)...........
Sea Waif, The—Mar. 24 (Ryno)...............1260
Secret of the Sea, A (2 parts)—Jan. 11 (Milano) ..................................... 192
See-Saw of Life, The—Jan. 13 (Imp).......
Segovia—Feb. 6 (Mutual Educational)........ 822
Serves You Right—Jan. 13 (Itala)...........
Seven Ages of an Alligator, The—Feb. 2 (Thanhouser) .................................. 614
Shadow of the Past, A, (2 parts)—Jan. 22 (Broncho) ................................. 298
Sharpshooter, The, (2 parts)—Feb. 19 (Broncho) 716
Shadow of Evil, The (2 parts)—Mar. (Itala)..
She Never Knew—Jan. 19 (Rex).............
Sheridan's Ride (3 parts)—Jan. 28 (Bison)....
Sherlock Holmes and "The Sign of the Four," —Feb. 25 (Thanhouser).................... 822
She Slept Through It All—Jan. 6 (Imp)........ 86
Shirts and Shocks—Feb. 23 (Majestic)........ 928
Silver-Plated Gun, The—Jan. 23 (American).. 300
Simple Simon Suffers Sorely—Mar. 20 (Gaumont)1366
Simpton's Jewels, Miss—Mar. 21 (Lux)........1260
Sinews of War, The (2 parts)—Apr. 2 (Broncho)1364
Sins of the Father (2 parts)—Mar. 12 (Broncho)1136
Sins of the Father—Jan. 13 (Champion)......
Sins of the Father, The (2 parts)—Mar. 15 (Milano) ......................................
Sir Thomas Lipton—Jan. 20 (Keystone)...... 300
Sisters, The—Feb. 24 (Imp).................. 814
Sleuth at the Floral Parade, The—Mar. 6 (Keystone) ...............................1136
Sleuth's Last Stand, The—Mar. 3 (Keystone)..
Smiling Dan—Feb. 14 (Kay-Bee).............. 616
Snake In His Bosom, A—Jan. 7 (Gaumont)... 398
Snow White (3 parts)—Feb. 19 (Powers).....
Society Day at Piping Rock—Jan. 11 (Imp)...
Some Doctor—Feb. 13 (Punch)................ 614
Some Fools There Were—Feb. 14 (Thanhouser) 714
Song of the Telegraph, The (2 parts)—Feb. 16 (Bison) .................................... 710
Sovereign Soul, The—Mar. 18 (Gaumont)......
Spectre Bridegroom, The (2 parts)—Jan. 23 (Eclair) .................................... 294
Spicy Time, A—Feb. 3 (Imp).................. 504
Stolen Purse, The—Feb. 10 (Keystone).........
Stool Pigeon, The—Mar. 6 (Rex)............. 924
Stranger at the Mountain Ranch, The—Jan. 8 (Frontier) ..................................
Stranger in the Rockies, A—Mar. 1 (Mecca)....
Stranger's Trail, The—Feb. 26 (Frontier).....
Strength of the Weak, The—Jan. 18 (Reliance)
Strictly Business—Feb. 16 (Crystal)........... 608
Strike Breaker, The—Feb. 7 (Nestor)......... 500
Strike Leader, The (2 parts)—Feb. 5 (Reliance) ..................................... 614
Stronger, The, (2 parts)—Mar. 12 (Eclair)....1026
Strong Revenge, A—Mar. 10 (Keystone).....
Struggle, The, (2 parts)—Jan. 29 (Broncho)... 396
Study in Crayon, A—Feb. 22 (Imp)...........
Study in Sociology—Apr. 1 (Majestic)..........
Suitor and the Monkey, The—Mar. 20 (Mutual
Summer in the North—Mar. 29 (Gt. Northern)..1366
Educational) ..................................1134
Sunbeam—Feb. 5 (Powers) ..................
Sunny Smith—Jan. 24 (Victor)................ 298
Superior Law (3 parts)—Apr. 2 (Eclair).......1360
Superstitious Mary—Mar. 31 (Nestor).........1360
Surveyor and the Pony Express, The—Jan. 22 (Frontier) .................................. 296
Suspect, The—Jan. 10 (Nestor).............. 88
Sweet Familiar Faces—Mar. 13 (Gaumont)......1262
Symphony, The—Jan. 23 (Rex).............. 296

T

Tammany Boarder, A—Jan. 2 (Eclair)......... 86
Tangled Affair, A—Feb. 24 (Keystone)......... 930
Taps (2 parts)—Apr. 5 (Bison)...............
Taxidermist, The—Jan. 20 (Nestor)........... 298
Teacher Wanted—Feb. 9 (Majestic).......... 716
Telegraph Operator, The—Feb. 18 (Eclair)... 712
Tell-Tale Hat Band, The—Feb. 28 (Kay-Bee).. 930
Tenderfoot's Turn, The—Mar. 27 (Frontier)...
Terrible Daughter, The—Feb. 16 (Eclair)...... 612
Tester Tested, The—Mar. 9 (Eclair)........... 924
Test, The—Jan. 18 (Great Northern).........
That Other Girl—Feb. 23 (Crystal)........... 710
Their First Baby—Jan. 30 (Punch).......... 398
Their Masterpiece—Jan. 13 (American)....... 200
Their Mutual Friend—Feb. 7 (Powers)........ 500
Texas Kelly at Bay—Mar. 28 (Kay-Bee).......1258
That Boy from Missouri—Mar. 28 (Victor)......1254
Their Combination Suit—Mar. 24 (Nestor).....1252
Thief, The—Feb. 14 (Solax).................. 618
Thou Shalt Not Steal (2 parts)—Mar. 13 (Rex).1024
Tickets, Please—Feb. 7 (Lux)................. 616
Tiflis, Russia—Mar. 6 (Mutual Educational)... 928
Till Death Do Us Part (2 parts)—Mar. 20 (Pilot)1262
Till the Day Breaks—Feb. 21 (Solax)......... 718
Tiniest of Stars, The—Jan. 14 (Thanhouser).. 200
To Hell and Back—Jan. 9 (Gaumont)......... 200
Too Polite—Apr. 4 (Lux)......................1366
To Reno and Back—Mar. 27 (Imp)............1254
Toledo, Spain—Jan. 30 (Mutual Educational).. 822
Tom, Dick and Harry—Jan. 23 (Punch)........ 200
Tournament of Roses—Feb. 17 (Nestor)......
Tracked to Florida—Feb. 27 (Punch)......... 926
Trail of Cards, The—Jan. 9 (American)...... 88
Trail of the Silver Fox, The—Feb. 11 (Eclair). 612
Trim and Shave, A—Mar. 24 (Champion).......
Tramp Reporter, The, (2 parts)—Jan. 17 (Powers) ..................................... 194
Transgression of Manuel, The—Mar. 8 (American) ..................................... 926
Tricks in All Trades—Feb. 26 (Powers) ......
Troubled Waters—Mar. 9 (Rex)..............
Twin and Shoshone Falls, The—Mar. 11 (Gem)
Two Glasses, The—Feb. 20 (Pilot)........... 822
Two Little Devils—Jan. 6 (Itala)............
Two Sides to a Story—Feb. 21 (Powers)...... 710
Two Sisters, The—Feb. 21 (Thanhouser)...... 814
Two Thieves—Feb. 23 (Rex)................

U

Under the Microscope—Feb. 13 (Gaumont)...

V

Vale of Ossola, The—Feb. 18 (Gaumont)......
Vengence of Vira, The (2 parts)—Jan. 25 (Mi-
Venice, California—Mar. (Kinemacolor)........1138
Vengeance of Heaven, The (2 parts)—Mar. 19 (Reliance) ...................................1256
lano) ......................................
Veteran's Mascot, The—Feb. 26 (Solax)..... 822
Victory of Virtue, The, (2 parts)—Mar. 8 (Milano) ....................................
Village Choir, The—Mar. 17 (Nestor)..........1132
Vortex, The (2 parts)—Feb. 26 (Nestor)...... 810

W

Waif of the Desert, A—Jan. 17 (Nestor)..... 194
Walnut Industry, The—Jan. 18 (American)... 200
Was She to Blame?—Mar. 20 (Rex)...........1132
Watch Your Step—Feb. 27 (Gaumont)........
Watch Your Watch—Feb. 27 (Gaumont).......1262
Way to a Man's Heart—Mar. 2 (Thanhouser).1028
Way of the Transgressor—Mar. 21 (Solax)......1138
West Coast of Jutland, The—Jan. 25 (Great Northern) ..................................
What Happened to Henderson—Mar. 12 (Solax).1030
What Katy Did—Jan. 4 (Imp)............... 86
Wheel of Fate, The—Jan. 15 (Reliance)........ 300
Wheels of Destiny, The (2 parts)—Feb. 12 (Broncho) ................................. 616
Wheels of Fate—Jan. 3 (Powers)..........
When All Was Dark—Feb. 18 (Gaumont).... 932
When a Man Marries—Feb. 17 (Nestor)........ 714
When a Woman Won't—Mar. 17 (American)....1134
When Dreams Come True—Feb. 28 (Thanhouser) 932
When He Jumped at Conclusions—Mar. 3 (Nestor) ..................................... 924
When Her Love Grew Cold—Jan. 2 (Gaumont) 92
When He Wants a Dog, He Wants a Dog—Mar. 16 (Eclair) ...........................1026
When Hubby Entertained—Mar. 10 (Nestor)..1024
When Life Fades, (2 parts)—Feb. 6 (Broncho) 508
When Lincoln Paid (2 parts)—Jan. 31 (Kay-Bee) ..................................... 398
When Lincoln Was President—Mar. 27 (Pilot).1366
When the Last Leaf Fell—Jan. 28 (Majestic).. 506

When the Light Fades—Feb. 24 (American).... 814
When the Stormy Winds Do Blow—Mar. 7 (Lux) ....1030
When the Studio Burned—Feb. 4 (Thanhouser). 614
When Uncle Made His Will—Feb. 21 (Lux)..... 718
Where Destiny Guides—Jan. 20 (American).... 300
White Man's Firewater—Jan. 29 (Nestor)..... 392
Who Is the Goat—Mar. 16 (Crystal)....1024
Why Mrs. McFadden Looked Out—Feb. 7 (Thanhouser) .... 614
W  and the Widower—Feb. 13 (Rex).......
Widow's Folly, The—Apr. 2 (Nestor)....1360
Wife's Battle, A—Feb. 1 (Reliance)....... 506
Wife Wanted, A—Mar. 20 (Keystone)....1260
Wild Flower of Pino Mountain, The—Jan. 29 (Frontier) .... 394
Willy and the Faithful Servant—Apr. 3 (Mutual Educational) ....1364
Willie and the Old Suitor—Mar. 27 (Mutual Educational) ....1256
Willie, King of Janitors—Jan. 5 (Eclair)...... 86
Willie Wants to Cure His Father—Feb. 23 (Eclair) .... 712
Wine, Women and Reformation—Mar. 13 (Amnex) ....
Winner Loses, The—Feb. 11 (Majestic)........ 816
Winning Ruse, A—Feb. 1 (Imp).......... 504
Winter Sports in Norway—Apr. 3 (Mutual Educational) ....1364
Winter Sports at Are, Sweden—Mar. (Kinemacolor) ....1264
Wise One, The—Jan. 1 (Powers)...........
With a Grain of Salt—Mar. 14 (Nestor)....1024
With Her Rival's Help—Feb. 2 (Crystal)..... 392
With Lee in Virginia (2 parts)—Apr. 4 Kay-Bee) ....1366
Within the Ten Counts—Feb. 15 (Reliance)... 716
Women Left Alone—Feb. 1 (American)........ 396
Won at the Rodeo—Mar. 21 (Thanhouser).....1258
Wonderful Fruit—Feb. 7 (Lux)........... 616
Wrong Box, The—Jan. 29 (Solax)........... 400
Wrong Miss Wright—Mar. 23 (Majestic).......1364

## Independent Feature Releases

As in a Looking Glass (3 parts)—Mar. (Monopol)1140
Atop of the World in Motion (7 parts)—Jan. (Beverly B. Dobbs)....
Balkan Traitors, The—Feb. (N. Y. Film Co.)
Barbarous Mexico (5 parts)—Mar. (America's Feature Film Co.)....
Beasts of the Jungle (3 parts)—Jan. (Solax)..
Bloomsbury Burglars, The—Mar. (Lew Lake & Co.) ....
Boys of the Lost Basin, The—Feb. (Du Brock Feature Film Co.)....
Bride of Death, The (3 parts)—Jan. (Great Northern Special Feature Film Co.)....
Bridge of Sorrow, The (2 parts)—Jan.(Gaumont)
By Design of Heaven (Special—Gaumont) Mar..1366
By Design of Heaven—Mar. (Gaumont).......
Captain Scott's Heroic Dash to South Pole—Feb. (South Pole Expedition Co.)....
Carmen—Mar. (Monopol Film Co.)....
Clown's Revenge, The (2 parts)—Mar. (Great Northern Special Feature Film Co.)....
Conquered, or The Madcap Countess—Jan. (Great Northern Special Feature Film Co.)...
Curse of the Great Southwest, The 3 parts)—Feb. (Cheyenne Feature Film Co.).... 508
Dagmar (3 parts)—Mar. (European Feature Film Co.) ....
Daughter of the Confederacy, A—Feb. (Warner's Features) ....
Day at Tuskegee, A—Mar. (Anderson-Watkins Film Co.) ....
Dick Whittington and His Cat—Mar. (Solax)...
Disillusioned—Feb. (Barrieco Film Co.)....
Driven from Home (3 parts)—Mar. (Columbia Film Co.) ....
Executioner's Secret, The (2 parts)—Mar. (World's Best Film Co.)....
Expiation (Union Features) ....1368
Fall of Troy, The—Feb. (Itala)....
Fortune Teller's Daughter, The (3 parts)—Jan. (Great Northern Film Co.)....
French Revolution (2 parts)—Jan. (Feature Film Co.) ....
Gamekeeper's Wife, The (3 parts)—Mar. (World's Best Film Co.)....
Garibaldi—Jan. (Feature Film Co.)....
Great Aerial Disaster (3 parts)—Feb. (Itala)..
Great Ocean Disaster, or The Peril of Fire (2 parts)—Jan. (Great Northern Film Co.)......
Green Devil, The—Mar. (Vitascope)....
Great Taxicab Mystery, The (3 parts)—Mar. (Columbia Film Co.)....
Harry Whitney and "Lucky" Scott Hunting Big Game in the Arctic—Mar. (Northern Ventures, (Ltd.) ....
Heart of Gold, A—Mar. (Roma)....
Hiawatha—Mar. (F. E. Moore)....
Hidden Hand, The (3 parts)—Jan. (Atlas Mfg. Co.) ....
Human Target, The (2 parts)—Mar. 29 (Ambrosio) ....
Hunchback, The (3 parts)—Mar. (Union Features) ....1249
Ida, Queen of the Air (4 parts)—Mar. (World's Best Film Co.)....
In the Den of the Lions—Jan. (Great Northern Special Feature Film Co.)....
In the Grip of the Vampire (3 parts)—Jan. (Gaumont) ....
In the Land of the Lions (2 parts)—Jan. (Gaumont) ....
Iron Master, The—Mar. (Union Features).......1140
Josephine (Union Features)....1368
Knights of Rhodes (3 parts)—Feb. (Ambrosio)
La Salome (2 parts)—Jan. (European Feature Film Co.) ....
Life of Buffalo Bill—Jan. (Buffalo Bill and Pawnee Bill Film Co.)....
Lights and Shadows of Chinatown—Jan. (New York Film Co.)....
Loop the Loop in a Motor Car—Jan. (Great Northern Special Feature Film Co.)....
Lost Memory—Mar. (Great Northern Special Feature Film Co.)....
Lucretia Borgia—Feb. (Eclectic Film Co.).....
Madame Du Barry—Mar. (Eclectic Film Co.)...
Madero vs. Diaz—Mar. (America's Feature Film Co.) ....
Marconi Operator, The (2 parts)—Jan. (Kniograph) ....
Maritza, (2 parts)—Mar. 8 (Ambrosio)........1140
Mexican Revolution, The—Mar. (Gaumont)....
Mexican Civil War (3 parts)—Mar. (Angelus Feature Film Co.)....
Miner's Vengeance, The—Jan. (New York Film Co.) ....
"Miracle," The (4 parts)—Jan. (New York Film Co.) ....
Mirage, The—Mar. (Union Features)....1140
Mona Lisa—Mar. (Warner's Features)........
Mother's Spirit, A (2 parts)—Mar. (Kinemacolor) ....1264
Mysteries of Paris, The (5 parts)—Jan. (Feature Film Co.)....
Near the Throne, by Pasquale—Jan. (European Feature Film Co.)....
Nemesis (3 parts)—Mar. (European Feature Film Co.) ....
Niagara Falls—Mar. (Kinemacolor)....1138
Nellie, the Lion Tamer (2 parts) —Jan. (Ambrosio) ....
New York's Society Life and Underworld—Mar. (Exclusive) ....
New York's Society Life and Underworld (3 parts) (Exclusive Feature Film Co.)....1368
Nobleman's Triumph, A (3 parts)—Mar. (Great Northern Special Feature Film Co.)....
Oedipus Rex (4 parts)—Jan. (W. F. Connor)..
On the Steps of the Throne (4 parts)—Mar. (European Feature Film Co.)....
On the Threshold of Life (Union Features)....1368
Palace of Flames, The—Jan. (Itala)....
Parsifal (3 parts)—Jan. (Ambrosio)....
Pasquali—Jan. (European Feature Film Co.)....
Penalty of Folly (2 parts)—Mar. (Vitascope)...
Pilgrim's Progress (4 parts)—Jan. (World's Best Film Co.) ....
Power of Civilization, The (3 parts)—Jan. (Warner's Features) ....
President Taft's Official Tour of Inspection of the Panama Canal—Jan. (Feature Film Co.)
Prisoner of Zenda, The—Feb. (Famous Players Film Co.)....
Queen of Spades, The (3 parts)—Mar. (World's Best Film Co.)....
Race for Millions, The (3 parts)—Feb. (Gaumont) .... 818
Rambles in Paris—Mar. (Kinemacolor)........1264
Restitution (2 parts)—Mar. (Union Features)...
Resurrection—Jan. (Masko Film Co.)....
Revolutionary Marriage (2 parts)—Mar. (European Feature Film Co.)....
Rise of Doctor Mabley (2 parts)—Mar. (Kinemacolor) ....1264
Rogue's Gallery, The—Jan. (George Porteous)..
Salome (3 parts)—Mar. (European Feature Film Co.) ....
Satan (4 parts)—Jan. (Ambrosio)....
Saved in Mid-air (3 parts)—Feb. (Warner's Features) ....
Savoia—Jan. (European Feature Film Co.)......
Scales of Justice, The—Mar. (Vitascope).......
Secret Society (3 parts)—Jan. (Feature Film Co.) ....
Shipwrecked in Icebergs—Jan. (N. Y. Film Co.)
Siegfried—Jan. (Ambrosio) ....
Society Life in Paris—Jan. (New York Film Co.)
Specter of the Sea (2 parts)—Mar. European Feature Film Co.)....
Spiritualism Exposed (3 parts)—Feb. (Pan American Motion Picture Co.)....
Struck by Lightning—Mar. (Great Northern Special Feature Film Co.)....
Theft of the Secret Code (3 parts)—Mar. (Vitascope) ....
Their Lives by a Thread (3 parts)—Mar. (Warner's Features) ....
Tigris—Mar. (Itala) ....
Tonopah Stampede for Gold, The (4 parts)—Mar. (Yale Feature Film Co.)....
Traitor to His Country, A—Mar. (Warner's Features) ....
Tragedy of the Arena—Mar. (Vitascope)........
Trilby (2 parts)—Mar. (Vitascope)....
Troubles of a Nightgown—Feb. (Barrieco Film Co.) ....
Unlucky Horseshoe, The (2 parts)—Jan. (Kinograph) ....
Veiled Prophet (3 parts)—Jan. (Feature Film Co.) ....
Vengeance of Egypt, The (3 parts)—Jan (Gaumont) ....
White Glove Band, The (3 parts)—Jan. (Gaumont) ....
Wizard of the Jungle (2 parts)—Mar. (World's Best Film Co.)....
Zigomar, the Eel Skin—Mar. (Union Features)

## Miscellanous Releases

A

Alchemist, The (2 parts)—Feb. (Kinemacolor) 718
Amateur Photoplaywright, The (Kinemacolor)..1368
As the Candle Burns—Mar. (Kinemacolor)....1032

B

Beautiful Butterflies (Kinemacolor)....1358
Beryl Coronet, The—Mar. (Union Features)...1020
Between Life and Death (2 parts)—Feb. 1 (Ambrosio).... 618
Black Veils, The (2 parts)—Jan. 4 (Ambrosio) 618

C

Corsets and Waists—Feb. (Kinemacolor)..... 718
Critic, The (2 parts)—Mar. 15 (Ambrosio).....1140
Crow Feeding on Wild Duck—Jan. (Kinemacolor) 400
Curse of the Great Southwest, The—Feb. (Cheyenne Feature Film Co).... 508

E

Eggs and Eggs-Speriments—Mar. (Kinemacolor) 1032

F

Fifty Miles from Tombstone—Feb. (Kinemacolor) 820
Fixing Father—Jan. (Kinemacolor)........... 400
From Sing Sing to Liberty—Jan. (Atlas)...... 202

G

Geysers of New Zealand, The (Kinemacolor)..1368
Girl Worth Having, A—Jan. (Kinemacolor).... 400

H

Hands of Justice, The (2 parts)—Feb. 15 (Ambrosio) ....
Her Crowning Glory—Mar. (Kinemacolor).....1032
His Lordship's Merry Jest—Mar. (Kinemacolor) 934
House That Jack Built, The (2 parts)—Jan. (Kinemacolor) .... 618

I

Inauguration of President Wilson (Kinemacolor)1368
In the Claws of the Leopard (2 parts)—Jan. (Gaumont) .... 616
Iron Master, The—Mar. (Kinemacolor)........1032

L

Launching of the New York—Jan. (Kinemacolor) 618
Love Amongst the Lions (2 parts)—Mar. 1 (Ambrosio) ....
Love Levels All (2 parts)—Mar. 22 (Ambrosio)
Lower Lake Geneva, Switzerland—Feb. (Kinemacolor) .... 820

M

Man's Best Friend—Jan. (Kinemacolor)...... 618
Marcus, the Venetian Tribune (2 parts)—Feb. 22 (Ambrosio) ....
Martiza (2 parts)—Mar. 8 (Ambrosio)........
Musgrave Ritual, The—Mar. (Union Features).1020
Mystery of Boscombe Vale, The—Mar. (Union Features) .... 932
Mystic Manipulations—Feb. (Kinemacolor)..... 718

N

Native Carnival Procession, Ceylon(Kinemacolor)1368
New Butler, The—Mar. (Kinemacolor)........ 934

O

On the Cornish Riviera—Feb. (Kinemacolor)... 718

P

Palace of Flames, The—Feb. (M. & F. Feature Film Co.) .... 508
President Wilson Reviewing the Troops (Kinemacolor) ....1358

R

Romance of a Heart (2 parts)—Jan 25 (Ambrosio) .... 618
Romance of the Canadian Wilds, A (2 parts)—Feb. (Kinemacolor) .... 818

S

Salome—Jan. (European Feature Film Co.)..... 510
Sicilian Heroine, A—Jan. (Ambrosio)........ 92
Silver Blaze—Jan. (Union Features).......... 618
Stolen Papers, The—Mar. (Union Features).....1020
Struggle, The, (2 parts)—Feb. (Kinemacolor).. 718
Suffragette Parade in Washington (Kinemacolor)1368

T

There Is a God (2 parts)—Mar. (Kinemacolor).1032

U

Union Eternal, The, (State Rights Feature)—Mar. (Gaumont) ....1030

V

Violin, The (2 parts)—Feb. (Kinemacolor)..... 718
Visit to the Jungfrau, A—Jan. (Kinemacolor). 618

W

What the Unknown Conceals (2 parts)—Feb. 8 (Ambrosio) .... 934
Wild Birds of Asia—Jan. (Kinemacolor)....... 400
Winter Sports in the Swiss Alps—Mar. (Kinemacolor) ....1032
With the Japanese Army—Mar. (Kinemacolor).1032
With the Servian Army Before Adrianople—Feb. (Kinemacolor) .... 818

*March 27th*

## HINEMOA

The reproduction of a Maori Idyl, known as the "Romeo and Juliet" of Maori literature. Produced on and about the beautiful Lake Rotorua, New Zealand, where it actually happened.

**Enacted throughout by Maoris, the uncivilized natives of New Zealand.**

*APRIL 3rd*

## THE STOLEN TRIBUTE TO THE KING

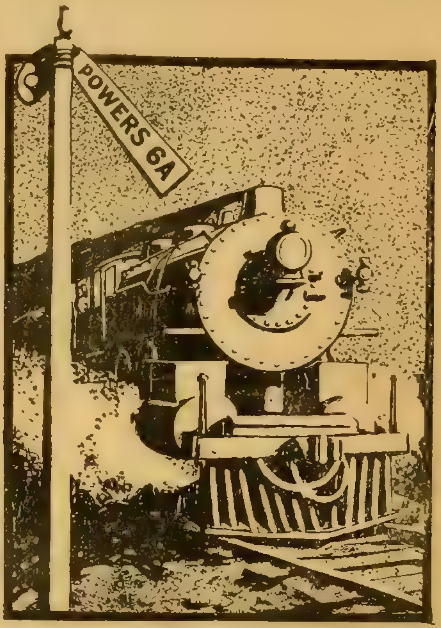
A legend of Tahiti. Produced on the Island of Tahiti.
On same reel,

## THE RIVER WHANGANUI

The "Rhine of New Zealand."

MAORI ARCHITECTURE — PHOTOGRAPH OF A CARVED WINDOW FRAME

# Power's Cameragraph
## No. 6A



**Shows a Clear Road to Success**

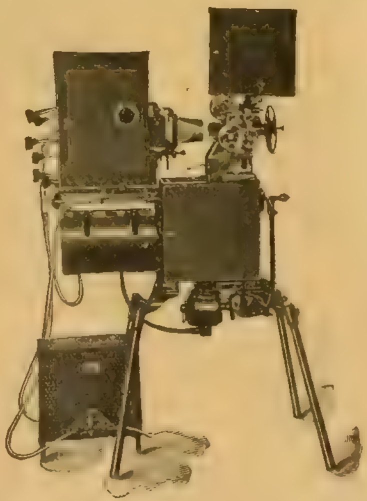
## YOU WANT

To be on the MAIN LINE, with signals right on the clear road to prosperity.

## YOU DON'T WANT

To be sidetracked---to remain on a siding and watch the procession go by.

POWERS NO. 6A is up to date in every respect. Its projection is perfect, its construction of the very best material and durable to the last degree.



A POWER'S means a first-class ticket to prosperity by the quickest, surest, best route of public approval

**Over 65 Per Cent of the Trade**
**Are On Board the Power's Train**

A letter to Dept. G will bring catalogue with full details.

MANUFACTURED BY

NICHOLAS POWER CO.
90 Gold St., New York

*The Leading Makers of Motion Picture Machines*